



Developing School-Based Curriculum of Pingxiang Opera and Promoting the Inheritance Ability
of Musical Performance in Jiangxi Province, China

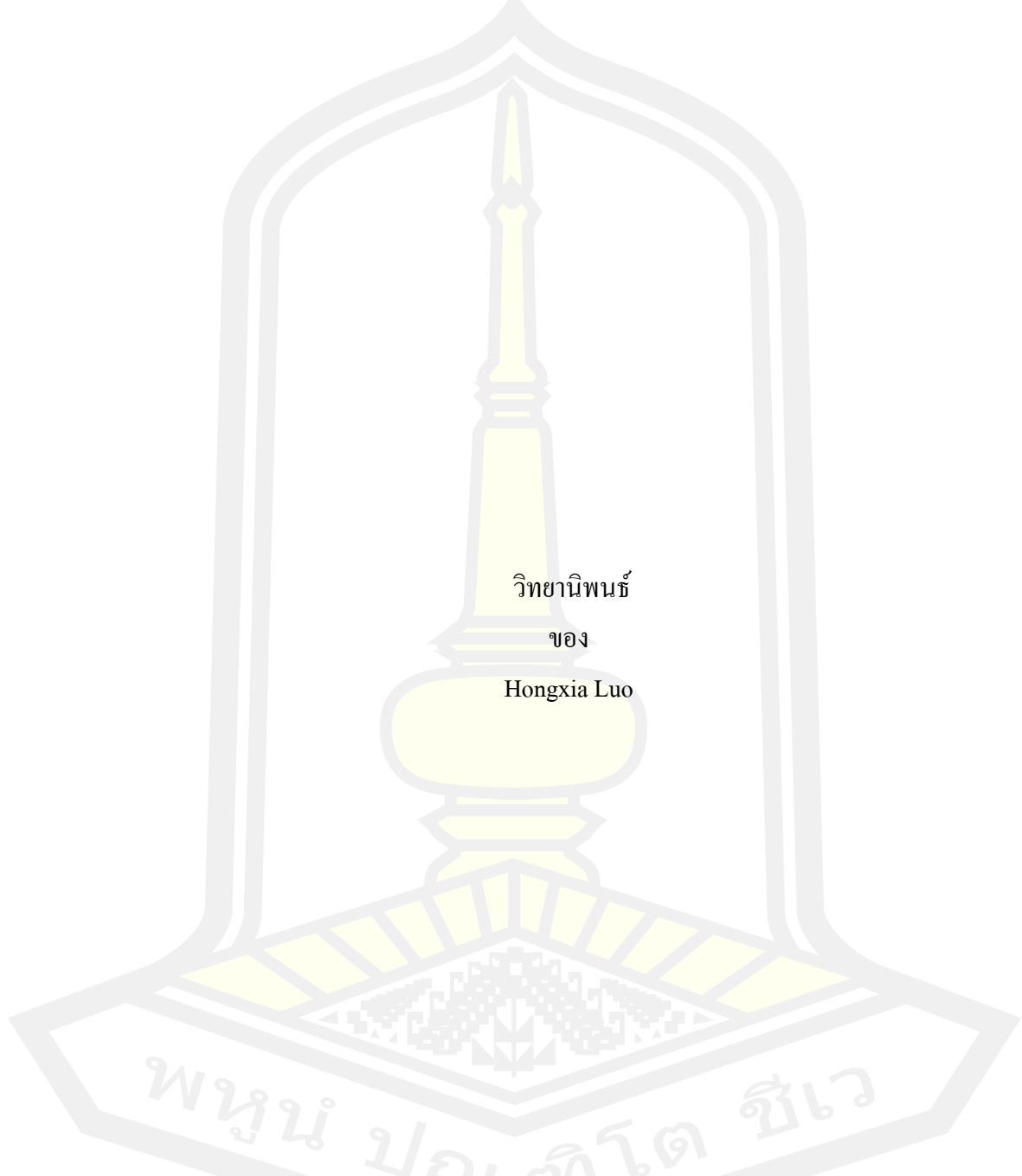
Hongxia Luo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Curriculum and Instruction

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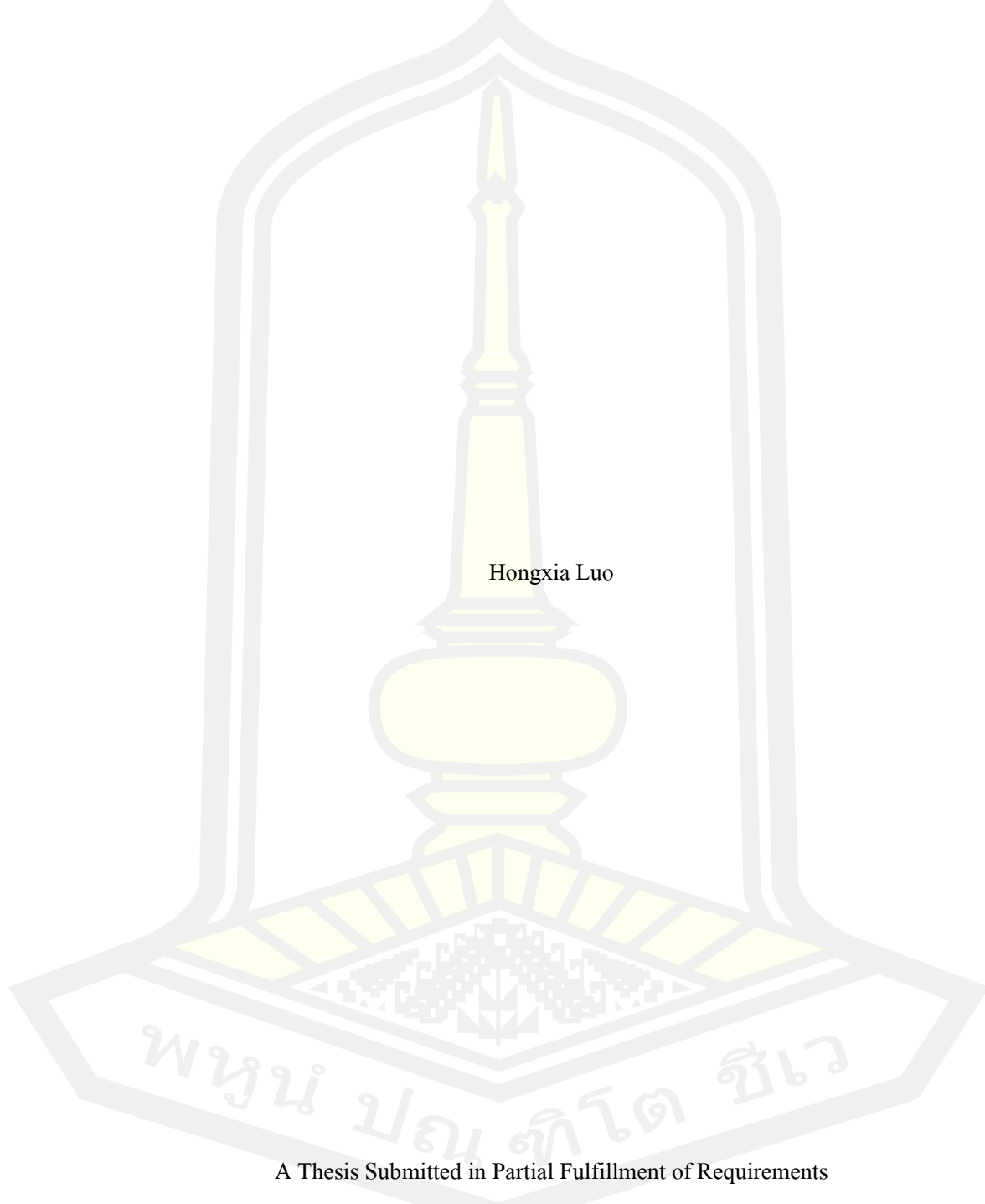
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Hongxia Luo



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The examining committee has unanimously approved this Thesis, submitted by Ms. Hongxia Luo , as a partial fulfillment of the requirements for the Doctor of Philosophy Curriculum and Instruction at Mahasarakham University

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ABSTRACT

This study has 4 objectives, divided into: 1) To explore current situations of Pingxiang local opera. 2) To develop School-Based Curriculum of Pingxiang Local Opera and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China. 3) To use the "Pingxiang Local Opera" school-based curriculum to improve music teaching strategies. 4) To improve students' music performance ability and inheritance ability of Pingxiang local operas. 5) To study satisfaction with the use of school-based curriculum of Pingxiang local opera. This research uses Taylor's curriculum development principles and Research and Development methods to develop a school-based curriculum of "Pingxiang Local Opera" at the Pingxiang City Basic Education Center in China. Researchers completed the development and implementation of the curriculum from March 2020 to November 2020 Work, the sample participating in the curriculum test is 100 fifth-grade students of Pingxiang Normal Primary School. The data is obtained through statistical pre-test and post-test.

The result is as follows : 1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera? As of March 2020, the number of online music users in China has reached 635 million, accounting for 70.3% of the total Internet users, and the audio streaming media usage rate is as high as 89%. From the analysis of audio streaming media, China's music Internet users choose popular music more. Very few internet users choose local music. Currently, Pingxiang folk songs, Pingxiang Chunluo, Pingxiang Tea Picking Opera, and Pingxiang Lianhua Lao have been included in the national and provincial intangible cultural heritage lists. As the local music of Pingxiang, they have not been well spread in stage performances. The groups

who pay attention to them are all middle-aged and elderly people. Therefore, they need to be brought into the classroom for continuous effective inheritance and protection. The needs of students and parents for music curriculum and the development of "Pingxiang Local Opera" school-based curriculum are at a high level ($\bar{x} = 4.46$).

2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China? The local music of Pingxiang is centered on performance. It is composed of Pingxiang folk songs, Pingxiang Chun Luo, Pingxiang Lian Hua Lao, Pingxiang Tea-Picking, which run through the entire performance process through language rap, singing, action dance, and percussion.

3) What are strategies that teachers use local music culture school-based curriculum in their classrooms? The teaching mode of Pingxiang local opera school-based curriculum is divided into 5 steps: Appreciation of works, Study of musical works, Group cooperative exercises, Class extension and creation of works, Performance. Encourage students to express, use their previous knowledge and experience to practice repeatedly, allow students to fully participate in practice, improve learning efficiency, and enhance their musical performance ability and the ability to inherit Pingxiang local opera in the performance link. The consistency value of the evaluation results of the school-based curriculum outline by the curriculum and teaching experts is 0.71-1.00.

4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China? Using the motor skills, personality, temperament and perception and recognition of Pingxiang local opera's own abilities in Pingxiang local opera school-based curriculum, The results show that the effectiveness of students' sub-tests, music activities and academic performance of the school-based "Pingxiang Local Opera" is 90.61/85.45, which is higher than the established value of 80/80. Through the test before and after the curriculum, the effectiveness index of this curriculum is 0.65. The result shows that the students' music performance ability and the ability to inherit Pingxiang local opera have increased by 65%.

5) What is the satisfaction of the school-based curriculum? Through the measurement of music teachers, the result is high satisfaction, with an average of 4.5. Through interviews, it is concluded that music teachers and students are satisfied with the school-based curriculum.

The school-based curriculum of "Pingxiang Local Opera" is a comprehensive art performance form centered on performance, through language rap, singing, performance, and percussion, it is suitable for the music curriculum of the basic education center and the general education curriculum of the higher education center. It can effectively protect and inherit local culture.

Keyword : School Based Curriculum Of Pingxiang Opera, Pingxiang Local Opera, Music Performance Ability, Inheritance Ability, Curriculum Development



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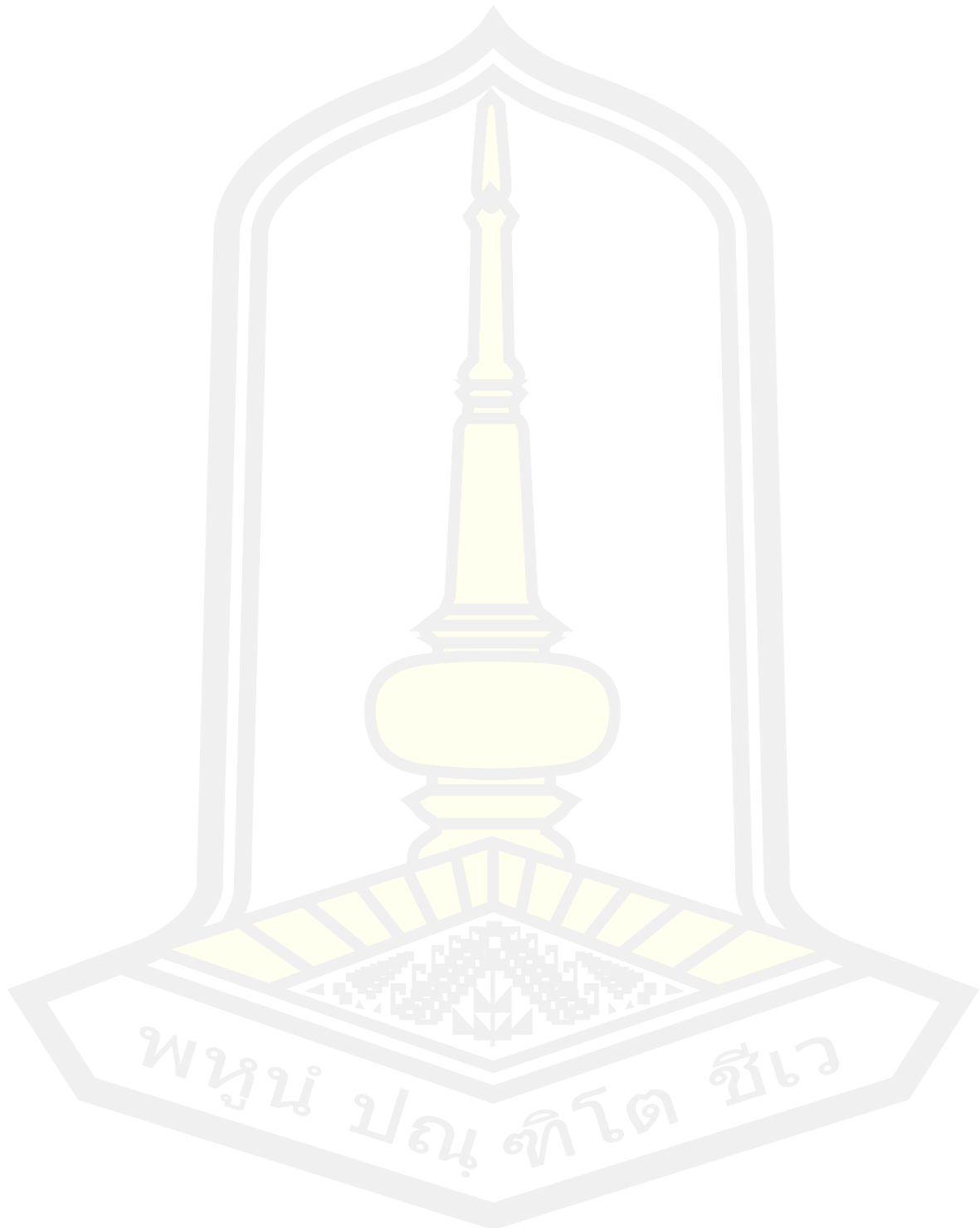
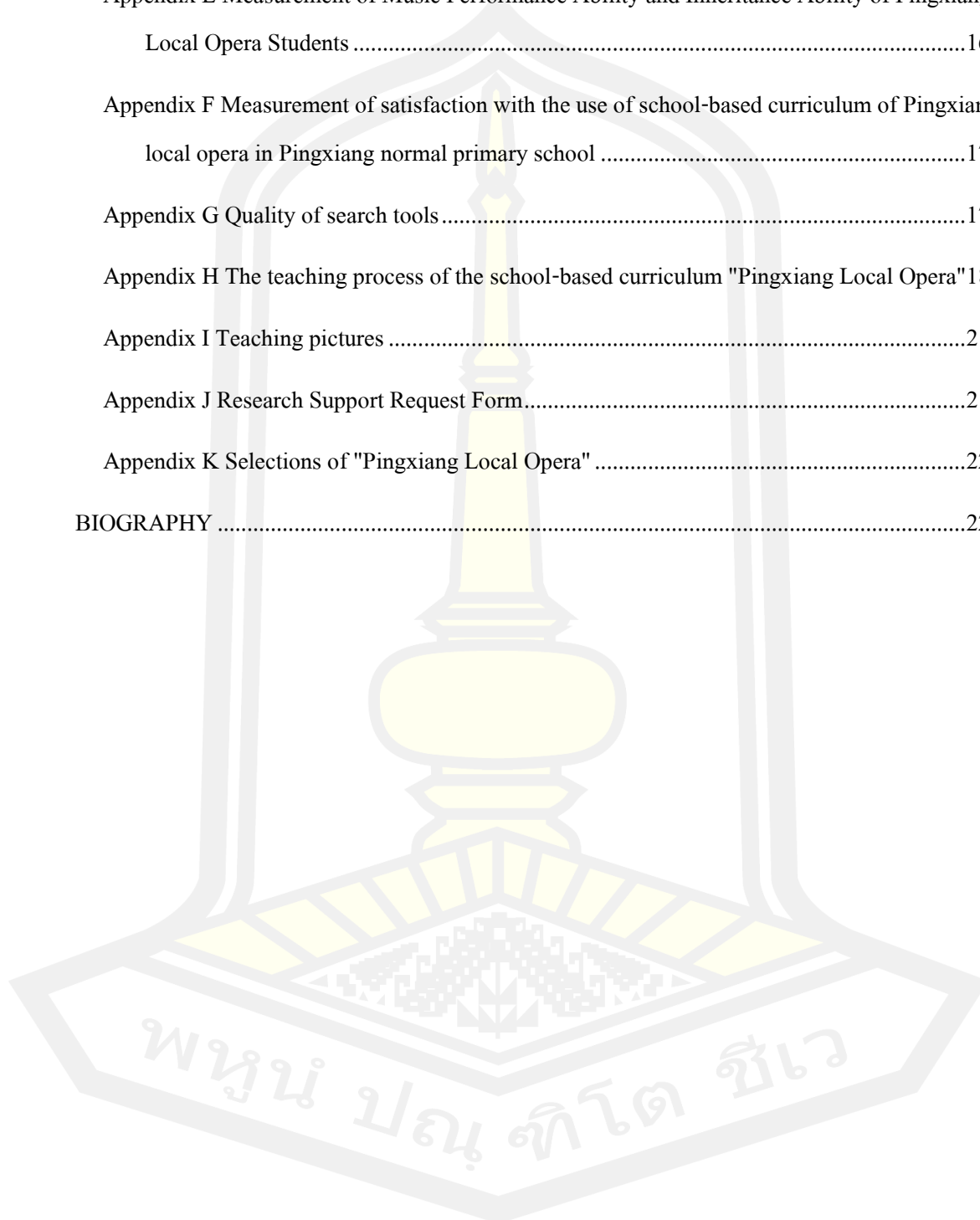


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CHAPTER I

INTRODUCTION

Chinese culture has a history of more than 5,000 years and has a wide variety of types, which can be divided into: folk songs, song and dance music, and rap music, also known as Quyi, opera music, national instrumental music, and comprehensive music. Since the 21st century, with the impact and shock that is brought by globalization and modernization, a huge number of Chinese original operas have lost or even disappeared, which makes a negative influence on the ecological environment where the Chinese local opera culture is hatched and cultivated. Original opera services as an important media for our national cultural to pass on generations, it is also influential on the inheritance, protection and development of Chinese folk art cultural heritage. In the wave of curriculum reforms, the mainstream of Chinese local opera have been edited into music textbooks for primary and secondary schools, so that the students studying at the beginning of basic education level would get a root-deep knowledge of the mainstream operas. On the other hand, the mainstream operas would get more influential through the transmit of Chinese compulsory education. However, the non-mainstream Chinese local operas do not have this good luck to be edited into musical textbooks, that is being said, the non-mainstream local operas is extensively lack of official protect and transmit. Ping Xiang local opera is listed among those unlucky ones. Ping Xiang local opera is composed by four parts: Ping Xiang local folk songs,

Pingxiang Tea-Picking Opera, Pingxiang Chun Luo, and Pingxiang Lian Hua Lao. According to the study of Ping Xiang local opera, the students would be improved a lot on aspect of their musical performance. Students would gain particular progress through the study of Ping Xiang Tea-picking opera, as this type of opera merged together songs, dances and performances. In the curriculum of study, students would get imperceptible as well as influential inherit on Ping Xiang local opera. The curriculum of teaching, with the application of diversified teaching measures and stage performances, the music teachers help the students gain the knowledge on Ping Xiang local opera both from multiple sides. In the classroom, teach lead students to study through textbooks and collaborative performances; outside of class room, the teachers instructed students

by stage performance activities, field surveys, museums, "intangible cultural heritage exhibitions", concert hall, etc.

In the basic education documents of "Music Curriculum Standards" (Ministry of Education of the People's Republic of China, 2001), it clearly indicates that a pyramid structure with three levels of curriculum management should be implemented. Nation's policies on is on the structure top, region's policies follow behind, schools' rules lay on the bottom of the structure. Besides the curriculum developed by nation, curriculum with original or school-based development is also allowed. The curriculum of original or school-based development should reflect local humanities, geographical environment and ethnic cultural traditions "; in China's basic education (Ministry of Education of the People 's Republic of China, 2011) document, it's saying: "Local and school should consider local humanities, geographical environment and ethnic cultural traditions into developing music curriculum, the document also indicates: "Every school and teacher should always think of the specific conditions of the local, ethnic and school, and make full use of local curriculum resources to create a good internal and external music environment for schools, enrich the teaching content with regional and national cultural characteristics, grasp the flexible scale of the curriculum content in each teaching field, and implement the music curriculum standards according to local conditions"; in the document of "Opinions on Further Strengthening Art Education in Primary and Secondary Schools" (Ministry of Education of the People 's Republic of China, 2008), it's saying: "All regions should rely on relevant policies for free or preferential opening of social and cultural venues, and make full use of the art education resources of all regions and communities, so as to enrich the content and form of art education in schools, and encourage and support the development of art education resources. Art education resources with local characteristics"; in the document "Several Opinions on Promoting the Development of School Art Education" (2014), it is points out: "Schools with conditions should offer a wealth of art elective curriculum for students to learn selectively. Encourage Various schools develop local art curriculum with ethnic and regional characteristics"; the overall goal of the "Guide to Primary and Secondary School Moral Education" (Ministry of Education of the People's Republic of China, 2017a), document states: "In the middle and upper grades of elementary schools, various themes of practical education should be carried out. Activities to guide students to understand the historical origin, development context, and spiritual connotation of Chinese excellent traditional culture,

enhance students' cultural self-confidence, and promote the overall development of students' core literacy"; in the "National Primary and Secondary Schools to carry out the establishment of Chinese outstanding cultural and artistic heritage schools" (Ministry of Education of the People's Republic of China, 2017b), the document states: "To allow every student to receive education in Chinese excellent traditional culture, we must adhere to local conditions, integrate resources, based on local conditions, and fully tap and utilize local cultural environment, historical and cultural traditions and other educational resources to form a "One school, one product" and "one school with multiple products" curriculum situation." Since the 21st century, China has promulgated the "National Art Curriculum Standard for Compulsory Education" and "National School Art Education 2001-2010 Development Plan" guidelines, which are in the document it clearly incorporates "drama" and "dance" into the music curriculum standards, and art education also shows a trend of integration. With the implementation of the "New Curriculum Standard for Primary and Secondary School Music Education"(Ministry of Education of the People 's Republic of China, 2011), the development of music education in Jiangxi Province has also improved. However, the development of music education in Jiangxi Province is still relatively lagging behind that of other developed regions. It is affected in terms of geographic location, and is relatively backward in terms of the strength of music teachers, music characteristic teaching materials, and the school's music teaching philosophy.

Schools in most regions of China have unified curriculum standards, unified outline, and unified textbooks for long-term use. In terms of school curriculum, cultural science basic curriculum have a large weight. Mr. Jiang Shanye, a Chinese curriculum and teaching expert, believes: "For a long time, Chinese primary and secondary schools have basically only basic cultural science curriculum in addition to ideological and moral curriculum. The curriculum offered are rarely closely related to social life, so they lack of practicality in some way. The basic science curriculum also ignores the connection with social life." For this kind of curriculum phenomenon that only focuses on teaching subjects, it not only ignores the students' mental development, but also ignores the students' aesthetic appeal, personality cultivation, and teacher-student interaction. With the widespread demand for talents in the times, the trend of focusing on basic curriculum is increasingly difficult to adapt to the needs of society. In the new round of curriculum reform process, the direction of the previous education and teaching has been changed. At present, it has

shown that basic curriculum and other curriculum are equally emphasized. To a certain extent, students' interest in learning and inquiry ability have been improved. The goals of Chinese education are also Develop in the direction of the overall quality of students. The general goal of the Basic Education (Ministry of Education of the People 's Republic of China, 2011) is: "Cultivate students' lasting interest in music, cultivate their sense of beauty, harmonize the body and mind, cultivate sentiment, improve personality, master the basic knowledge and basic skills of music, and cultivate students' active life attitudes and aesthetic tastes promote the healthy development of students' physical and mental health." With the development and changes of music education, higher requirements have been put forward in terms of teaching concepts, teaching content and methods. Local culture is derived from folk and is rooted in our lives. The development of local opera curriculum can not only allow students to understand their hometown culture, but also cultivate their cultural self-confidence. The transmission of local operas should be cultivated from an early age, otherwise more and more local operas will disappear.

There are many types of original operas in Jiangxi Province, such as: Gan Opera, Tea Picking Opera, Poyang Drum, Pingxiang Chunluo, Yiyang Opera, etc. At present, government departments pay more attention to the construction and development of cities, ignoring the protection of original operas. Social and folk art organizations also lack the awareness of market operation. In addition, due to the impact of modern music, the phenomenon of imbalance appears between folk music and popular music. The local opera in Pingxiang has a long history and various forms, including folk songs, pan songs, field songs, deng ge, folk songs, rocking songs, red songs, rap (Pingxiang Chun Luo, Pingxiang Lianhualao), and opera (Pingxiang Tea Picking Opera). Pingxiang Chunluo is listed in the second batch of national intangible cultural heritage list; Pingxiang Lianhualao is included in the third batch of provincial intangible cultural heritage in Jiangxi Province; Pingxiang tea picking opera finds a place in the third batch of provincial intangible cultural heritage in Jiangxi Province. If original operas can be consciously transmitted in school education, it will not only help cultivate students' cultural judgment and creative consciousness, but also allow students to directly participate in the creation of local operas, thereby promoting the continuation and development of a region's culture.

Original operas come into existence opera due to the curriculum of long-term historical development, and it retains the stable cultural patterns of each ethnic race. Article number 14 of the

"Convention for the Protection of Intangible Cultural Heritage" (2004) states: "Education, publicity and capacity building". While the intangible cultural heritage is recognized, respected and promoted by the society, an educational program must be carried out to promote and disseminate information to young people; it is proposed in Article 7 of the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" (2005) : "With social education and school education as a way to inherit this cultural heritage, the living cultural traditions should be inherited and carried forward in the relevant communities, especially young people." After the promulgation of these two documents, the administrators at school gradually pay more attention to the introduction of local operas. Scholars from all walks of life agreed that: "The inheritance and protection of original operas is urgent, and it is also very timely and significant." Basic Education "Music Curriculum" The "aesthetics" proposed in the "Standard" (2011) document is of great significance for enhancing the development of students' "aesthetic education" and "moral education". It cultivates sentiments and also shapes students' healthy personality. The "Appreciation" part of the document puts forward: "Lead students to experience the charm of traditional Chinese culture and art", requires schools to combine local operas in teaching practice, allowing students to review history, perceive the characteristics of local operas, and compare the old with the new music features.

The teaching content of original opera highly matched with and also limited to its local culture, therefore, the curriculum content is with local characteristic. The content of China's unified music curriculum is a concentration of national music knowledge, and its content is the transmission of mainstream Chinese music knowledge. Local opera is originated from the folk, it reflects local people's mindset, lifestyles, and regional comprehensive culture, so it has strong regional characteristics. The original operas are the combined production of the people's life, labor, and social and historical changes for a long period in a region. The study of original opera serves as soil for students' individual sentiment to take root and sprout, as time goes by and the study gets deeper and further, the sentiment would grow up as a plant and finally become attached and committed to the region. The study of original opera is also an important music and cultural knowledge for individual spiritual activities. Anthropologists pointed out: "The original culture faces the public, and it represents a life culture." Therefore, the teaching of local opera plays an important role in the growth and development of students. In classroom teaching, popularize the knowledge of local opera. Outside of classroom, enhance the sense of students' identity to their local operas by

corridors display of local operas, video appreciation of local operas, hold exhibition and organize activities regarding local operas in local opera clubs. Provide plenty of opportunities in and outside of classroom for students to learn about their local operas. This makes them more willing to learn and like local opera in their hometown.

"School-based Curriculum" was put forward in the "Basic Education Curriculum Reform Outline (Trial)" (Ministry of Education of the People's Republic of China, 2001). Since the year of 2001, a three-level curriculum system including national, original, and school-based curricula has been piloted nationwide. According to Taylor's curriculum development principles, the top priority is to determine the educational goals. The first step is the investigation of the students' music curriculum study, the investigation of the students' off-campus life, and the consultation curriculum and teaching experts' suggestions on the curriculum objectives of "Pingxiang Local Opera"; the second step is under the guideline of music education cultural philosophy, humanistic psychology and its Piaget's education view, collects relevant materials and analyze the results from survey. Investigations and researches to find out suitable goals need to some work with these three aspects: students, social life and subjects. The basic method of education is to provide experience, take textbooks as part of the environment that interacts with students, rationally arrange the content selection of school-based curriculum, and select Pingxiang folk songs, Pingxiang tea picking operas, and Pingxiang tea-picking operas that are more acceptable to students and whose content and emotion are in line with the age of the students. The repertoire of Chunluo in Pingxiang and Lianhualao in Pingxiang enables the learning of "school-based curriculum" to produce learning effects through the active behavior of students. The third is the organizational learning experience. Music curriculum take music aesthetics as the core and hobbies as motivation, emphasizing students' social and artistic practice activities, encouraging them to create music, highlighting the characteristics of music, focusing on the integration of various disciplines, promoting national music, and understanding the diversity of music culture, pay attention to the development of students' personality. All teaching activities of music curriculum are student oriented, interaction between teachers and students is highly required, putting students' feelings of music and participation in music activities in an important position. In specific music teaching activities, it is necessary to respect the individual development of students, encourage students to actively participate in various artistic practice activities, and allow students to fully express their musical

thoughts and emotions. The last is target evaluation, from external evaluation to internal evaluation, focus on the process rather than the result. The purpose of evaluation is to improve the quality of school-based curriculum development, use target evaluation to improve the quality of school-based curriculum, and better meet the development needs of students. Curriculum goals are also influenced by psychology, anthropology, ecology, aesthetics and other theories, and the content and methods of evaluation also need to be more humane.

1. Research questions

- 1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?
- 2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?
- 3) What are strategies that teachers use local music culture school-based curriculum in their classrooms.
- 4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?
- 5) What is the satisfaction of the school-based curriculum?

2. Research objectives

- 1) To explore current situations of Pingxiang local opera.
- 2) To develop School-Based Curriculum of Pingxiang Local Opera and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China.
- 3) To use the "Pingxiang Local Opera" school-based curriculum to improve music teaching strategies.
- 4) To improve students' music performance ability and inheritance ability of Pingxiang local operas.
- 5) To study satisfaction with the use of school-based curriculum of Pingxiang local opera.

3. The importance of research

1) This research will point out importance of "Pingxiang Local Opera" school-based curriculum in Pingxiang Basic Education Center.

2) This research will present the significant of local opera in music curriculum to local school in Jiangxi Province.

3) This research will help music educators to find the best practice for developing students' music performance ability and local opera inheritance ability.

4. Scope of research

This research focuses on the direction of basic education. The purpose of the research is to develop a school-based curriculum of local opera by the Basic Education Center of Pingxiang City, Jiangxi Province. The curriculum is to improve students' music performance ability and local opera inheritance ability. This research will use research and development methods to design the thesis. The curriculum development procedures are as follows: 1) To explore current situations of Pingxiang local music culture. 2) To develop School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China. 3) To study local music culture and enhance students' musical performance ability and enhance students' ability to inherit local opera. 4) Curriculum evaluation and follow-up.

1. Research and development methods

1.1) Learning basic information. The main methods are: learning documents, parent interviews, expert interviews, etc. the purpose is to understand the conditions, problems, needs and basic skills that need to be solved in the curriculum learned.

1.2) The main method of curriculum development is to use basic information to define the curriculum outline. The purpose of the expert evaluation curriculum outline is to determine a complete and curriculum implementation plan.

1.3) Curriculum implementation. Apply the curriculum to the curriculum content that needs to be learned to obtain information about using the curriculum in real life, by testing student efficiency of musical performance ability and efficiency of local opera inheritance ability, understand the expected effect of the curriculum, and further improve the curriculum.

1.4) Evaluation and follow-up curriculum. Evaluate the results of the use of the curriculum, and obtain their attitudes towards the curriculum by interviewing the curriculum and teaching experts, teachers, students, and students' parents, so as to improve the curriculum.

2. Mixed Method Research

2.1) Quantitative method

2.1.1) Distribute questionnaires to music teachers, students and parents of students in schools, to investigate the requirements of Pingxiang Basic Education Center's music curriculum and the necessity of developing a school-based curriculum of "Pingxiang Local Opera".

2.1.2) Collect the evaluation form of the school-based curriculum outline that is filled out by the curriculum and teaching experts.

2.1.3) Based on the test results regarding the implement of the school-based curriculum of Pingxiang opera, calculate the average score, standard deviation; based on the test results regarding music performance ability and inheritance ability of the school-based curriculum of "Pingxiang Local Opera", reasonably classify test levels.

2.1.4) Conduct the satisfaction survey of using school-based curriculum among students and music teachers, collect the completed survey.

2.2) Qualitative Method

2.2.1) Music teachers, school administrators, Pingxiang City Basic Education Committee members, curriculum and teaching experts, and academic committee members for their suggestions to develop school-based curriculum.

2.2.2) Conduct semi-structured group interviews with curriculum and teaching experts to determine the curriculum outline and curriculum implementation plan and tools for evaluating the curriculum outline and curriculum implementation plan.

2.2.3) Conduct individual interviews with music teachers participating in the teaching of the curriculum to obtain their satisfaction degree on the implement of the school-based curriculum.

2.2.4) Conduct semi-structured group interviews with curriculum and teaching experts to obtain the consistency value (0.71-1.00) between the school-based curriculum of "Pingxiang Local Opera" and the curriculum scope of Pingxiang Basic Education Center.

2.2.5) Semi-structured group interviews with curriculum and teaching experts, with the purpose of evaluating and following up school-based curriculum.

2.3) Case study

2.3.1) At prophase, curriculum developers will watch the teaching videos of the music demonstration curriculum that are provided by Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, Pingxiang City Deng'an Primary School, then analyze the target grades of school-based curriculum, the selection of specific curriculum content and curriculum teaching mode.

2.3.2) Using the outline content and teaching practice steps of the 21st Century Skills Framework "Art Guide" (2007), researchers will focus on the analysis of the 4th, 8th and 12th grade teaching cases in the "Art Guide". It analyzes the cultivation of students' curiosity, imagination, creativity and other aspects, and analyzes the teaching situation of foreign music teachers and the learning situation of students. The case analysis has three goals: 1) Improve the quality of music teaching. 2) Enable students to acquire music skills. 3) Students' ability to inherit local cultural learning.

3. Data gathering tools

3.1) Questionnaires

3.1.1) Questionnaire survey on the needs and necessity of developing a school-based curriculum of "local music culture". This study adopted a quantitative method and randomly selected 100 students and 60 parents of students to conduct a questionnaire survey.

3.1.2) Measurement of Student Satisfaction with the School-based Curriculum of "Pingxiang Local Opera" in Pingxiang Normal Primary School

3.1.3) Satisfaction measure on music teachers who implemented the school-based curriculum of "Pingxiang Local Opera" at Pingxiang Normal Primary School.

3.2) Focus group interviews

3.2.1) After finishing the study of the curriculum, the researcher will randomly invite 36 students who have completed the school-based curriculum to for a focus group interview, 5 questions about studying the school-based curriculum will be talked about in the interview.

3.2.2) After completing curriculum implementation, the researchers will invite 2 music teachers, 1 school administrator, and 3 curriculum developers to for a focus group interview,

5 questions about the implementation of school-based curriculum will be talked about in the interview.

3.3) Semi-structured interviews

3.3.1) Talk with thesis academic committee for their thoughts on the development of the school-based curriculum of "Pingxiang Local Opera".

3.3.2) Interview curriculum and teaching experts for their suggestions on the development of school-based curriculum of "Pingxiang Local Opera".

3.3.3) Interview Pingxiang City Basic Education Committee and school administrators for their attitude and sense of values on the school-based curriculum of "Pingxiang Local Opera".

3.3.4) Interview with music teachers' teaching experience and suggestions on implementing the school-based curriculum of "Pingxiang Local Opera"

4. Experimental population and Sample

4.1) Population

4.1.1) 260 Students

4.1.2) 60 Parents of students

4.1.3) 7 Music teachers

4.1.4) 5 School administrators

4.1.5) 5 Academic committee

4.1.6) 7 Curriculum and teaching experts

4.1.7) 3 Local performers

4.1.8) 5 Pingxiang Opera Singers

4.1.9) 5 Artists

4.2) Sample

4.2.1) A total of 100 fifth-grade students participated in the experiment of the curriculum. The researchers will use random sampling to draw samples. Students will have to complete 6 units totaling 30 class hours of study. Students will take a test after each unit. The test content has 2 parts, one part is a sub-test on local opera knowledge and students' learning in music activities, the other part is the social and artistic practice of the unit content.

4.2.2) The researcher will randomly select 36 students and ask 5 questions about learning school-based curriculum.

4.2.3) 2 music teachers, 1 school administrator, and 3 curriculum developers who have taught school-based curriculum will be asked 5 questions for each of them about the implementation of school-based curriculum.

4.2.4) Measure 2 music teachers and 100 students to understand the satisfaction of the school-based curriculum.

5. Statistical analysis

5.1) Qualitative method

5.1.1) Through interviews with music teachers, school administrators, Pingxiang City Basic Education Committee, curriculum and teaching experts, and academic committee members, obtain their suggestions on the development of the school-based curriculum of "Pingxiang Local Opera".

5.1.2) Interviews with curriculum and teaching experts for their suggestions on selecting evaluation tools of the curriculum outline and curriculum implementation plan.

5.1.3) Obtain the opinions of school-based curriculum by interviewing curriculum and teaching experts, so that researchers can further modify and improve the school-based curriculum.

5.1.4) By using the semi-structured interview table of curriculum and teaching experts, the consistency value (0.71-1.00) between the school-based curriculum of "Pingxiang Local Opera" and the curriculum scope of Pingxiang Basic Education Center is obtained.

5.1.5) Enrich the teaching content and teaching methods of this curriculum through case studies.

5.1.6) Observe students' attitudes towards Pingxiang local opera through phenomenological methods.

5.2) Quantitative method

5.2.1) In the form of percentage, present the survey data of the questionnaire on the demand for music curriculum of Pingxiang City Basic Education Center and the necessity of

developing the school-based curriculum of "Pingxiang Local Opera", using analysis of variance (ANOVA), to validate the effectiveness of the school-based curriculum.

5.2.2) Base on the Likert scale method and the 5 levels of the Rating scale, calculate the results provided by the curriculum and teaching experts' evaluation on the school-based outline.

5.2.3) Through the test of students' music performance, obtain the percentage of the average score of students after participating in the test.

5.2.4) Analyze the satisfaction of music teachers and students in experimental school-based curriculum by using Likert scale method and Rating scale level 5.

5.2.5) Use the statistical t-test to test the pre- and post-study results of the school-based curriculum of "Pingxiang Local Opera", and use the average and standard deviation to calculate the good or bad of the school-based curriculum of "Pingxiang Local Opera", it's to show whether the students' musical performance ability and the ability to inherit Pingxiang's local opera in the school-based curriculum of "Pingxiang Local Opera" are significant.

5. Expected Outcomes

In the field of basic education centers, this research is expected to make the following contributions

- 1) Improve Pingxiang Basic Education Center's awareness and importance toward Pingxiang local opera.
- 2) Expand students' music culture field in the music classroom of Pingxiang Basic Education Center, and enhance students' confidence in Chinese culture.
- 3) Develop the school-based curriculum of "Pingxiang Local Opera" to enhance students' music performance ability and the ability to inherit Pingxiang local opera.
- 4) Through the development of "Pingxiang Local Opera" school-based curriculum, to provide Pingxiang City Basic Education Center with experience in curriculum development and curriculum practice.

6. Terminology

1. School-based curriculum of "Pingxiang Local Opera": it is to guide students to investigate and explore the local culture of their hometown, at the same time, they can experience

and master Pingxiang's local opera knowledge. In teaching practice, organize activities to demonstrate China's outstanding national culture and art is an important manifestation of the continuation of local opera and curriculum innovation in school education. The school-based curriculum of "Pingxiang Local Opera" can be divided into explicit and implicit: 1) Explicitness is defined by books and culture and knowledge outside the school, which are passed on and acquired by individuals in their daily lives and interactions with local members, so as to continuously enrich the individual's life and experience, and enable the individual to gain the recognition of local culture. The remains of historical culture, historical figures, etc. enter our individual lives in this way. 2) Implicitness refers to the formal regulations of local traditions and spirits, which are shaped by our individuals. It exists in the collective consciousness and spiritual concepts of local members, such as: local opera, preaching moral customs, propagating values, etc. The school-based curriculum of "Pingxiang Local Opera" contains a lot of knowledge of Pingxiang local opera. In terms of music performance ability and Pingxiang local drama inheritance ability, the main emphasis is on students' ideological and moral quality, ability training, personality development, spiritual value and cultural self-confidence.

The school-based curriculum of "Pingxiang Local Opera" should not only emphasize the learning of local music knowledge, but also the excavation of local cultural spirit. Teachers, students, parents, school administrators, local communities and curriculum and experts should be encouraged to jointly take part in the teaching evaluation, ultimately a diversified evaluation mechanism can be set up.

2. Pingxiang Local Opera: Pingxiang Local Opera has a long history and diverse forms. It embodies people's ideology, culture, aesthetic appeal and moral quality. It is the essence of human civilization. It promotes the progress and development of the country and the nation. It can be divided into:

1) Pingxiang folk song. The songs sung in the mountains are called folk songs and pan songs, and the songs sung in Tianlong are called Tian Ge. Folk songs and pan songs are high-pitched and heroic, while folk songs are slightly melodious. Folk songs and Tian songs are full of charm, and the lyrics are quite exaggerated and analogous.

2) Pingxiang Chun Luo. It is a folk art of rap. It has a bright rhythm, humorous language, flexible rhyme, and popular content. It has the functions of seeing praise, spreading

knowledge, narrating historical stories and admonishing, etc. It can educate the people through rap. Sing new people and new things and reflect the real life of the people. It was included in the second batch of national intangible cultural heritage list.

3) Pingxiang Lianhualao, also known as playing the Lianhua. It is popular in folk rap music. Its style and characteristics are very novel and unique in singing. Its sound is high-pitched and bright. It is well received by the masses with its bright rhythm, vivid and humorous language, simple and flexible singing form. It was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

4) Pingxiang Tea-picking Opera. It is a kind of local opera with strong local flavor, with simultaneous singing and dancing. Its music features are rough and hearty, simple and sincere, humorous, and rich in local characteristics. It is included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

The local opera in Pingxiang is appraised as the "Pearl" of Ganxi culture. It is an indispensable part of people's lives, and it delights people's spiritual life.

3. Music performance ability: Music performance is formed through a variety of artistic means, including musical instrument performance, vocal singing and conducting. The main functions of music performance are: 1) Music performance expresses the specific and sensible sound and conveys it from works to the audience, its social function is displayed. 2) Music performance provides a free and broad space for students to experience the expressive power of music, the imagination and creativity of music. 3) Music performance emphasizes and reflects the temporal, performance and emotional characteristics of music art in the process of music teaching. 4) Music performance cannot be copied, it is experiential, creative, and cannot be limited. Music performance is a comprehensive subject, including the integration of different teaching areas of music curriculum.

Evaluation index system of music performance ability : accuracy and completeness in repertoire performance, the dialect clear and easy to understand, teamwork ability, collaborative practice time.

The measurement items of musical performance ability can be divided into 8 parts: 1) Chord analysis, analyzing the number of tones in the chord. 2) Change in pitch, identify the direction of note change in a repeating chord. 3) The brain's memory determines which note has

changed its position. 4) The accent of the rhythm, to determine which rhythm is better. 5) The effect of harmony, to determine which harmony of a particular melody is better. 6) The intensity of the sound, listen to which part of the sound is suitable to be emphasized. 7) The short sentence of the melody, which short sentence form is more suitable in the melody. 8) Overall evaluation of opera stage performances (motor skill, personality, temperament). (Reference: Wing Standardized Tests of Musical Intelligence MAP)

Music performance can expand students' artistic vision, cultivate the ability of collaboration among students, and deepen students' understanding of music art. It will help students develop their music skills for life.

4. Inheritance ability: As an important part of intangible culture, local opera is an artistic reproduction of history, ethnicity, customs, etc. as well as an important expression of local characteristic culture. As the international community and the Chinese government attach great importance to intangible cultural heritage, people's awareness of protecting intangible cultural heritage has been born. Inheriting local opera is the source of people's spirit, it can enhance people's national self-confidence, and it is also a manifestation of people's cultural confidence.

Evaluation index system of Inheritance ability local opera: importance to the protection of Pingxiang local opera, role tasks in music activities, ability of music performance, inheritance of Pingxiang Local Opera, learning creativity.

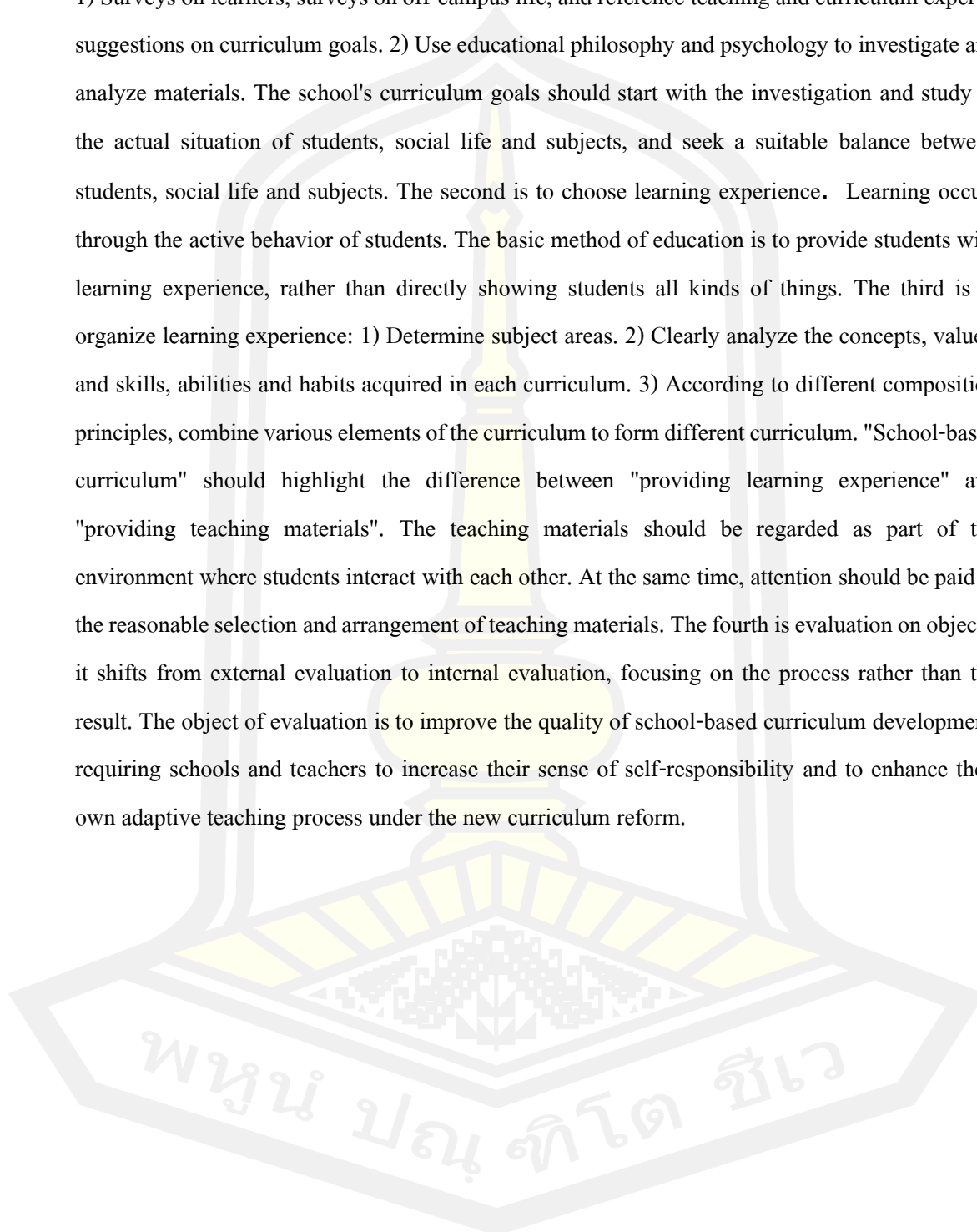
There are 4 parts about the scope of measuring inheritance ability: 1) Basic cognition of Pingxiang local opera. 2) Emotional identification with Pingxiang local opera. 3) Opening up and acceptance of Pingxiang local opera. 4) The degree of confidence in Pingxiang local opera. (Chen Lin and Yu Fei, 2017)

General Secretary Xi Jinping repeatedly emphasized: "For historical culture, especially the values and ethics inherited from the ancestors, we must adhere to the past for the present, innovate the old and bring forth the new, treat it with distinction, inherit with it, and strive to use all the spiritual wealth created by the Chinese nation. Come to educate people with culture and culture." (Xi Jinping, 2014)

5. Taylor's Principle: Taylor's "Basic Principles of Curriculum and Teaching" is a general principle of curriculum and guidance. It is not only applicable to national curriculum, but also applicable to the construction of local curriculum and school curriculum. According to Taylor's

envision, the design of any curriculum must solve four basic problems. One is the educational goals:

- 1) Surveys on learners, surveys on off-campus life, and reference teaching and curriculum experts' suggestions on curriculum goals.
- 2) Use educational philosophy and psychology to investigate and analyze materials. The school's curriculum goals should start with the investigation and study of the actual situation of students, social life and subjects, and seek a suitable balance between students, social life and subjects. The second is to choose learning experience. Learning occurs through the active behavior of students. The basic method of education is to provide students with learning experience, rather than directly showing students all kinds of things. The third is to organize learning experience:
 - 1) Determine subject areas.
 - 2) Clearly analyze the concepts, values, and skills, abilities and habits acquired in each curriculum.
 - 3) According to different composition principles, combine various elements of the curriculum to form different curriculum. "School-based curriculum" should highlight the difference between "providing learning experience" and "providing teaching materials". The teaching materials should be regarded as part of the environment where students interact with each other. At the same time, attention should be paid to the reasonable selection and arrangement of teaching materials.
- 4) The fourth is evaluation on objects: it shifts from external evaluation to internal evaluation, focusing on the process rather than the result. The object of evaluation is to improve the quality of school-based curriculum development, requiring schools and teachers to increase their sense of self-responsibility and to enhance their own adaptive teaching process under the new curriculum reform.



CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

Introduction

Setting up school-based curriculum on "local opera" at China's basic education centers is an effective means to inherit local cultural knowledge and protect ethnic culture. Music education is an important means for cultural exchange. School administrators and educators should actively introduce the "local opera" in their area into the school's music classroom, and take the initiative to assume the important mission of inheriting and developing "local opera", Let the cultural construction in school absorb the nutrition of "local opera", so that students can effectively learn the "local opera" of the region, and enhance their national self-confidence and cultural identity.

This thesis will be researched and analyzed from below eight aspects:

1. Curriculum Development
2. The concept of school-based curriculum
3. Chinese Primary and Secondary School Music Curriculum Standard
4. Local music culture in Pingxiang
5. The musical performance
6. Local music culture and inheritance
7. Discussion
 - Teaching Music Issues in Chinese
 - Teaching Music Issues around the world
8. Related research
 - Domestic
 - International

1. Curriculum Development

1.1 Definition of the Curriculum

Curriculum is a concrete manifestation of the school's blueprint for cultivating talents, the basic support for teachers to engage in educational activities, and the main source for students to gain knowledge. Curriculum is the main basis and standard for evaluating teaching quality. A reasonable curriculum setting plays a decisive role in the overall development of students. The term "curriculum" began in China during the Tang and Song dynasties. Curriculum including contents of two aspects, this first aspects refers to schoolwork, that's also known as what we now call education and teaching content. The second aspect refers to the meaning of a degree, a procedure, and a process. In Western countries, the term "curriculum" comes from Latin (*cursumrace curriculum*), and its interpretation is: "horse racing track". Therefore, the curriculum is designed for different students to design different learning tracks, thus forming a tradition Curriculum system. In the mid-nineteenth century, Herbert Spencer called the systematic organization of teaching content "curriculum" in the book "On Education" (1861). Japanese scholars translated the English words and phrases of the curriculum into "education curriculum". Taylor believes: "The study of the curriculum is mainly about what goals the school needs to achieve, what educational experience is provided for students, how the school effectively organizes these educational experiences, and how the school determines the realization of the goals."

Taylor believes: "The content of the curriculum is the learning experience, and the basic method of education is to provide learning experience, not to show students various things." This view emphasizes that students are participants in learning and students are the main body of learning activities. The quality lies in the student's own learning, not the curriculum. He also emphasized: "The interaction between students and the external environment." Currently, the curriculum in theory field is classified into various branches, as below : material-based curriculum and conditional curriculum, on-campus curriculum and off-campus curriculum, material and non-material curriculum, natural curriculum and Social curriculum, text curriculum and activity curriculum (sunlight sports, large-scale events, interest group meetings, independent activities organized by student groups such as the Central Committee of the Communist Youth League), non-life curriculum and life curriculum, national curriculum, local curriculum, school curriculum, all have Resources, environment, school cultural construction, family and school, and social integration that are conducive to student development are all hidden curriculum.

1.2 Curriculum administration

In the document named as "National Medium and Long-term Education Reform and Development Plan Outline (2010-2020)" (2010), it is proposed: "Provide suitable education for every student." As China has a vast territory, and there are obvious differences between regions, the implementation of the national curriculum is difficult to meet and satisfy the education requirements of different regions. In order to meet the specific demands of difference regions, it requires schools in each region to reasonably develop special curriculum suitable for the local culture according to the characteristics of the regional culture and the actual situation of the students. In 2001, China began to implement the goal of reforming the basic education curriculum. The goal established that localities, schools, and teachers should actively and creatively provide students with "appropriate education" directions, and actively explore "characteristic" curriculum. In the new round of curriculum reform, "knowledge and skills", "processes and methods", and "emotional attitudes and values" are integrated into a whole, which together constitute the overall goal of "Music Curriculum Standards" (2011). Teachers need to take good use of curriculum resources, actively develop and use various teaching resources, and create various types of curriculum materials that' s suitable for students to learn for students. They must pay attention to the individual differences of students and fully meet the individual development of students. The "National Curriculum" mainly focuses on the common needs of all domestic students. It is a curriculum developed specifically for the common qualities that the future citizens need to achieve after receiving basic education. Regions, schools, and students are the main objects to be considered during the process of development of school-based curriculum. According to individual differences of students, the school invites curriculum and teaching experts, teachers, parents and students to jointly participate in the development of the curriculum. In the process of school-based curriculum development, teachers are not only the implementers of the curriculum, but also the researchers and developers of the curriculum. Teachers need to raise various issues that might encountered in the curriculum of implementation of the curriculum at any time, and improve the design and development of the curriculum. "OECD" (1961) first proposed an indicator framework for "aesthetic education quality". It advocated converting "aesthetic education quality" into observable manifestations, and required multiple evaluation methods for evaluation.

1.3 China's curriculum

In China's curriculum practice, the majority of regions have used uniform curriculum standards, outline, and curriculum materials for a long time. In terms of curriculum settings, cultural science basic curriculum have too much weight. The curriculum content emphasizes the training of basic knowledge and basic skills. Some schools of teachers also take up time in music lessons to teach other subjects, which not only ignores the development of students' "mental" and "aesthetic", but also hinders teacher-student interaction and student-student interaction in a specific teaching environment. With the development of the times and gets, the society has a wide range of demands for talents, and the trend of focusing on basic curriculum is increasingly difficult to adapt to the needs of society. The direction of education in our country is dedicated to the development of comprehensive quality education for students. With the process of curriculum reform, the direction of education and teaching has been changed step by step. Therefore, it also presents a situation where basic curriculum and other curriculum are equally emphasized. This situation is aimed at improving students. Interest in learning and inquiry ability.

1.4 Evaluation of Chinese curriculum

China's basic education curriculum has undergone 8 reforms, and the research process of curriculum development is roughly divided into two stages. The first stage was about 1978-1998. It was mainly characterized by the translation and introduction of foreign theories and the speculation of basic issues. This stage provided theoretical guidance for the practice of curriculum reform in my country. The second stage is from 1999 to the present. This stage mainly revolves around the development of "school-based curriculum". This stage focuses on how to understand the problem of "school-based curriculum development", the concept and value orientation of school-based curriculum development, the influencing factors of school-based curriculum development, the conditions and support systems for school-based curriculum development, and other issues. The research on these issues is with great influence in promoting the development of school-based curriculum in our country. At present the development and research of Chinese curriculum. Currently, the development and research of new curriculum in China requires us to make full use of advantages brought by the new curriculum administration, including the opportunities to participate in curriculum practice and the exploration space of reform, it also requires the teachers to actively respond to urgent problems raised by local regional cultural practices. Regarding solving questions risen in specific contexts of curriculum development as the

start of teaching work, explore the development of school-based curriculum from the perspective of sociology and regional cultural information.

2. School Based Curriculum of Pingxiang Opera

The development of the "Pingxiang Local Opera" school-based curriculum is to guide students to investigate and explore the local culture of their hometown, allowing them to experience and master Pingxiang's local opera knowledge. Through teaching practice, organizing activities regarding China's excellent national culture and art is an important method for the manifestation of school education, it's helpful to achieve the continuation of local opera culture and curriculum innovation.

2.1 Definition of school-based curriculum

"School-based curriculum" is based on the school's educational philosophy, on the premise of meeting the requirements of national and local curriculum plans, with the school as the main body of school-based curriculum development, according to the school's educational principles, student demands, educational evaluation and school curriculum resources. It is jointly developed and implemented to respect and adapt to the uniqueness and difference of school students, and to develop the personality of students. School-based curriculum is based on the school and is active in principals, teachers, curriculum and teaching experts, students, parents of students, and community members. With local participation, the school will discuss, design, and cooperate with professional researchers and multiple forces to compile a variety of curriculum that can be selected by students and are suitable for the school's characteristics.

2.2 Classification and current status quo of school-based curriculum of "local opera"

The school-based curriculum of "local opera" can be divided into explicitness and implicitness. Explicitness is defined by books and culture and knowledge outside the school, and it acquires knowledge in the daily life of the individual and the interaction with local members. Constantly enrich the life and experience of the individual, so that the individual gains the recognition of the local culture. Implicitness refers to the formal regulations of local traditions and local spirits, which are shaped by our individuals and exist in the collective consciousness and spiritual concepts of local members, such as: local operas, preaching moral customs, and propagating values.

The "Basic Education Curriculum Reform Outline (Trial)" (2001) promulgated by the state states: "The implementation of national, local, and school curriculum management. The basic education curriculum reform is based on China's curriculum planning based on educational goals. The decision-making power of the curriculum standards and elective curriculum was handed over to localities and schools, and the corresponding "Local and School Curriculum Development Guide" (2003) was issued. The "Local and School Curriculum Development Guide" aims to establish a top-down and self the bottom-up management policy, which has changed the situation of "the school has the same curriculum, the teacher has the same teaching plan, and the students have the same book", has effectively promoted the development of school-based curriculum. The graded management of curriculum has also broken the previous national under the unified implementation of the curriculum, the Ministry of Education also allows localities and schools to formulate curriculum that meets the actual conditions of the local and the school. Therefore, the development of school-based curriculum is an important part of the curriculum system required for school operation, teaching and students.

The development of the school-based curriculum of "Pingxiang Local Opera" based on the philosophy of music education emphasizes "inheriting ethnic and folk opera culture", especially the "local" local music culture. The form of music carrying and culture complement each other. It forms "collective memory" and "cultural memory" in a particular ethnic or local opera culture. These two types of "memory" need to be passed on by people, because they are people's contributions to local operas. Cultural "sense of belonging" and "identity".

2.3 Cognition of school-based curriculum

The development of school-based music curriculum is based on humanistic psychology and its educational concept, it is essentially based on the students' music learning needs. Therefore, the development of school-based music curriculum is a "school-based" curriculum development from the formal point of view, but the real connotation points to "people-oriented". It takes students' full free development in the field of music learning as the highest goal. This is also advocated by humanistic psychology and its educational concept. Humanistic psychology and its educational outlook have three influences on the development of school-based music curriculum: 1) The goals of school-based music curriculum need to reflect the needs of students in the school for learning music. Humanistic curriculum affirm human emotions, the importance of emotions and feelings,

adhere to the curriculum from the standpoint of "for complete students", advocate that the curriculum should unify students' emotions and cognition, feelings and reason, emotion and behavior, emphasize the development of human potential, and promote human Self-realization is the goal, which requires respect for the learner's nature, interests and hobbies, needs and motivations. 2) The selection is organization of the content of music school-based curriculum, it should be based on "helping the individual students to achieve self-realization in music learning". When selecting the content of the music school-based curriculum, it not only need to fully consider whether the selected curriculum materials can meet the needs of students for learning music, but also select appropriate content of the curriculum contributes to the improvement of students' music aesthetic ability, so that students can acquire the self-realization of music learning in the music field, obtain a sustainable learning direction in the field of music. 3) Humanistic psychology believes that the curriculum is a "student's experience process", which enables students to improve students' trouble shooting ability in their studies. Humanistic psychologists believe that the key to curriculum implementation lies in "teaching". It puts forward the teaching theory of "Nondirective Teaching", which is based on student-based teaching ideas and methods. Its basic principle emphasizes "allowing Student learning". The non-instructive teaching theory advocates that "the role of teachers is not to use a set of ready-made teaching methods and procedures to provide students with a large amount of factual knowledge, but to provide students with a good learning soil, sunshine and free development of curiosity and creativity. Air, namely: creating a "free learning atmosphere" for students' learning activities, creating a knowledge context for learners, allowing learners to maximize the connection between the content of the curriculum they have learned and personal experience in the teaching context, thereby Make the content of the curriculum part of the student experience.

2.4 School-based curriculum development process

The process of school-based curriculum development includes 4 parts: 1) Investigation and research. When designing a school-based curriculum, lots of research must be done first, mainly to clarify the school's training objectives, evaluate the development needs of the school, evaluate the needs of the school and community development and analyze curriculum resources of schools and communities, etc. 2) Set up appropriate goals. The school's value positioning for the school-based curriculum is based on analysis and research needs evaluation, through the deliberation of the

school curriculum review committee, determine the overall goal of the school-based curriculum, and formulate the general structure of the school-based curriculum.

3) Organization and implementation. This needs a series of activities carried out by the school to achieve school-based curriculum goals. According to the overall goals and curriculum structure of the school-based curriculum, the "School-based Curriculum Development Guide" is formulated, and teachers are provided with related trainings, they are encouraged to actively declare curriculum. With joint consideration of the overall goals of the school-based curriculum and teachers' curriculum development capabilities, the curriculum review committee reviews the curriculum declared by teachers. After deliberation, it is compiled into the "Student Elective Curriculum Catalog and Curriculum Introduction". Students can choose curriculum that match up with their own wishes and interests. Only when the number of elective curriculum reaches a certain number, the curriculum are allowed to start. On this basis, the school has formed a complete "School-based Curriculum Development Plan", and teachers will compile the materials needed for the curriculum after or during the curriculum of curriculum implementation.

4) Evaluation, in the process of developing school-based curriculum, a series of value judgment activities are required, including the evaluation of the "Curriculum Outline", the evaluation of students' academic performance, the evaluation of the teacher's curriculum implementation process, and the evaluation and improvement suggestions of the "School-based Curriculum Development Plan". The results of evaluation need to be announced to relevant personnel or society.

2.5 Evaluation of school-based curriculum

The development of school-based curriculum has been highly needed in the curriculum reforms of the past five years. However, problems such as personnel resources of teachers, has appeared in the implementation of school-based curriculum. Teachers are not only curriculum developers, but also curriculum implementers and evaluators. Improving the professional quality of teachers is an urgent problem to be solved. Schools must also select well-equipped teachers to undertake the teaching tasks of the curriculum, and at the same time hire famous experts to enter the classroom, inheritors to lead the class, etc. To further solve the teacher problem. In the implementation of school-based curriculum activities, it is necessary to closely integrate the school's club activities, online learning platform and other channels, so that students can play their subjective initiative online and offline, and further promote the effective implementation of school-

based curriculum. In the evaluation of school-based curriculum, we must pay attention to the internal evaluation of students and the multiple evaluations of teachers to students.

3. Chinese Primary and Secondary School Music Curriculum Standard

3.1 Definition of "Music Curriculum Standard"

Ministry of Education of the People's Republic of China (2011) is the basic programmatic document of the national curriculum, and is the country's basic norms and quality requirements for basic education curriculum. "Music Curriculum Standards" (2001) is to implement comprehensive quality education, adhere to the concept of "moral education" and integrate the socialist core value system into the school curriculum. The revised "Music Curriculum Standards" (2011) combines the characteristics of the subject and the age characteristics of students, and further strengthens the implementation of "Moral Education". The reform and innovation of "Music Curriculum Standards" (2011) is based on summing up the experience of the past ten years of curriculum reform, and the draft is revised after extensive listening to the opinions of music teachers and experts. The nature of the main curriculum content and the basic concept of the curriculum are clearer, more comprehensive, more prominent music characteristics, more specific content standards, and clearer design ideas, it redefines the nature of music curriculum, namely: "humanity, aesthetics and practicality". "Music Curriculum Standards" (2011) is guided by adhering to the socialist core value system and plays an important role in cultivating students' good aesthetic taste, stimulating creativity and humanistic qualities.

3.2 Contents of "Music Curriculum Standards"

The basic idea of "Music Curriculum Standards" (2011): The compulsory education stage of music curriculum is for all students, so that each student's music potential can be developed and benefited from it. All the teaching activities of the music class are student orient, students' feelings of music and participation in music activities should be firstly considered. With music aesthetics as the core and hobbies as the driving force, it emphasizes the practice of music, encourages students to create music, highlights the characteristics of music, pays attention to the integration between disciplines, promotes national music, understands the diversity of music culture, and faces all students. The personality development of students should be attached with great importance. In specific music teaching activities, respect the individuality of students, encourage students to

actively participate in various music activities, express their thoughts and emotions in music in their own way, attach importance to students' general participation and develop the organic combination of students' different personalities, and use diversified teaching the model develops students' broader musical talents.

The design idea of "Music Curriculum Standards" (2011): Emphasizes the "aesthetic education" function of music curriculum, and divides the teaching fields by means of music activities. The content includes: singing (the lower grades of elementary school add "singing game"), appreciation, instrumental music and four basic knowledge of music. With the progress of education and teaching level and the development of disciplines, in order to highlight the aesthetic function of music curriculum, emphasize the humanistic attributes of music curriculum and the development of students' creative potential, "Music Curriculum Standards" (2011) changes the original teaching content of music curriculum Integrate into: "feeling and appreciation" and "performance" two teaching areas, and expand the music culture knowledge and scattered music creation activities originally implicit in the teaching, divided into: "creation" and "music and related culture" field of. Different teaching fields promote and penetrate each other to form a complete curriculum system.

The goal of "Music Curriculum Standards" (2011) is to cultivate students' three-dimensional goals of "emotional attitudes and values", "processes and methods", and "knowledge and skills". Through the study of music curriculum and participation in music practice activities, students explore, discover, and appreciate the artistic charm of music, cultivate their (lasting) interest in music, cultivate aesthetic appreciation, harmony body and mind, cultivate sentiment and sound personality, learn and master the necessary basic music knowledge and basic skills, expand cultural horizons, develop music hearing and appreciation abilities, music performance and music creativity, and form basic music literacy. Enrich students' emotional experience, cultivate students' good aesthetic taste and positive and optimistic life attitude, and promote their physical and mental health. The following are the specific requirements of the three-dimensional goals in the "Music Curriculum Standards" (2011):

The following are the specific requirements of the three-dimensional goals in the "Music Curriculum Standards" (2011):

Table 1 "Music Curriculum Standards" Objectives

Objectives	Description
Knowledge and skills	<ol style="list-style-type: none"> 1. Basic knowledge of music: learn and master the basic elements of music (such as: strength, speed, timbre, rhythm, beat, melody, mode, harmony, etc.). 2. The basic skills of music: learn the initial skills of singing, performance, and creation, and be able to sing songs and play musical instruments confidently, naturally and with expression. 3. Understand the history of Chinese and foreign music development and representative musicians, understand the relationship between music and other disciplines other than art, expand the horizon of music culture, understand the social function of music, and understand the relationship between music and social life.
Process and method	<ol style="list-style-type: none"> 1. Let students comprehensively listen to music works, experience and feel music. 2. Based on the students' personal participation in singing, performing, choreographing and other methods, using methods of observation, comparison and practice to help students imitate. 3. Cultivate students' curiosity and desire for exploration of music, and attach importance to the inquiry process and creative activities of students' independent learning. 4. Students can accurately communicate and cooperate closely with others in the collective performance form and practice of music art, and continuously enhance their collective awareness and coordination ability. 5. Through artistic practice with music as the main line, students can use knowledge of other artistic expressions and related subjects to better understand the meaning and unique value of music.

Table 1 "Music Curriculum Standards" Objectives (Continued)

Objectives	Description
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Emotional attitude and Sense of values	<ol style="list-style-type: none"> 1. Enrich students' emotional experience and cultivate their positive and optimistic attitude towards life. 2. Cultivate students' interest in music and establish a desire for lifelong learning. 3. Improve the music aesthetic ability of music students and cultivate noble sentiments. 4. Cultivate students' patriotism and enhance the spirit of collectivism. 5. Let students respect art and understand the diversity of world culture.
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The classification of "Music Curriculum Standards" (2011): The period of compulsory education is a period of rapid physical and psychological development of children and adolescents. It is also an important period for receiving music education in life, enhancing music literacy, and promoting physical and mental health. The "Music Curriculum Standards" (2011) divides the 9 school years of compulsory education into 3 sections, namely: the lower elementary school (1-2 years), the middle and upper elementary school (3-6 years) and all grades of junior high school (7-9 years). The curriculum content of the three academic stages presents a cohesive, progressive, complete and orderly internal connection. The primary school music curriculum for the fifth grade has the following requirements and content:



Table 2 Basic Education "Music Curriculum Standards"

Section No.	Content	Requirements
the third part Curriculum content	Performance part	In process of the teaching, pay attention to cultivate students' confidence in singing, performance, comprehensive artistic performance and music reading ability that is supported by the development of music and hearing. By taking part in the practical activities of music, students can express their personal emotions and communicate with others in the form of music, and establish a harmonious emotional link.
	Singing	Students in grades 3-6 need to actively participate in various singing activities and learn to sing excerpts from Peking opera or local opera singing.
	Comprehensive art performance	Students in grades 3-6 can actively participate in comprehensive art performance activities, play a role in plot music performance activities (such as children's musical performances), and can make simple evaluations of themselves and others' performances.
	Music and other arts	Students in grades 3-6 watch dramas and dance dramas and have a preliminary understanding of the role of music in the repertoire.
	Other subjects besides music and art	Students in grades 3-6 should be able to name representative music works in different historical periods, regions and countries.

Table 3 The contents of the fifth grade music textbook published by People's Music Press

Semester	Enjoy	Singing	Materials	Content
5 Grade (1)	14	10	6	Local music contents include: Korean folk song "Rambucus", Northeastern "Song Dance", Inner Mongolia "Prairie", Xinjiang
5 Grade (2)	17	10	2	"Xinjiang is a good place", Guangdong Yao music "Yao Dance", North Shaanxi "Yellow River" Boatman's Song, Learning Opera.

The aesthetic experience and cultural cognition of music art are carried out in vivid and diverse music practice activities, which are generated and realized through the personal participation of students. Therefore, the music curriculum includes the teaching music listening, music expression and music creation. The music curriculum has a strong practicality. The "Music Curriculum Standard" (2011) puts forward a clear and specific diversified curriculum content, which is used in music audio materials. Creative process and performance form, and other aspects show particularity. These artistic characteristics determine music listening, performance and creative teaching, which have specific knowledge and skills requirements.

3.3 Evaluation of "Music Curriculum Standards"

The development of "Music Curriculum Standards" is the core work of basic education curriculum reform. It was firstly published in 2001 through the joint efforts of nearly 300 experts across the country. Ten years later, the "Music Curriculum Standards" was revised again. "Music Curriculum Standards" (2011) attach great importance to the development of the potential of music education for students' "creative development value", enriches the connotation of the humanities, and improves the curriculum evaluation mechanism. This is not only promotes the cultivation of high-quality talents, but also boost development of comprehensive quality education for students. The "National Medium and Long-term Educational Reform and Development Plan (2010-2020)" document clearly proposes to improve the evaluation of education and teaching, and the "Music Curriculum Standards" (2011) document also proposes to establish a scientific, diversified evaluation coefficients, the development of education quality evaluation activities involving the government, schools, students' parents and the society, and attention to multi-subject education evaluation.

4. Pingxiang Local Opera

4.1 Local Opera

Local opera is jointly created by people in life practice. It truly reflects the sense where people were living and vividly expresses the spiritual and cultural activities of people's emotional desires. It has the collective nature of the creative process, the oral nature of communication and the variability of music tunes. Local opera is the quintessence of human spiritual civilization. The inheritance of local opera has promoted the formation of the Chinese nation in subtle ways. It can better cultivate and improve people's thinking, culture, aesthetics and morals, and promote the progress and development of the country and the national, it is also an important educational task for inheriting and promoting Chinese traditional culture. Pingxiang's local opera has a long history and has various forms. It includes: Pingxiang's songs (pan songs, field songs, lantern songs, custom songs, red ballads), rap art (Pingxiang Chunluo, Pingxiang Lianhualao), and local operas (Pingxiang Tea Picking Opera).

4.2 The content of Pingxiang local opera

Folk songs: Folk songs are songs created and sung by working people in their lives and work. It gets passed on by generations and generations in the folk through oral creation and oral communication, and continues to experience people's collective selection, transformation, processing and continuous improvement in the process of communication. Therefore, the folk songs that have been handed down so far have brought together the collective artistic wisdom, emotional experience and emotional expression of people from different periods, regions, identities and experiences. The songs sung in the mountains are called folk songs, pan songs, and cattle songs, and the songs sung in the fields are called field songs. Pange and Tiange usually appear in the form of five sentences, and there are not many four sentences.

Pingxiang Tea Picking Opera: Pingxiang Tea Picking Opera has a long history and a long history. It originated from and rooted in life. It evolved from Triangle Class, Costume Opera, and Modern Opera. The Pingxiang Tea Picking Opera is one of the Jiangxi Tea Picking Operas. It was produced and spread in Pingxiang City and its surrounding areas on the border between Hunan and Jiangxi. It is a local opera with strong local flavor and singing and dancing. Its music features are rough and cheerful, simple and sincere, humorous, and rich in local characteristics. The main function of Pingxiang Tea Picking Opera is to reduce the monotonous and boring feeling caused by physical labor; it gives the labors a joyful rest after work; it plays an educational function in the content of the repertoire.

The traditional repertoires of Pingxiang Tea Picking Opera include: "Red Flower Bridge", "Liang Shanbo and Zhu Yingtai", "Snail Girl" and other repertoires. Modern repertoires include: "The Customs of Oil Pressing Workshop", "The Burning Rose", "Huang Haihui", and "Looking for Lao Yang in Something". The inheritors of Pingxiang Tea Picking Opera include: Zhao Yiqing, Hu Aiping, Zhang Yukun, etc. In 2010, Pingxiang Tea Picking Opera was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

Pingxiang City Lianhualao (also known as playing Lianhua): It is one of the types of Jiangxi folk art. Pingxiang Lianhualao is a folk art of singing and singing in the Chishan area and surrounding areas of North Road, Pingxiang City, Jiangxi Province. Its language is vivid and humorous, the rhythm is bright, simple and flexible, and its singing style is unique and deeply loved by the local people. Both Pingxiang City Chronicles and Pingxiang Culture and Art Chronicles recorded: "The Lianhualao in Pingxiang began in the Song Dynasty. It was sung for the poor while they were begging, and at the end of Jiaqing era after Qianlong in the Qing Dynasty, professional artists appeared."

The traditional repertoires of Lianhualao in Pingxiang include "Praise the Native Goods", "Zan Pingxiang Big Figures", and "Suppress the Cage Village", and modern classics include "Cheng Changren's Moon Night Eliminating the Traitors", "Liu Shaoqi Is a Coward", "Shaoqi Happy New Year" and so on. He Liquan, Xiao Yunsheng, Song Huakeng and others are the inheritors of Lianhualao in Pingxiang. In 2010, Pingxiang Lianhualao was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

Pingxiang Chunluo (also known as Dachun Gong): Pingxiang Chunluo was prospered in the Ming and Qing Dynasties and flourished in the Republic of China. It is now a folk rap art spread in Pingxiang City and its surrounding areas in Jiangxi Province. Its distribution is centered in Pingxiang City. It is widely spread across counties, districts, towns and villages in the city, and it radiates to Yichun and Wanzai in Jiangxi Province and Liuyang and Liling in Hunan Province. The characteristic of Pingxiang ChunLuo is "praise whatever be seen", that is, praise people when people is in sight, praise things when things is being seen. In the past, veteran artists could recite hundreds of Chunluo praises. These praises ranged from the Three Emperors and Five Emperors, the Civil and Military Officials to the Nine Streams and Three Religions, with seventy-two lines.

Such as: "Pan tea", "Pan smoke", "Pan Wugu", "Pan new store opening", "Pan the wedding", "Pan the three dynasties", "Pan the full moon" and so on.

The traditional songbooks of Chunluo in Pingxiang include: "praising the spring", "stickers", "send the spring", etc.; modern songbooks include: "Eight Immortals Crossing the Sea", "Taoyuan Three Knots", "Xu Zhenjun Slashing the Nielong Dragon" and other medium-length historical and legendary stories. The inheritors of Chunluo in Pingxiang include: Yong Kaiquan, Peng Liping, Yi Guohua, Jia Yongjun, etc. In 2008, Pingxiang Chunluo was included in the second batch of national intangible cultural heritage list; in November 2019, in the announcement of the national intangible cultural heritage representative project protection unit list, Pingxiang City Cultural Center was listed as "Pingxiang Chunluo" protection The qualifications of the unit. (Wu Bin, 1999)

4.3 Evaluation of Pingxiang Local Opera

Since the 21st century, our country's intangible cultural heritage protection work has begun to receive attention and support, and China has successively issued document named as "Opinions on Strengthen my country's Intangible Cultural Heritage Protection Work" (2005). In the past ten years, through the efforts of the whole society, a relatively complete intangible cultural heritage protection system with Chinese characteristics has been gradually established, which protects the intangible culture with historical and scientific value that is precious, endangered. In 2019, the Party and Mass Department of Pingxiang Economic and Technological Development Zone organized and carried out the "Traditional Chinese Opera Culture on Campus" activity at Deng'an Primary School. The activity was taught by the national first-level actor Zhang Yukun. This activity has won the love of teachers and students. In August 2020, the school participated in the 4th Jiangxi Children's Opera "Little Plum Blossom" Competition, and the selected "Pingxiang Tea Picking Opera Joint Singing" won the second prize of the collective group; in November of the same year, it was jointly organized by Pingxiang Jiaxin Art School and Pingxiang City The "Pingxiang Tea Picking Opera Joint Singing" performed by the students of Deng'an Elementary School won the title of the joint singing small plum collective program in the 20th Chinese Opera Children's Little Plum Festival. I believe that in the near future, the "hometown accent" of our hometown will reappear in our lives, and the local opera in Pingxiang will bloom again and become more brilliant.

5. The musical performance

5.1 Definition of Music Performance

Music performance belongs to the category of drama art culture. Dramatic art and culture is not only a training on performance skills, it is also a synthesis of various knowledge such as literature, music, fine arts, history, geography, society, science and technology, and humanities. Through the influence of drama and art culture, the overall quality of the educated can be improved. Music performance is the re-creation of music. Music performance is through the performance of musical instruments, the singing of human voices, and a variety of artistic methods including conductors. The music is expressed in specific and sensible sound and conveyed to the audience to exert its social functions. Music performance is also an intermediary of music creation and music appreciation, and it is an indispensable link in music activities. Conductors, performers, singers, etc, can make different interpretations and expressions of music scores through their own artistic practice. Music performance cannot be copied, as it is experiential, creative, and cannot be limited by an absolute form. As Piaget said: "The acceptance of any new information will be incorporated into the subject's original mental schema, that is, information storage, so that's assimilation (information theming) and adaptation(increasing information Reserve has changed the original psychological schema and changed the dual effect of the relationship between subject and object, that is adaptation."

5.2 The importance of music performance

Music performance can promote the formation of students' self-confidence, promote the development of students' autonomy, creativity, and imagination, stimulate students' desire for creativity, strengthen the development of students' cooperation and communication skills, and improve their ability to solve problems. Music performance can stimulate students' interest, desire and confidence in performance, and cultivate students' good appreciation ability, imagination, creativity, cooperation ability, sense of participation, evaluation ability, and sense of responsibility. Mastering the verbal and non-verbal performance methods related to music performance can promote students' oral expression skills. Scholar Yu Qiuyu once said: "If a child does not have the opportunity to learn to perform from an early age, it will be difficult to become a charismatic social role in the future. Letting children participate in drama performances is not to cultivate art lovers, but to give them a social skill." Children have a natural inclination and ability to engage in artistic

activities. Children's performance classes use comprehensive training such as role-playing, sound, stage, shape, and sketch exercises to let children understand what performance is, cultivate children's performance talent, and fully mobilize children to learn performance the enthusiasm of children can help children gain a healthy attitude in the process of learning to perform, make children form a complete and independent personality in a subtle way, and build children's multiple potentials. China attaches great importance to music performances in primary and secondary schools. A total of 102 national primary and secondary school students' artistic quality evaluation experimental areas were selected in the document "National Primary and Secondary School Students' Art Quality Evaluation Experimental Areas" (2015). The event has been held for four consecutive sessions. There are "performance" competitions.

5.3 Composition of Music Performance

Opera performances, vocal music performances, dance performances and instrumental music performances can be displayed in a variety of ways for self-entertainment or participating in mass music activities. Music performers must have special abilities and qualities for musical performance, mainly in the following four aspects: 1) Inner auditory ability. Inner auditory ability refers to the performer's ability to predict and imagine the melody, rhythm, harmony strength, and timbre of musical works. Auditory ability is the ability to perceive objective sounds, and inner hearing is the ability to imagine sounds. Analyzed from the perspective of psychology, imagination is divided into creative imagination and reconstructed imagination. Through artistic creation, composers organize different pitches, values, timbres, and volumes of music in a certain form to express rich thoughts and emotions. Content, creating artistic imagination. 2) Personality and consciousness. Personality is an important psychological ability in music performance. It is the ability to directly grasp the changing form of music movement by feeling. It is the ability to use inner hearing to form sound movement in the mind. It is also the ability of the performer to grasp live the tension and relaxation of the melody, the instinct of expansion or compression. 3) The memory and temperament of music. A good musical memory and temperament is of special importance to performers. Learners should pay special attention to the methods of intensive training, study the theory and practice of technical memory, and find out the rules from them. After studying and repeated practice of music works, they must keep the music firmly in their minds and transform them into their own subconscious. Only then is it possible to concentrate and create

performances in a special way. The most effective training method is to mobilize the four types of memory: hearing, vision, movement, and association for training, which can achieve a multiplier effect with half the effort. 4) Motor skill. Performers must not only have a good musical memory and sense of music, but also must have the ability to accurately express this musical sense in musical performance. This ability is the good quality of various physiological organs related to musical performance and their high sensitivity. Based on sex and coordination. Music performers emphasize the sensitivity and coordination of the mind's thinking to the activities of various physiological organs related to music performance. For example: the singing part in opera performance requires the coordination of breath control and vocal organs, and the coordination of hands and feet when using pedals in piano performance.

5.4 Relevant national documents on musical performance

Music performance has always been treated as the second creation. It is re-created on the base of first creation. The first creation must be taken as the starting point and the final point. It is also the correct transmission and reproduction of musical works as a second creation of music performance. Its basic aesthetic requirement is not to go against the original intent of the music performance. Music performance is an intermediary between music creation and music appreciation, an indispensable link in music activities, and an important part of promoting students' aesthetic education. The development evaluation index in the "National Primary and Secondary School Students' Artistic Quality Evaluation" (2015) document is 20%. The indicator requires that students' music performance ability should be emphasized in guiding students' independent learning and personality development. At the same time, 102 national middle schools were selected. Experimental area for the assessment of primary school students' artistic quality. The document "Several Opinions on Promoting the Development of School Art Education" (The House of Drama, 2019), pointed out: "School art education is the most important way and content to implement aesthetic education. Art education can cultivate students' ability to feel beauty, express beauty, appreciate beauty, and create beauty. To guide students to establish correct aesthetic concepts, cultivate noble moral sentiments, cultivate students' deep national emotions, stimulate students' imagination and sense of innovation, and promote students' overall development and healthy growth. Encourage schools to develop small, scattered, flexible and diverse Student art activities, student art clubs and interest groups are established according to local conditions, and campus

culture and art festivals are held regularly, so that every student can voluntarily choose to participate in accordance with their own interests and hobbies, and form the characteristics and traditions of local and school student art activities." Currently, Chinese primary and secondary schools have held 6 art exhibitions, of which the first only contains vocal music and dance, and the other 5 set up music performance projects, including: opera performances, musical performances, campus Drama, textbook drama. In the document of "The Fifth National Primary and Secondary School Students' Art Performances" (2014), we adhere to the educating purpose of "Leading and cultivating people", adhere to the school-based, for all students, and cultivate adolescents' healthy aesthetic taste and good artistic accomplishment, Demonstrate the campus culture of truthfulness, goodness, beauty and improvement, and promote the reform and development of school aesthetic education. In the document of "The Sixth National Primary and Secondary School Students Art Performance Activity" (2017), it is required: "rooted in the profound soil of Chinese excellent traditional culture, cultivate students' good artistic accomplishments, and promote students' comprehensive development of morality, intelligence, physical fitness, and beauty. Promote the reform and development of the school's' aesthetic education'."

Swiss psychologist Piaget believes: "Music learning is a structural action and activity formed in the process of the subject's transformation of the object. Musical activities are affected by physiological and psychological characteristics and the environment, emphasizing the active role of students in the learning process."

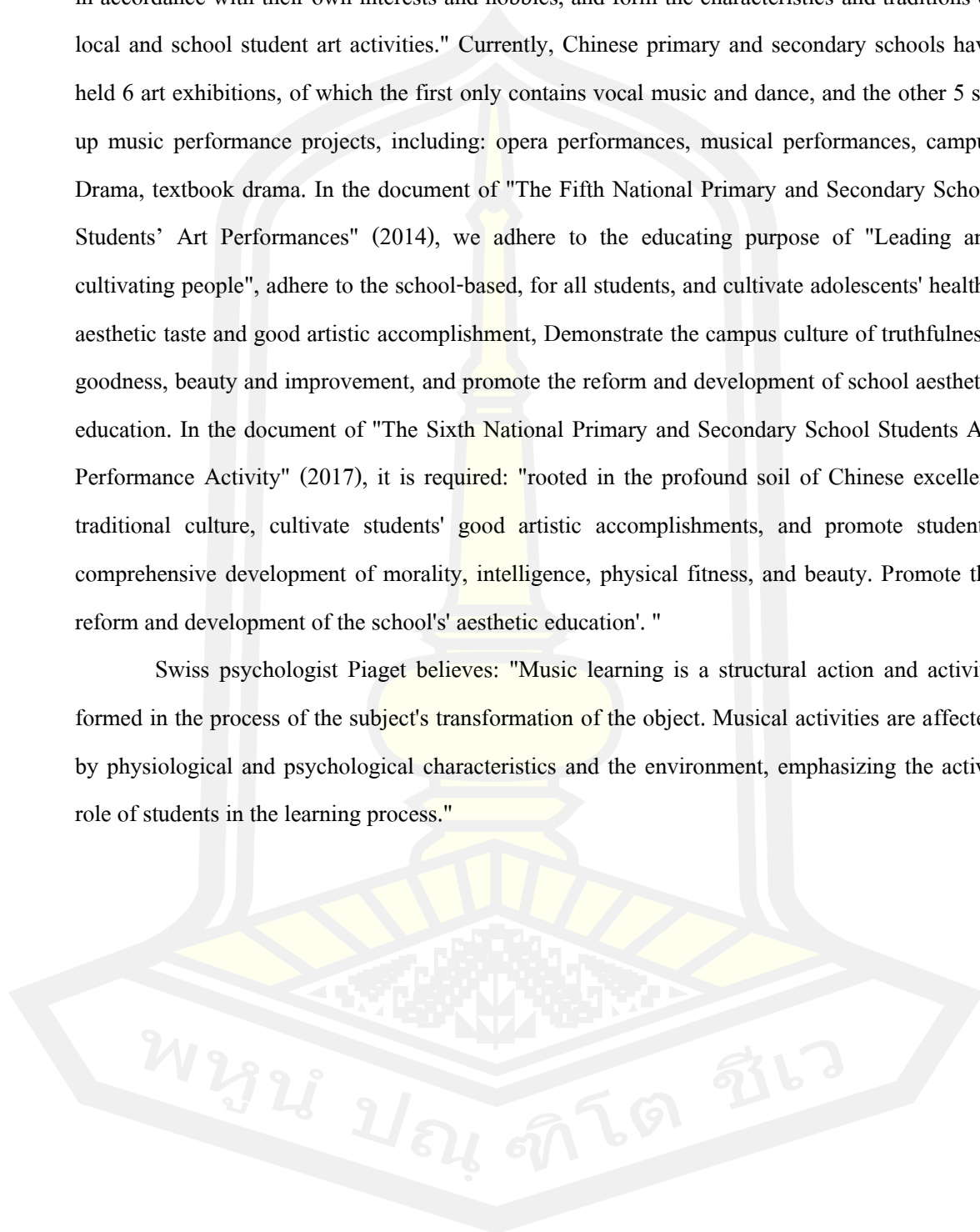


Table 4 Four stages of individual development by Piaget

Stage	Age Range	Characteristics
Perceptual movement	0-2	At this stage, infants and young children are subject to physical and psychological constraints, mainly listening, so that music can form an impression in the children's brain and stimulate their interest in music.
Pre-operation	2-7	Children at this stage have language expression and thinking ability, and the students' abilities should be emphasized and the development of people should be emphasized.
logic operation	7-12	Students at this stage already have an ability to make simple judgments, think, choose, logic, and think. Teachers should consider the psychological characteristics of students and teach students in accordance with their aptitude in the process of teaching.
Formal operation	12 and up	Students at this stage have independent thinking ability and are relatively rebellious. Teachers should give full play to the students' subjective initiative and cultivate their independent thinking ability.

The musical talent of students is gradually developing with the increase of age. Infancy and adolescence are the most rapid development stages of human musical talents, and they also have potential and plasticity. The following is a summary of Shuter-Dyson and Gabriel's main characteristics of music development at different ages (1981):

Table 5 Main Characteristics of Music Development at Different Ages

Age	The main features of music development
0-1	Make various reactions to the sound.
1-2	Spontaneous, instinctively "creating" and singing.
2-3	Start to imitate the songs that were heard.
3-4	Being able to perceive the melody contour and start learning the performance of a certain instrument can cultivate a fixed high sense.
4-5	Can recognize the pitch, the sound zone, and repeat the simple rhythm.
5-6	Can understand and distinguish the changes in sound, can recognize the same part from a simple melody or rhythm pattern.
6-7	It is more accurate in the pitch of singing. Understand that tonal music is better than unbalanced sound.
7-8	Have the ability to appreciate the harmony and dissonance.
8-9	When singing and playing an instrument, the sense of rhythm is better than before.
9-10	The memory of rhythm and melody is improved, and gradually has a sense of rhythm. Can sense the melody of the two parts.
10-11	The concept of harmony is established, and there is a certain degree of perception and judgment on the beautiful features of music.
11-17	Appreciation, awareness and emotional responsiveness have gradually improved.

5.5 Evaluation of Music Performance Ability

Music performance is a synthesis of a subject, which includes the synthesis between different teaching areas of music curriculum. Music performance can expand students' artistic vision, cultivate students' collaborative ability, deepen students' understanding of music art, and help students develop their music skills for life. In music performance activities, performing artists work as like painters, use technology and techniques to create art. The difference between them is that painters express themselves through direct aesthetic experience, while performing artists are making re-creation based on the composer's creation. Pianist Fu Cong believes: "A good performer

always makes people feel that the original mentality is very outstanding.” The measurement items of musical performance ability can be divided into 8 items: 1) Chord analysis, analysis of the tones in the chord number. 2) Change in pitch, identify the direction of note change in a repeating chord. 3) The brain's memory. It determines which note has changed its position. 4) The accent of the rhythm. It determines which rhythm is better. 5) The effect of harmony, to determine which harmony of a particular melody is better. 6) The intensity of the sound, listen to which part of the sound is suitable to be emphasized. 7) The short sentence of the melody, it's about which short sentence form is more suitable in the melody. 8) Overall evaluation of opera stage performances (motor skill, personality, temperment).

6. Inheritance Ability

"Local opera" is an artistic representation of history, ethnicity, customs, etc. It is also an important expression of local characteristic culture, and it is also an important part of China's intangible cultural heritage. As the international community and the Chinese government attach great importance to intangible cultural heritage, people's awareness of protecting intangible cultural heritage has been born (recognition and perception). Therefore, the inheritance of local opera is the source of people's spirit. It can not only enhance people's national self-confidence, but it can also build people's cultural self-confidence.

6.1 The definition of inheritance of Pingxiang local opera

"Inheritance" is the process of imparting and inheriting the experience of the predecessors and carrying forward and developing it, it's related to cultural knowledge, skills, teachings and other fields. The local opera in Pingxiang is collectively created by the common people. It truly reflects people's life situations and emotional desires. It has the collective nature of the creative process, the oral nature of the communication method, and the variability of musical tunes. Local opera is the precious wealth of human spiritual civilization. Inheriting local opera can better cultivate and improve people's ideological, cultural, aesthetic appeal and moral quality. It can also promote the progress and development of the country and the nation.

6.2 The importance of the ability to pass on local opera in Pingxiang

The local opera in Pingxiang was formed and developed in the curriculum of historical evolution, and it retains the stable cultural ideology of each ethnic race. For a nation or an ethnic race,

local opera is its spiritual source, a symbol of its regional culture, and a sign to be different from other nations. If a nation loses its local culture, it is pushing itself to the brink of extinction. Therefore, every ethnic region must attach importance to the inheritance of local operas. General Secretary Xi Jinping repeatedly emphasized: "For historical culture, especially the values and ethics inherited from the ancestors, we must adhere to the past for the present, innovate the old and bring forth the new, treat it with distinction, inherit with it, and strive to use all the spiritual wealth created by the Chinese nation. Come to culture people and educate people with culture." In the document "Several Policies on Supporting the Inheritance and Development of Traditional Chinese Opera" (2015), it is required: "Strengthen the protection and inheritance of traditional Chinese opera, support the creation of traditional Chinese opera scripts, support traditional Chinese opera performances, improve the production conditions and support the development of opera art performance groups, perfect the training and guarantee mechanism of opera talents, and increase the popularity and publicity of opera". The development of the school-based curriculum of "Pingxiang Local Opera" is to implement the spirit of Chinese documents, and it also highlights the characteristics of the school. In the current wave of curriculum reform, inheriting and promoting local opera is a very important educational task.

6.3 Management of Inheritance of "Local Opera"

"Chinese local opera enters the campus" is an emerging educational practice and the inheritance of local culture and art. By the advocacy of the country, Chinese schools have actively carried out the work of entering local operas on campus. A large number of excellent local opera resources have been well protected and passed on with the help of the project "Chinese local opera enters the campus". Since 2006, high schools, middle schools, and primary schools across the country have carried out activities of entering high schools of art. Since the beginning in 2005, China has successively carried out the "Teenage Inheritance of Traditional Chinese Virtues" series of educational activities. This activity aims to guide students to learn and understand China's excellent traditional culture, and let them feel the essence and charm of China's excellent traditional culture. "The Power of Inheritance" is a national event that inherits opera, drama, traditional sports and other projects. It has achieved fruitful and outstanding results in the event. At present, this event has been held for 3 consecutive sessions and is deeply loved by people. "National Primary and Secondary Schools Carrying out the Establishment of Chinese Excellent Cultural and Art

Inheritance Schools" is the whole process of "aesthetic education" that effectively integrates the excellent Chinese traditional culture into the school. It is to guide young students to inherit the excellent Chinese traditional culture and art, and learn from China the succession project includes "local operas". The activity also selected 449 "national primary and secondary schools for the inheritance of Chinese culture and art". The third part of the "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage" (2005) states: "The establishment of a scientific and effective intangible cultural heritage inheritance mechanism can make intangible cultural heritage masterpieces through social education and school education. There are always personnel to inherit the inheritance." In the fourth part of the document, it is also mentioned: "We must make full use of the talent and scientific research advantages of scientific research institutes and universities, and vigorously cultivate specialized talents." It can be seen that the country has fully realized the inheritance and the development of non-material culture requires active use of schools. The "Regarding the Pilot Work for Peking Opera in Primary and Secondary Schools" (2008) included Peking Opera in the nine-year compulsory education music curriculum, and the revised "Music Curriculum Standards" (2011) added content related to Peking Opera teaching, arranged 15 Peking opera arias in grades 1-9, of which 10 Peking opera arias in grades 1-6, and from March 2008 to July 2009, respectively in Beijing, Tianjin, Heilongjiang, Shanghai and other 10 provinces (City) to carry out pilot work. In the document of "Several Opinions on Promoting the Development of School Art Education" (2014), it is pointed out: "We must further organize the art exhibition activities of colleges, middle schools and primary schools and the activities of high art enter the campus, and grasp the schools and bases for the inheritance of Chinese excellent traditional culture and art. The 6th evaluation index in the "National Primary and Secondary School Students' Art Quality Evaluation Experimental Zone" (2015) document clearly requires: "All regions should support universities in creating a base for the inheritance of outstanding Chinese culture and art." The "Guide to Primary School Moral Education Work" (2017) pointed out: "Educate and guide students to understand the development and changes of their hometown and national historical common sense, understand the excellent traditional Chinese culture, and guide students to understand the historical origin, development context and spiritual connotation of the excellent traditional Chinese culture. "In the "Children's Inheritance of Traditional Chinese Virtues" Series Educational Activities (2018), primary and secondary school students are required to fully

integrate local intangible cultural heritage resources based on their knowledge of history and culture, explore the excellent traditional culture of their hometown, and let students Strive to be a small inheritor of intangible cultural heritage in the learning experience. The fourth article of the main content of the "Jiangxi Province Family Education Promotion Regulations" (Xu Aizhu and Zhou Hongliang, 2016) states: "Education must learn from Chinese traditional excellent culture and Jiangxi local characteristic culture." It can be seen that we should combine China's excellent traditional culture with Chinese traditional virtues are internalized in the heart and become personal conscious actions. (Tao Pengjie, 2018)

6.4 Evaluation of inheritance ability

"Inheritance" is the process of teaching and inheriting between master and apprentice. As the international community and the Chinese government attach great importance to intangible cultural heritage, people's awareness of protecting intangible cultural heritage has been born. As a school, it must take the initiative to assume the responsibility of teaching in the protection and inheritance of "intangible cultural heritage", introduce local characteristic culture into the music curriculum of primary and secondary schools, and establish a sound and standardized discipline system of local opera to cultivate a group of high-quality talents who can engage in local opera work. Music educators should also cultivate and educate students' awareness of the inheritance of local operas. As the administrator and managerial who is handling mass cultural undertakings, we must shoulder the mission of protecting, excavating and inheriting "China's intangible cultural heritage" and carry forward China's excellent traditional culture. The scope of measuring inheritance ability (Chen Lin and Yu Fei, 2017) includes: basic cognition of Pingxiang local opera, emotional identification of Pingxiang local opera, openness and acceptance of Pingxiang local opera, and culture of Pingxiang local opera measures such as self-confidence.

7. Discussion

7.1 Discussion on Music Teaching in China

In the article "Study on the Relationship between the Self-efficacy and Coping Styles of Music Performance Majors" (Liu Hong, 2012), it points out that: "There is a general tendency of self-affirmation and self-confidence among music performance majors." In music performance, Self-efficacy refers to the effectiveness of an individual in dealing with and handling environmental

events, and refers to the belief, judgment, or self-feeling of the subject whether the individual can complete a certain behavior at a certain level. Therefore, it is not only an individual's evaluation of the level of skills they possess, but also an evaluation of the individual's confidence about whether they can use the skills they possess to complete certain tasks. The formation of self-efficacy in music performance is mainly affected by the following four factors: 1) Behavioral achievement, namely direct experience. 2) Alternative experience, namely indirect experience. 3) Persuasion by words. 4) Emotional and physical state. In practice, it is proved that students with music performance experience have a good sense of self-efficacy, they can actively respond to social challenges and actively serve the society.

In the article "Problems and Countermeasures of Music Education in Rural Elementary and Secondary Schools" (Zhang Hong, 2016), it was pointed out that "Music education in rural primary and secondary schools in China has problems such as insufficient sources of teachers, lack of teaching facilities, and low class opening rates." Music teachers in rural primary and secondary schools are generally low in professional quality and limited in theory. They have limited understanding of music theory. Some part-time music teachers do not have any professional music skills. They just teach students to sing some popular songs or some local folk songs in class, they are unable to teach students music appreciation, instrument performance, and basic music theory knowledge. Facing to resolve these issues, schools should further enhance the importance of music education in rural primary and secondary schools, increase the construction of the team of music teachers in rural primary and secondary schools, and strengthen the material input of school music teaching facilities, such as setting up independent music classrooms, purchasing pianos and simple. The instrument provides auxiliary teaching tools for music books and other materials. Promoting rural primary and secondary music education is a quality education project that must be improved at present and within the next 10 years.

In the article "Research on the Application of the Teaching Method of Watching Singing in Music Class" (Wang Shuang, 2018), it was pointed out that: "Singing is a form of performance based on singing, with simple dance moves." Skills, and there are singing links, its performance is characterized by simple body movements and expressions to interpret the content of the lyrics. Music classroom requires teachers to use diversified teaching methods to enable students to acquire more music knowledge and feel the beauty of music. In the concept of "Music Curriculum

Standards" (2011), it is proposed: "Students should use the lyrics to create appropriate actions, develop their independent learning ability and creativity, so as to continuously improve their music experience. Ultimately, allow students to correctly interpret the emotions of songs, and at the same time, enhance students' aesthetic ability." The teaching method of singing is an art that integrates body language and singing. In teaching activities, students can joyfully remember how to sing the song quickly, they can also formulate their own attitude towards music between singing and dancing to enhance their own self-confidence.

In the article "On the Problems and Suggestions of Music Education in Primary and Secondary Schools" (Chang Hui, 2019), we summarized some of the problems of music education in primary and secondary schools in my country. In recent years, with the all-round development of comprehensive quality, people have gradually become popular, and people have paid more attention to music education. A large number of music training institutions have also been opened in various regions. At the same time, a large number of concerts, concerts and music classes have emerged. Variety shows give people a deeper understanding of music. The main music content in primary and secondary schools in our country is to teach students sing songs. The teacher sings first and the students follow suit, sentence by sentence. Students only learn to sing in the music class. Other basic music theory knowledge, the background of the work and the meaning of the song are not known. The single teaching method makes the classroom atmosphere dull. Most students like music but can't accept the teaching method in music classroom. Music education works as a medium curriculum to cultivate students' interest and relaxation from intense academic work. Schools and music teachers should improve teaching management and teaching methods. Classes should be student-centered, students should be allowed to feel and listen, to obtain the satisfaction of "aesthetic education" in the music classroom, thereby enhancing their overall quality.

In the article "Analysis of Music Teaching Methods in Primary and Secondary Schools-Peking Opera Master Mei Lanfang" (Zhang Tiantong, 2010), two teaching methods are proposed, one is music appreciation and the other is demonstration. The music appreciation method refers to the teaching method of appreciating music by listening to audio, watching video, etc, and constructing a framework of music, so that students have a preliminary perceptual understanding of music. For example: In the lesson "Master of Peking Opera Mei Lanfang", the teacher leads students to watch a video of Mei Lanfang's performance. This is the most direct

and effective teaching method, which not only allows students to experience the preliminary understanding of music formation, the perception of the appeal of music works and the impression of music style, can also be used for in-depth analysis of the music structure. Demonstration is a teaching method in which teacher use demonstration singing or performance in the classroom to let students listen to music fragments at close range, and create a deep impression in their minds. For example: In the lesson "Peking Opera Master Mei Lanfang", the teacher showed the students the play photos of Mei Lanfang's performance and performed a demonstrative singing, which gave the students a more intuitive experience of Peking Opera. Demonstration method is very intuitive, can bring students and music one step closer, it is conducive to arouse students' interest, the concentration of students' attention in class is conducive to cultivating their thinking and observation skills. Teachers' "teaching by words and deeds" is an effective teaching method, and the demonstration method is a good proof of this.

7.2 Teaching Music Issues around the world

In the article "The Role of Constructivism in the Creativity of the Primary School Music Curriculum in the Republic of Turkey" (Göktürk D, 2010), the article mainly studied "whether constructivist methods can be effectively used in the classroom environment and whether constructivist methods can be developed students' musical creativity." In Turkey's education system, students aged 6-14 are required to have elementary education. Their study period is 8 years and is free of tuition. Turkish elementary education is divided into two stages time. The first stage is five years (primary school), and the second stage is three years (secondary school). The goal of primary education in Turkey is to develop the physical, mental and moral of students throughout the year, and to provide students with basic knowledge. Turkish is the only official language and educational language of the Republic of Turkey, and its music curriculum are compulsory at the elementary level. The Turkish Music Curriculum of Constructivism Theory encourages students to develop their musical creativity. The content includes the following 10 requirements: 1) Pay attention to active learning instead of using the "bank model". 2) Support students' research. 3) Pay attention to the background of students in the learning process. 4) Emphasize performance and activities in learning. 5) Consider how students learn. 6) Support the idea of learning in a social environment. 7) Support the reality and functionality of education. 8) Give students the opportunity to collect information and draw conclusions based on their

experience. 9) Think that learning is a positive process, not an active practice. 10) Provide each student with constructive personal and social information.

In the article "The Impact of Evaluation Strategies and Music Performance Forms on the Variability of the Evaluation Scores of Music Performance Majors" (Lina Yuska, 2013), it was pointed out: "The results of evaluating students' musical performance are not only determined by students Music training also depends on the evaluation environment." Professional performers rely on music teachers to "boast". There has always been a general controversy in the evaluation of music performance, which is mainly due to the fact that music scholars have not reached agreement on the evaluation checklist of music performance. The article emphasizes that the level of music performance (audio and audiovisual) has a direct impact on the rating of the evaluator. It contains five parts. One is the quality of the tone, the correspondence between the expression of the music and the style of the music (Ryan Et al, 2006), the second is the accuracy of sound quality melody, the accuracy of pitch and rhythm, the third is the interpretation of musical connotation and the skillful musical skills (Xue Jin, 2007), the fourth is the performance of music (Ciorba and Smith, 2009), the fifth is the phrase, dynamic and intonation of music (Geringer and Madsen, 1998). The above five evaluation checklist all show different standards of validity and reliability.

In the article "Interactive whiteboards integrated into music teaching: Taking preschool children as an example" (Li Anqi, Yan Huairan, 2014), it was pointed out: "Facing the trend of new technologies in the education system, the challenge for teachers is to use new teaching methods. To combine technological development and provide students with an effective educational experience." In the past, teachers usually stood and talked from the front of the classroom next to the blackboard or later on the whiteboard. The students' attention was focused on a static screen. This teaching method did not let students get visual and auditory stimulation, therefore, teachers are unable to link teaching and learning. Stimulating and maintaining the motivation of students is essential for long-term learning. In the learning process of the IWB teaching method, students become active learners, they actively seek knowledge, instead of becoming passive learners and simple recipients (Liu Hong, 2012), its advantage is that it can provide touch, visual and sensory stimulation, and can improve students' motivation to learn, improve students' learning outcomes, use music activities or games for repetitive operations, and help students remember form correctly, enhance students' visual expressiveness, encourage students to actively participate in teaching

activities, thereby helping them prolong their attention time, strengthen student interaction, and stimulate students' interest in learning. (Lee A, 2015)

In the article "The Principles of Motor Learning in the Teaching of Classical Singing" (Laura Crocco, Patricia McCabe and Catherine Madill, Sydney, Australia, 2018), it was pointed out: "Classical singing is a complex musical skill that requires the integration of multiple cognitive, the function of perception and movement." Therefore, the teaching of classical singing is a unique technique, which has a certain degree of complexity. Just like sports athletes, singers also need to achieve and maintain high-performance continuous development of specific sports activities. Classical singing is a complex phenomenon, it requires learning a variety of skills, including fine motor skills. "Principle of motor learning" can be divided into three stages: learning stage, retention stage, and transfer stage. Motor learning is a set of processes related to experience and practice. These processes may produce relatively permanent changes in the performance of specific skills and learning capabilities. The degree of learning is not directly observable, but gradually emerges according to "motor learning". Therefore, teachers should encourage students to use "motivation." Before the practice, the learners are expected to make various preparations for the practice stage. The purpose of this stage is to ensure that the learners have the motivation to learn, and the learners need to carry out effective reinforcement exercises to reach the desired level. (Crocco, 2020)

In the article "Characteristics and Enlightenment of Music Education in British Primary and Secondary Schools" (Xue Jin, 2007), the author analyzed the British government's regulations on music education in primary and secondary schools. In the UK, students aged 5-14 are required to receive music education. Music education in primary and secondary schools in the UK runs through a set of specific teaching measures, in which performance (Per-forming), composition (Composing), and appreciation (listening and appraising) are the basic content of school music education. In the music education of primary and secondary schools in the UK, they attach great importance to the development of students' personalities and the cultivation of students' practical and innovative abilities. 1) Attach importance to individual education. The UK is one of the first countries in the world to implement a class teaching system. While giving full play to the strengths and advantages of this modern education system, they have also taken corresponding measures to make up for their shortcomings in individual education. For this reason, the music teaching organization in British primary and secondary schools has always maintained two systems of

curriculum teaching and individual tutoring. This dual-track parallel teaching organization format not only promotes the systematic teaching of the group teaching system, batch training, and large-scale improvement the advantages of teaching quality overcome the shortcomings of music teachers in teaching in accordance with their aptitude, and fully take care of the individual needs and personality development of each child. 2) Emphasis on national music. Primary music education in the UK mainly cultivates the ability to sing and appreciate arts. The teaching of singing focuses on traditional music, especially ethnic music, so that students can be familiar with and absorb the cultural heritage of their country and ethnic group. 3) Pay attention to teaching practice. The so-called practice is to let students do as much as possible. The school arranges teaching activities from classroom and extracurricular activities. 4) Regarding extracurricular activities, it is regarded as an education form as important as classroom teaching in the UK. Specific activities are arranged by the school's music teaching and research section. According to the actual situation of the school, organize chamber music groups, orchestral groups and choirs. Activities usually take place at noon or after school. 5) Pay attention to cultivating students' sense of innovation. The cultivation of innovation consciousness is a very important part of music education in British primary and secondary schools. Children's new ideas and new ideas will be praised and encouraged, and received great attention from teachers and schools. Because of the unique proposal of a certain child, a special discussion is held in the class or even throughout the school. The school will support students to realize a child's creative small production by both financial means and manpower. At the same time, it also emphasizes the composition of music teaching, some schools also call this curriculum Musical Creation (Musical Creation). (Chen Yu, 2012).

8. Related research

8.1 Domestic

8.1.1 The meaning of local culture

Local culture is the material wealth and spiritual wealth created in the curriculum of human social and historical practice in a certain area. The knowledge system provided by people independently, was appreciated and transmitted in people's long-term life, the historical process is the basis for the legalization of local people's daily life and the source of strength that condenses the local society. Their existence is due to the diversity of human knowledge. It is confirmed that local culture contains the wisdom accumulated by local people for thousands of years. Local culture reflects the local economic level, scientific and technological achievements, values, religious beliefs, cultural accomplishments, artistic level, social customs, lifestyles, social codes of conduct and other aspects of social life. Local culture has distinct regional characteristics, unique values and rich connotations, and each of its individuals is inextricably linked with the local culture.

8.1.2 The value of local opera school-based curriculum

In the goal of the new curriculum reform, it is proposed: "change the concept of excessive emphasis on test-oriented education, enhance the applicableness of knowledge to life " By realizing that the curriculum reflecting life is inseparable from our local culture, and students have been influenced by the local culture since childhood. They are the viewers of regional culture and the practitioners of regional culture. They regard local culture as an important resource of school-based curriculum, and naturally realize the life of curriculum. The new curriculum reform pays special attention to the development and utilization of off-campus curriculum resources, and local opera is undoubtedly an important resource for curriculum development, especially school-based curriculum development. Materialist dialectics believes that everything has particularity and universality, and operas in any place have dual values. It is national and global, and the two are inseparable. The use of local opera to develop school-based curriculum can not only fully dig out the cultural characteristics of the place, but also enable students to truly return to life through school-based curriculum.

8.1.3 The connotation of Pingxiang local opera

The themes of local operas in Pingxiang mostly focus on the production and life of the people at the bottom and the sufferings of the people's livelihood. It's derived from the daily of the people and depends on the daily life of the people. In the geographical location of Pingxiang City and its special revolutionary historical position, Pingxiang's local opera has a unique historical and cultural heritage and aesthetic connotations of musical performance. The local opera in Pingxiang is not only the soil for individuals to form local emotions, but also the educational content of people's sense of attachment and identity to the region. The school-based curriculum based on Pingxiang's local opera is essentially an important manifestation of returning to the individual life world. Anthropologists point out that local culture faces the general public, and it represents a life culture. Not only is it closely related to students' study and life, it also has an important influence on students' growth and development.

8.1.4 Research based on the school-based curriculum of local opera

Curriculum is a kind of cultural construction, it not only inherits culture, but also refine culture. Curriculum is not only a tool for transferring knowledge, but also a tool for creating and recreating us and our culture. School-based curriculum cultivates students' cultural creativity with cultural heritage.

Xu Xiaohui (2019), in the construction of school-based curriculum, local curriculum resources should be used rationally, and local folk music should be integrated to preserve the fertile ground for outstanding folk music. Learn folk music and provide text guarantee for the inheritance of folk music. The teaching content of local opera can be better perfected and supplemented in the music teaching of primary and secondary schools, and play a reference role in the development of school-based music curriculum and the selection of teaching materials. At the same time, it has great influence on the discovery, protection and inheritance of China's intangible cultural heritage. It is with profound meaning.

Ren Sisi (2017), the Changde Silk String of Huxiang Culture is a banner in the construction of the famous cultural city of Changde. It is a national intangible cultural heritage. Applying Changde silk strings to the school-based music classroom, teachers use practical actions to protect and inherit Changde silk strings.

Yuan Lenglen (2017), the local music school-based curriculum can enable students to be influenced by local music from an early age, enable students to learn more about music culture,

establish students' sense of identity with local music culture, and make students know how to sing in their hometown.

Lang Qixun (2015), due to the impact and influence of foreign music culture in China's music education, national music is not valued. This is the fundamental reason why the development of local opera is slow or even stopped. Therefore, music education needs to be reformed. The development can make full use of the national music, dig out the unique background of the excellent national music, and guide the music education system in the new era to the right track.

8.2 International

8.2.1 Definition of culture

German philosopher Ernst Cassirer believes: "Man is a cultural animal. Man is not so much a 'rational animal' as a 'symbol animal.' People use signs to create culture." All human culture is created by its own symbolic activities. Only in the activities of creating culture can people become people in the true sense, and only in cultural activities can people gain true freedom.

The German cultural philosopher E-duard Spranger believes that "'culture' and 'individual' are the objective and subjective aspects of the same process that are inseparable." According to this ideological system, people are the center of education. We must start from a specific and concrete person to achieve the goal of cultivating people. However, the person who is the object of education does not grasp this idea in isolation, but understands the individual as the receiver, transmitter and creator of a specific culture within a certain cultural background.

Taylor (2008) Stated in the book "Primitive Culture" published in 1871: "The so-called culture or civilization includes knowledge, beliefs, art, morals, laws, customs, and other human beings as members of society. A kinds of complex combination including the various abilities and habits of people." Taylor believes: "Culture is something related to the unique state of human beings in social life." Education is an activity of cultural inheritance and creation, and curriculum is undoubtedly an expression of culture.

Wei Tingge (1992) Lawton believes: "Curriculum is a cultural choice." Before formulating a new curriculum, culture must be analyzed and classified, and compared with the current curriculum. In this process, people always have to consider the social and cultural value of the curriculum. At present, sociologists and anthropologists generally define "culture" as a system of values and meanings shared by a group or society.

8.2.2 Overview of the content of the "21st Century Skills Guide (Art)" in the United States

The American "21st Century Skills Guide (Art)" is one of the 9 core subjects. It includes four categories of specific art subjects. It is divided into dance, music, drama and visual arts (called art in China). In the introduction part of the "Art Guide", it mainly introduces the major discipline of "art" and expounds the function of art education. This guide makes a definition for each specific ability, and enumerates the teaching cases of 4th, 8th and 12th grades respectively. At the same time, it proposes how teachers can teach the 21st century framework ability in art subjects. This ability it needs to be connected with other disciplines and applied in practice. The "Art Guide" summarizes the basic skills that students need to master in the 21st century for educators. It provides practical examples for the teaching of each skill in the "Art Guide" and integrates the skills into the art subject. The instructor is teaching the application of practice, its main goal is to cultivate students' curiosity, imagination, creativity and evaluation ability. Students' artistic creation and expression ability is one of the core qualities of their foothold in society, and it is also the basis for the success of education in the 21st century.

This "Art Guide" is classified into different subjects: 1) The classification of art. Art is divided into dance, music, drama and visual art, including media art. All categories are recognized as "core subjects". 2) The function of art education. Art can improve work habits, cultivate curiosity, imagination, creativity and evaluation ability, while art education can cultivate students' interest, improve students' skills in the 21st century, and have the courage to express their thoughts and feelings. Encourage students to develop in an all-round way.

8.2.3 Features of foreign music curriculum

In 2002, the Thai Ministry of Education announced the pilot of the 2001 basic education curriculum and the application of online schools. It was subsequently implemented in all schools providing basic services. Since 2003, continuous follow-up and evaluation of music curriculum have resulted in unsatisfactory results. Under the close supervision and guidance of the Basic Education Committee, the 2001 Basic Education Curriculum was revised to form the current Thai Basic Education Core Curriculum (2008). (Ministry of Education of the People's Republic of China, 2008) is gradually advanced according to the school's priorities and preparations. It proposes

to cultivate students' creativity, imagination, appreciation of beauty, aesthetics and correct values in the field of art. (Ministry of Education of the People's Republic of China, 2008).

In 1994, the third item of the goals in the "2000 Goals: American Education Act" promulgated by the United States stipulated that civics, political economy, and art disciplines should be added to the curriculum. In addition to national standards, states have successively formulated and revised them. In addition to the state's curriculum standards, the curriculum standards of this Education Law only provide reference and basis for the formulation of curriculum standards by states. In 1996, the "National Science Education Standards" document was promulgated, which contained four types of standards, namely: curriculum standards, content standards, performance standards, and lifelong standards. Curriculum standards mainly put forward basic requirements for curriculum teaching activities, explain teaching methods, teaching suggestions, and presentation methods of different American teaching. (National Research Council, 1996)

In 1947, Japan promulgated the "Education Basic Law". In April 2002, Japanese primary and secondary schools began to implement the new "Learning Guidance Essentials". The "Learning Guidance Essentials" (2002) deleted some difficult and complex curriculum content. The curriculum for cultivating students' "survivability" are placed in an important subject position, and a large number of elective curriculum, vocational curriculum and practical activity curriculum have been set up to meet the needs of different students, while also respecting students' personality development laws. In the "Learning Guidance Essentials" (2008) (i.e. curriculum standards) document, the training of students' "survivability" is set as the basic goal of compulsory education in Japan, and in the basic plan for promoting education in 2008, "sustainable development" "it is written into the educational goals of all levels and types of schools. In Japanese elementary schools, the music subject is listed as an important curriculum.

The British Ministry of Education of the People's Republic of China (2014) emphasized in terms of values: "Require teachers to evaluate the nature of ideology with students." In the UK, there is no unified music outline for primary and secondary schools. The content, scope, and content of music lessons the degree, requirements, etc. Are all determined by each school, and implemented by music teachers in accordance with the principle of independence of each school. In order to improve the music quality of primary and secondary school students, the British

government also promulgated the "Music Manifesto" (2006) (The Music Manifesto), whose purpose is to provide every young person with a rich and colorful music experience and improve the support system of the music industry. In the UK primary and secondary school ages are 5-18 years old, and music curriculum focus on composition teaching and performance activities. The British "Music Manifesto" (2006) guarantees to provide every young person with opportunities to learn music and understand music, and to train world-class music teachers so that all British young people can master music skills. Therefore, music education in primary and secondary schools in the UK attaches great importance to cultivating students' practical ability. Carl Orff pointed out: "Students must use their brains, hands, and feet in music learning, and feel and express the music wholeheartedly. Through various percussion instruments, students will be 'moved' in the classroom and the classroom atmosphere will be active." Under the guidance of the teacher, make musical "movements" and immerse themselves in the joy of games, so that students can invisibly receive the training of music rhythm, hearing, pitch, physical coordination and unity, and cooperation. This is currently one of the most popular Western music teaching methods in the world.

8.2.4 Development of foreign curriculum

In the basic education curriculum standards of Thailand, New Zealand, Singapore, the United States, the United Kingdom, Japan, the United Kingdom and other countries, there is a detailed outline of the curriculum, and a "school-based curriculum" is mentioned.

The idea of multicultural education originated in the United States. It advocates that "education does not distinguish between ethnic groups, blood, language, habits, and regions. On the basis of ethnic equality and fairness, it respects cultural differences among ethnic groups, accepts and appreciates cultural diversity, and recognizes the value, connotation and essence of the existence of From the document records of Pingxiang City ethnic culture", the core of which is that regardless of the gender, race, religion, language, and socio-economic status of students, education should help students to recognize, respect and understand their own cultural characteristics and various cultures in society. Enhance the self-identity of students from different backgrounds, and let them quickly master the attitudes and skills of their own culture and mainstream culture, thereby promoting the integration of society. By 1980, the American Association of Teacher Education Institutions emphasized the significance and purpose of the "multicultural standards" proposed by the National Council for Teacher Education Certification in its report. It advocated that all teacher

education institutions should cultivate students with diverse teaching skills. Multicultural curriculum are included in the compulsory subjects of the American Academy of Education, and the multicultural curriculum is a strong guarantee for cultural inheritance. In 1994, the "Goal 2000: American Education Act" (1994) passed by the U.S. Congress included single-subject "drama" education curriculum in the American school system for the first time. The "National Standards for Art Curriculum" (1994) promulgated in the same year made drama more clearly, music, visual arts, and dance are the four major categories of art education, and from the two aspects of "content standard" and "achievement standard", the students from kindergarten to high school in the United States have stipulated the required learning level. (Tian Juan, 2014)

The United Kingdom emphasizes that teachers should play an important role in the development of school-based curriculum. It also provides all-round support for teachers' work, encourages teachers' sense of innovation and autonomy, creates a relaxed environment for teachers' work, and has formed a series of Support strategies for school-based curriculum development. The "School-based Curriculum Development Group" is one of the UK's creative and effective support strategies. The "School-based Curriculum Support Group" is mainly composed of three teachers. Its main task is to improve the quality of student learning, determine specific research and development tasks, and collaborate with other partner schools to sign cooperation contracts. In addition, British schools attach great importance to strengthening connections with communities, families, universities and experts, which is also one of the supporting strategies for school-based curriculum development. In the British community, the development of school-based curriculum has also been fully utilized. The school has strengthened cooperation with the community, so that the development of school-based curriculum has received strong human, material and financial support.

In 1993, New Zealand introduced a new national curriculum framework and decentralized school governance, which played an important role in promoting school-based curriculum development in New Zealand schools. In the mid-1990s, the term school-based curriculum development was widely used in New Zealand's curriculum reform and related literature research. Among the many definitions of school-based curriculum development, scholars agreed that the process of school-based curriculum development was self-developed by schools. New Zealand's school-based curriculum development presents the following characteristics: First,

reform the top-down curriculum decision-making method. The second is that the school has more autonomy and decision-making power in curriculum setting. Third, school-based curriculum development is based on the school, but more attention is paid to responding to the school environment, integrating and using internal and external resources. Fourth, school-based curriculum development is a continuous and dynamic process that involves the participation of teachers, students, and the community, which can make the community, school, and teacher a partnership. The top-level design of basic education in New Zealand is very rigorous. The New Zealand Ministry of Education has formulated corresponding norms and unified curriculum requirements and curriculum standards for each grade and age group of primary and secondary schools. All primary and secondary schools must curriculum requirements and curriculum standards. However, there is no national-wide uniform teaching materials in New Zealand's primary and secondary schools. Schools and teachers must prepare different learning materials for students according to different grades and students' talents and abilities according to the standards of the Ministry of Education, and truly teach students in accordance with their aptitude. Children in lower grades focus on reading, usually by borrowing books from the library under the guidance of teachers to learn. (British Ministry of Education, 2014)

Singapore's basic education focuses on an open education market and has achieved good results in promoting the development of educational information. The Ministry of Education of Singapore believes that the various subject areas of the national curriculum are relatively complete. Therefore, it does not advocate the use of other curriculum to replace the national curriculum. It only needs to supplement the curriculum planning and development prescribed by the Ministry of Education to increase the flexibility and choice of curriculum, and encourage according to the school background, the following methods are adopted to improve the revision of the curriculum: One is to encourage principals and teachers to make full use of the school's autonomy and modify the relevant documents and regulations of curriculum development to adapt to the development of students. The second is to encourage teachers to actively participate in the formulation of curriculum that meet the needs and interests of students. The third is to incorporate the curriculum into the topics of teaching practice, and regularly discuss it in school leaders and teacher meetings. Fourth, the Ministry of Education and schools should provide teachers with a favorable environment so that teachers can obtain new teaching methods. Singapore mainly adopts

the "modification" of the curriculum. Teachers' individual or group activities are operated within the prescribed scope, not to "create" the curriculum. Teachers can carry out curriculum integration and curriculum organization according to certain subject content, and use textbooks creatively and flexibly in teaching.

The basic idea of Japan's basic education reform is to cultivate students' survivability, and its content includes students' solid academic ability, rich mind and healthy body. The basic concepts of basic education reform in Japan are consistent with the curriculum goals and curriculum evaluation standards of basic education. In April 2002, Japan tried a three-year basic education curriculum standard, namely: the new "Learning Guidance Essentials" (2002) formally entered the implementation stage amidst the controversy among the Japanese people. Starting in April 2005, Japanese elementary and secondary schools have uniformly replaced the textbooks that were just used in 2001 and used revised textbooks. In Japan, a centralized country provides a framework for curriculum planning, stipulates the specific content of the curriculum, and also leaves a small part of the space (10-25% of the total class hours) for schools to develop their own school-based curriculum.

The UK emphasizes national music. Primary music education in the UK is mainly to cultivate students' singing and appreciation of music. The focus of "singing" is on traditional music, especially ethnic music, so that students can become familiar with and absorb the cultural heritage of their country and ethnic group. "Appreciation" is often to choose some short national music. In middle schools, music lessons often take static learning. British songs are mainly based on African music. Through learning African music, we can explore music of different races and nationalities. The purpose is to enable students of different races to eliminate barriers on the basis of mutual understanding and obtain a certain degree of harmony. Music appreciation is the focus of music teaching in British secondary schools. Through the cultivation of appreciation ability, students can master some basic music theory knowledge, such as: music mode, melody structure, chord discrimination knowledge and orchestral knowledge, etc. The UK emphasizes student-centeredness. The classroom atmosphere requires an active and harmonious atmosphere, and teachers and students are equal. In teaching, it is recommended to use a variety of teaching aids and modern teaching equipment, focusing on cultivating students' interest in learning music,

developing students' intelligence, cultivating students' hands-on ability, and cultivating students' comprehension and endurance.

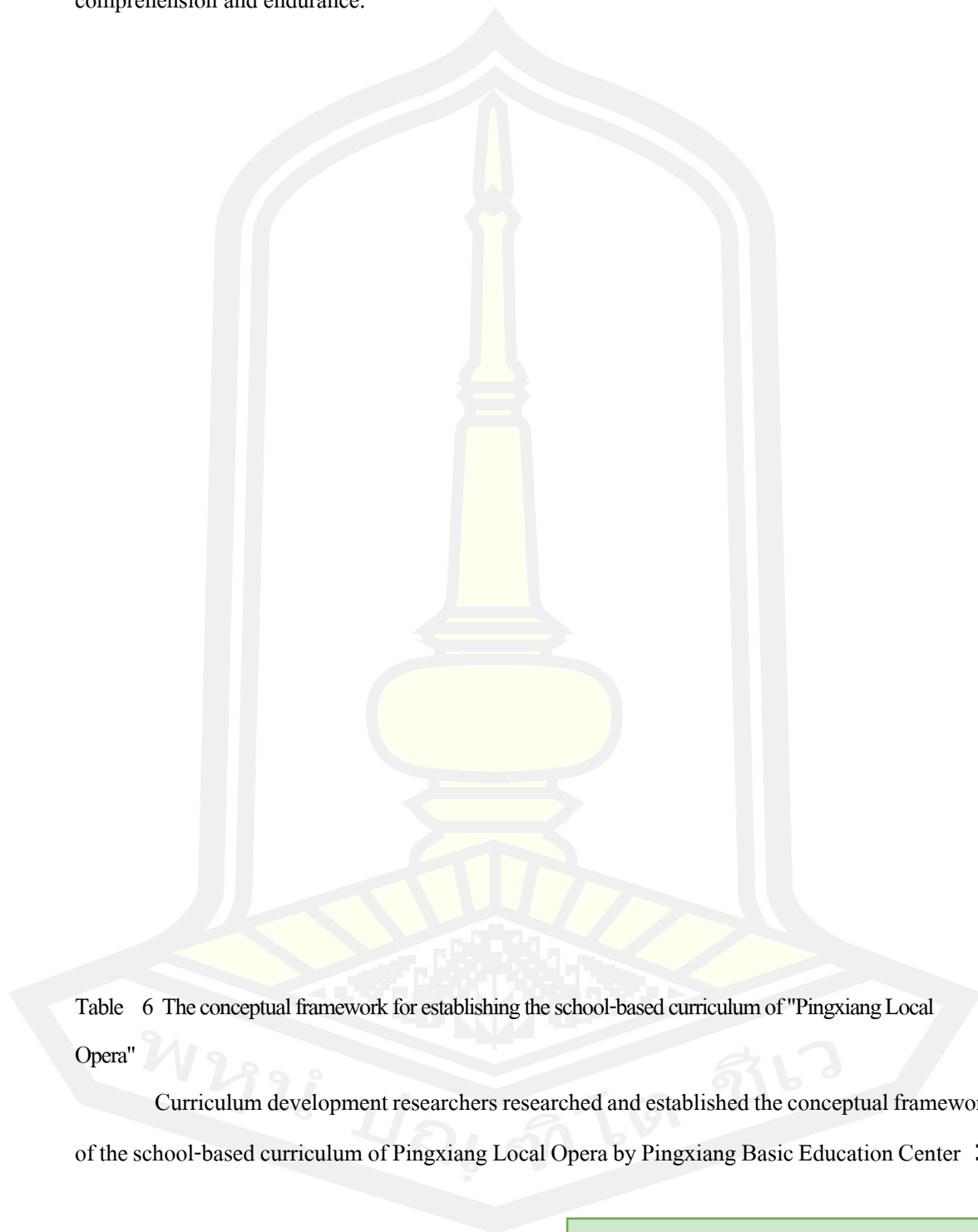
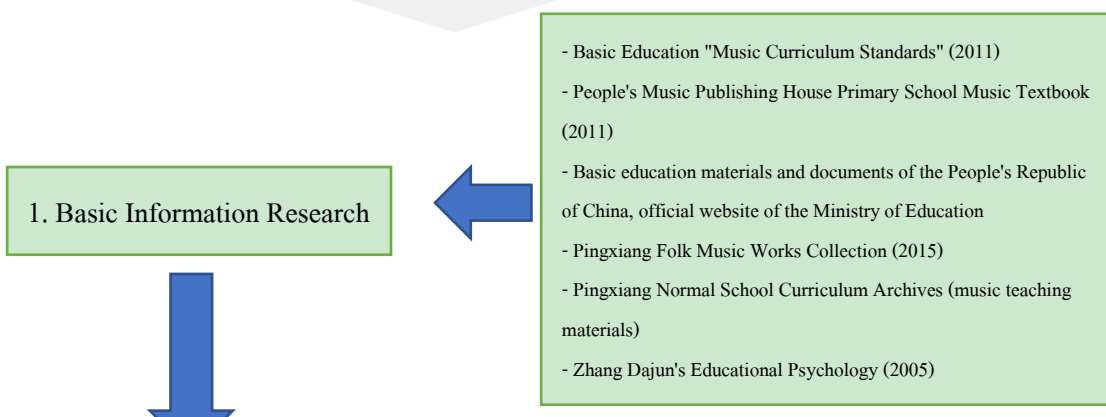


Table 6 The conceptual framework for establishing the school-based curriculum of "Pingxiang Local Opera"

Curriculum development researchers researched and established the conceptual framework of the school-based curriculum of Pingxiang Local Opera by Pingxiang Basic Education Center :



CHAPTER III

Research Method

This is research that focus on basic education curriculum. The purpose of the research is to develop a school-based curriculum of "Pingxiang Local Opera" at the Basic Education Center of Pingxiang City, Jiangxi Province, so as to enhance students' music performance ability and inheritance ability of Pingxiang local opera. Taylor's curriculum development principles and research and development method are used for the research design of the thesis. The development procedure for the school-based curriculum listed below:

1. Research Questions
2. Research Methods
3. Data Collections

1. Research Questions

1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?

Based on the first "education goal" of Taylor's curriculum development principle, we will investigate local music, learners and students' parents in Pingxiang. From the document records of Pingxiang City: Pingxiang local music includes Pingxiang songs (pan songs, field songs, lantern songs, custom songs, red ballads), rap art (Pingxiang Chunluo, Pingxiang Lianhua Lao), and local operas (Pingxiang Tea Picking Opera). Among them, Pingxiang Chunluo was included in the second batch of national intangible cultural heritage lists, Pingxiang Tea Picking Opera was included in the third batch of provincial intangible cultural heritage lists in Jiangxi Province, and Pingxiang Lianhualao was included in the third batch of provincial intangible cultural heritage lists in Jiangxi Province. List of Intangible Cultural Heritage. As of March 2020, the number of online music users in China has reached 635 million, accounting for 70.3% of the total number of internet users. However, few internet users choose local music. Therefore, the local music culture of Pingxiang has not been well spread. It is necessary to investigate the demand for music curriculum

and the necessity of developing a school-based curriculum of "Pingxiang Local Opera" at the Basic Education Center of Pingxiang City, Jiangxi Province.

2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?

Based on Taylor's principle of curriculum development, the second goal is "choose learning experience", and use the textbook as a part of the interaction environment between students and classmates, and arrange the textbooks reasonably. According to "Pingxiang City Culture and Art History" (1999), "Music Psychology" (Xiaoping Luo, 2008), China Basic Education "Music Curriculum Standards" (2011), "National Experimental Area for the Evaluation of Art Quality of Primary and Middle School Students" (Ministry of Education of the People's Republic of China, 2015) "Guide to Moral Education for Primary and Secondary Schools" (Ministry of Education of the People's Republic of China, 2017a), "School of Children's Traditional Chinese Virtue Inheritance Education Activities" (2018) , "Family Education Promotion Regulations of Jiangxi Province" (2018) found the components of Pingxiang local music school-based curriculum and promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China.

3) What are strategies that teachers use local music culture school-based curriculum in their classrooms.

Based on Taylor's principle of curriculum development, the objective three is "learning experience". Firstly, it is to determine the combination of organizational disciplines, followed by factors such as Mingke curriculum objectives and curriculum outline content. Finally, according to different composition principles, a variety of factors are combined to create a teaching model. According to China's Basic Education "Music Curriculum Standards" (2011), "National Experimental Area for the Evaluation of Artistic Quality of Primary and Secondary School Students" (2015), "Guide to the Work of Moral Education in Primary and Secondary Schools" (2017), "Educational Psychology" (Zhang Tiantong, 2010), the information content of "Music Psychology" (Jiao Ti Yi, 2008) (Luo Xiaoping, 2008). The researchers interviewed curriculum and teaching experts, academic committee members, Jiangxi Basic Education Center, and Music Teacher 2020 from May to June, and asked them about their opinions on the local opinions on the use of music culture school curriculum. Based on the opinions collected, the researchers used qualitative methods to design the "Questionnaire on the Needs of Music Curriculum and the

Necessity of Developing "Pingxiang Local Opera" School-based Curriculum", and conducted a questionnaire survey with 100 students and 60 parents of students. In the 4-6 grade questionnaire, the repertoires combined with the curriculum are accurate and complete, dialects are easy to understand, strong teamwork skills, long collaborative practice time, attention to the protection of Pingxiang local opera, role tasks in music activities, music performance ability, inheritance and learning creativity of Pingxiang local opera to create Music teaching model.

4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?

Based on the goal four "target evaluation" of the curriculum development principle of Taylor, the school-based curriculum of "Pingxiang Local Opera" is evaluated, and the students' music performance ability and the ability to inherit Pingxiang local opera are also evaluated. Researchers interviewed curriculum and teaching experts, academic committee members, Jiangxi Basic Education Center, music teachers, and parents of students in July 2020 to formulate the outline and implementation plan for the school-based curriculum of "Pingxiang Local Opera". The researchers conducted teaching experiments on the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The subjects of the study were 100 students in the fifth grade of Pingxiang Normal Primary School.

5) What is the satisfaction of the school-based curriculum?

After the implementation of the school-based curriculum of "Pingxiang Local Opera", the researchers will measure the satisfaction of music teachers' teaching and students' learning.

2. Research Methods

1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?

1.1) Mixed Method Research

1.1.1) Quantitative method

1.1.1.1) Researchers conducted online searches from March to May 2020 to analyze trends in Chinese music culture. Since the 21st century, my country's local operas have been impacted by globalization and modernization, and a large number of local operas have been lost, causing serious damage to the ecological environment of local operas. Local opera is an

important carrier for the inheritance of national culture. Local opera has a very important influence on the inheritance, protection and development of Chinese folk art and cultural heritage. According to China Internet Network Information Center (CNNIC) has completed the 45th "Statistical Report on Internet Development in China" (3 years in 2020), the number of online music users in my country has reached 635 million, accounting for 70.3% of the total Internet users. The number of mobile online music users reached 633 million, accounting for 70.5% of mobile Internet users. The utilization rate of audio streaming media is as high as 89%. In a consumer environment dominated by digital album sales and paid subscription models, the contribution rate of streaming media is as high as 93.5%.

1.1.1.2) Researchers went to Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, and Pingxiang City Deng'an Primary School from March to May 2020 to distribute the "Questionnaire on the Need for Music Curriculum and the Necessity of Developing "Pingxiang Local Opera" School-based Curriculum", and passed the survey questionnaire to obtain data results, and present the data results in percentage.

1.1.2) Qualitative method

1.1.2.1) Researchers conducted fieldwork from June 2019 to June 2020 to find the local music culture of Pingxiang City, "Chinese Local Culture and Art Chronicles" and "Pingxiang City Culture and Art Chronicles" collected the scores of Pingxiang local operas. At the same time, query the basic education column information in the official website of the Ministry of Education of the People's Republic of China and the official website of the Jiangxi Provincial Department of Education. Through the collection of information, the content of the school-based curriculum of "Pingxiang Local Opera" was finally determined.

1.1.2.2) Through interviews with music teachers and students of three schools in Pingxiang Basic Education Center, the schools interviewed were Pingxiang Normal Primary School, Pingxiang Deng'an Primary School, and Pingxiang Red Army Primary School. Researchers obtained information from the interviews. The relevant content of the music curriculum has gained the status quo of Pingxiang's local music culture. At present, Pingxiang's local music culture has not been included in the school curriculum. As of June 2020, the local music culture of Pingxiang has not been well protected and inherited. Pingxiang local music culture practitioners are all over 50 years old. In the wave of curriculum reform, non-mainstream local areas are not so much loved

and have not been edited into music textbooks for primary and secondary schools. Therefore, there is a great lack of official protection and dissemination channels. Pingxiang local opera is on the list of unfortunate local operas. In the basic education "Music Curriculum Standards (Experimental Draft)" (2001) document, it is pointed out: "The national, local, and school curriculum management is implemented. In addition to the national curriculum, localities and schools can independently develop a certain proportion of school-based curriculum. Each Regional school can combine local humanities, geography and ethnic cultural traditions to develop music curriculum with regional, ethnic, and school characteristics." In the basic education center of Pingxiang City, Pingxiang's local music culture has not yet fully penetrated into every school. In view of this situation, according to China's Basic Education "Music Curriculum Standards" (2011), we can incorporate Pingxiang's local music culture into in the music curriculum of the Basic Education Center, this can not only implement the documents of China's basic education, but also help to inherit and protect the local music culture of Pingxiang.

1.2) Statistical methods

Researchers classify the effective value of each item in the questionnaire and the total correlation coefficient of the questionnaire, and find the quality of the questionnaire, and finally select the statistically significant questionnaire. By using the α -coefficient formula, 15 The content of the questionnaire is "The Needs of Music Curriculum and the Necessity of Developing "Pingxiang Local Opera" School-based Curriculum", and the confidence of the questionnaire is calculated using Cronbach's method.

2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?

The researchers used research and development methods to research and design the school-based curriculum of "Pingxiang Local Opera" from May to July 2020.

2.1) Research and development

2.1.1) Learn basic information

2.1.1.1) Research on "Pingxiang City Culture and Art History" (Pingxiang City Culture and Art History Compilation Committee of Jiangxi Province, 1999), "Music Psychology" (Jiao Ti Yi, 2008), China Basic Education "Music Curriculum Standards" (China Ministry of Education, 2011), "Measures for the Evaluation of the Artistic Quality of Primary and

Secondary School Students" (Ministry of Education of China, 2017), "Guide to Moral Education Work in Primary and Secondary Schools" (Ministry of Education of China, 2018), "Educational Psychology" (Zhang Hong, 2016).

2.1.1.2) Discuss the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" (2005). In 2019, the Pingxiang City Education Center organized and carried out the "Traditional Chinese Opera Culture on Campus" activity, winning prizes in the 4th Jiangxi Children's Opera "Little Plum Blossom" Competition and the 20th Chinese Opera Children's Little Plum Blossom Contest. (General Office of the State Council, 2005)

2.1.2) Researchers use the basic information obtained to formulate the structure of the school-based curriculum, and finally determine the content of the Pingxiang local music school-based curriculum based on the information obtained in the documents and various materials.

2.1.2.1) Researchers developed a school-based curriculum and implementation plan for "Pingxiang Local Opera" through interviews with curriculum and teaching experts, academic committee members, Jiangxi Basic Education Center, music teachers, and parents of students. It is divided into 8 parts, each content has detailed requirements and evaluation criteria. The researchers conducted a teaching experiment of the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The objects of study were 100 students from the fifth grade of Pingxiang Normal Primary School.

2.1.2.2) Researchers create an evaluation form for the curriculum outline and curriculum implementation plan, and submit the evaluation form to the thesis academic committee, let them check the applicability of the evaluation form and the coverage of the content, and finally modify it according to the opinions of the thesis academic committee.

2.1.2.3) The researcher compares the revised curriculum outline and the evaluation form of the curriculum implementation plan with the evaluation form of the school-based curriculum that has been developed to check whether the revised evaluation form is appropriate, and finally the curriculum and teaching experts will evaluate the curriculum Outline and curriculum implementation plan. The suggestions in the evaluation questionnaire of curriculum and teaching experts (7 people) will be used to determine the content knowledge and learning standards for curriculum development.

2.1.3) Implement the school-based curriculum of "Pingxiang Local Opera". The researchers conducted a teaching experiment of the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The objects of study were 100 students from the fifth grade of Pingxiang Normal Primary School. Through testing the students' music performance ability and inheritance ability of Pingxiang local opera, in order to understand the expected effect of the school-based curriculum, and further improve the curriculum outline.

2.1.4) Evaluate and follow up the implementation of the school-based curriculum of "Pingxiang Local Opera". The researchers evaluated the use of the curriculum from September to November 2020, and obtained reliable values of the school-based curriculum of "Pingxiang Local Opera" and the curriculum scope of the Pingxiang Basic Education Center through semi-structured group interviews with curriculum and teaching experts. Interview the curriculum and teaching experts, teachers, students, and parents of students to obtain their attitudes towards the curriculum in order to improve the curriculum. Conduct individual interviews with music teachers participating in the teaching of the curriculum to obtain their implementation status of the school-based curriculum and their satisfaction with the school-based curriculum.

2.2) Research on variables

2.2.1) Independent variable "Pingxiang Local Opera" school-based curriculum

2.2.1.1) Pingxiang's songs and folk songs are songs created and sung by working people in their lives and work. It survives in the folk through oral creation and oral communication, and continues to experience people's collective selection, transformation, processing, and continuous improvement in the process of communication.

2.2.1.2) Pingxiang Chunluo, a folk rap art that spreads in Pingxiang City and its surrounding areas in Jiangxi Province. In 2008, Pingxiang Chunluo was included in the second batch of national intangible cultural heritage list.

2.2.1.3) Pingxiang Lianhualao, it is a folk rap folk art that spreads in the Chishan area of North Road, Pingxiang City, Jiangxi Province and the surrounding areas. Its language is vivid and humorous, the rhythm is bright, simple and flexible, and its singing style is unique and deeply loved by the local people. In 2010, Pingxiang Lianhualao was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

2.2.1.4) Pingxiang Tea Picking Opera, which is popular in Pingxiang City and its surrounding areas on the border of Hunan and Jiangxi, is a local opera with strong local flavor and singing and dancing. Its music features are rough and cheerful, simple and sincere, humorous, and rich in local characteristics. In 2010, Pingxiang Tea Picking Opera was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

2.2.2) Dependent variable

2.2.2.1) Music performance ability, which is the measurement of music performance ability through the Wing Standardized Tests of Musical Intelligence (MAP) method. The measurement content includes the chord color of the melody and the change in pitch of the performer in the performance. The memory of the music, the accent of the rhythm, the color of the harmony, the intensity of the music, the phrases of the music and the stage performance. Music performance ability includes people's inner auditory ability, personality and consciousness, the memory and temperament of music, motor skill. Music performance can promote the formation of students' self-confidence, promote the development of students' autonomy, creativity, and imagination, stimulate students' desire for creativity, strengthen the development of students' cooperation and communication skills, and improve their ability to solve problems. Music performance can stimulate students' interest, desire and confidence in performance, and cultivate students' good appreciation ability, imagination, creativity, cooperation ability, sense of participation, evaluation ability, and sense of responsibility. Mastering the language and non-verbal expression methods related to music performance can promote students' oral expression skills.

2.2.2.2) Inheritance ability, which is the measurement of inheritance ability through the method of the Chinese Public Cultural Confidence Index Survey (2017). The content of the measurement includes basic recognition of Chinese culture, perception with Chinese culture, and Chinese culture openness and acceptance, and cultural confidence in Chinese culture. Since 2005, China has successively carried out the "National Primary and Secondary Schools to Carry out the Creation of Chinese Excellent Culture and Art Inheritance Schools", and a total of 449 "National Chinese Primary and Secondary Schools for the Inheritance of Chinese Culture and Art" were selected in this activity. The 6th evaluation index in the (2015) document of the "National Primary and Secondary School Students' Art Quality Evaluation Experimental Zone" clearly requires: "All regions should support universities in creating a base for the inheritance of Chinese outstanding culture and art." In the "Guide to Moral Education for Primary and Secondary Schools"

the document (2017) stated: "Educate and guide students to understand the development and changes of their hometowns and national historical common sense, and understand the excellent traditional Chinese culture". In the School of Educational Activities on the "Children's Inheritance of Traditional Chinese Virtues"(2018), primary and secondary school students are required to on the basis of understanding historical and cultural knowledge, it is necessary to fully integrate local intangible cultural heritage resources and discover the excellent traditional culture of the hometown, so that students can learn and experience to become "small inheritors" of intangible heritage. In the "Family Education Promotion Regulations of Jiangxi Province" (2018) the fourth article of the main content states: "Education must learn Chinese traditional excellent culture and Jiangxi's local characteristic culture." In the "National Primary and Secondary Schools Carrying out the Creation of Chinese Excellent Culture and Art Inheritance Schools", the Chinese excellent traditions the integration of culture into the whole process of the school's "aesthetic education" has led young students to inherit the excellent traditional culture and art of China, assimilate Chinese wisdom, promote Chinese spirit and spread Chinese values.

2.3) Quantitative method

The researchers used the Likert scale method and the Rating scale level 5 to calculate the evaluation data of the school-based curriculum outline by the curriculum and teaching experts.

3) What are strategies that teachers use local music culture school-based curriculum in their classrooms.

3.1) Case study

3.1.1) Researchers went to Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, and Pingxiang City Deng'an Primary School to participate in the school's music demonstration curriculum from March to May 2020, and watched music teaching videos over the years. The main analysis is the grades of the local music culture school-based curriculum, the selection of specific curriculum content and the teaching mode of the curriculum are discussed.

3.1.2) Researchers draw on the outline content and teaching practice steps of the 21st Century Skills Framework "Art Guide" (2007), and analyze the teaching cases of grades 4, 8 and 12 in the "Art Guide". It analyzes the cultivation of students' curiosity, imagination, creativity and other aspects, and analyzes the teaching situation of foreign music teachers and the learning situation of students.

3.2) Semi-structured interviews

The researchers went to Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, and Pingxiang City Deng'an Primary School from March to May 2020 to interview school administrators and music teachers, the main school's setting and planning of music curriculum, and to learn about students' music the attitude of the curriculum.

3.3) The teaching process of the school-based curriculum "Pingxiang Local Opera"

Researchers have accurately and completely integrated the students' academic performance in other curriculum and musical performances, the dialects are easy to understand, the ability of teamwork, the creativity of learning, the importance of the protection of Pingxiang local operas, the role tasks in music activities, and the performance of Pingxiang local operas. Comparison of academic performance such as recognition, perception of Pingxiang local opera, interest in local culture, etc. To create a teaching model based on students' musical ability to improve students' musical performance ability and inheritance ability of Pingxiang local opera. The teaching mode is as follows:

3.3.1) Appreciation of works. Presenting music scores and video materials, students can watch music scores and works videos to understand the background of their works.

3.3.2) Study of musical works. The whole teaching is based on demonstration, and students use previous knowledge and experience to practice repeatedly.

3.3.3) Group cooperative exercises. Teachers interpret and evaluate students' expected task results from knowledge and skills, and students define the purpose of music teaching through the process and practice of group collaboration.

3.3.4) Class extension and creation of works. Teachers give out new works and provide teaching aids for the works for students to perform matching and group exercises.

3.3.5) Performance. At this stage, students are organized to display complete works, evaluate the gaps in students' music level, make suggestions and improve students' deficiencies.

4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?

The researchers conducted a teaching experiment of the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The objects of study were 100 students from the fifth grade of Pingxiang Normal Primary School.

According to the outline of "Pingxiang Local Opera" written by the researchers and the implementation plan of the curriculum, Pingxiang Folk Music Introduction, Pingxiang Folk Songs, Pingxiang Tea Picking Opera, Pingxiang Chuoluo, Pingxiang Lianhualao, Music Performance Practice Activities, Learning Measurement and Evaluation, the outline of notes and evaluation after teaching will be taught one by one. The first chapter in the curriculum structure is an introduction to Pingxiang folk music. This part is an introduction to the local music culture of Pingxiang City, including its historical context, musical forms, and repertoire appreciation. Students can learn about their hometown from this chapter knowledge of music culture. In the second, third, fourth, and fifth chapters of the curriculum structure, Pingxiang Folk Songs, Pingxiang Tea Picking Opera, Pingxiang Chuoluo, and Pingxiang Lianhualao are learning content belonging to the performance category. The sixth chapter in the curriculum structure is "Music Performance Practice Activities". Students can show themselves through stage repertoire performances and improve their performance ability. Students run through the whole process of local music culture in practical learning and stage performances, and invisibly inherit local music culture.

4.1) Focus group interviews

4.1.1) In the sixth chapter "Music Performance Practice Activities" in the school-based curriculum structure of "Pingxiang Local Opera", the music teacher will lead the students out of the classroom in September 2020 to come to the Academy of Arts and Intangible Culture Conservation Center, interviewed the inheritors of "intangible cultural heritage" (Yiqing Zhao, Guohua Yi, Liping Peng, Zhong Zhu, Huakeng Song) to obtain knowledge about local music culture.

4.1.2) After the curriculum study is over, the researcher will randomly call 36 students who have completed the school-based curriculum to conduct a focus group interview and ask 5 questions about studying the school-based curriculum. After the curriculum implementation is over, the researchers will convene 2 music teachers, 1 school administrator, and 3 curriculum developers to conduct a focus group interview and raise 5 questions about the implementation of school-based curriculum.

4.2) Semi-structured interviews

Interview curriculum and teaching experts' views and suggestions on the school-based curriculum of "Pingxiang Local Opera", interviews with Pingxiang City Elementary Education

Committee and school administrators on the attitude and values of the school-based "Pingxiang Local Opera", interviews with music teachers on the implementation of "Pingxiang Local Opera" The teaching experience and suggestions of the school-based curriculum of Chinese Opera.

4.3) Questionnaires

A questionnaire survey was conducted among 2 music teachers who implemented school-based curriculum and 100 students who participated in the school-based curriculum experiment of "Pingxiang Local Opera", the purpose of which was to investigate the satisfaction of school-based curriculum.

4.4) Quantitative methods

4.4.1) Evaluation Form for Measuring Music Performance Ability: There are four items in total, each with 5 points for a total of 20 points. Evaluation table for measuring the inheritance ability of Pingxiang local opera: There are five items in total, each item worth 2 points for a total of 10 points.

4.4.2) Researchers use statistical t-tests to test the pre-study and post-study results of the students of the "Pingxiang Local Opera" school-based curriculum, and use the average and standard deviation to calculate the performance of the "Pingxiang Local Opera" school-based curriculum. In order to show whether the students' musical performance ability in the school-based curriculum of "Pingxiang Local Opera" and their ability to inherit Pingxiang's local opera are significant. Before the "Pingxiang Local Opera" school-based curriculum test, the researchers will test the students' music scores from March to May 2020. The test content is divided into Subtest (10 points) and music activities (10 points). Finally, the music teacher will give the score of the student's academic performance (40 points). The following is the experimental design of the school-based curriculum of "Pingxiang Local Opera":

Table 7 Quasi-experimental

Group	Pre-test	Treatment	Post-test
Experiment	01	X	02

O1: Pre-test

X: Using the school-based curriculum of "Pingxiang Local Opera", the students' musical performance ability and the experimental results of the ability to inherit Pingxiang local opera.

O2: Post-test

4.4.2) By using the following formula, find the consistency index between the test students' musical performance ability and the inheritance ability of Pingxiang local opera and the learning goals, so as to determine the student's musical performance ability and the effectiveness of the Pingxiang local opera inheritance test Sex.

$$IOC = \frac{\sum R}{N}$$

IOC: Consistency between test and learning objectives

R: Synthesis of expert opinion scores

N: Total number of experts

4.4.3) Calculate the percentage of results according to the following formula:

$$P = \frac{f}{N} \times 100$$

P: Percentage ratio

f: Ratio converted to a percentage

N: Total ratio

4.4.4) The average value is calculated according to the following formula:

$$\bar{X} = \frac{\sum fx}{N}$$

\bar{x} : Mean

fx: Sum of all scores

N: Total number of studies

4.4.5) The formula used for standard deviation is as follows:

$$S.D. = \sqrt{\frac{N \sum X^2 - \sum X^2}{n(n-1)}}$$

S.D.: Standard deviation

X: Each score

N : Total number of studies

Σ : Summation

4.4.6) It is the formula E_1/E_2 to analyze the performance of the students' music performance ability, the inheritance ability of Pingxiang local opera and the efficiency of the percentage results of the school-based curriculum of "Pingxiang Local Opera":

$$E_1 = \frac{\sum X}{N} \times 100$$

E_1 : Represents the efficiency of students' music performance ability and Pingxiang local opera inheritance ability

$\sum X$: Represents the total score of music activities, sub-tests and stage performance score sheet

A : Represents the scores of the complete music activities, subtests, and stage performance transcripts

N : Total number of students

$$E_2 = \frac{\sum y}{B} \times 100$$

E_2 : Represents the percentage of the student's average grade after taking the test

$\sum y$: Post-test score test score

B : Test perfect score

N : Total number of students

4.4.7) Using the method of Goodman, Flake, and Schneider, through the following formula, find the effectiveness of music performance ability and the effectiveness of the Pingxiang local opera inheritance ability and percentage results.

$$\text{Effectiveness index} = \frac{\text{Total score after test} - \text{Sum of scores before test}}{(\text{Before the study} \times \text{Full score}) - \text{The sum of the test scores before the study}}$$

4.4.8) The researchers will conduct a teaching experiment of the school-based curriculum "Pingxiang Local Opera" from August to November 2020. The objects of study are 100

students from the fifth grade of Pingxiang Normal Primary School. The researchers will carry out the content of each chapter. Test, the content of the test is divided into Subtest (10 points) and music activities (10 points). Academic performance score given to students by music teachers (40 points), and the students' music scores will use the statistical method of analysis of variance (ANOVA). Taking the mean and standard deviation as the score of the result, the percentage of the average score of students after participating in the test is to verify the effectiveness of the school-based curriculum. There are a total of 40 test questions for testing students' music performance ability and Pingxiang local opera inheritance ability, divided into single-choice questions and multiple-choice questions, and will be scored in the form of answer sheets.

4.4.9) The researchers used the Likert scale method and the Rating scale level 5 to analyze the music teacher satisfaction survey of the experimental school-based curriculum and the music performance ability of the students in the school-based curriculum of "Pingxiang Local Opera" and the Pingxiang locality a test of traditional opera inheritance.

5) What is the satisfaction of the school-based curriculum?

5.1) Quantitative method

Conduct a school-based curriculum satisfaction survey on students (20 questions) and music teachers (10 questions), and collect completed measurement tables.

5.2) Semi-structured interviews

Semi-structured interviews were conducted with music teachers and students participating in the school-based curriculum of "Pingxiang Local Opera" to obtain their satisfaction with the school-based curriculum (10 questions).

3. Data Collections

1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?

1.1) Data survey

1.1.1) Researchers searched for information through the Internet from March to May 2020, according to the data show that the China Internet Network Information Center (CNNIC) has completed the 45th "Statistical Report on the Status of Internet Development in China" (3 years in 2020) As of March 2020, the number of online music users in my country has

reached 635 million, accounting for 70.3% of the total Internet users. The number of mobile online music users reached 633 million, accounting for 70.5% of mobile Internet users. The utilization rate of audio streaming media is as high as 89%. In a consumer environment dominated by digital album sales and paid subscription models, the contribution rate of streaming media is as high as 93.5%. Digital music platforms, mobile songs, short videos, and pan-entertainment live broadcasts have become the main battlefields of digital music entertainment experience. It can be seen that there are very few Internet users of local music culture.

1.1.2) Researchers have collected and investigated Pingxiang's local music culture literature and found that as of March 2020, Pingxiang's local music culture practitioners are all over 50 years old. In the basic education center of Pingxiang City, Pingxiang's local music culture has not yet fully penetrated into every school. In view of this situation, according to the Chinese Basic Education "Music Curriculum Standards" (2011), Pingxiang's local music culture can be included in basic education. Among the music curriculum of the center, this is conducive to inheriting and protecting the local music culture of Pingxiang.

1.2) Create a questionnaire

1.2.1) Based on the current status of Pingxiang's local music culture and survey reports, the researchers created a questionnaire (Likert scale, 1932) on the need for music curriculum and the necessity of developing the "Pingxiang Local Opera" school-based curriculum (Likert scale, 1932), and determined the questionnaire Format.

1.2.2) Create a questionnaire based on the content and structure of the questionnaire. 15 actual questions are used as the evaluation scale. Curriculum and teaching experts need to check the validity of the questionnaire structure and provide suggestions for improvement. The questionnaire is in duplicate.

1.2.3) Revise the questionnaire according to the recommendations of the academic committee of the thesis, and ask curriculum and teaching experts to revise the accuracy and suitability of the questions. Experts include:

Mr. Qizong He, Dean, Professor, Doctor of Education, School of Education, Jiangxi Normal University.

Ms. Yunlan Wang, deputy dean and professor of the School of Education, Jiangxi Normal University.

Mr. Lieqing Cheng, deputy dean of Nanchang Institute of Technology, a national composer and professor.

Ms. Xiaoli Shi, Dean and Professor of the Elementary Education College of Pingxiang University.

Mr. Zhen Du, Director of Teaching and Research Section of Jiangxi Provincial Department of Education.

Ms. Haiyan Xu, Associate Professor of Pingxiang College, Master of Educational Psychology.

Ms. Hongling Fu, Professor of Pingxiang College and Director of the China Democratic League of Art College.

Revise the questionnaire according to the suggestions of the curriculum and teaching experts, and evaluate the quality of the questionnaire with the managers, music teachers, and thesis academic committee of the Pingxiang City Basic Education Committee, and select the statistically significant questionnaire.

Set up a complete questionnaire to explain the needs of music curriculum in Pingxiang City Elementary Education Center and the questionnaire on the necessity of developing a school-based curriculum of "Pingxiang Local Opera", which will facilitate the collection of data in the next step.

1.2.4) Revise the questionnaire according to the suggestions of the curriculum and teaching experts, and evaluate the quality of the questionnaire with the managers, music teachers, and thesis academic committee of the Pingxiang City Basic Education Committee, and select the statistically significant questionnaire.

1.2.5) Set up a complete questionnaire to explain the needs of music curriculum in Pingxiang City Elementary Education Center and the questionnaire on the necessity of developing a school-based curriculum of "Pingxiang Local Opera", which will facilitate the collection of data in the next step.

1.3) Data analysis

1.3.1) Research, analyze and collect preliminary data to obtain the results of the questionnaire on the needs of Pingxiang Basic Education Center for music curriculum and the need

for the development of the "Pingxiang Local Opera" school-based curriculum, so as to further understand the current learning situation and learning of students demand.

1.3.2) The demand for music curriculum and the development of the "Pingxiang Local Opera" school-based curriculum questionnaire will use a five-level scale, and the scoring standards are as follows:

Score: 5 Grade: the most needed

Score: 4 Grade: need

Score: 3 Grade: medium need

Score: 2 Grade: low need

Score: 1 Grade: minimum need

Explain the learning needs of the school-based curriculum of "Pingxiang Local Opera" and the grading standard for the necessity of developing the school-based curriculum

Mean: 4.51-5.00 Demand level: the most needed

Mean: 3.51-4.50 Demand level: need

Mean: 2.51-3.50 Demand level: medium need

Mean: 1.51-2.50 Demand level: low need

Mean: 1.00-1.50 Demand level: minimum need

1.3.3) Researchers will go to Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, and Pingxiang City Deng'an Primary School to distribute music curriculum from March to May 2020, and to develop a questionnaire on the necessity of the school-based curriculum of "Pingxiang Local Opera". Obtain the data results of the questionnaire, and finally present the results of the questionnaire in percentage.

2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?

2.1) Research and development methods

2.1.1) Learn basic information.

2.1.1.1) Study the classification and related content of local music culture in "Pingxiang City Culture and Art History" (Pingxiang City Culture and Art History Compilation Committee, Jiangxi Province, 1999). In the study of "Music Psychology" (Luo Xiaoping, 2008), music performance ability includes people's inner hearing ability, intuition and consciousness,

music memory, physical condition and physical coordination ability, and inheritance ability is to teach and teach the experience of predecessors. Inherit and carry forward the process of development. To study the "three-dimensional goals" of the "Music Curriculum Standards" (Ministry of Education of China, 2011) in China's basic education, namely: knowledge and skills, processes and methods, emotional attitudes and values. Study the general requirements of the "Measures for the Evaluation of the Artistic Quality of Primary and Secondary School Students" (Ministry of Education of China, 2017), namely: improve the teaching of aesthetic education, and improve the aesthetic and humanistic qualities of students. Study the contents of each chapter of the "Guide to Moral Education for Primary and Secondary Schools" (Ministry of Education of China, 2018), such as: Chapter 3 Moral Education Contents (P25), Section 3 "Education of Chinese Excellent Traditional Culture", Chapter 4 Curriculum Education the second section "Moral Education of Subject Curriculum" in (P41), namely: moral education in the disciplines of sports(P57), art, beauty, "local and school-based moral education curriculum" in the third section, and "practical activities of Chinese outstanding traditional cultural education" in the first section of the theme education practice activities in the seventh chapter practical education. "(P139) To study the basic research methods in "Educational Psychology" (Dajun Zhang, 2005), it is divided into descriptive research methods and experimental research methods. Descriptive research methods, which refer to the detailed description of facts and relationships in specific situations in educational and teaching activities, include observation methods, investigation methods, case studies, and educational experience summary methods. Experimental research methods refer to the manipulation of some variables in the educational and teaching context to study their effects under strictly controlled experimental conditions. It includes laboratory experimental methods, natural experimental methods (single-group experiments, other-group experiments, and loops and group experiment). The purpose of the above research on related information is to understand the conditions, problems, needs and basic teaching skills that students need to solve in the curriculum.

2.1.1.2) Discuss the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" (2005). In the past ten years, through the efforts of the whole society, a relatively complete intangible cultural heritage protection system with Chinese characteristics has been gradually established, which has made our country a precious, endangered intangible culture with historical, cultural and scientific value. The heritage has been effectively

protected. Beginning in 2005, China has successively launched a series of educational activities on "Teenage Inheritance of Chinese Traditional Virtues". This activity aims to guide students to learn and understand China's excellent traditional culture, and let them feel the essence and charm of China's excellent traditional culture. Since 2006, high schools, middle schools, and primary schools across the country have carried out activities of entering the campus of elegant art. In 2019, the Party and Mass Department of Pingxiang Economic and Technological Development Zone organized and carried out the "Traditional Chinese Opera Culture on Campus" activity at Deng'an Primary School. The activity was taught by the national first-level actor Zhang Yukun. This activity has won the love of teachers and students. In August 2020, the school participated in the 4th Jiangxi Children's Opera "Little Plum Blossom" Competition, and the selected "Pingxiang Tea Picking Opera Joint Singing" won the second prize of the collective group; in November of the same year, it was awarded by Pingxiang Jiaxin Art School and Pingxiang City The "Pingxiang Tea Picking Opera Joint Singing" performed by the students of Deng'an Elementary School won the title of the joint singing category "Little Plum Blossom Collective Program" in the 20th Chinese Opera Children's Little Plum Blossom Festival.

2.1.2) Researchers use the basic information obtained to formulate the structure of the school-based curriculum, and finally determine the content of the Pingxiang local music school-based curriculum based on the information obtained in the documents and various materials.

2.1.2.1) Researchers developed the outline and implementation plan of "Pingxiang Local Opera" through interviews with curriculum and teaching experts, academic committee members, Jiangxi Basic Education Center, music teachers, and parents of students. It is divided into 8 contents: Curriculum scope, curriculum tasks, curriculum principles, curriculum objectives, students' ideal music characteristics and functions, curriculum structure, teaching activity guidelines, evaluation standards and curriculum standards.

Based on the suggestions of curriculum and teaching experts, the researchers designed the content of the school-based curriculum structure of "Pingxiang Local Opera", as shown in the following table:

Table 8 School based curriculum outline and curriculum implementation of Pingxiang local opera

NO.	Content	Class
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1	Pingxiang folk music introduction	4
2	Pingxiang folk song	4
3	Pingxiang Tea-picking	4-6
4	Pingxiang Chun Luo	4-6
5	Pingxiang Lian Hua Lao	4-6
6	Music performance ability practice	6
7	Learning measurement and evaluation	4
8	Post-teaching notes and evaluation	4

2.1.2.2) Researchers analyze Pingxiang City Basic Education Center's school-based curriculum management document regulations, and conduct research, analysis and summary documents on curriculum development and school curriculum documents, and finally create an evaluation form for the curriculum outline and curriculum implementation plan. And submit the evaluation form to the thesis academic committee, let them check the applicability of the evaluation form and the coverage of the content, and finally modify it according to the opinions of the thesis academic committee.

2.1.2.3) The consistency (*IOC*) between the school-based curriculum outline and the evaluation form and evaluation criteria of the curriculum implementation plan of "Pingxiang Local Opera" has the following evaluation criteria:

Score: +1 Consistency: Make sure the test matches

Score: 0 Consistency: Unsure whether the test is consistent

Score: -1 Consistency: Make sure the test does not match

When the evaluation item does not meet the evaluation criteria, the researcher will further summarize the analysis and compare the data, and finally analyze the conclusive data, and analyze it as follows:

Table 9 "Pingxiang Local Music" school-base curriculum outline and curriculum implementation plan evaluation content

NO.	Content
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1	Study goal
2	Ideal knowledge content
3	Curriculum structure
4	Learning theme practice
5	Learning plan and management
6	Testing and evaluation
7	School curriculum management
8	Other

2.1.2.4) The researcher compares the revised curriculum outline and evaluation form of the curriculum implementation plan with the evaluation form of the school-based curriculum that has been developed to check whether the revised evaluation form is appropriate, and finally the curriculum and teaching experts will evaluate the curriculum outline and curriculum implementation plan. The recommendations of 7 curriculum and teaching experts on the evaluation questionnaire will be used to determine the content knowledge and learning standards for curriculum development.

2.1.3) Implement the school-based curriculum of "Pingxiang Local Opera". The researchers conducted a teaching experiment on the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The objects of study were 100 students from the fifth grade of Pingxiang Normal Primary School. The structure of the school-based curriculum of "Pingxiang Local Opera" consists of 8 Chapter content.

2.1.3.1) Introduction to local operas in Pingxiang. Pingxiang local opera is a traditional Chinese folk music form, and its thoughts and emotions are extremely rich. With the continuous reform of the new curriculum, elementary school music teaching has ushered in new requirements, that is to teach students' music knowledge, cultivate students' music skills, and to promote Chinese national culture and national sentiments. Music classrooms currently teaching in elementary schools Zhongying should pay full attention to the local opera in Pingxiang and apply it to the classroom reasonably.

2.1.3.2) Songs of Pingxiang. Chinese folk songs are the collective oral poetry creation of the working people. Folk songs are folk songs, which are a form of folk literature. Folk

songs can be sung or recited, and they are mostly verse. Chinese folk song is a kind of national folk music genre in our country. It is a song art produced and developed by the masses of people through extensive oral singing in their daily life. Folk music in Pingxiang has a long history and diverse forms, including folk songs, pan songs, field songs, Deng Ge, folk songs, rocking children's songs, red songs and so on.

2.1.3.3) Pingxiang Tea Picking Show. The Pingxiang Tea Picking Opera has a long history and a long history. It comes from life and is rooted in life. It evolved from Triangle Class, Costume Opera, and Modern Opera. The Pingxiang Tea Picking Opera is one of the Jiangxi tea picking operas. It was produced and spread in Pingxiang City and its surrounding areas on the border between Hunan and Jiangxi. Rich local characteristics. Pingxiang Tea Picking Play is "the third batch of provincial intangible cultural heritage in Jiangxi Province".

2.1.3.4) Chuoluo Pingxiang. Pingxiang Chunluo is a folk rap art that is spread in Pingxiang City and its surrounding areas in Jiangxi Province. It is widely spread in counties, districts, towns and villages throughout the city. As a symbol of local music culture, Pingxiang ChunLuo has a long history. It is impressive with its vivid images, lively rhythm, humorous language, and simple and flexible performances. In 2008, Chunluo of Pingxiang was included in the "Second Batch of National Intangible Cultural Heritage List".

2.1.3.5) Pingxiang Lianhualao. Pingxiang Lianhualao, also known as playing the Lianhua flower, is popular rap music. Its style and characteristics are novel and unique, with high-pitched and bright timbre, bright rhythm, vivid and humorous language, simple and flexible, and unique singing style, which is well received by the masses. Pingxiang Lianhualao is the third batch of provincial-level intangible cultural heritage in Jiangxi Province.

2.1.3.6) Practice of music performance. Music performance belongs to the category of drama art culture. Dramatic art and culture is not only a training of performance skills, it is also a synthesis of various knowledge such as literature, music, fine arts, history, geography, society, science and technology, and humanities. Through the influence of drama and art culture, the overall quality of the educated can be improved. Music performance is the re-creation of music. Music performance is the performance of musical instruments, the singing of human voices, and a variety of artistic methods, including conductors, to express the music with specific and sensible

sound, and convey it to the audience to give play to its social function. It is an intermediary between music creation and music appreciation, and an indispensable link in music activities.

2.1.3.7) Learn the requirements for measurement and evaluation. The evaluation of students is the teacher's responsibility in teaching. The teacher will evaluate the students' music performance ability and the inheritance ability of Pingxiang's local opera through the students' performance in social and artistic practice and music activities. The teacher will adopt a separate and grouped approach. Observe, ask questions, and interviews. According to the students' musical abilities, tests with clear checklist are used to measure the students' ideal musical characteristics, and finally a score and evaluation report are formed, and the students' final musical scores are given. The researchers will take the students' musical performances (motor skill, personality, temperament) the effective value of ability and the ability to inherit (recognition and perception) Pingxiang local operas and the percentage of students' music scores are set to 80/80.

2.1.3.8) Post-teaching notes and follow-up evaluation. Music teachers sort out the content of the curriculum and summarize the learning level of students according to the teaching usage of the school-based curriculum of "Pingxiang Local Opera" and the students' learning situation, and submit a teaching summary to the school. The school administrators will base on the teacher's feedback and the students' music ability Achievements feedback real opinions and suggestions to Pingxiang City Basic Education Center and researchers.

2.1.4) Evaluate and follow up the school-based curriculum of "Pingxiang Local Opera". Evaluate the results of the use of the curriculum, and set the consistency value between the school-based curriculum of "Pingxiang Local Opera" and the curriculum scope of Pingxiang Basic Education Center to 0.71-1.00 through semi-structured group interviews with curriculum and teaching experts, and finally get the evaluation result of the curriculum.

2.2) Research on variables

2.2.1) Independent variable, "Pingxiang Local Opera" school-based curriculum, which includes the following specific content:

2.2.1.1) Songs of Pingxiang. There are many folk songs of various ethnic groups in our country. The Han people have folk songs, nursery rhymes, Sijutou folk songs, labor chants, and so on. There are folk songs, pan songs, and cattle songs in Pingxiang. Songs can stimulate students' interest in learning. In teaching, teachers need to start by creating an

environment of ethnic customs. They can experience folk customs and appreciate the charm of folk songs by displaying ethnic costumes, learning ethnic languages, playing ethnic musical instruments, and learning to dance ethnic dances. Master the characteristics of music and comprehend the characteristics of style, so as to enrich students' learning experience. Learning to sing Pingxiang's songs should be based on constant listening and feeling to have a rhythmic feeling. National music culture contains a kind of vitality, permeates the national spirit of bravery and resistance, and exudes a simple, enthusiastic, humorous, vivid and lively life. Learn to dance one or two of the most characteristic dance moves while listening to folk songs, and you can initially feel the style of folk songs.

2.2.1.2) Chunluo Pingxiang. Chunluo in Pingxiang has a lively rhythm, humorous language, flexible rhyme and popular content. It is often praised, spreading all kinds of knowledge, narrating historical stories, anecdotes, legends, admonitions, educating the people, singing new people and new things, and reflecting real life. It uses the "Pingxiang local language". "Local language" is a language for communication between people in various countries, provinces, cities, and districts (counties). It is a sense of local identity, and local dialects can be very close. The distance between two people reflects the characteristics of local customs and customs. To learn to sing in Pingxiang Chunluo, you must first learn the local language, master its pronunciation and pronunciation, and then sing. Pingxiang Chunluo is also called rap art. It is a rap form based on folk speaking and singing literature. It includes traditional Chinese art that integrates speaking and singing literature, music, and performance. It includes singing and instrumental accompaniment, and is mainly based on singing. Pingxiang Chunluo has played an important role in the economic construction and spiritual civilization construction of Pingxiang City, and is deeply rooted in the production and life of the people.

2.2.1.3) Pingxiang Lianhualao. Pingxiang Lianhualao is a kind of folk rap performed on stage. Its music basically changes with the change of the tone of the language, except for the drag part. Later, many artists continued to carry out artistic innovations, and formed a perfect combination of rap and singing, a novel and unique style, and a high-pitched and bright singing style. The mode of Pingxiang Lianhualao is set as the G-Shang five-tone melody scale, and most of the rap part is performed in the high range. Due to the high mode, many singers cannot sing in

the original key. The current repertoire will adopt an improved mode and set the key to E-Gongjiaqingjiao six-tone, this mode popularizes the singing of learners.

2.2.1.4) Pingxiang Tea Picking Show. Local opera is a general term for opera types with local characteristics that are popular in a certain area. Chinese opera has a long history and is a unique theater art in the world. Due to China's vast territory, many ethnic groups, and different dialects in various regions, in addition to Peking Opera, a variety of local operas have also been formed. According to statistics, China's local operas are spread all over the country, and Pingxiang Tea Picking Opera is a branch of China's local operas. Teachers can use multimedia demonstrations and teaching demonstrations to make the Pingxiang Tea Picking Opera more intuitive. This can not only break through the visual limitations, but also can mobilize students' emotions, thinking, and attention from multiple perspectives through the combination of graphics, text, audio and video from multiple perspectives, learning interest. Traditional opera performance is a synthesis of various forms of song, dance, stage art, props, etc. It has a systematic, continuous and targeted development, which can meet the development needs of students in many aspects. In music teaching, increasing opera performance activities can stimulate the imagination of students, and at the same time allow students to act as actors, allowing them to fully demonstrate their creative and free nature in the opera performance process, so that students can get the satisfaction of performing. Get happiness from it. Music performance is a performance activity created through imitation and imagination. Students participate in the performance in the classroom, expand their imagination in the role, and experience the fun of performance.

2.2.2) Dependent variable

2.2.2.1) Music performance ability, which includes the following specific content: The role of chords: chords can enrich the audience's satisfaction with music, enrich the color of the melody, and have a positive significance for the establishment of national harmony language.

2.2.2.2) The role of pitch: the rise and fall of the pitch is a form of pitch change. The same phoneme combination has different pitches and different pitches, and it represents different meanings. Changes in pitch can affect the mood of the listener.

2.2.2.3) The role of brain memory music: listening to music can improve people's brain memory, music can activate people's brain thinking, students learning music from an early age can enhance the brain's continuous memory.

2.2.2.4) The role of rhythm: Rhythm is the core of the melody. Different rhythms can have different expressive effects, so that the melody has a distinct personality, and sometimes even different music genres can be distinguished from different rhythm types.

2.2.2.5) The role of harmony: harmony is a sound effect that combines the combination of parts, the structure of the music, and the expression of content. The color and texture of harmony can shape the image of music and express the content of music.

2.2.2.6) The function of sound: sound is the organization of melody, for example: do, re, mi, fa, sol, la, ti (si). The organization of sounds has a different style in each piece.

2.2.2.7) The role of melody: melody is the soul of music. It is most easily perceivable by the appreciator. It plays the most important role in the emotional changes of the appreciator while appreciating music. It is to continuously guide the appreciator from scratch. At the end of listening to a main thread of a piece of music, the audience must firmly grasp this thread.

2.2.2.8) The role of stage performance (motor skill, personality, temperment): stage performance is a comprehensive performance art centered on secondary creation by actors in the three-dimensional space of the stage. Stage performances can promote the formation of students' self-confidence, promote the development of students' autonomy, creativity, and imagination, stimulate students' desire for creativity, enhance the development of students' cooperation and communication skills, and improve their ability to solve problems.

2.2.2.9) Inheritance ability, which includes the following specific content:
Basic recognition of Chinese culture: Chinese culture has left a rich treasure for mankind during the five thousand years of development in China. It is a rich heritage handed down by our ancestors. Its core is the inner spiritual life form of Chinese mankind. It includes: values, aesthetic tastes, habits of thinking, habits of food, clothing, shelter, and behavioral norms. Perception of Chinese culture: In the development of more than 5,000 years of civilization history, Chinese culture has formed a common national psychology and a sense of coexistence and co-prosperity. It has a strong sense of cultural identity and belonging. Chinese culture is a national treasure. We must both inherit and carry forward. Chinese culture must integrate the spirit of the times and integrate it into our

work and life. Open acceptance of Chinese culture: Chinese culture is virtuous, generous and tolerant. Chinese culture adheres to the attitude of openness and acceptance, seeks progress while maintaining stability, and everything is constantly developing and advancing. Cultural self-confidence in Chinese culture: Cultural self-confidence is of great significance to the realization of individual potential and the pursuit of happiness. Cultural self-confidence is the soul of a nation. The more confident the culture, the greater the sense of national pride, and the stronger the national cohesion.

3) What are strategies that teachers use local music culture school-based curriculum in their classrooms.

3.1) Case study

3.1.1) Researchers went to Pingxiang Normal Primary School, Pingxiang Red Army Primary School, and Pingxiang Deng'an Primary School to participate in the school's music demonstration curriculum from March to May 2020, and watched music teaching videos for grades 1-6 and online boutique music curriculum, through interviews with the school's music teachers and students, determine the target grades of the school-based "Pingxiang Local Opera" and the selection of specific curriculum content, and improve and create teaching models based on the school's music curriculum teaching mode.

3.1.2) Researchers draw on the outline content and teaching practice steps of the 21st Century Skills Framework "Art Guide" (2007), and conduct a key analysis of the 4th, 8th and 12th grade teaching cases through the analysis of the "Art Guide" (2007). Researchers will conduct in-depth analysis of the teaching purpose and teaching evaluation in the content of the outline of "Art Guide" for students' curiosity, imagination, and creativity. At the same time, they will also analyze foreign music teaching models and students' academic performance.

3.2) Semi-structured interview

The researchers went to Pingxiang Normal Primary School, Pingxiang City Red Army Primary School, and Pingxiang City Deng'an Primary School to interview school managers and music teachers from March to May 2020. They mainly focused on the school's music curriculum and learning planning, and also understood the students attitudes towards music curriculum.

4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?

4.1) The steps of experimenting "Pingxiang Local Opera" school-based curriculum. The researchers conducted a teaching experiment of the school-based curriculum of "Pingxiang Local Opera" from August to November 2020. The objects of study were 100 students from the fifth grade of Pingxiang Normal Primary School.

4.1.1) Researchers will have interviews with music teachers and researchers in Pingxiang Basic Education Center in July 2020 to prepare for the implementation of the curriculum.

4.1.2) Use the developed "Pingxiang Local Opera" school-based curriculum in the fifth grades music classroom. The sample of the experimental program has 2 music teachers, 100 fifth grade students, and 4 music classrooms are needed at the same time.

4.1.3) Researchers organize teaching activities according to the teaching plan. Through measurement and evaluation, the "three-dimensional goals" of China's basic education "Music Curriculum Standards" (2011), namely: knowledge and skills, process and methods, emotional attitudes and values, and "Measures for the Evaluation of Primary and Secondary School Students' Artistic Quality" (2017) The general requirements, namely: improving the teaching of aesthetic education, improving students' aesthetic and humanistic literacy, as well as the content of each chapter of the "Guide to Primary and Secondary School Moral Education" (2018), such as: Chapter 3 Moral Education Content (P25) in the third section "China Excellent Traditional Culture Education", the second section "Moral Education of Subject Curriculum" in Chapter 4 Curriculum Education (P41), namely: Moral Education in the disciplines of physical, artistic and beautiful, "Local and School-based" in Section 3 (P57) Moral Education Curriculum", the first section of the theme education practice activities in Chapter 7 Practice Education (P139) will be measured and evaluated in the "Practical Activities of Chinese Excellent Traditional Culture Education".

4.1.4) Pass the sub-tests (10 points) and music activities (10 points) of each chapter content of the school-based "Pingxiang Local Opera" and the social and artistic practice activities (40 points) that students participate in, and compare students in various tests Use the music performance ability before and after the school-based curriculum of "Pingxiang Local Opera" and the level of ability to inherit Pingxiang Local Opera, and analyze the experimental results of the "Pingxiang Local Opera" school-based curriculum.

4.2) Data collection

Based on the data obtained from the implementation of the school-based curriculum of "Pingxiang Local Opera", semi-structured interviews with curriculum and teaching experts will be conducted to obtain their suggestions for the school-based curriculum of "Pingxiang Local Opera".

4.2.1) Evaluation Form for Measuring Music Performance Ability: a total of four evaluation checklists, a total of 20 points. With 20 people as a group, the evaluation content is as follows: the performance of the repertoire is accurate and complete, 5 points. The dialect is easy to understand, 5 points. Strong teamwork ability, 5 points. Learning creativity, 5 points.

4.2.2) Evaluation table for measuring the inheritance ability of Pingxiang local opera: a total of five evaluation checklists, a total of 10 points. With 20 people as a group, the evaluation content is as follows: attach importance to the protection of Pingxiang local opera, 2 points. 2 points for role tasks in music activities. Perception of Pingxiang's Local Opera Inheritance, 2 points. Recognition of Pingxiang's Local Opera Inheritance, 2 points. Interested in local culture, 2 points.

4.2.3) Researchers convened 36 students who were studying the school-based curriculum of "Pingxiang Local Opera" to conduct focus group interviews and asked 5 questions about the school-based curriculum. At the same time, the researchers will convene 2 music teachers, 1 school administrator, and 3 curriculum developers to conduct focus group interviews, and raise 5 questions about the implementation of school-based curriculum, and interview curriculum and teaching experts on the school-based "Pingxiang Local Opera" Curriculum views and suggestions, interviews with Pingxiang City Basic Education Committee and school administrators on the attitudes and values of the school-based "Pingxiang Local Opera" curriculum, and interviews with music teachers' teaching experience and suggestions on the implementation of the "Pingxiang Local Opera" school-based curriculum.

4.2.4) Through the use of statistical t-tests, the difference between the pre- and post-study performances of the students of the "Pingxiang Local Opera" school-based curriculum is obtained to show the good or bad of the "Pingxiang Local Opera" school-based curriculum. The school-based curriculum of "Pingxiang Local Opera" (percentage standard) will use the definition of the formula E_1/E_2 to analyze the student's musical performance ability, Pingxiang local opera inheritance ability and the efficiency of the result percentage. The school-based curriculum of

"Pingxiang Local Opera" will use the formula of Goodman, Flake and Schneider to analyze the students' musical performance ability, Pingxiang local opera inheritance ability and the effectiveness index of the result percentage.

4.2.5) The school-based curriculum of "Pingxiang Local Opera" will test the music performance ability and the inheritance ability of Pingxiang local opera. There are a total of 40 questions, which will be graded in the form of answer sheets. The correct answer is 1 point, and the wrong answer is 0 points, or not more than 1 point.

4.2.6) The school-based curriculum of "Pingxiang Local Opera" will use t-test to collect statistics and compare the average scores of students' academic performance. (Dependent Samples) Test on students' musical performance ability and Pingxiang's local opera inheritance ability in the school-based curriculum of "Pingxiang Local Opera". The scores and levels are:

Score : 5 Level: Most significant

Score : 4 Level: Significant

Score : 3 Level: Medium significant

Score : 2 Level: Low significant

Score : 1 Level: Minimum significant

After the researcher finds the average value and compares it with the standard with evaluation characteristics, the evaluation standards and grades are:

Score : 4.51-5.00 Suitability criteria : Highest

Score : 3.51-4.50 Suitability criteria : High

Score : 2.51-3.50 Suitability criteria : Medium

Score : 1.51-2.50 Suitability criteria : Low

Score : 1.00-1.50 Suitability criteria : Lowest

5) What is the satisfaction of the school-based curriculum?

5.1) Interview the curriculum and teaching experts, teachers, students, and parents of students to obtain their attitudes towards the curriculum in order to improve the curriculum. Individual interviews were conducted with music teachers who participated in the teaching of the curriculum to obtain their satisfaction with the implementation of the school-based curriculum and the implementation of the "Pingxiang Local Opera" school-based curriculum.

5.2) Through the satisfaction survey of the music teachers of Pingxiang Normal Primary School who implemented the school-based curriculum of "Pingxiang Local Opera", there are a total of 10 questions, and the choice and score of each question is:

Most satisfied: 5 points

Very satisfied: 4 points

Moderate satisfaction: 3 points

Low satisfaction: 2 points

Minimum satisfaction: 1 point

5.3) Pingxiang Normal Primary School "Pingxiang Local Opera" school-based curriculum usage test, a total of 20 questions, the choice and score of each question:

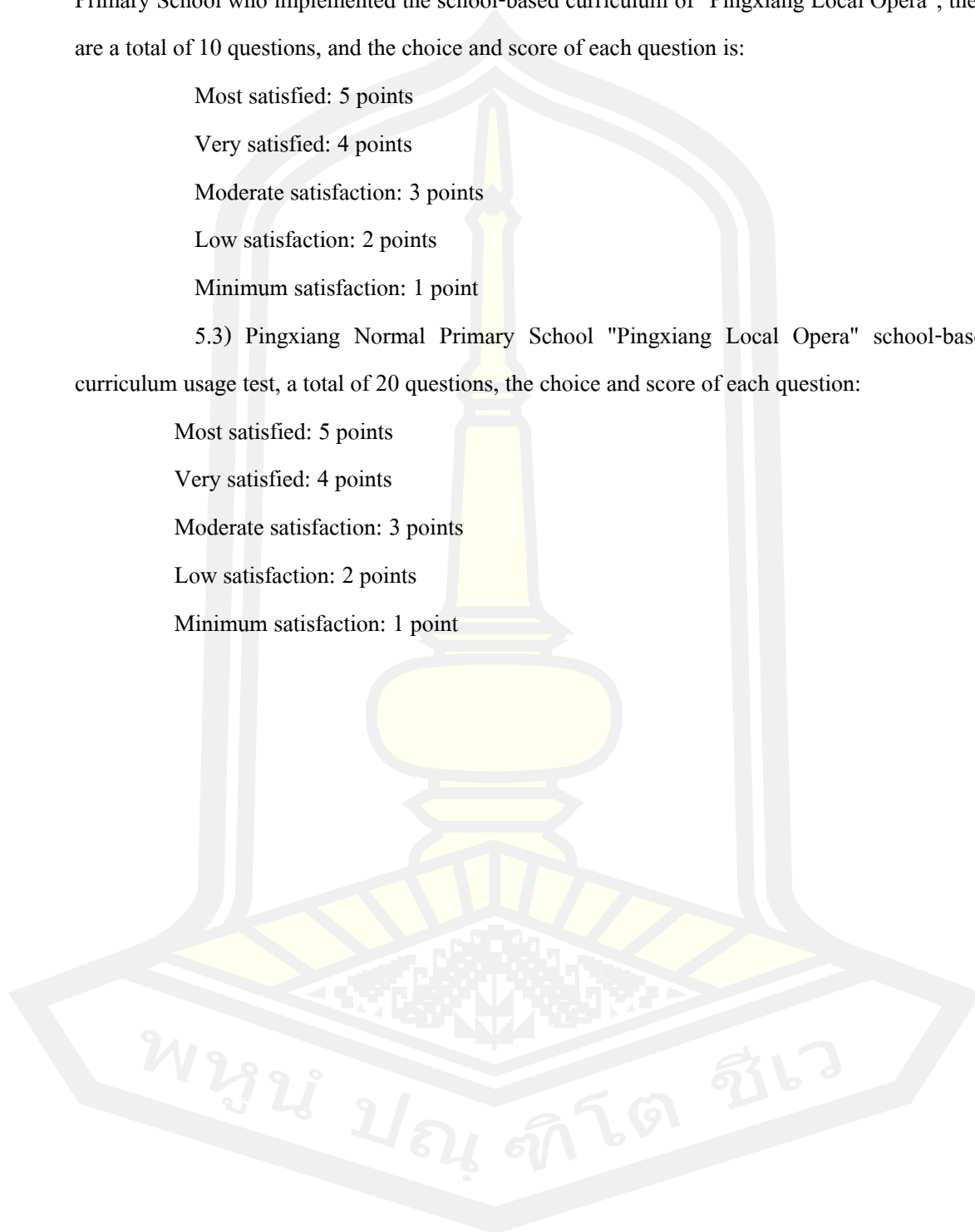
Most satisfied: 5 points

Very satisfied: 4 points

Moderate satisfaction: 3 points

Low satisfaction: 2 points

Minimum satisfaction: 1 point



CHAPTER IV

Data Analysis Results

The school-based curriculum of "Pingxiang Local Opera" was developed at the Basic Education Center of Pingxiang City, Jiangxi Province, its purpose is to improve the music performance ability of students at basic education phrase and the ability to inherit Pingxiang local opera. This study will use Taylor's curriculum development principles and research and development Method for research. The following are the findings of the researchers:

1. What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?

According to the "education goal" of Taylor's curriculum development principle, the necessity of local music and curriculum development in Pingxiang is investigated. As of March 2020, the number of online music users in China has reached 635 million, accounting for 70.3% of the total Internet users, and the audio streaming media usage rate is as high as 89%. From the analysis of audio streaming media, China's music Internet users choose popular music more. Very few netizens choose local music. Currently, Pingxiang folk songs, Pingxiang Chunluo, Pingxiang Tea Picking Opera, and Pingxiang Lianhua Lao have been included in the national and provincial intangible cultural heritage lists. As the local music of Pingxiang, they have not been well spread in stage performances. The groups who pay attention to them are all middle-aged and elderly people. Therefore, they need to be brought into the classroom for continuous effective inheritance and protection.

Table 10 Results of a questionnaire survey to investigate the needs of music curriculum and the necessity of developing a school-based curriculum of "Pingxiang Local Opera"

NO.	Questions on Requirements for Music Curriculum	\bar{X}	S.D.	Grade
1	Basic knowledge about local music culture	4.43	0.79	More
2	Learn about the history of "Pingxiang Local Opera"	4.31	0.67	More
3	Understand the characteristics of "Pingxiang Local Opera"	4.41	0.85	More
4	Need to understand the local music culture of Pingxiang	4.58	0.85	Most
5	Learn "Pingxiang Local Opera" knowledge, inherit and protect local opera culture knowledge	4.54	0.80	Most
6	The importance of inheriting and protecting local opera cultural knowledge	4.56	0.78	Most
7	Provide guidance on music knowledge and music activity ability	4.21	0.89	More
8	Develop a school-based curriculum of "Pingxiang Local Opera" that is helpful to learners	4.54	0.79	Most
9	Need to develop curriculum related to "Pingxiang Local Opera" education	4.71	0.68	Most
10	In order to develop school-based curriculum that improve students' music performance ability and the ability to inherit local opera culture	4.33	0.75	More
Sum		4.46	0.78	More

2. What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?

According to Taylor's principle of curriculum development, "choose learning experience", learn basic documents, and invite curriculum and teaching experts to participate in curriculum development. According to "Pingxiang City Culture and Art History" (1999), "Music Psychology" (Luo Xiaoping, 2008), Chinese Basic Education "Music Curriculum Standards" (2011), "National Primary and Secondary School Art Quality Evaluation Experimental Zone" Middle School Students" (2015), "Guide to Moral Education for Primary and Secondary Schools" (2017), "Children's Huade Inheritance Education Activity School" (2018), "Jiangxi Province Family Education Promotion Regulations" (2018) and other documents, the content of the school-based curriculum of "Pingxiang Local Opera" is divided into four parts: Pingxiang folk songs, Pingxiang Chun Luo, Pingxiang Lian Hua Lao, Pingxiang Tea-Picking. Show the outline is as follows:

Curriculum Outline

1) Scope

The school-based curriculum of "Ping Xiang Local Opera" contains a large amount of Ping Xiang local opera knowledge. In terms of music performance ability and the ability to inherit Ping Xiang local opera, it mainly emphasizes the students' ideological and moral quality, ability training, personality development, spiritual value and cultural confidence. Through the study of the curriculum, it requires to master basic music knowledge and music skills which is takes a place in the overall development of student quality education. During the time of the study and related activities on the school-based curriculum of "Ping Xiang Local Opera", it is important to take students' musical interest and musical skill levels. The primary target is to bring out the best of students' musical potentials. The teaching and studying on Ping Xiang local opera emphasize that students' ideological and ethical abilities, the ability of studying, keep moral and physical in good status. This school-based curriculum is characterized with high consistent with the overall school curriculum. Its purpose is to cultivate students' music performance ability and the ability to inherit Ping Xiang local operas, it aims to encourage students to move ahead in towards better the direction, it also establish students' confidence in Chinese culture.

2) Task

2.1) Collaborate with the community to develop curriculum.

2.2) Make full use of Pingxiang's knowledge of opera culture to carry out music learning activities.

2.3) Invite curriculum and teaching experts (in total of 7 people) to act as directors of music activities to achieve better teaching results.

2.4) Encourage students to participate in stage performance activities, help students to realize their ideal musical characteristics.

2.5) Organize students to participate in outdoor activities, help students learn more about Pingxiang local opera, build up their self-confidence in national culture, and enhance their ability to inherit Pingxiang local opera.

2.6) Organize social and artistic practice activities to promote students' collaboration ability and enhance students' music performance ability.

3) Principle

3.1) The school-based curriculum of "Pingxiang Local Opera" is conducted in the basic education in Ping Xiang city, it mainly focuses on students' music performance ability and inheritance ability of Pingxiang local opera.

3.2) It aims at improving students' music performance ability and the ability to inherit Pingxiang local opera.

4) Goal

4.1) Let the fifth grade students learn the local opera knowledge in their hometown.

4.2) Integrate Pingxiang local opera into the school's music curriculum, so that students can develop their own ideal musical characteristics during the learning process.

4.3) Help students keep their interest in learning local opera knowledge, continue to learn Pingxiang's local opera in depth, and pass on Pingxiang's local opera.

4.4) Let students gain more knowledge and abilities in social and artistic practice activities.

5) Features of ideal music

According to the teaching requirements of this curriculum, the overall quality development of students is the ideal characteristic of this curriculum. Quality education aims to cultivate students with the following ideal musical characteristics:

- 5.1) Attach importance to the protection of Pingxiang local opera
- 5.2) Role tasks in music activities
- 5.3) Music performance ability
- 5.4) Inheriting the perception and recognition of Pingxiang local opera
- 5.5) Learning creativity

6) Structure

The school-based curriculum of "Pingxiang Local Opera" is a music curriculum developed by schools and communities. The purpose of this curriculum is to improve the music performance ability and the ability to inherit Pingxiang local opera for the 5th grade students. According to the 8 items of the curriculum outline, the exact unit content is designed, there are 30 curriculum with 45 minutes for each curriculum, it includes both theory and practice. All of these curriculum need to be completed within 15 weeks.

Table 11 "Pingxiang Local Opera" School-based Curriculum and Curriculum Implementation Plan

NO.	Content	Class Hour
1	Pingxiang folk music introduction	4
2	Pingxiang folk song	4
3	Pingxiang Tea-picking	4-6
4	Pingxiang Chun Luo	4
5	Pingxiang Lianhualao	2
6	Music performance ability practice	6
7	Learning measurement and evaluation	2
8	Post-teaching notes and evaluation	2

7) Guidelines for teaching activities

According to the curriculum arrangement, the teaching and learning activities of this curriculum will be successfully completed. The following are the guidelines for this curriculum:

7.1) According to the requirements of Pingxiang City Basic Education Center and the community, design the development direction of curriculum and teaching, use the knowledge content of Pingxiang local opera, organize reasonable teaching and learning activities.

7.2) Organize music teaching activities which focus on students' collaborative practice.

7.3) Establish a role collaboration relationship among students in the curriculum of teaching and learning activities, and it needs to be connected with music skills. During the period of teaching, students' music knowledge will be pedagogically considered, the collaboration of repertoire performance roles in teaching activities needs to be grouped rationally, and students' cognitive ability and musical creativity in teaching activities will be emphasized.

7.4) Based on the development of teaching activities, evaluate the strengths and weaknesses of students in the activities.

7.5) All teaching activities and stage performance activities need to be consistent with the ideal music characteristics in the curriculum.

7.6) Provide a high-quality learning atmosphere. If students have confusion in the practice of music activities, teachers should provide timely guidance. In conducting teaching activities, teachers should make full use of the props and costumes in the role of the play to demonstrate students. According to the school's music curriculum, if students want to further understand and learn Pingxiang's local opera, teachers can take students out of the classroom, into theaters, museums, cultural centers, "intangible cultural heritage" centers, and go to the fields for outdoor practice.

8) Evaluation standards and curriculum standards

8.1) Measurement and evaluation

It is teacher's responsibility to evaluate students learning results. The teacher will evaluate the students' music performance ability and the inheritance ability of Pingxiang's local opera through the performance of students in social and artistic practice activities and music activities. The teacher will adopt a separate and grouped approach. Observe, ask questions, interviews, and use tests with clear checklist to measure the students' ideal musical characteristics

according to the students' musical abilities, and finally form a score and evaluation report, and give the students' final musical scores.

8.2) Judgment of academic performance

8.2.1) Students need to study at least 80% of the total curriculum hours.

8.2.2) Set measurement standards based on each indicator in the Wing Standardized Tests of Musical Intelligence MAP and the 2017 China Public Cultural Confidence Index Survey.

8.2.3) It is necessary to evaluate the students' music performance ability and the inheritance ability of Pingxiang local opera.

8.2.4) Refer to the evaluation objectives of the Chinese Basic Education "Music Curriculum Standards" (2011 Edition) for evaluation.

8.2.5) According to the ideal music characteristics, evaluate whether students meet the requirements of the music curriculum set by the school. Considering the fact that students in elementary school have quite high requirements on evaluation standards, if students show weak learning ability in singing, performance, knowledge understanding, etc. Teachers need to further teach and improve the content of evaluation standards, and schools should also make discretionary decisions on evaluation standards.

8.3) Provide results

4, Indicates outstanding academic performance, with a score range of 80-100%.

3.5, Indicates excellent academic performance, the score range is 75-79%.

3, Indicates good academic performance, with a score range of 70-74%.

2.5, Means the grade of study is medium, the score range is 65-69%.

2, Indicates a passing grade, the score range is 60-64%.

1.5, Indicates the grade of failing in study, the score range is 55-59%.

1, Indicates low grades in study, the score range is 50-54%.

0, Indicates a lower grade of study, the score range is 0-49%.

8.4) Curriculum evaluation

Curriculum development researchers have compiled a curriculum manual that contains instructions for teaching and learning of the curriculum and student learning plans. Researchers

have written the curriculum outline, invited curriculum and teaching experts to evaluate the suitability of the outline.

Considering the consistency (IOC) between evaluation items and evaluation criteria, the evaluation criteria are as follows:

- + 1 The evaluated item is within the evaluation criteria
- 0 The evaluated item is outside of the evaluation criteria
- 1 Evaluated item does not meet assessment criteria

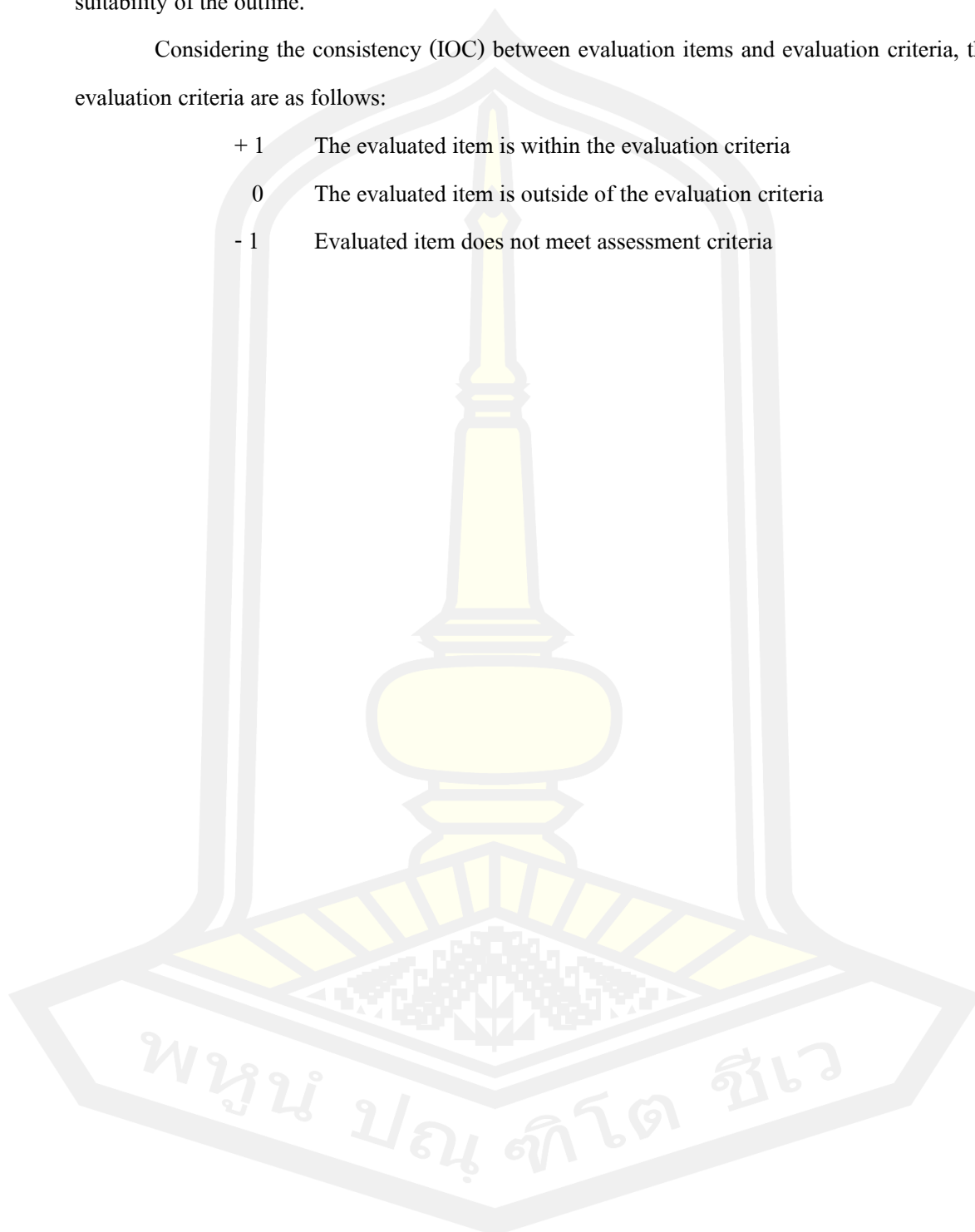


Table 12 Evaluation results of the School-based Curriculum outline of "Pingxiang Local Opera"

NO.	Content for Evaluation	Expert opinion (person)							IOC	Grade
		1	2	3	4	5	6	7		
1	Curriculum vision	+1	+1	+1	+1	+1	+1	+1	1.00	Most
2	Curriculum content	+0	+1	+1	+1	+1	+1	+1	0.88	Most
3	Curriculum targets	+1	+1	+1	+0	+1	+1	+1	0.88	Most
4	Applicability of curriculum content	+1	+1	+1	+1	+1	+1	+1	1.00	Most
5	Suitability of curriculum study time	+1	+1	+1	+1	+1	+1	+1	1.00	Most
6	Applicability of Music Activity Guidelines	+1	+0	+1	+1	+1	+1	+0	0.71	Most
7	Measurement and evaluation	+1	+1	+1	+1	+1	+1	+1	1.00	Most
8	Consistency of curriculum elements: curriculum vision, curriculum principles, curriculum objectives, curriculum content, teaching activities, guidelines for measurement and evaluation.	+1	+1	+1	+1	+1	+1	+1	1.00	Most

Table 12 Evaluation results of the school-based outline of "Pingxiang Local Opera" (Continued)

NO.	Content for Evaluation	Expert opinion (person)							IOC	Grade
		1	2	3	4	5	6	7		
9	Applicability of the curriculum study plan	+1	+1	+1	+1	+0	+1	+1	0.88	Most
10	Purpose of the curriculum	+1	+1	+1	+1	+1	+1	+1	1.00	Most
11	Content suitability of the curriculum study plan	+1	+0	+1	+1	+1	+1	+0	0.71	Most
12	Learning curriculum activities	+1	+1	+1	+1	+0	+1	+1	0.88	Most
13	Suitability of study curriculum plan	+0	+1	+1	+1	+1	+1	+0	0.71	Most
14	Suitability of teaching media in learning curriculum	+1	+1	+1	+1	+1	+1	+1	1.00	Most
15	Measurement and evaluation of learning curriculum	+1	+1	+1	+1	+1	+1	+1	1.00	Most

The data in table 12 show that in the school-based curriculum outline, “the vision for students to learn Pingxiang’s local opera, the consistency of curriculum principles (*IOC*), curriculum objectives, curriculum structure and content, and test and evaluation” are offered with high level of recognition by the curriculum and teaching experts. The learning curriculum plan on

music knowledge, students' music performance ability and the ability to inherit Pingxiang local opera is consistent with the "Music Curriculum Standards" (2011) curriculum and teaching experts, and the evaluation results are also the highest level. When considering the consistency of each question, the goal of the curriculum is in line with the needs of the curriculum goal of Pingxiang Basic Education Center, and its consistency value is 0.71-1.00, which is a reliable range. The curriculum structure and curriculum content are also in line with the study of students in the fifth grade. The learning time of teaching is consistent with the curriculum content, and the curriculum content can meet the evaluation criteria. In the teaching process, teachers can arrange stage performance activities to allow students to complete music teaching performance activities, and encourage students to find their own ways of learning music knowledge and acquire more music skills. In addition, the curriculum and teaching experts also provided the following suggestions:

1) One of the purposes of the curriculum is to improve the classification of musical ability, the achievements of this research make music teachers use more meaningful and practical teaching methods to enhance students' learning motivation and interest in Pingxiang local opera.

2) The evaluation in the curriculum should add a measurement tool of "Music Performance Psychology" to match the curriculum goals. Researchers have added a measurement tool for "Music Performance Psychology", according to "Music Curriculum Standards" (2011), to test students' satisfaction with participating in music activities.

3. What are strategies that teachers use local music culture school-based curriculum in their classrooms.

According to Taylor's curriculum development principle "organize learning experience", design the teaching model of the school-based curriculum of "Pingxiang Local Opera". From March to May 2020, the researchers went to Pingxiang normal primary school, Pingxiang Red Army primary school and Pingxiang dengnan primary school to participate in the school's music demonstration curriculum, watched music teaching videos and online high-quality music curriculum from grades 1 to 6, interviewed the school's music teachers and students, and conducted case study on the 21st century skill framework Art Guide (2007), which was finally determined the teaching model of Pingxiang local opera school-based Curriculumis divided into 5 steps:

Table 13 Effectiveness of the School-based Curriculum Implementation of "Pingxiang Local Opera"

NO.	Step name	Educational Tools	Process	Effect
1	Appreciation of works	1) Music score 2) Video and picture materials	1) Curriculum content introduction 2) Explain the Curriculum objectives and key points 3) Interpretation difficulties 4) Teachers ask questions and encourage students to express their views	Stimulate students' hearing and visual awareness, encourage students to participate in question and answer.
2	Study of musical works	Hand held props: fans, percussion music, flowers, water sleeves, etc.	1) The teacher analyzes the content and carries out normal teaching 2) Students ask difficult questions and contact them step by step 3) The teacher takes the students to practice together	Let students express their works accurately and further understand the meaning of the works.
3	Group cooperative exercises	1)Repertoire 2)Group List Form 3)Group record sheet	1) Group assignment 2) Assigning Roles 3) Practice works 4) Teacher guidance	Improve the cooperation ability of the team and accurately shape the task role.

Table 13 Effectiveness of the School-based Curriculum Implementation of "Pingxiang Local Opera" (Continued)

NO.	Step name	Educational Tools	Process	Effect
4	Class extension and creation of works	1)Audio data 2)Basic props of the play	1) The teacher explains and explains the expected result of the work 2)Distribute new works 3)Paired group exercises 4)Edited works 5)Teacher guidance	Give full play to students' creativity, improve students' motor skill, personality and temperature
5	Performance	1) Audio of the work 2)Props related to the content of the work	1)Select team members that match the work 2)Prepare the clothes and face makeup of the work 3)Full performance 4) Teacher evaluation and self-evaluation	Enhance students' music performance ability and love for local opera.

In the presentation of music scores and video materials, students are allowed to watch music scores and videos of their works to understand the background of their works, encourage students to express and test whether students can analyze the creative background of the work, the musical structure of the work, and the ability of students to complete the work. The whole teaching is based on demonstration. Students use previous knowledge and experience to practice repeatedly. Teachers need to be ready to provide students with classroom feedback at any time. In group cooperation exercises, teachers help students organize the scale of group collaboration according to the needs of the work, determine the roles and tasks of each member of the group, help students interact closely, and allow students to fully participate in the practice. In the classroom extension

and the creation of works, teachers should allow students to develop their creativity, tap their inherent potential, and gradually improve their learning efficiency. In the performance session, find out the gaps in the music level of the students, make suggestions and improve the shortcomings of the students. Evaluate the performance level of the students. When the students' learning level reaches the advanced level, the students can freely form a group to complete the work together.

4. How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?

According to the "object evaluation" of Taylor's curriculum development principle, the effectiveness of the school-based curriculum of "Pingxiang Local Opera" is evaluated. In the process of music teaching in Pingxiang Normal Primary School, based on the effectiveness of the school-based curriculum, the researchers used the following symbols to represent the data analysis results:

N Represent the number of students in the sample

\bar{X} Represents the average score

S.D. Represents the standard deviation of the score

E_1 Indicates the performance efficiency of the subtest, music activities and stage performances of the curriculum

E_2 An index indicating the effectiveness of the curriculum's academic performance

E.I. Indicates the effectiveness index of the curriculum learning results

**Represents statistical significance at level .01

In the first semester of August 2020, the researchers conducted an experiment on the school-based curriculum of Pingxiang local opera in Pingxiang normal primary school. A total of 100 fifth graders participated. The specific experimental steps are as follows:

Step 1: Analyze the effectiveness of school-based curriculum based on the knowledge of Pingxiang local opera, the students' music performance ability and the ability to inherit Pingxiang local opera, validate whether it meets the level 5 of the 80/80 efficiency standard.

This test is divided into two contents, both content account for 50%. One is that the researcher will test the sub-tests and music activities of each chapter in a group of 20 people. (See

Appendix E for the student's score sheet Test results on "Pingxiang Local Opera" school-based curriculum students' music performance and local music inheritance ability.)The content of the sub-tests includes: The ability to understand the drama, the accuracy of dialect, the accuracy of the use of props in the repertoire, record the overall performance of the activity, Group collaboration. The test content of the music activity includes: Accuracy and completeness in repertoire performance, the dialect clear and easy to understand, teamwork ability, learning creativity. At the same time, the teacher will combine the scores of the group study to give the final score. The second is the test of stage performance, which is divided into the test of music performance ability and inheritance ability. Music performance test content includes: Intent to listen and ask questions, attendance on discussions, Content accuracy, learning attitude, suggestions and ideas from team members. The test content of inheritance ability includes: Importance to the protection of Pingxiang local opera, role tasks in music activities, perception of Pingxiang's Local Opera Inheritance, recognition of Pingxiang's Local Opera Inheritance, Interested in local culture. The researcher will finally give a total score at the end of the test, the measurement tools come from: Wing Standardized Tests of Musical Intelligence (MAP) and the Chinese Public Cultural Confidence Index Survey (2017).

Table 14 Effectiveness of School-based Curriculum Curriculum results of Pingxiang Local Opera

Content	Total score	\bar{X}	S.D.	P.C.
Subtests, Music activities, Stage performance score (E_1)	40	36.24	2.58	90.61
Academic performance score (E_2)	40	34.18	1.96	85.45

$$E.L. (E_1 / E_2) = 90.61 / 85.45$$

It can be seen from the data in table 14 that the total scores of 100 students in the curriculum Chapter subtest are collected by quantitative method, and the total scores of 100 students in music activities are collected by qualitative method. Their final score is 90.6 points (the total score is 100 points), and the standard deviation of the total score is 2.58, accounting for 90.6%. The average

score of students' music academic performance (motor skills, personality, temperament, perception and recognition) is 34.18 points (the total score is 40 points), and the standard deviation is 1.96 points, accounting for 85.48% of the total score. The results show that the effectiveness of implementing the school-based curriculum of Pingxiang local opera is 90.61/85.45, which is higher than the set value of 80 / 80.

Step 2: Analyze the effectiveness indicators of students' performance in the school-based curriculum of Pingxiang local opera.

The researchers conducted pre-test and post test on the music performance ability and local opera inheritance ability of the fifth grade students of Pingxiang normal primary school, and analyzed the effectiveness of the results of the school-based curriculum of Pingxiang local opera, as shown in table 15:

Table 15 Students' Music Score pre-test and post-test Curriculum local opera

N	Sum		E.I
	Pre-test	Post-test	
100	2330	3418	0.65

Table 15 shows the total scores of the pre-test (40 points) and post-test (40 points) of 100 students. The results show that 100 students learn through school-based curriculum, their musical performance ability and the ability to pass on local opera in Pingxiang, the effectiveness index is 0.65. Indicating that students' performance in repertoire, collective collaboration, local language expression, musical creativity, and perception and recognition of Pingxiang's local opera inheritance has increased by 65%.

Step 3: Compare the performance of music performance and inheritance ability of Pingxiang local opera before and after the 100 fifth grade students of Pingxiang Normal Primary School learn the school-based curriculum of "Pingxiang Local Opera". The results are shown in table 16:

Table 16 Analysis on the Average Score and Standard Deviation of Student's Academic Achievement in the School-based Curriculum of Pingxiang Local Opera

Test	N	Total score	\bar{X}	S.D.	t	P
Pre- test	100	40	23.3	1.97	39.12*	.000
Post- test	100	40	34.18	1.96		

**Statistical Sig .01

It can be seen from table 16 that the music performance ability (motor skills, personality, temperament) and inheritance ability (perception and recognition) of Pingxiang local opera of 100 Pingxiang Normal Primary School students in the fifth grade have been improved. The results show that their level a statistical significance of .01 was achieved.

Table 17 Analysis on the Average Score and Standard Deviation of Students' Academic Achievement in the School-based Curriculum of Pingxiang Local Opera

Content	\bar{X}	S.D.	Grade
1. Whether you can accept the difficulty and ease of school-based curriculum content.	4.51	0.8	Most
2. The learning process is with enjoyment.	4.52	0.75	Most
3. Performance in participating in teaching and learning activities.	4.65	0.89	Most
4. Whether the learning content is related to daily life.	4.3	0.78	More
5. The acquired knowledge is applicable to other curriculum.	4.5	0.76	More
6. Is the music teaching activity interesting?	4.3	0.82	More
7. Whether students are active in artistic practice activities.	4.65	0.81	Most
8. Are you confident in your performance?	4.23	0.89	More
9. Satisfied with the role in the performance.	4.27	0.68	More

Table 17 Analysis on the Average Score and Standard Deviation of Students' Academic Achievement in the School-based Curriculum of Pingxiang Local Opera (Continued)

Content	\bar{X}	S.D.	Grade
10. Practice musical skills with confidence.	4.3	0.71	More
11. Whether to enhance the enlightenment of students through collaborative learning.	4.5	0.89	More
12. The gradual learning on classification of local music culture can enhance understanding joyfully.	4.3	0.78	More
13. I am proud of accepting the school-based curriculum of "Pingxiang Local Music" at school.	4.7	0.86	Most
14. Does the school-based curriculum of "Pingxiang Local Music" improve music performance ability?	4.3	0.82	More
15. Does the school-based curriculum of "Pingxiang Local Music" enhance the awareness and ability of learning to inherit local music culture?	4.6	0.85	Most
16. Do students have the same connection to learning other instrumental music.	4.54	0.67	Most
17. Teachers give interesting test methods.	4.36	0.89	More
18. When there are sub-tests in each unit of the study plan, are students satisfied?	4.3	0.78	More
19. Do the school-based curriculum of "Pingxiang Local Music" improve students' creative thinking and imagination?	4.5	0.76	More
20. Study the school-based curriculum of "Pingxiang Local Music" to measure one's own music performance ability and the inheritance ability of local music culture.	4.3	0.78	More
Sum	4.43	0.80	More

It can be seen from table 17 that the students' musical performance ability and the ability to inherit Pingxiang local opera in the school-based curriculum of "Pingxiang Local Opera" are generally at a relatively high level. The average score of the result is 4.43, which makes the students very satisfied. "Students can improve their learning inspiring through collaborative learning." The

result is an average score of 4.5. Students are confident in performing activities, and the result average score is 4.23. At the same time, the students think that the schedule of school-based curriculum is also more appropriate, and they are very interested in the history of local opera in Pingxiang. In the teaching activities, they like the chapter regarding "Pingxiang Tea Picking Opera". They think the music performance activities are very interesting and meaningful, and they can get more inspiration and self-creation ability in the music performance activities.

Step 4: Curriculum evaluation and follow-up

1) Evaluate the suitability of the curriculum . The Pingxiang City Basic Education Center has developed a school-based curriculum of "Pingxiang Local Opera", which aims to improve the music performance ability of the fifth grade students of basic education and the ability to inherit Pingxiang local opera. Through the measurement of school-based curriculum by curriculum and experts, the curriculum objectives are in line with the curriculum development requirements of China's Basic Education "Music Curriculum Standards" (2011), and the teacher content, music teaching activities, group learning language use, and evaluation links of the curriculum are also in line with Pingxiang City according to the requirements of the Basic Education Center, the school-based curriculum can be successfully applied to the fifth grade music classroom. School-based curriculum can encourage students to have a wealth of music knowledge and acquire their ideal musical characteristics. The testing and evaluation process also meets the target requirements of the "Guide to Moral Education for Primary and Secondary Schools" (2017). The result is valid at a consistency value of 0.71-1.00. (See Appendix G for Opinions and result from the experts of the school-based curriculum of "Pingxiang Local Opera"). The development of students' quality education is rooted in the curriculum and students' potential abilities. When the researchers collected data, they analyzed the relationship between the school-based curriculum and the community and society. The school-based curriculum of "Pingxiang Local Opera" has had the value of the national characteristic curriculum, and has aroused the community, students' parents, and students' interest in Pingxiang's local opera, making them pay attention to the curriculum. They are proud of Chinese culture and committed to apply the knowledge gained in the school-based curriculum of "Pingxiang Local Opera" to their daily life and study.

2) Evaluate the suitability of the teaching process. The applicability of the teaching process is obtained through interviews with music teachers who teach the "Pingxiang Local Opera" school-

based curriculum. Through interviews, researchers learned about the problems they encountered in the teaching of school-based curriculum and their suggestions for school-based curriculum. Music teachers believe that the teaching content of the school-based curriculum is appropriate and consistent with the curriculum structure. The learning activities in the school-based curriculum can improve students' academic performance in other subjects. The whole teaching process is only centered on the students' music performance ability and the inheritance ability of Pingxiang local opera. At the same time, it also sorts out the performing arts and historical context of Pingxiang local opera. According to the school-based curriculum structure, music teachers choose repertoires suitable for students' ages for students to cooperate to complete, which promotes the development of music activities. The teaching steps and teaching time of school-based curriculum meet the teaching requirements of "Music Curriculum Standards" (2011). Through stage activities, students are encouraged to complete repertoire performances individually or with partners. This teaching model creates a good learning atmosphere and promotes students' good learning attitude towards the school-based curriculum of "Pingxiang Local Opera". Students learning Pingxiang local opera can not only broaden their knowledge, but also enjoy spiritual life, so that students can obtain the greatest degree of ability development in learning and mastering various knowledge fields. By studying the school-based curriculum of "Pingxiang Local Opera", students of Pingxiang Normal Primary School have performed prominently in various social and artistic practice activities at all levels of the province and city. For this reason, Pingxiang Normal Primary School was awarded the honorary titles of "Excellent Traditional Culture Inheritance Base" and "Excellent Traditional Culture Inheritance Good Child". Therefore, music curriculum related to local opera have attracted more and more attention and love from students and parents.

3) Curriculum evaluation. The fifth grade of Pingxiang Normal Primary School implemented the school-based curriculum of "Pingxiang Local Opera". For the students' musical performances and the learning of Pingxiang's local opera knowledge, stage performances were organized during the teaching, such as Pingxiang's Tea Picking Drama "Wu Yanhua", Pingxiang Chungong "Pan Chun", "Striving to Be a Pingxiang Civilized Man", etc. The students tested the perception and recognition of Pingxiang's local opera inheritance, and the results showed that the students' music performance ability and Pingxiang local opera inheritance ability have been significantly improved.

5. How satisfied is the school-based curriculum of "Pingxiang Local Opera"?

1) The following is a qualitative measure of satisfaction with school-based curriculum. The researchers used a quantitative method to measure student satisfaction with the curriculum. (Appendix F Measurement of satisfaction with the use of school-based curriculum of Pingxiang local opera in Pingxiang normal primary school) At the same time, a qualitative method was used to conduct focus group interviews with 36 students participating in school-based curriculum. The message is as follows:

"To understand the local opera in Pingxiang, are you more familiar with your local music knowledge and interesting music performance methods? Have you mastered more musical skills."

The student replied: "We really like the local opera in our hometown, and we are also willing to learn about the music and culture of our hometown. In the performance of the repertoire, we can play the role we like, and the performance is very interesting." (3 Students, October 16, 2020, interview)

"While studying the school-based curriculum of "Pingxiang Local Opera", the music history and music types of my hometown were comprehensively sorted out and taught in detail. What are your learning experiences?"

The student replied: "Through the knowledge content of the curriculum and social and artistic practice activities, we moved from the classroom to outside the classroom, walking into museums, libraries, theaters, fields, "intangible cultural heritage" centers and other places. I got to know more local operas in Pingxiang up close, and I also felt the charm and fun of Pingxiang local operas." (3 Students, October 16, 2020, interview)

"During the music performance, do you feel happy in the experience of the performance of Pingxiang Tea Picking Opera and the singing of Pingxiang folk songs?"

The student replied: "It's very interesting to perform the repertoire through group collaboration. We are not stressed in the classroom learning and stage performances, and we feel very happy." (8 Students, November 2, 2020 Day, interview)

"Do you like the various activities of the school-based curriculum."

The student replied: "We usually only see local opera performances on stage in various regions during traditional Chinese festivals. We are willing to watch, listen, and find interesting

music information, and we cherish every learning opportunity." (16 Students, November 2, 2020, interview)

"About the learning attitude towards the school-based curriculum of "Pingxiang Local Opera"."

The student replied: "Our parents didn't know much about Pingxiang's local opera. We did not learn about Pingxiang's local opera in the past music curriculum. Pingxiang's local opera was handed down from generation to generation. As a teenager in the new era, we have the responsibility and obligation to learn and inherit Pingxiang's local opera knowledge. Through the learning of Pingxiang's local opera, we have also developed a strong interest and will pass on Pingxiang's local opera." (6 Students, November 2020 October 2nd, interview)

2) A quantitative method was used to measure the satisfaction of music teachers who implemented the school-based curriculum of "Pingxiang Local Opera", and a qualitative method was used to conduct semi-structured interviews with music teachers and related personnel who developed the curriculum.

Table 18 Music teachers use the school-based curriculum of "Pingxiang Local Opera" to measure satisfaction

NO.	Content	\bar{X}	S.D.	Grade
1	The school-based curriculum of Pingxiang Normal Primary School "Pingxiang Local Opera" has a clear goal	4.25	0.92	More

2	The music curriculum content of Pingxiang Normal Primary School is "Pingxiang Local Opera", which can evaluate the goals of covering other subjects	4.51	0.78	Most
3	Learning the "Pingxiang Local Opera" school-based curriculum at Pingxiang Normal Primary School can encourage students to learn local knowledge better	4.52	0.86	Most
4	Pingxiang Normal Primary School's "Pingxiang Local Opera" school-based curriculum is suitable for the length of study and the age of the learning object	4.65	0.82	Most
5	The school-based curriculum of "Pingxiang Local Opera" is implemented in Pingxiang Normal Primary School, and whether the teaching content is comprehensive	4.3	0.81	More
6	According to the core objectives of the quality education curriculum, whether it is possible to evaluate the Pingxiang Normal Primary School's "Pingxiang Local Opera" school-based curriculum	4.5	0.89	More
7	Is it easy and happy for students to implement the school-based curriculum of "Pingxiang Local Opera" in Pingxiang Normal Primary School	4.51	0.88	Most

Table 18 Music teachers use the school-based curriculum of "Pingxiang Local Opera" to measure satisfaction (Continued)

NO.	Content	\bar{X}	S.D.	Grade
8	Is the enthusiasm for learning of students in the social and artistic practice activities of the	4.52	0.81	Most

	school-based "Pingxiang Local Opera" of Pingxiang Normal Primary School positive			
9	Whether the school-based curriculum of "Pingxiang Local Opera" of Pingxiang Normal Primary School can cultivate students' mutual learning ability, and can it improve students' music performance ability and inheritance ability of Pingxiang local opera	4.65	0.88	Most
10	Whether the learning content, learning objectives, learning activities, learning time, and teaching and learning media of the school-based curriculum of "Pingxiang Local Opera" of Pingxiang Basic Education Center are clear and easy to understand?	4.7	0.82	Most
	Sum	4.5	0.85	More

It can be seen from table 18 that the music teachers of Pingxiang Normal Primary School are satisfied with the overall school-based curriculum, including teaching objectives, teaching content, teaching practice, and teaching mode. The calculated results are with an average score of 4.7 Pingxiang Normal Primary School's "Pingxiang Local Opera" school-based curriculum is suitable for the length of study time and the age of the learners, with an average score of 4.65. Pingxiang Normal Primary School's "Pingxiang Local Opera" social and artistic practice activities of students' enthusiasm for learning is positive, with an average score of 4.52.

In response to the implementation of school-based curriculum, researchers used qualitative methods to conduct focus group interviews with music teachers, school administrators, and researchers who develop school-based curriculum. The interview information is as follows:

"The school-based curriculum "Pingxiang Local Opera" of the Pingxiang City Basic Education Center is a curriculum with clear educational goals. It is consistent with the core curriculum structure. It also presents Pingxiang's local opera knowledge step by step, Student learning." (Co-developed teacher Ms. Fu Honglin, October 23, 2020, interview)

"The school-based curriculum of "Pingxiang Local Opera" is not as difficult as everyone thought, because the students' musical performance ability and the ability to inherit Pingxiang local opera can meet all learning goals. In music performance activities, teachers can observe students' reaction to make comments psychological scope and music Skills and knowledge range, give students correct evaluation." (Co-developed teacher Dr. GuJing, October 23, 2020, interview)

"The school-based curriculum of "Pingxiang Local Opera" is very satisfying. The teaching atmosphere in music performance activities is relaxed and enjoyable. Students do not have learning pressure, teachers do not have teaching pressure, and there are clear role goals in the activities. Both students and teachers can complete their respective role tasks in music performance activities. The teaching principles and teaching goals of school-based curriculum can be completed by students, and students can enjoy the music performance in their studies. We can also see that students are inheriting Pingxiang the motives of local opera are quite obvious." (Co-development teacher Mr. Jia Yongjun, interview on October 23, 2020)

"The Pingxiang Local Opera" school-based curriculum carried out a series of music teaching activities on the ability to teach and learn music, and encouraged students to interact with each other and cooperate to complete the performance of the play. Based on the Music activities of the students in the teaching, they can do it themselves Created and choreographed actions." (Shi Yue, a music teacher at Pingxiang Normal Primary School, November 6, 2020, interview)

"The knowledge regarding the students' musical performance ability and the ability to inherit Pingxiang local opera is very clear and easy to understand. The curriculum objectives, curriculum content and curriculum time are in line with the students' learning requirement, students are also full of infinite curiosity and interest in school-based curriculum. The whole evaluation is not a fixed evaluation, it is an evaluation of an activity process, the process is flexible, and the evaluation of students is relatively comprehensive. (Ms. He Fang, principal of Pingxiang Normal Primary School, November 6, 2020, interview)

The overall results showed that the teachers of the school-based Curriculum of "Pingxiang Local Opera" thought it was satisfactory.

CHAPTER V

Conclusion

The researchers summarized the results of this study according to the following procedures:

1. Research objectives
2. Conclusion
3. Discussion area
4. Suggestions

1. Research objectives

1) What are current situations of Pingxiang local music culture. Is it necessary to learn local opera?

Chinese music internet users choose popular music more, but very few internet users choose local music. Therefore, the local music culture of Pingxiang has not been well spread. Through the questionnaire survey, students and their parents believe that it is necessary to develop a school-based curriculum of "Pingxiang Local Opera" at the Pingxiang Basic Education Center

2) What are the components of School-Based Curriculum of Pingxiang Local Music and Promoting the Inheritance Ability of Musical Performance in Jiangxi Province, China?

Pingxiang local opera consists of four parts: Pingxiang local folk song, Pingxiang tea picking opera, Pingxiang Chunluo, and Pingxiang Lianhualao. Based on the learning of Pingxiang local opera, students will greatly improve in musical performance. Students will make special progress by learning Pingxiang Tea Picking Opera, because this opera combines song, dance and performance. In the learning process, students will gain a subtle and influential inheritance of Pingxiang local opera.

3) What are strategies that teachers use local music culture school-based curriculum in their classrooms.

Chinese opera has a long history and is unique in the world of drama performance art. Music teachers use Appreciation of works, Study of musical works, Group cooperative exercises,

Class extension and creation of works, Performance five-step music teaching model in teaching, students' self-confidence in music performance has been formed, and students' autonomy is also tapped. The development of creativity, creativity and imagination stimulated students' desire for creativity, strengthened the development of cooperation and communication skills, athletic ability, personality and temperament among students, and enhanced students' ability to inherit Pingxiang local opera.

4) How School-Based Curriculum of Pingxiang Local Music is used to promote the inheritance ability of Musical Performance in Jiangxi Province, China?

Local music culture is co-created by people in life and practice. It truly reflects people's life scenes and vividly expresses the spiritual and cultural activities of people's emotional desires. Learning Pingxiang local opera helps to inherit and protect local music culture, and also improves students' music performance ability during stage performances.

5) What is the satisfaction of the school-based curriculum?

The Pingxiang Normal Primary School implemented the school-based curriculum of "Pingxiang Local Opera". Through interviews and measurements with music teachers and students, the results showed that they thought the school-based curriculum was good and they were very satisfied.

2. Conclusion

In the Pingxiang City Elementary Education Center, the school-based music curriculum "Pingxiang Local Opera" was developed. Researchers used Taylor's curriculum development principles and research and development methods to obtain data and information for the development of the school-based curriculum.

1) The survey results on the demand for music curriculum and the necessity to develop the school-based curriculum of "Pingxiang Local Opera" show that: it's with high necessity to develop the school-based curriculum on "Pingxiang Local Opera" Pingxiang City, the Basic Education Center also confirmed its necessity, and its survey results are at a high level ($\bar{X} = 4.46$).

2) The curriculum principles in the school-based curriculum outline of "Pingxiang Local Opera" are achievable, and the curriculum goals are also in line with the curriculum needs of the Pingxiang Basic Education Center, and the consistency value is 0.71-1.00. The results of both test

and evaluation are consistent with the research goals, and it also covers the psychology of music performance, the inheritance of local opera, music skills and learning attitude. Curriculum and teaching experts believe that in the curriculum outline, “the vision of students learning local opera culture, the consistency of curriculum principles (*IOC*), curriculum objectives, curriculum structure and curriculum content and evaluation” are high-level ones. The curriculum structure and the curriculum content are also in line with the students in the fifth grade. The teaching time of school-based curriculum is consistent with the curriculum content, and the curriculum content can also meet the evaluation standards of test. In the teaching process, music teachers can organize social and artistic practice activities to complete the teaching activities of music performance, encourage students to find methods and learning skills to better master music knowledge.

3) Results of experimental school-based curriculum

3.1) The experimental results of the implementation of the school-based curriculum of "Pingxiang Local Opera" show that the effectiveness of students' music performance ability and the inheritance of Pingxiang local opera and the percentage of academic performance (E_1/E_2) are 90.61/85.45, which is higher than the established value of the curriculum (80/80).

3.2) After the implementation of the "Pingxiang Local Opera" school-based curriculum, the effective value of the students' music performance ability and the ability to inherit Pingxiang local opera is 0.65, indicating that the students' musical performance ability and the inheritance ability of Pingxiang local opera has increased by 65.00%.

3.3) Conduct the experiment of the school-based curriculum "Pingxiang Local Opera" at the Pingxiang Basic Education Center, the experimental 100 students gained higher level of musical performance ability and the ability to inherit Pingxiang local opera after learning the school-based curriculum. The result is statistically significant. The test results of their musical performance ability and the ability to inherit Pingxiang local opera are at a higher level ($\bar{X}=4.43$), and the experimental results are positive.

4) Evaluation of Curriculum Use

4.1) The school-based curriculum of "Pingxiang Local Opera" of Pingxiang Basic Education Center meets the "Music Curriculum Standards" (2011) of China's compulsory basic education, and the school-based curriculum is also in line with the development of students' quality

education. The school-based curriculum of "Pingxiang Local Opera" complies with the relevant regulations of the China Intangible Cultural Heritage Protection Association (protection and inheritance of local opera culture), and the school-based curriculum also complies with the relevant regulations of the People's Social Security Department of Jiangxi Province (the development of quality education for students: personal Features such as potential and interest). For the "evaluation of the quality of teaching content" formulated in the outline, the result is the most suitable level ($\bar{X}=4.50$).

4.2) The researchers designed teaching activities according to the "Measures for the Testing of the Artistic Quality of Primary and Secondary School Students" (2015). The structure of the school-based curriculum of "Pingxiang Local Opera" and the principles of grade allocation, curriculum objectives and content conform to the "curriculum content" of the third part of the "Music Curriculum Standards" (2011), and the school-based curriculum can be taught smoothly in the classroom. "Stage performance activities" are developed for all students. It includes individual and group performance activities and seminars on curriculum knowledge. Its purpose is to give full play to students' learning potential and to improve students' music performance ability and In Pingxiang's local opera inheritance ability, music teachers should create a good learning atmosphere in teaching activities so that students can actively participate in the activities.

4.3) The performance scores of the 100 students show that after the school-based curriculum experiment of "Pingxiang Local Opera", the students' music performance ability and the ability to inherit Pingxiang local opera have been improved. The overall result is at a higher level ($\bar{X} = 34.18$), it is at the statistically significant level of .01. Therefore, the school-based curriculum of "Pingxiang Local Opera" is better.

5) Teachers and students are satisfied with the school-based curriculum of "Pingxiang Local Opera". The local opera curriculum allows students to understand their hometown culture and cultivate cultural self-confidence. Through repertoire performance, they can improve their musical performance ability. The dissemination of local operas should be cultivated from an early age, otherwise more and more local operas will be lost. During the learning process, we must focus on cultivating students' awareness of inheritance of Pingxiang's local operas, changing from passive behaviors to active inheritance behaviors, and continuously improving their understanding of local operas, the inheritance ability of Pingxiang local opera.

6) In the development of the school-based curriculum of "Pingxiang Local Opera" by the Pingxiang City Basic Education Center, the researchers summarized the problems to be further solved by the school-based curriculum:

6.1) Researchers found that a close cooperative relationship should be established between schools and communities, so as to successfully create more new themes of social and artistic practice activities related to local operas.

6.2) In actual teaching, it is necessary to improve the part of stage performance activities. Social and artistic practice activities can be held every month, every quarter, and every year, the theme of the activities should be related to a normalized series of "Inheritance of Local Opera". School-based curriculum have already covered students' quality education and technical subjects. Music teachers should use local opera cultural knowledge to explore more historical materials and dig out the precious wealth of knowledge left by our ancestors. For students, they can apply what they've learnt from the curriculum to other subjects, use enlightening thinking to actively learn, stimulate their interest in learning. For schools, schools should extend the school-based curriculum teaching model to the teaching of other subjects.

3. Discussion area

In the process of development and implementation of the school-based curriculum of "Pingxiang Local Opera", researchers will discuss as follows:

1) The investigation on the demand for music curriculum and the necessity of developing a school-based curriculum of "Pingxiang Local Opera" found: the objects of the research and investigation agreed that it is necessary to develop a school-based curriculum related to Pingxiang Local Opera by the Pingxiang Basic Education Center, and the majority of these objects brought out this demand, the overall average level is 4.33, accounting for 80.92% of the total score. Local opera is the product of Chinese spiritual civilization, and is the "intangible cultural heritage" that China currently focuses on protection and inheritance. At present, the development of curriculum related to Pingxiang local opera is an important educational content of Pingxiang Basic Education Center, schools, communities, students, parents of students, and basic social skills. We will design Pingxiang's local opera into the school-based curriculum. And all the members of the development curriculum agreed that the development of the school-based curriculum of "Pingxiang Local Opera"

is beneficial to students' future study and employment. In process of the curriculum teaching, we can obtain students' music performance ability from the performing art of "Pingxiang Tea Picking Opera". The results of the research show that the students' music performance (Pingxiang Tea Picking Opera, Pingxiang Folk Songs, Pingxiang ChunLuo, Pingxiang Lianhualao) and music history and culture in the "Protection and Inheritance of Pingxiang Local Opera" are at a relatively high level, which is in line with the current regulations and policies of intangible Cultural Heritage Protection Association in China. Researchers have investigated the current development of social and artistic practice activities in communities and schools. Researchers and music teachers found

: by having curriculum and taking parting the group collaboration activities, the music skills obtained by students in the curriculum are unable to meet the needs of local communities. Students' understanding of the applied knowledge and musical terminology in the curriculum outline is limited to the content in the classroom. Therefore, researchers should take into account the differences in learners' ability levels, so that students can reasonably and appropriately select a May 2021 of knowledge content in the school-based curriculum of "Pingxiang Local Opera" for targeted learning. This content is in line with the first item in the specific work of the "Quality Education Plan for Primary and Secondary Schools" (2019) "Insist on connotative development, the requirements for comprehensive promotion of quality education are consistent. During the time of implementation of the "Pingxiang Local Opera" school-based curriculum, the results of the research on the students' musical performance ability and the ability to inherit Pingxiang local operas show that the developed "Pingxiang Local Opera" school-based curriculum has completed teaching content and teaching activities, which cover the description of curriculum implementation, curriculum vision, curriculum objectives, curriculum principles and stage performance activities, etc. Students can acquire ideal musical characteristics in school-based curriculum.

2) The development of the school-based curriculum of "Pingxiang Local Opera" originated from the questions and needs put forward by the surveyed objects. The surveyed objects include school administrators, music teachers, students, parents, communities, curriculum and teaching experts, thesis academic committee. These questions and needs are repeatedly researched before being used as an information base to develop the school-based curriculum outline. The construction of the school-based curriculum is based on Taylor's curriculum development principles. This concept points out that the construction of the school-based curriculum needs to solve four

problems. The first is the educational goal, which is the survey of learners, the survey of off-campus life, and the recommendations of the curriculum and teaching experts on the curriculum goals. Through the use of educational philosophy and psychology and other theories to analyze the collected materials, the school curriculum When choosing goals, it is necessary to start with the actual situation of students, social life and subjects, and to find an appropriate balance between students, social life and subjects. In the curriculum of curriculum development, systematic research and development should be carried out step by step. (Guo Yueqi, 2015). At the same time, it should also be carried out with reference to the content of the specific work of the "Quality Education Plan for Primary and Secondary Schools" (2019), "Insist on connotative development and comprehensively promote quality education". Develop the school-based curriculum of "Pingxiang Local Opera". The second is to choose learning experience. Learning occurs through the active behavior of the student. The student's learning depends on what he has done, not what the teacher has done. The basic purpose of education is to provide students relative experience, rather than show them all kinds of things, the "school-based curriculum" should highlight the difference between "providing learning experience" and "providing teaching materials". The teaching materials should be regarded as part of the interaction environment between students and students. Both of the selection of teaching materials and the reasonable arrangement of teaching materials should be taken into careful consideration. The third is to organize learning experience. The first thing is to determine the subject area, the second is to clarify the concepts, values, abilities, habits and other elements included in each curriculum, and the last is to combine various elements to form different curriculum according to different composition principles. The fourth is target evaluation. Evaluation, as an important component throughout the development of school-based curriculum, is not only a prerequisite to ensure the quality of school-based curriculum development, but also fully reflects the pioneering spirit of schools and teachers. This requires schools and teachers to strengthen their sense of self-responsibility, improve their adaptability to new curriculum reforms. The object of school-based curriculum evaluation should be the evaluation and analysis of the context and target orientation of school-based curriculum development, the evaluation of the feasibility of the school-based curriculum outline, the evaluation of the implementation process (teaching process) of the school-based curriculum, and the evaluation of the effect of school-based curriculum implementation. According to Taylor's thinking, evaluation should run through every

part of curriculum development and implementation. It is necessary to form its own independent evaluation system, but also to improve the connotation quality and personality of school-based curriculum, so that to better meet the needs of student development. The researchers used Taylor's goal evaluation model to evaluate students' musical performance ability and the inheritance ability of Pingxiang's local operas, as well as various checklist in the Wing Standardized Tests of Musical Intelligence MAP and "Chinese Public Cultural Confidence Index Survey" (2017). In the evaluation, the content of the evaluation covers multiple subject areas. The evaluation found that the musical performance ability and the ability to inherit Pingxiang local opera in the school-based curriculum of "Pingxiang Local Opera" are the most academically valuable. These two type of abilities are also in line with the learning requirements of fifth-grade students, and are consistent with the "emotional attitudes and values" of the "Three-dimensional Goals" of "Music Curriculum Standards" (2011).

3) In the implementation of the outline and curriculum evaluation, it is found that the school-based curriculum of "Pingxiang Local Opera" has a clear structure, rich and flexible teaching content, and the knowledge content about Pingxiang Local Opera is also very detailed. According to the implementation of school-based curriculum, music teachers need to encourage students to put into practice according to the ideal music characteristics, and the teaching steps of school-based curriculum are also more suitable. In the evaluation of the school-based curriculum, the students' music performance psychology, the inheritance scope of Pingxiang local opera, the students' musical skills, and the student's learning attitude are also at the highest level. The results are derived from the satisfaction survey of the use of the school-based curriculum of "Pingxiang Local Opera" (students, music teachers).

4) Experimental results of the school-based curriculum of Pingxiang Local Opera"

4.1) In the experimental implement of "Pingxiang Local Opera" school-based curriculum, the effective value and the percentage of grades (E_1 / E_2) of students' music performance ability and inheritance ability of Pingxiang local opera are 80.92 / 86.92, which is higher than the established curriculum the value (80/80). The school-based curriculum of "Pingxiang Local Opera" encourages students to do further research on local opera culture. No matter it's in the classroom

or outside the classroom, students should pay attention to self-practice and group communication learning, increase their own musical performance motivation in the repertoire. It is necessary to express accurately and decisively when shaping characters, and students must complete the roles in good cooperation with others. The researchers also introduced the curriculum outline to the curriculum and teaching experts to verify the accuracy of the learning objectives of the curriculum, the applicability and the consistency of teaching and learning. High level of teaching quality is also required for the curriculum implementation. Before the school-based curriculum was implemented, the researchers compared the music level of the non-sample group and continuously improved the deficiencies in the outline, thus promoting the effective implementation of the school-based curriculum. Regarding the strategy of "grasping popularization to promote improvement, and focusing on characteristics to promote development" proposed in the "Quality Education Plan for Primary and Secondary Schools" (2019) document, it is very appropriate for researchers to use "Pingxiang local opera" as the school-based curriculum.

4.2) For the students' musical performance ability and the ability to inherit Pingxiang's local opera in the school-based "Pingxiang Local Opera", the effectiveness index of is 0.65, which indicates that the quality of the school-based curriculum is relatively good. At the same time, curriculum and teaching experts also offer a very suitable level as reference, the test results of stage performance activities are also at a relatively high level. When considering the details of the implementation of the curriculum, the researchers will focus on the students' autonomous behavior in the activities in each teaching content, and students can find more knowledge about local operas from various resources. In the student group collaboration, the music teacher is teaching-oriented, corresponding to the students' music ability, spiritual needs and social environment in real life, including the knowledge link in the curriculum, allowing students to think independently and exert themselves. According to the age development of students and taking into account the differences between students, the researchers conducted the school-based curriculum "Pingxiang Local Music" at the same time in Pingxiang City Red Army Primary School (October 2020) and Pingxiang Deng'an Primary School (October 2020) The results of experiments in some chapters also have relatively high teaching quality.

4.3) In the curriculum of the experiment, the researchers studied the outline of the school-based curriculum of "Pingxiang Local Opera". In each chapter, the students' musical

performance ability and the importance of Pingxiang's local opera were discussed. The content of inheritance ability is always run through every chapter of the curriculum. Therefore, the learning level of the 100 fifth-grade students who participated in the school-based curriculum experiment was higher than before learning, and the result was at statistically significant .01 level. In the process of the implementation of the curriculum, the effective implementation of the school-based curriculum of "Pingxiang Local Opera" is promoted by studying the teaching archives of the curriculum and creating teaching instructions for the school-based curriculum. In organizing social and artistic practice activities, the students' stage performances abilities are presented and then get evaluated. Researchers will focus on enabling students to find their own performance styles in performance activities. Teachers will help students train their motor skill, personality, temperament, personality, consciousness and cultivate students from performance activities, help students to cultivate their ethics, sense of values and problem-solving abilities, help them find their own talents and learning methods, and lead students to apply these abilities and skills in their daily life, so that students' performance in other curriculum will be substantially improved. The "Process and Method" in the "Three-dimensional Goals" of "Music Curriculum Standards" (2011) are consistent. Regarding the advantages of students in learning Chinese national culture and art, in June 2020, the academic performance and admission rate of the college entrance examination art students of the No. 1 Middle School in Pingxiang City, Jiangxi Province are relatively high, which is in line with the National School Art Education Development Plan of The requirements of the second "extracurricular art activities" in the "Main Tasks" of the "Outline (2011-2020)" (2010) are consistent. The school administrator used the seven levels of Virginia Satir to analyze all the students who participated in the experiment based on the school's own characteristic curriculum. The results of the study showed that the students have better academic performance in other subjects. The results of the study on students' characteristic innovation ability in the school-based curriculum of "Pingxiang Local Opera" showed that 85.00% of students scored more than 70% in the choreography of music performances, which was higher than the established value (80/80) of the curriculum evaluation.

4.4) After the experiment, a semi-structured group interview was conducted with the students participating in the experiment. The students expressed that they liked the school-based curriculum "Pingxiang Local Opera" very much, and they were also very interested in Pingxiang's

local opera. The results show that the 100 fifth-grade students participating in the experiment have a high level of quality education and music skills, with an overall average score of 4.43.

4.5) Step-by-step teaching was conducted for each chapter of the school-based curriculum of "Pingxiang Local Opera", and the performance of students in social and artistic practice activities was systematically evaluated. Music teachers regard the students' music performance ability and the inheritance ability of Pingxiang local operas as important aspects in teach process, apply theoretical points into activities for and practical exercises, tests are needed to get to know how well students studied, such as: basic knowledge of music (music strength, speed, timbre, rhythm, beat, melody, mode, harmony, etc.) and basic music Skills (Learn the initial skills of singing and creation, and be able to perform confidently, naturally, with expression, with personality, with temperment, and motor skill.), and focus on letting students gain self-seeking learning experience in activities. Students are encouraged to use Network media and other means to obtain more resources about local culture, so that students can get a direct experience in line with real life. Adopt a driving teaching method until students discover more of their musical abilities. These are consistent with the "Music Curriculum Standards". (2011) The requirements of "Knowledge and Skills" of "Three-dimensional Goals" are consistent. Regarding the knowledge expansion of the school-based curriculum of "Pingxiang Local Opera", research shows that students in fifth grade are interested in local history, architecture, art, etc. Students are willing to understand and learn, and students also like outdoor teaching.

5) Evaluation of curriculum use

5.1) During the time of curriculum implement. According to the learning content of the school-based curriculum of "Pingxiang Local Opera", a study group was formed according to the students' learning characteristics, music expertise, and curriculum objectives to complete the teaching work of chapters in the school-based curriculum. The social and artistic practice activities in the curriculum outline need to be completed by students individually or in groups. For example, the duet singing of "Pingxiang Chun Luo" requires two students to sing or complete the duet at the same time, and the singing of "Pingxiang Folk Song" requires students to sing alone, or if you can sing or sing in unison, you can also allow students to form dance groups to accompany the songs. The performance of "Pingxiang Tea Picking Opera" requires a group to complete the role tasks in the play. In the study of school-based curriculum, students develop their own learning ability to the

greatest extent, and master the knowledge of local opera in Pingxiang, so that they can make progress in learning of other curriculum, and their learning ability and learning mindset would get good influence. Researchers conducted a survey on "whether it is necessary to create curriculum related to other local cultures". Students of the same age shared their opinions. The survey found that students' learning needs for local religious culture and customs are at a higher level, which is consistent with the content of the first article in the specific work of the "Quality Education Plan for Primary and Secondary Schools" (2019), "Insist on connotative development and comprehensively promote quality education". According to the requirements of the "National Intangible Cultural Heritage" (General Office of the State Council, 2006) document: "The unique spiritual value, way of thinking, imagination and cultural awareness of the Chinese nation", the requirements of the school-based curriculum objectives and documents of "Pingxiang Local Opera" Consistent. Students have obtained real experiences in social and artistic practice activities and teaching activities. Their musical performance ability and the ability to inherit Pingxiang local opera are higher than the overall average of the control group. The result is statistically significant. 05Level.

5.2) The experimental results of the school-based curriculum of "Pingxiang Local Opera" meet the curriculum requirements of Pingxiang City Basic Education Center. According to the students' music ability and music interest, choosing Pingxiang's local opera as the knowledge content of the school-based curriculum is in line with the level of learning ability of fifth grade students. Music teachers also use diversified teaching methods in the period of implementing school-based curriculum. Music teachers pass the quality assessment of teaching content, and the results show that students are able to achieve the expected goals of the school-based curriculum. The overall average score of the school-based curriculum's experimental results is 4.43. The school-based curriculum of "Pingxiang Local Opera" meets the needs of students and the community. Through the learning of the school-based curriculum, students understand the importance of China's intangible cultural heritage and the value of local opera. This is also the knowledge that each of us must know, because the product of spiritual civilization is the highest state that people pursue in their hearts. When implementing the school-based curriculum, music teachers explained in detail the chord analysis, pitch changes, music memory, rhythm changes, harmony effects, music melody, opera stage performances and other knowledge content of music theory knowledge. The

"Curriculum Cases" in the Guide are consistent. The social and artistic practice activities of the school-based curriculum have also exercised students' collaborative ability. Researchers have studied the relevant information of the 2020 Chinese Art Specialty Examination. The content of the examination content of the artistic specialty students in the "National General College Entrance Examination" (2020) is the content of the "local opera" professional the number of enrollment is large, so learners who have taken local operas are eligible to take the exam. China's national culture and art is the most important education direction of my country's current "quality education" and "cultural confidence". In July 2020, the number of applicants for the college entrance examination and arts specialty students accounted for 10.74% of the total number of college entrance examinations, about 80 % of the college entrance examination art students have passed the higher education qualification examination.

4. Suggestion

1) Relevant departments and school administrators that promote quality education in China can develop more curriculum regarding the development of students' special music performance content, and formulate school-based curriculum management plans for the development of the school-based curriculum of "Pingxiang Local Opera".

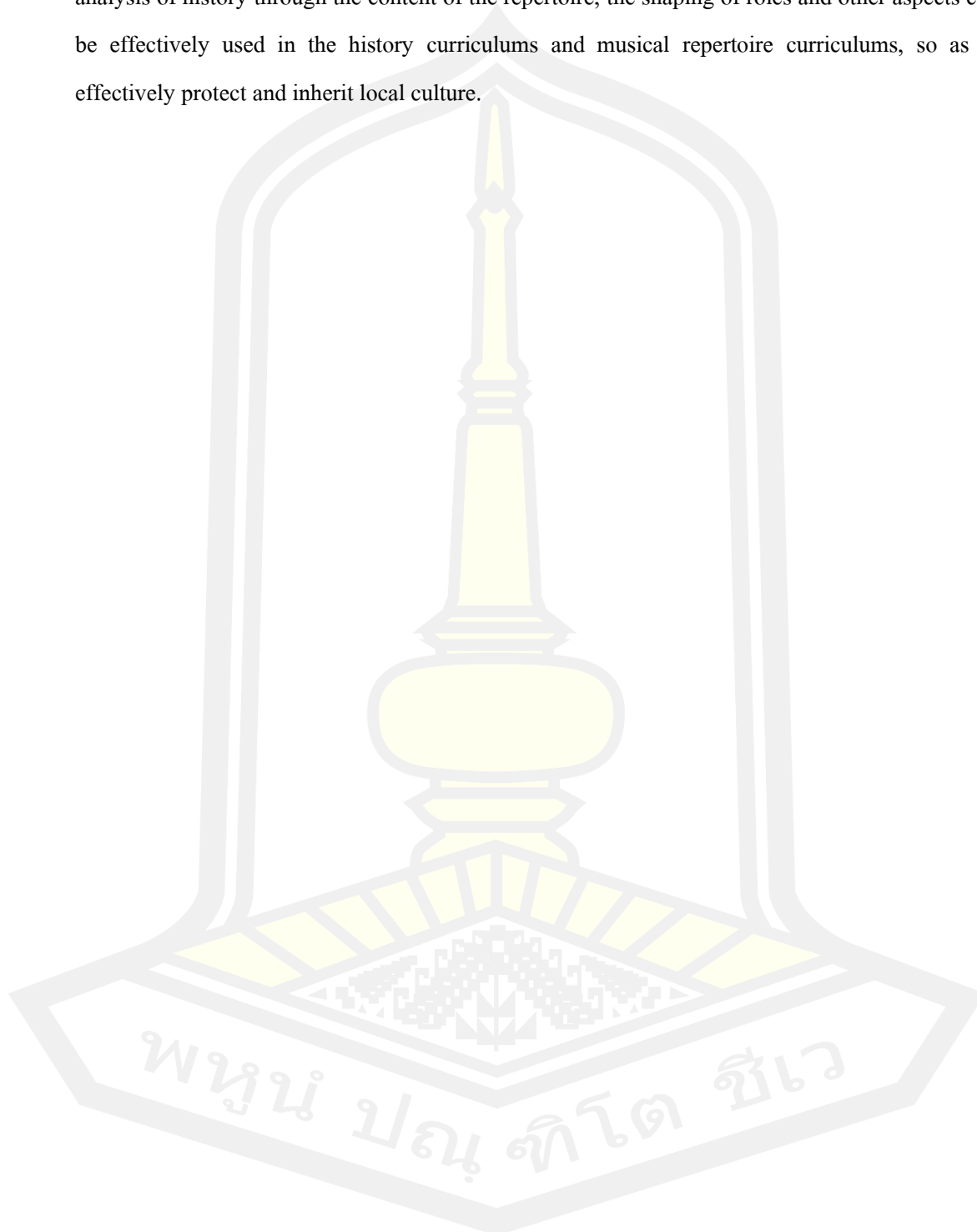
2) Pingxiang City Basic Education Center should combine its local culture to develop new curriculum or request to emerge its local culture into other curriculums.

3) Pingxiang City Basic Education Center should develop school-based curriculum related to "local culture" on a regular basis. While creating social and artistic practice activities, the school must simultaneously learn and disseminate more knowledge of "local culture".

4) Comparative learning should be carried out across subjects. In terms of basic education curriculum and social and artistic practice activities, curriculum content in other subject should be develop, the newly developed curriculum should be more local characteristic and be suitable for the needs of students, parents, schools and communities.

5) The Pingxiang Folk Songs, Pingxiang Chunluo, Pingxiang Lianhua Lao, and Pingxiang Tea Picking Opera in the school-based curriculum of "Pingxiang Local Opera" are performance-centered, and run through the entire performance process through language rap, singing, performance, and percussion. It is suitable for the basics Music curriculums in the Education Center

and General Knowledge Curriculum General Curriculum in the Higher Education Center. The analysis of history through the content of the repertoire, the shaping of roles and other aspects can be effectively used in the history curriculums and musical repertoire curriculums, so as to effectively protect and inherit local culture.



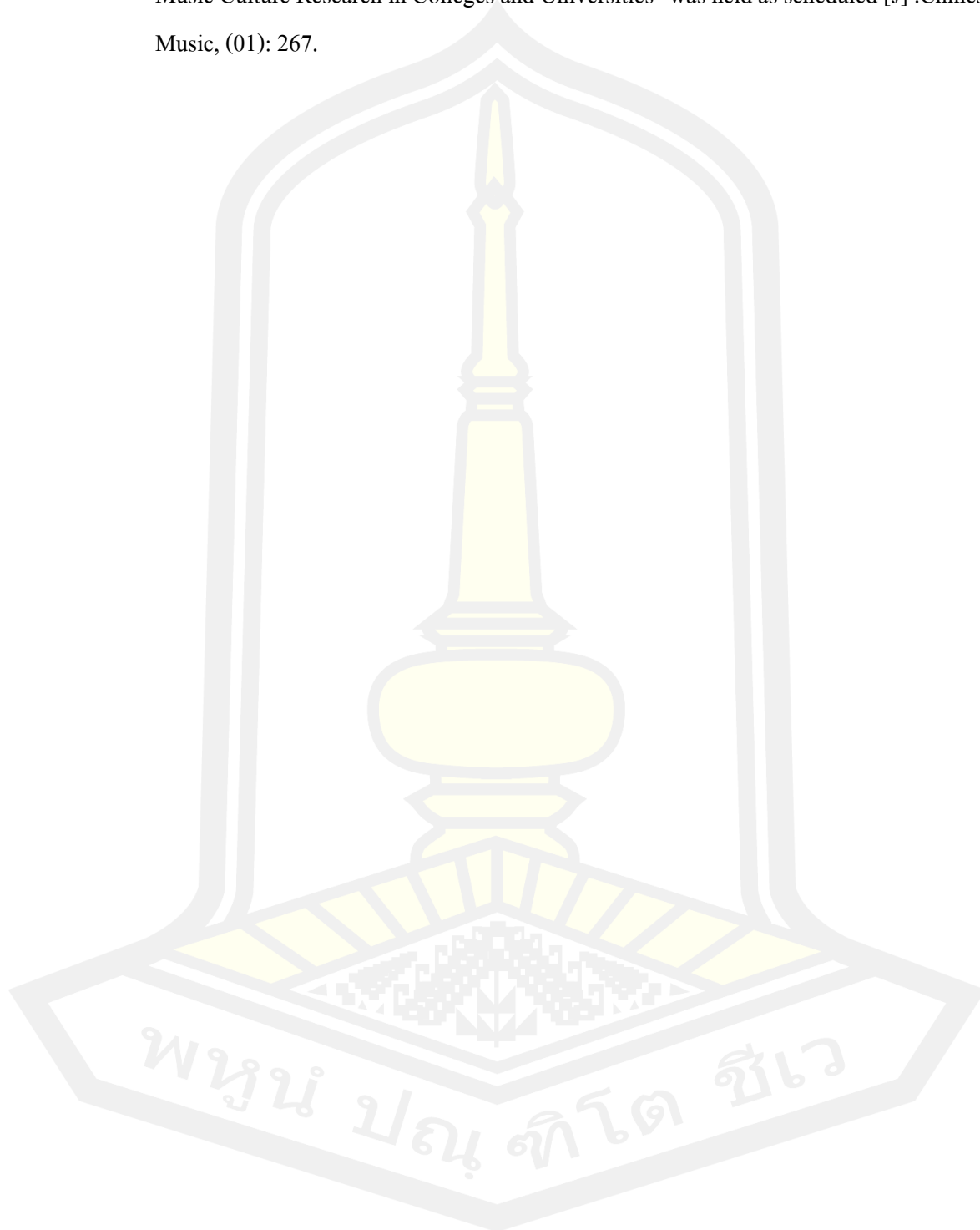
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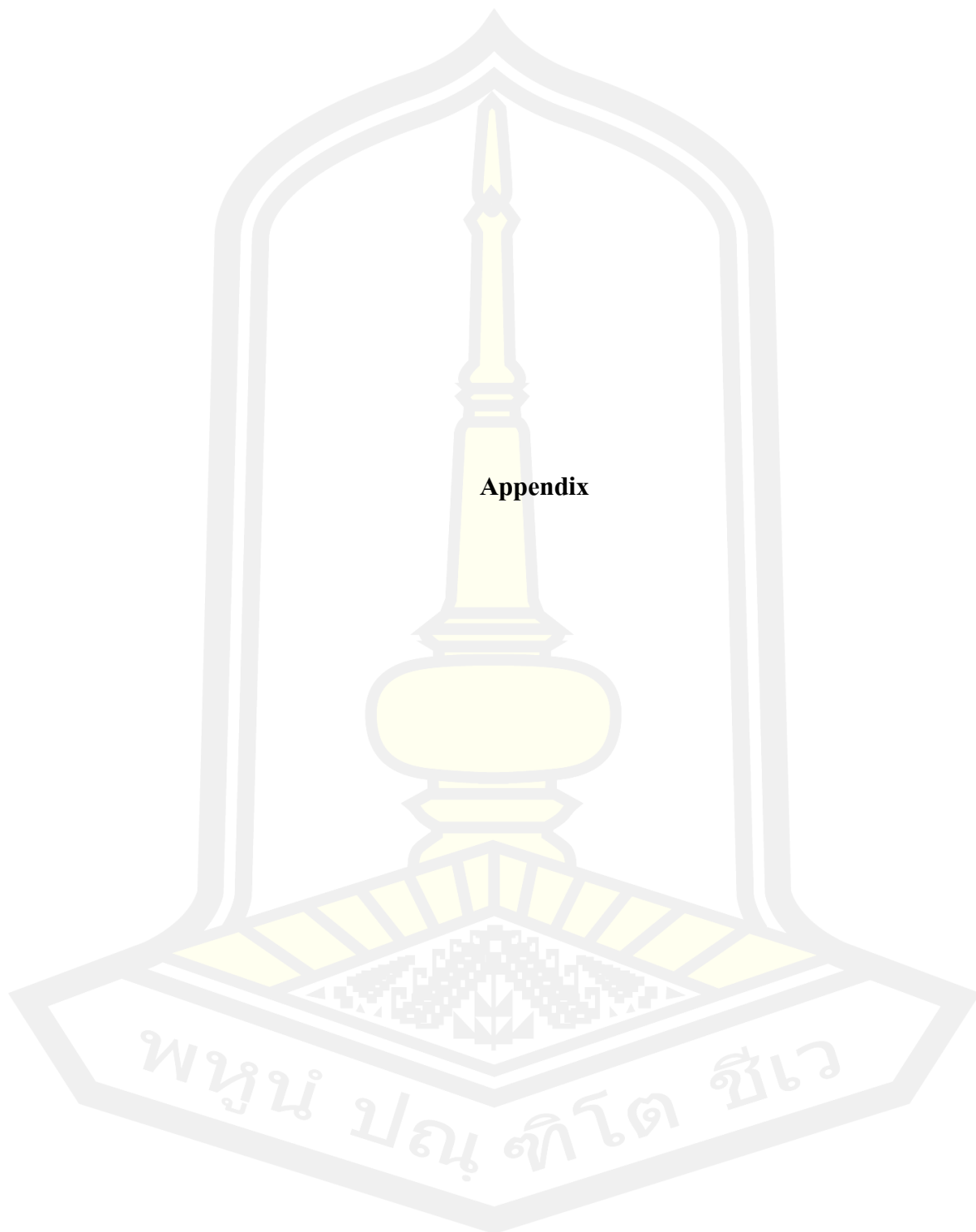
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Appendix

พหุจน์ ปณฺ ทิโต ชีเว

Appendix A

With attempts to improve the 5th grade students' ability both on musical performance and inheritance on Ping Xiang local opera, Ping Xiang basic education center developed the school-based curriculum that is named Ping Xiang Local Opera.

Curriculum Outline

1) Scope

The school-based curriculum of "Ping Xiang Local Opera" contains a large amount of Ping Xiang local opera knowledge. In terms of music performance ability and the ability to inherit Ping Xiang local opera, it mainly emphasizes the students' ideological and moral quality, ability training, personality development, spiritual value and cultural confidence. Through the study of the curriculum, it requires to master basic music knowledge and music skills which is takes a place in the overall development of student quality education. During the time of the study and related activities on the school-based curriculum of "Ping Xiang Local Opera", it is important to take students' musical interest and musical skill levels. The primary target is to bring out the best of students' musical potentials. The teaching and studying on Ping Xiang local opera emphasize that students' ideological and ethical abilities, the ability of studying, keep moral and physical in good status. This school-based curriculum is characterized with high consistent with the overall school curriculum. Its purpose is to cultivate students' music performance ability and the ability to inherit Ping Xiang local operas, it aims to encourage students to move ahead in towards better the direction, it also establish students' confidence in Chinese culture.

2) Task

- 2.1) collaborate with the community to develop curriculum.
- 2.2) Make full use of Pingxiang's knowledge of opera culture to carry out music learning activities.
- 2.3) Invite curriculum and teaching experts (in total of 7 people) to act as directors of music activities to achieve better teaching results.
- 2.4) Encourage students to participate in stage performance activities, help students to realize their ideal musical characteristics.

2.5) Organize students to participate in outdoor activities, help students learn more about Pingxiang local opera, build up their self-confidence in national culture, and enhance their ability to inherit Pingxiang local opera.

2.6) Organize social and artistic practice activities to promote students' collaboration ability and enhance students' music performance ability.

3) Principle

3.1) The school-based curriculum of "Pingxiang Local Opera" is conducted in the basic education in Ping Xiang city, it mainly focuses on students' music performance ability and inheritance ability of Pingxiang local opera.

3.2) It aims at improving students' music performance ability and the ability to inherit Pingxiang local opera.

4) Goal

4.1) Let the fifth grades students learn the local opera knowledge in their hometown.

4.2) Integrate Pingxiang local opera into the school's music curriculum, so that students can develop their own ideal musical characteristics during the learning process.

4.3) Help students keep their interest in learning local opera knowledge, continue to learn Pingxiang's local opera in depth, and pass on Pingxiang's local opera.

4.4) Let students gain more knowledge and abilities in social and artistic practice activities.

5) Features of ideal music

According to the teaching requirements of this curriculum, the overall quality development of students is the ideal characteristic of this curriculum. Quality education aims to cultivate students with the following ideal musical characteristics:

5.1) Attach importance to the protection of Pingxiang local opera

5.2) Role tasks in music activities

5.3) Music performance ability

5.4) Inheriting the perception and recognition of Pingxiang local opera

5.5) Learning creativity

6) Structure

The school-based curriculum of "Pingxiang Local Opera" is a music curriculum developed by schools and communities. The purpose of this curriculum is to improve the music performance ability and the ability to inherit Pingxiang local opera for the 5th grade students. According to the 8 items of the curriculum outline, the exact unit content is designed, there are 30 curriculum with 45 minutes for each curriculum, it includes both theory and practice. All of these curriculum need to be completed within 15 weeks.

"Pingxiang Local Opera" School-based Curriculum and Curriculum Implementation Plan

NO.	Content	Class Hour
1	Pingxiang folk music introduction	4
2	Pingxiang folk song	4
3	Pingxiang Tea-picking	4-6
4	Pingxiang Chun Luo	4
5	Pingxiang Lianhualao	2
6	Music performance ability practice	6
7	Learning measurement and evaluation	2
8	Post-teaching notes and evaluation	2

7) Guidelines for teaching activities

According to the curriculum arrangement, the teaching and learning activities of this curriculum will be successfully completed. The following are the guidelines for this curriculum:

7.1) According to the requirements of Pingxiang City Basic Education Center and the community, design the development direction of curriculum and teaching, use the knowledge content of Pingxiang local opera, organize reasonable teaching and learning activities.

7.2) Organize music teaching activities which focus on students' collaborative practice.

7.3) Establish a role collaboration relationship among students in the curriculum of teaching and learning activities, and it needs to be connected with music skills. During the period of teaching, students' music knowledge will be pedagogically considered, the collaboration of repertoire performance roles in teaching activities needs to be grouped rationally, and students' cognitive ability and musical creativity in teaching activities will be emphasized.

7.4) Based on the development of teaching activities, evaluate the strengths and weaknesses of students in the activities.

7.5) All teaching activities and stage performance activities need to be consistent with the ideal music characteristics in the curriculum.

7.6) Provide a high-quality learning atmosphere. If students have confusion in the practice of music activities, teachers should provide timely guidance. In conducting teaching activities, teachers should make full use of the props and costumes in the role of the play to demonstrate students. According to the school's music curriculum, if students want to further understand and learn Pingxiang's local opera, teachers can take students out of the classroom, into theaters, museums, cultural centers, "intangible cultural heritage" centers, and go to the fields for outdoor practice.

8) Evaluation standards and curriculum standards

8.1) Measurement and evaluation

It is teacher's responsibility to evaluate students learning results. The teacher will evaluate the students' music performance ability and the inheritance ability of Pingxiang's local opera through the performance of students in social and artistic practice activities and music activities. The teacher will adopt a separate and grouped approach. Observe, ask questions, interviews, and use tests with clear checklist to measure the students' ideal musical characteristics according to the students' musical abilities, and finally form a score and evaluation report, and give the students' final musical scores.

8.2) Judgment of academic performance

8.2.1) Students need to study at least 80% of the total curriculum hours.

8.2.2) Set measurement standards based on each indicator in the Wing Standardized Tests of Musical Intelligence (MAP) and the 2017 China Public Cultural Confidence Index Survey.

8.2.3) It is necessary to evaluate the students' music performance ability and the inheritance ability of Pingxiang local opera.

8.2.4) Refer to the evaluation objectives of the Chinese Basic Education "Music Curriculum Standards" (2011 Edition) for evaluation.

8.2.5) According to the ideal music characteristics, evaluate whether students meet the requirements of the music curriculum set by the school. Considering the fact that students in elementary school have quite high requirements on evaluation standards, if students show weak learning ability in singing, performance, knowledge understanding, etc. Teachers need to further teach and improve the content of evaluation standards, and schools should also make discretionary decisions on evaluation standards.

8.3) Provide results

4, Indicates outstanding academic performance, with a score range of 80-100%.

3.5, Indicates excellent academic performance, the score range is 75-79%.

3, Indicates good academic performance, with a score range of 70-74%.

2.5, Means the grade of study is medium, the score range is 65-69%.

2, Indicates a passing grade, the score range is 60-64%.

1.5, Indicates the grade of failing in study, the score range is 55-59%.

1, Indicates low grades in study, the score range is 50-54%.

0, Indicates a lower grade of study, the score range is 0-49%.

Criteria for evaluating ideal musical characteristics

Evaluation Level	Standard
Excellent	Meet the 5 checklist of given evaluations
Good	Meet 4 checklist
Qualified	Meet 3 checklist
Unqualified	Meet 1 indicator
Failure	Meet 0 indicator

8.4) Report of academic performance

8.4.1) According to the judgment of the student's academic performance, report the student's performance in the method of numbers and percentages to announce student's study results or the quality of the student's participation in social and artistic practice activities.

8.4.2) When reporting the results of students' ideal music characteristics, the evaluation grade report is excellent, good, qualified, and unqualified. The satisfactory characteristics are judged by the students' music performance.

9) Explanation on school-based curriculum of "Pingxiang Local Opera" by Pingxiang City Basic Education Center

The goal of the school-based curriculum of "Pingxiang Local Opera" of the Pingxiang Basic Education Center is to encourage students to learn local opera knowledge, and to enhance their musical performance ability and inheritance ability of Pingxiang local opera. Pingxiang local opera is a product of Chinese spiritual civilization and one of the “intangible cultural heritage” projects. It currently focused on protection and inheritance in China. Pingxiang local opera is the crystallization of wisdom created by the local people. Since ancient times, it has been the spirit of five thousand years of Chinese culture. The product of civilization is suitable for dissemination and learning in schools, communities, and society, and can be used to continue to develop and innovation the characteristics of Pingxiang local opera, encourage students to dare to think, dare to practice, and establish the self-confidence of Chinese national culture.

10) Academic performance and checklist

10.1) Let students understand the local opera in Pingxiang in their hometown.

10.2) Let students be familiar with the local characteristic cultural knowledge and know the importance of this knowledge.

10.3) Students can perform and spread Pingxiang's local opera in social and artistic practice activities.

10.4) Students can apply music performance psychology to daily life through their own music performance ability.

10.5) Students have a positive attitude towards learning about other local cultural knowledge, making them like and proud of local cultural knowledge.

Checklist showing the content of the school-based curriculum of "Pingxiang Local Opera"

Analysis Table of the School-based Curriculum of "Pingxiang Local Opera"

Learning standards/checklist	Knowledge	Ideal musical characteristics	Music technique	Sum	P.C.
Pingxiang folk music introduction	1	1	-	2	10
Pingxiang folk song	1	1	1	3	15
Pingxiang Tea-picking	1	1	1	3	15
Pingxiang Chun Luo	1	1	1	3	15
Pingxiang Lianhualao	1	1	1	3	15
Music performance ability practice	1		1	2	10
Learning measurement and evaluation	-	1	1	2	10
Post-teaching notes and follow-up evaluation	-	1	1	2	10
Sum	6	7	7	20	100
P.C.	30	35	35	-	100

The importance of analyzing and testing learning content

The table below shows the significance of the relevant checklist of each chapter and performance test

Chapter	Knowledge	Comprehension	Art practice	Skills of analyze	Comprehensive ability	Evaluation	Sum
Learning unit	10	10	10	10	10	10	60
Pingxiang folk music introduction	2	2	-	1	1	1	7
Pingxiang folk song	2	1	2	1	1	1	8
Pingxiang Tea-picking	2	1	2	1	1	1	8
Pingxiang Chun Luo	2	2	2	1	-	1	8
Pingxiang Lianhualao	2	1	2	1	1	1	8
Music performance ability practice	1	1	3	1	1	1	8
Learning measurement and evaluation	1	1	1	1	2	1	7
Post-teaching notes and follow-up evaluation	1	1	2	-	1	1	6
Sum	13	10	14	7	8	8	60

The teaching schedule of the school-based curriculum of "Pingxiang Local Opera"

Study Plans	Learning purposes	Class hours/session
Pingxiang folk music introduction	1. Clarify the definition of Ping Xiang local opera. 2. Tell the importance and characteristics of Pingxiang local opera. 3. Explain the historical records of Pingxiang local opera .	4
Pingxiang folk song	1. Get to know the source of Pingxiang folk songs. 2. Understand the function and characteristics of Pingxiang folk songs. 3. Accurately sing Pingxiang folk songs.	4
Pingxiang Tea-picking	1. Get to know the source of Pingxiang Tea Picking Show. 2. Understand the function and characteristics of Pingxiang Tea Picking Opera. 3. Accurately sing the Pingxiang Tea Picking Opera.	4-6
Pingxiang Chun Luo	1. Get to know the source of Pingxiang Chun Luo. 2. Understand the function and characteristics of Pingxiang Chun Luo. 3. Accurately sing Pingxiang Chun Luo.	4

Study Plans	Learning purposes	Class hours/session
Pingxiang Lian Hua Lao	1. Get to know the source of the lotus drop in Pingxiang. 2. Understand the functions and characteristics of Pingxiang Lianhualao. 3. Accurately sing the Pingxiang Lian Hua Lao.	2
Music performance ability practice	1. You can fully perform what you have learned. 2. Can collaborate to complete repertoire performances. 3. Can participate in stage performances of stage performance activities.	6
Learning measurement and evaluation	1. Evaluate the content of the students' checklist. 2. Explain the content of the checklist for evaluating students. 3. Assess the theoretical knowledge of Pingxiang local opera. 4. evaluate the music level of students' social and artistic practice activities.	2
Post-teaching notes and follow-up evaluation	1. Specify the principles of teaching notes. 2. Improve the teaching level of the classroom. 3. Plan to establish a mature performance group.	2
Sum		30



Appendix B Sample Research Curriculum Study Plan

Curriculum Learning Activity 1

Music curriculum fifth grade

Music Curriculum Curriculum Code: 2020-2021-1

In the school-based curriculum of "Pingxiang Local Opera", there are 30 lessons and 45 minutes for each lesson.

Basic knowledge about Pingxiang Tea Picking Opera, 4-6 class hours

1) Learning standards/checklist

The first stage: master the theoretical knowledge of Pingxiang local opera.

The second stage: use the learned theoretical knowledge to train students' music skills in the teaching process.

The third stage: apply the learned knowledge to create music performance.

The fourth stage: evaluate students' music ability and establish the direction of students' music development plans.

2) Introduction of Pingxiang Tea Picking Show

The Pingxiang Tea Picking Opera has a long history. It is derived from life and is rooted in life. It is a local opera full of singing and dancing with strong local flavor. Its music features are rough and hearty, simple and sincere, humorous, and rich in local characteristics. Its main functions are: reducing the monotonous and boring feeling caused by physical labor; it has the function of rest after work; and it plays an educational function in the content of the repertoire.

3) Learning objectives

3.1) Get to know the historical context of Pingxiang Tea Picking Opera

3.2) Analyze the importance and benefits of music performance in Pingxiang Tea Picking Opera.

3.3) Learn the drama performance of Pingxiang Tea Picking Opera

4) Features that need to be emphasized

4.1) Have the students feel the sense value of local opera knowledge in Pingxiang

4.2) Have Students' awareness of inheritance of Pingxiang local opera

4.3) Have students be full of self-confidence in their own study and help them establish Chinese cultural self-confidence

4.4) Improve music performance ability required in stage performance activities

4.5) Creative learning ability

5) Learning content

5.1) Learn the historical context of Pingxiang Tea Picking Opera

5.2) Analyze the importance and performance characteristics of music performance in Pingxiang Tea Picking opera.

5.3) Learning the performance of Pingxiang Tea Picking opera

6) Learning process

6.1 The teacher asks the students questions about the local culture they've mastered. The teacher continues to ask whether the students have listened to, watched, or learned about the music culture of their hometown. What methods and channels can students use to learn about the opera culture of their hometown, and inquiry the students attitudes towards Pingxiang's local opera, whether they are willing to learn from their hometown's music and cultural knowledge and the benefits of Pingxiang's local opera to current education.

6.2) The teacher specifies the study goals for this unit, and students must be qualified with the following learning abilities

6.2.1) Understand historical context of Pingxiang Tea Picking Opera

6.2.2) Be able to analyze the importance and characteristics of music performance in Pingxiang Tea Picking Drama.

6.2.3) Learn the drama performance of Pingxiang Tea Picking Opera

6.3) The teacher will play a video recording of the Pingxiang Tea Picking Drama to enable students to further understand the basic knowledge of Pingxiang Tea Picking opera.

6.4) The teacher asks the students questions about the knowledge of the video recording to check their study results.

6.5) The teacher leads the students to study the content of the video recording step by step

6.6) Divide students into 3 groups to have them give open discussion within each group discussion.

6.6.1) Introduce the historical context of Pingxiang Tea Picking Opera

6.6.2) State the importance and characteristics of music performance in Pingxiang Tea Picking opera.

6.6.3) Perform the of Pingxiang Tea Picking Opera

6.7) According to the knowledge content and learning resources, the teacher divides the students into multiple groups. By doing so, it allows the students to study collaboratively, and allows them to enter the cultural center, the library, the theater, the "intangible cultural heritage" center, Internet surfing, etc. way.

6.8) Let the group representatives report the acquired knowledge before class and share it.

6.9) Test the students' theoretical and practical knowledge of Pingxiang Tea Picking Opera. Each group attempt to find out the resolution for the issues shown up in the performance of the play.

6.10) Teachers and students discuss the Pingxiang Tea-picking opera performances together, and sum up the experience from the teaching activities, so that to help students find more excellent plays about Pingxiang Tea-picking opera.

7) Learning media

7.1) Historical data about Pingxiang Tea Picking Opera

7.2) Books about Pingxiang Tea Picking Opera

7.3) Study notes on the basic knowledge of Pingxiang Tea Picking Opera Music Performance

7.4) Library, Internet, cultural center, theater, "intangible cultural heritage" center

8) Evaluation checklist

8.1) Music ability

8.1.1 Knowledge

8.1.2 Goal

8.1.3 Process and skills

8.2) Measuring tools

8.2.1) Evaluation on learning interest and discussion table

8.2.2) Evaluation table on questions and the answers.

8.2.3) Test

8.3) Measurement method

8.3.1) Observe students' interest in learning and discuss evaluation criteria

8.3.2) Evaluate the performance of music performance activities and conduct social and artistic practice performance tests

8.4) Measurement standards

8.4.1) Students complete 50% of the test correctly

Based on the following principles (10 points):

Score 9-10, excellent

Score 7-8, good

Score 5-8, qualified

Score 0-4, to be improved

8.4.2) Evaluation criteria for evaluating students' music performance ability and the ability to pass on local opera in Pingxiang

Scoring criteria (5 points)

5, excellent

4, good

3, qualified

2, to be improvement

1, unqualified

8.4.3) The student filled out the evaluation form of personal learning with 70% correct answers

Score 90-100%, excellent

Score 80-89%, good

Score 70-79%, qualified

Score 0-69%, to be improved

8.4.4) Evaluate students' music performance ability with 80% performance score

Score 90-100%, excellent

Score 80-89%, qualified

Score 0-79%, to be improved

9. Post-teaching records

Learning and teaching result

Problems/issues

Improvement plan

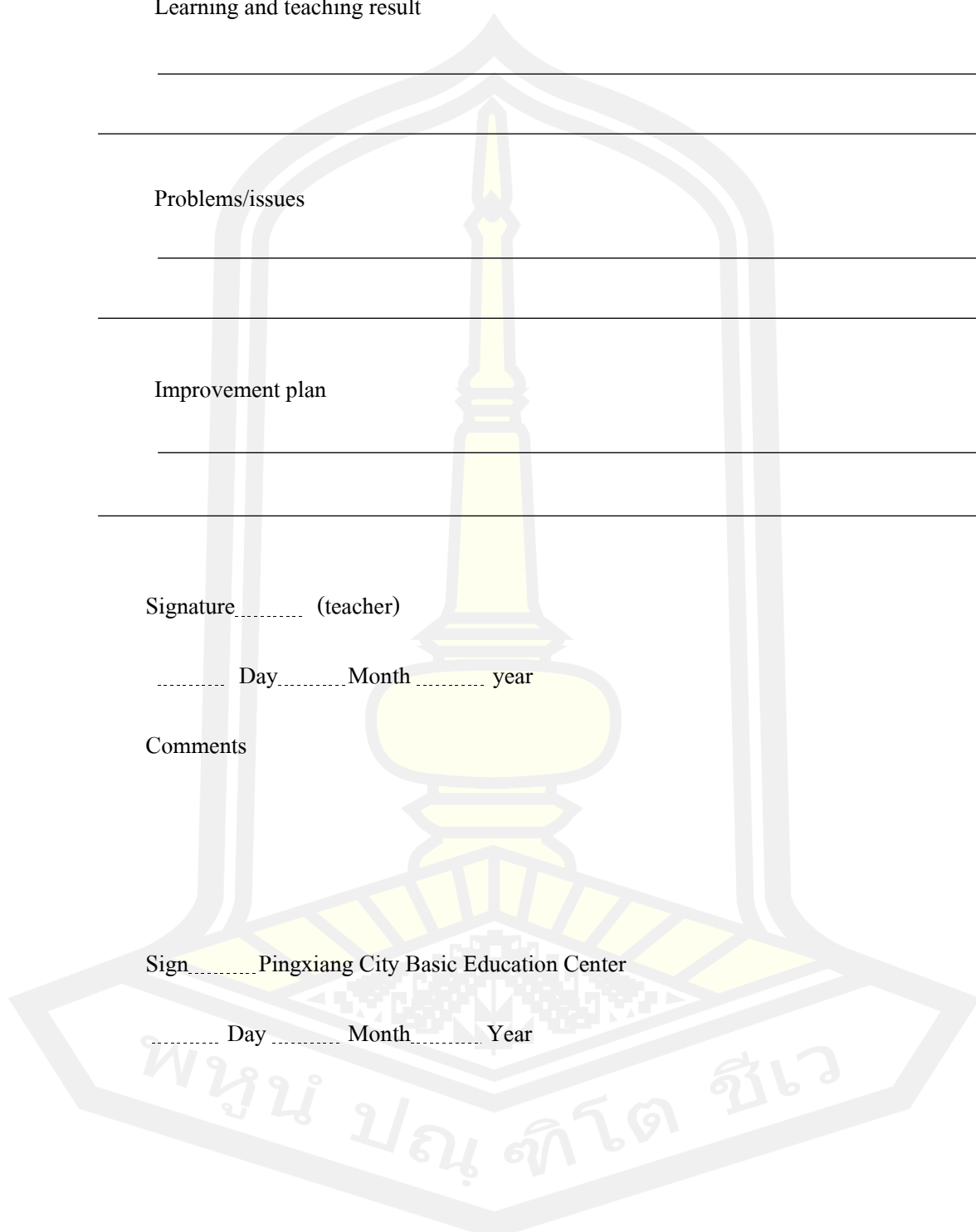
Signature..... (teacher)

..... Day..... Month..... year

Comments

Sign..... Pingxiang City Basic Education Center

..... Day..... Month..... Year



Knowledge



Chinese opera is mainly composed of three different art forms: folk song and dance, rap and burlesque. It is derived from primitive song and dance. It is a comprehensive stage art style with a long history. It consists of literature, music, dance, art, martial arts, and acrobatics. As to performing arts, there are more than 360 types. Chinese opera, Greek tragedy and comedy, and Indian Sanskrit opera are jointly known as the world's three ancient theater cultures. After a long period of development and evolution, "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" become the core of Chinese operas. The main artistic characteristics of Chinese opera are comprehensiveness, fictitiousness and stylisticity.

Opera music is a genre of Han folk music. It is one of the important artistic methods to express the thoughts and feelings of the characters in the opera art, portray the character of the characters, and set off the atmosphere of the stage. It is also an important sign that distinguishes other art forms. It comes from a variety of musical components such as folk songs, folk musical theater, dance, and instrumental music. Chinese opera is an important part of the folk music of the Han race. This kind of drama music has its own unique structure, expression methods, and artistic skills, it also has a strong national artistic style. Chinese opera music is folk music in nature. The creation of opera music still has the nature of folk creation. To a large extent, it retains several characteristics of folk music.

Traditional Chinese aesthetics believes that vocal singing is more intimate and moving than instrumental accompaniment, and it is easier to evoke the understanding and resonance of the audience. The reason is that although the music played by the instrument can also express emotion, it cannot express the story behind the emotion. The main character portrayed in opera music relies on vocal music which is also known as beautiful singing and moving singing. No matter the opera is performed by plate cavity or tunes, the opera can be divided into lyrical aria, narrative aria and dramatic aria.

The local opera in Pingxiang has a long history. It originated from as well as rooted in life. It was produced and spread in Pingxiang City and its surrounding areas on the border between Hunan and Jiangxi. It is a kind of local opera with singing and dancing and strong local flavor. The music features are with rich variety, rough and hearty, simple and sincere, humorous and full of local characteristics. The local operas in Pingxiang have aesthetics, interest, life and education.

Aesthetic feature. The local opera in Pingxiang is a comprehensive art. It centers on performing arts and integrates a variety of artistic elements. It needs a script written in literary language as the basis for the stage performance. It needs stage installations, such as: lights, props, costumes, sets, etc. To indicate the time, place, and identity of the characters when the story takes place, and it needs the performance of actors to express the plot and the inner activities of the characters. The performance of local opera in Pingxiang is an intuitive art that relies on stage performance. The media and methods it use are different from those of literature, painting, sculpture, and film and television. Its stage image is visual and auditory artistic imagination, with three-dimensionality and energy. The sensory image of the event produces an aesthetic effect through direct communication between the actors and the audience. It is the easiest form of performance art that gives the audience a sense of authenticity, and has a strong aesthetic charm and artistic appeal.

Feature of enjoyment. The performances of local opera in Pingxiang provide a reference for the development of students who are in the process of having basic education. Music performance activities are a comprehensive art form. Music performance activities have a positive impact on students' aesthetics, cognition, emotion, and personality in an intuitive way. The art form of theatrical performance is quite plentiful, including songs, dances, stage art, props and other forms, and the systemicity, continuity and pertinence between different forms of activities are

relatively strong. It is used in the region. The language performance is humorous and interesting, especially the names of the ancient dialects in this region are particularly interesting, for example: "Hao Chi" in Mandarin means "delicious" in English, it pronounces as "jin fill" in local dialect. One more example is "Hu Shuo" in Mandarin, it means "nonsense", the original dialect makes it read as "Da Ye Hus". The original dialects can not only enrich the learners' home language, but also meet the development needs of learners in many aspects. Adding drama performance activities to the school's music teaching can stimulate students' imagination, and at the same time allow students to act as actors, and fully demonstrate students' love for creation and freedom in the process of drama performance, so that students can get the satisfaction of performance. Get more happiness from it.

Features of living life. Artists often say: "Art is the mirror of life." Music education emphasizes returning to life. The performance of local opera in Pingxiang helps to inspire students' enthusiasm for learning music, feel the interest of life, enhance students' life experience, and strengthen students' life skills. Opera performance has important guidance in students' behavior and habits significance. Selecting some lively repertoires in the content of the music curriculum can help students establish a connection between opera and life. Folk songs originate but also refine from different figures in life, such as: "New Year Songs", "Pick Flowers Songs", "Bronze Money Songs" and other songs can reflect abundant living scenes. By listening to the sounds of these natural environments, students can better perceive music, so that they can be intoxicated in natural life and experience the magical charm that music gives to life.

Feature of education. Integrating the art of opera into the construction of campus culture and allowing students to get close to the art of opera is of great significance for cultivating students' moral sentiment, improving students' artistic aesthetics, and stimulating students' patriotism of the motherland. In the process of organizing music teaching activities, the art of opera is integrated into campus culture, by guiding students to have a strong interest in the art of opera, attracting and creating a large number of opera fans, and providing human resources for the prosperity and development of opera art, thereby improving the lack of successors of opera art Situation. Through the way of Pingxiang Tea Picking Opera enters the campus, potential opera audiences are cultivated, so that they can actively participate in the ranks of learning opera, love opera and singing opera, create a good environment for opera development, and promote the prosperity and

development of opera art. The introduction of opera art on campus not only allows students to experience the infinite charm of ancient opera art in a subtle way, but also allows students to experience the profoundness and profoundness of the local opera in Pingxiang of the Chinese nation, so that students can enhance their national self-confidence and promote traditional art and campus culture. Organic integration strengthens students' aesthetic education.

Worksheet

Name: Category: Address: Instructions:

Ask students to answer the following questions:

1. Introduce the art form of Chinese opera

2. Features of Pingxiang local opera

3. Contents of Pingxiang local opera performance

4. Language Features of Pingxiang Local Opera

5. Listening to Pingxiang local opera

Sub-test content of the school-based curriculum chapter of "Pingxiang Local Opera"

Team members:..... Team name:

NO.	Name	Evaluation Checklist					
		The ability to understand the drama.	The accuracy of dialect	The accuracy of the use of props in the repertoire.	Record the overall performance of the activity	Group collaboration	Sum
		2	2	2	2	2	10
1							
2							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
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16							
17							
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19							
20							

Signature.....(Evaluator)

Music activity measuring content of the school-based curriculum chapter of "Pingxiang Local Opera"

Team members:..... Team name:

NO.	Name	Evaluation checklist				Sum
		Accuracy and completeness in repertoire performance	The dialect clear and easy to understand	Teamwork ability	Learning creativity	
		2	2	4	2	10
1						
2						
3						
NO.	Name	Evaluation checklist				Sum
		Accuracy and completeness in repertoire performance	Is the dialect clear and easy to understand	Teamwork ability	Learning creativity	
4						
5						
6						
7						
8						
9						
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14						
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16						
17						
18						
19						
20						

Signature.....(Evaluator)

Evaluation Form for Measuring Music Performance Ability

Team members:..... Team name:

NO.	Name	Evaluation Checklist				Sum
		Intent to listen and ask questions	Attendance on discussions	Content accuracy	learning attitude	
		4	4	4	4	20
1						
2						
3						
4						
5						

6							
7							
8							
9							
10							
11							
12							

NO.	Name	Evaluation Checklist					
		Intent to listen and ask questions	Attendance on discussions	Content accuracy	learning attitude	Suggestions and ideas from team members	Sum
		4	4	4	4	4	20
13							
14							
15							
16							
17							
18							
19							
20							

Signature.....(Evaluator)

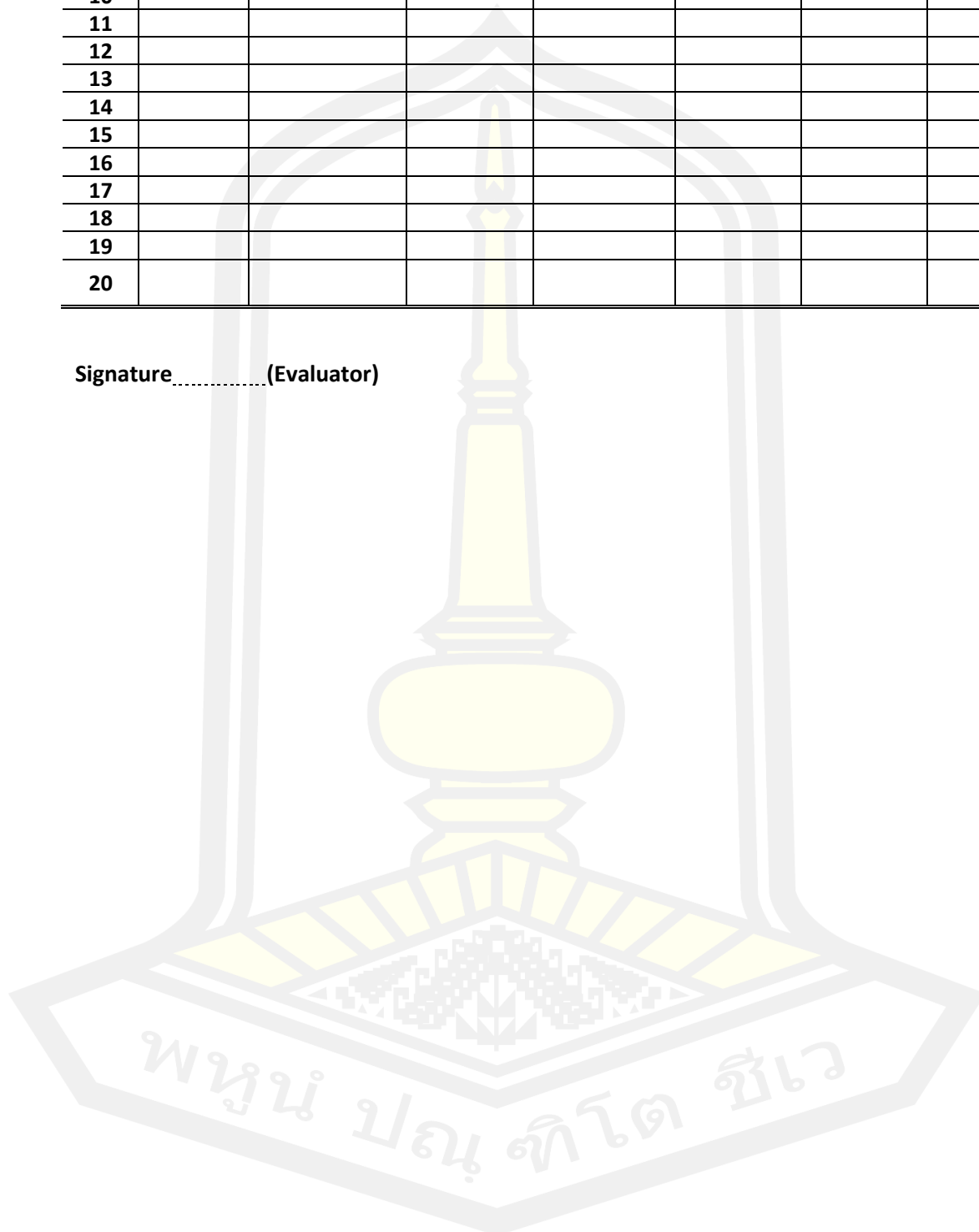
Evaluation table for measuring the inheritance ability of Pingxiang local opera

Team members:..... Team name:

NO.	Name	Evaluation checklist					
		Importance to the protection of Pingxiang local opera	Role tasks in music activities	Perception of Pingxiang's Local Opera Inheritance	Recognition of Pingxiang's Local Opera Inheritance	Interested in local culture	Sum
		4	4	4	4	4	20
1							
2							
3							
4							
5							
6							
7							

8							
9							
10							
11							
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17							
18							
19							
20							

Signature.....(Evaluator)



**Appendix C Evaluation Form of the School-based Curriculum of "Pingxiang Local Opera"
by Pingxiang City Basic Education Center**

Note: Please check the space corresponding to your opinion and comment on its applicability.

The space is divided into 5 levels:

NO.	Comment content	Grade				
		Excellent	Good	Qualified	To be improved	Unqualified
1	Curriculum vision					
2	Curriculum content					
3	Curriculum targets					
4	Applicability of curriculum content					
5	Suitability of study time in the curriculum					
6	Applicability of Music Activity Guidelines					
7	Measurement and evaluation					
8	Consistency of curriculum elements: curriculum vision, curriculum principles, curriculum objectives, curriculum content, teaching activities, guidelines for measurement and evaluation.					
9	Applicability of the curriculum study plan					
10	Purpose of the curriculum					
11	Content suitability of the curriculum study plan					
12	Learning curriculum activities					
13	Suitability of study curriculum plan					
14	Suitability of teaching media in learning curriculum					
15	Measurement and evaluation of learning curriculum					

Suggestion

Signature (Evaluator)

Appendix D "Pingxiang Local Opera" School-based Curriculum Evaluation Form

Note: Please match up your comments with the five levels in the right columns. Please see below:

Evaluation checklist	Grade				
	Excellent	Good	Qualified	To be improved	Unqualified
1. learning target					
1.1 Corresponding content of curriculum chapters					
1.2 The teaching method is interesting and easy to understand					
2. Teaching contents					
2.1 Moderate difficulty, suitable for fifth grade					
2.2 Knowledge content is interesting and useful					
3. Music performance					
3.1 Suitable for fifth grade students					
3.2 Carry out activities according to the content of the curriculum chapters					
3.3 Moderate difficulty					
3.4 Enhance students' creativity in learning					
4. Group collaboration practices					
4.1 practiced in order and with interests					
4.2 Improved their learning ability in group collaborative practice					
5. Language use					
5.1 Clear speech, easy to understand					
5.2 frequently used local expression					
5.3 Explain clearly the meaning of the dialect					
6. Evaluation					
6.1 Meet the learning goals					
6.2 Cover the content of each chapter					

Suggestion

Signature (Evaluator)

**Appendix E Measurement of Music Performance Ability and Inheritance Ability of
Pingxiang Local Opera Students**

Note: To choose the correct answer from the following questions, please check your option.

- | | |
|---|---|
| <p>1. Local opera is a music culture that is collectively created by the common people, truly reflects their life situations, and vividly expresses their feelings and desires. What is the nature of its creative process?</p> <p>A. Collectiveness
B. Oral expression
C. Variability
D. Diversity</p> | <p>C.4
D.5</p> |
| <p>2. How many types of local opera in Pingxiang are roughly divided into?</p> <p>A.3
B.4
C.5
D.6</p> | <p>5. Which dialect is used in Pingxiang local opera?</p> <p>A. Dialect of Pingxiang
B. Mandarin
C. Hakka
D. Unlimited</p> |
| <p>3. Pingxiang Tea Picking Opera is not evolved from the tune of which place?</p> <p>A. Hunan Flower Drum Opera
B. Hunan Opera
C. Han Opera
D. Yue Opera</p> | <p>6. Which type of local opera in Pingxiang pays more attention to the performance ability of group collaboration?</p> <p>A. Pingxiang Tea Picking Show
B. Pingxiang Lian Hua Lao
C. Pingxiang Chun Luo
D. Pingxiang Folk Song</p> |
| <p>4. How many rap arts are there in Pingxiang's local opera?</p> <p>A.2
B.3</p> | <p>7. What are the characteristics of Pingxiang folk songs?</p> <p>A. Randomness
B. Exaggeration
C. Diversity
D. Unlimited</p> |
| | <p>8. Which batch of list is Pingxiang Lian Hua Lao included as Jiangxi Province's intangible cultural heritage?</p> <p>A.1</p> |

B.2

C.3

D.4

9. Which batch of list is Pingxiang Tea Picking Opera included as Jiangxi Province's intangible cultural heritage?

A.1

B.2

C.3

D.4

10. Which batch of list is Pingxiang Chun Luo included as Jiangxi Province's intangible cultural heritage?

A.3

B.4

C.5

D.6

11. There is no saying about the origin of chunluo in Pingxiang?

A. Primula

B. Greeting the Spring Festival

C. Zhou Wu

D. Religion

12. Is there any accompaniment instrument of chunluo in Pingxiang?

A. Erhu

B. Pipa

C. Little Gong

D. Yangqin

13. Which of the following options is the inheritor of Chunluo in Pingxiang?

A. Yong Kaiquan

B. Zhao Yiqing

C. Mei Lanfang

D. Shang Changrong

14. What is the name of Pingxiang Lian Hua Lao?

A. Play

B. Sing

C. Rap

D. Dance

15. In which dynasty did the Lian Hua Lao in Pingxiang begin?

A. Tang dynasty

B. Ming dynasty

C. Song dynasty

D. Qing dynasty

16. In the 21st century, which artist has revolutionized the singing tunes of Pingxiang Lianhualao?

A. Deng Guangxi

B. Li Yuansheng

C. Zhu Zhong

D. Song Huakeng

17. What art did Pingxiang Tea Picking Opera not evolve from?

- A. Triangle opera
- B. Costume opera
- C. Modern opera
- D. Peking Opera

18. What art forms provided base for Pingxiang Tea Picking Opera to develop into a singing performance with a simple storyline?

- A. Folk lanterns
- B. Huagu Opera
- C. Gan Opera
- D. Kun Opera

19. What kind of singing doesn't Pingxiang Tea Picking Opera belong to?

- A. Tea picking
- B. Divine Tune
- C. Sichuan style
- D. Kun Opera

20. Who is the inheritor of Pingxiang Tea Picking Opera?

- A. Zhao Yiqing
- B. Li Shengsu
- C. Tension
- D. Hu Ruihua

21. Which one below can represent the most of modern tea-picking opera in Pingxiang?

- A. "Burning Rose"
- B. "Ode to the Dragon"
- C. "Living in Anyuan"
- D. "Cao Cao and Yang Xiu"

22. Which one below can represent the most of the folk song in Pingxiang?

- A. "Cuckoo"
- B. "Jinggang Mountain"
- C. "Liuyang River"
- D. "Shandandan blooms red and beautiful"

23. Which one below can represent the most of the Chunluo in Pingxiang?

- A. "Horse Racing"
- B. "Horse galloping to protect the frontier"
- C. "River Water"
- D. "Chan Chun"

24. Which one below can represent the most of Lian Hua Lao in Pingxiang?

- A. "Two Springs Reflected in the Moon"
- B. "Chunjiang Flower Moon Night"
- C. "The Cage Village"
- D. "Little Sisters of Prairie Heroes"

25. Which one below can express the most of the figures in Ping Xiang local operas?

- A. Pingxiang Tea Picking Opera
- B. Pingxiang Folk Songs
- C. Pingxiang Chun Luo
- D. Pingxiang Lian Hua Lao

26. Which one below has the improvisation of oral rap?

- A. Pingxiang Spring Gong
- B. Peking Opera
- C. Kun Opera
- D. Sichuan Opera

27. Which one below is characterized with simultaneous singing and dancing?

- A. String quartet
- B. Pingxiang Tea Picking Opera
- C. Folk Music Ensemble
- D. Symphony

28. Which of the following performance forms does not have the function of education?

- A. Pingxiang Tea Picking Opera
- B. Pingxiang Folk Songs
- C. Pingxiang Chun Luo
- D. Pingxiang Daxi

29. Which one below is performed with simultaneous singing and dancing that is with strong local flavor?

- A. Pingxiang Tea Picking Opera
- B. Pingxiang Folk Songs
- C. Pingxiang Chun Luo
- D. Pingxiang Lian Hua Lao

30. What functions does Pingxiang Tea Picking Opera not have?

- A. Educational
- B. Energy saving
- C. Aesthetic
- D. Interesting

31. Which of the following musical instruments is not the accompaniment of Pingxiang Tea Picking Opera?

- A. Erhu
- B. Gaohu
- C. Harp
- D. Yangqin

32. In which aspects are China's intangible cultural heritage well inherited and protected?

- A. Cultural self-confidence
- B. Market economy
- C. Spiritual life
- D. Entertainment culture

33. What are there three professions in the triangle class of Pingxiang Tea Picking Opera?

- A. Male role
- B. Female role
- C. The painted
- D. Comic Role

34. In what occasions are Pingxiang local operas performed most?

- A. Traditional Chinese festivals
- B. Weekend
- C. National Day
- D. May Day Labor

35. Which one below is included in the performance of Pingxiang Tea Picking Opera?

- A. chanting
- B. aria
- C. Body
- D. Role modeling

36. Where did the Pingxiang folk songs originate from?

- A. At home
- B. Grassland
- C. Mountain
- D. Field

37. Which of the following is not a major element of music?

- A. Pitch
- B. Arpeggio
- C. Rhythm
- D. Melody

38. Which of the following did not promote the formation of Pingxiang local opera?

- A. Collective creation
- B. Folk spread
- C. Globalization
- D. Influenced by neighboring regions

39. Which one below belongs to the local opera in Pingxiang?

- A. Pingxiang Tea Picking Opera
- B. Gan Opera
- C. Huagu Opera
- D. Hunan Opera

40. Which of the following is the main reason for learning Pingxiang local opera?

- A. Know the local opera of Pingxiang in your hometown
- B. Protect and inherit the local opera in Pingxiang
- C. Enhance cultural self-confidence
- D. Comprehensive development of quality education

Here are the answers collected from the respondents:

NO.	Answer
1	D
2	B
3	D
4	A
5	A
6	A
7	B
8	B
9	C
10	A
11	D
12	D
13	A
14	A
15	C
16	D
17	D
18	A
19	D
20	A
21	A
22	A
23	D
24	C
25	A
26	A
27	B
28	D
29	A
30	B
31	C
32	A
33	A
34	A
35	A
36	D
37	B
NO.	Answer
38	C
39	A
40	B

Test results on "Pingxiang Local Opera" school-based curriculum students' music performance and local music inheritance ability.

Average, standard deviation efficiency (E₁) and result efficiency (E₂)

NO.	Unit1			Unit2			Unit3			Unit4			Unit 5			Unit 6			Sum			Post-test (40)
	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest and Music activities (20)	Stage performance (20)	Sum (40)	
1	6	6	12	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	18.4	18.4	36.8	35
2	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	16.8	19.2	36	36
3	6	8	14	6	8	14	8	8	16	6	8	14	8	8	16	8	8	16	16.8	19.2	36	30
4	7	8	15	7	8	15	8	7	15	7	8	15	8	7	15	8	7	15	18	18	36	33
5	8	8	16	8	8	16	8	6	14	8	8	16	8	6	14	8	6	14	18	18	36	34
6	8	7	15	8	7	15	8	8	16	8	7	15	8	8	16	8	8	16	19.2	16.8	36	36
7	7	7	14	7	7	14	6	8	14	7	7	14	6	8	14	6	8	14	19.2	18	36	31
8	8	8	16	8	8	16	7	7	14	8	8	16	7	7	14	7	7	14	18	18	36	35
9	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	19.2	19.2	38.4	36
10	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	16.8	19.2	36	33
11	8	8	16	8	8	16	6	8	14	6	8	14	6	8	14	6	8	14	16	19.2	35.2	34
12	8	7	15	8	7	15	7	8	15	7	8	15	7	8	15	7	8	15	17.6	18.4	36	35
13	8	6	14	8	6	14	8	8	16	8	8	16	8	8	16	8	8	16	19.2	17.6	36.8	35
14	8	8	16	8	8	16	8	7	15	8	7	15	8	8	16	8	8	16	19.2	18.4	37.6	35
15	6	8	14	6	8	14	7	7	14	7	7	14	7	8	15	7	8	15	19.2	18.4	37.6	36
16	7	7	14	7	7	14	8	8	16	8	8	16	8	8	16	8	8	16	16	18.4	37.6	38
17	8	8	16	8	8	16	8	8	16	8	8	16	8	7	15	8	7	15	18.4	18.4	34.4	32
18	7	8	15	7	8	15	7	8	15	7	8	15	8	6	14	8	6	14	17.6	17.6	35.2	32
19	6	8	14	6	8	14	6	8	14	6	8	14	8	8	16	8	8	16	16	19.2	35.2	34
20	7	8	15	7	8	15	7	8	15	7	8	15	6	8	14	6	8	14	16	19.2	35.2	35
21	8	8	16	8	8	16	8	8	16	8	8	16	7	7	14	7	7	14	18.4	18.4	92	36
22	8	8	16	8	8	16	8	7	15	8	7	15	8	8	16	8	8	16	19.2	18.4	94	30
23	7	8	15	7	8	15	7	7	14	7	7	14	7	8	15	7	8	15	16.8	18.4	88	33

NO.	Unit1			Unit2			Unit3			Unit4			Unit 5			Unit 6			Sum			Post-test (40)
	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest and Music activities (20)	Stage performance (20)	Sum (40)	
24	8	8	16	8	8	16	8	8	16	8	8	16	6	8	14	6	8	14	17.6	19.2	36.8	34
25	8	7	15	8	7	15	8	8	16	8	8	16	7	8	15	7	8	15	17.6	19.2	36.8	36
26	8	6	14	8	6	14	7	8	15	7	8	15	8	8	16	8	8	16	18.4	18.4	36.8	31
27	8	8	16	8	8	16	8	8	16	6	8	14	8	8	16	8	8	16	18.4	17.6	36.8	35
28	6	8	14	6	8	14	7	8	15	7	8	15	7	8	15	7	8	15	16	19.2	35.2	36
29	7	7	14	7	7	14	8	8	16	8	8	16	8	8	16	8	8	16	18.4	18.4	36.8	33
30	8	8	16	8	8	16	8	7	15	8	7	15	8	7	15	8	7	15	19.2	17.6	36.8	34
31	7	8	15	7	8	15	8	6	14	7	7	14	8	6	14	8	6	14	18	16.4	34.4	35
32	6	8	14	6	8	14	8	8	16	8	8	16	8	8	16	8	8	16	17.6	19.2	36.8	35
33	7	8	15	7	8	15	6	8	14	8	8	16	6	8	14	6	8	14	16	19.2	35.2	35
34	8	8	16	8	8	16	7	7	14	7	8	15	7	7	14	7	7	14	17.6	18	35.6	36
35	8	8	16	8	8	16	8	8	16	6	8	14	8	8	16	8	8	16	17.6	18	35.6	35
36	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	7	8	15	18.4	19.2	35.6	36
37	8	8	16	8	8	16	6	8	14	8	8	16	6	8	14	6	8	14	16.8	19.2	37.6	30
38	8	7	15	8	7	15	7	8	15	8	7	15	7	8	15	7	8	15	18	18	36	33
39	8	6	14	8	6	14	8	8	16	7	7	14	8	8	16	8	8	16	18.8	17.2	36	34
40	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	19.2	19.2	38.4	36
41	6	8	14	6	8	14	7	8	15	8	8	16	7	8	15	7	8	15	16.4	19.2	35.6	31
42	7	7	14	7	7	14	8	8	16	7	8	15	8	8	16	8	8	16	18	18.4	36.4	35
43	8	8	16	8	8	16	8	7	15	6	8	14	8	7	15	8	7	15	18.4	18	36.4	36
44	7	8	15	7	8	15	8	6	14	7	8	15	8	6	14	8	6	14	18	16.8	34.8	33
45	6	8	14	6	8	14	8	8	16	8	8	16	8	8	16	8	8	16	18	16.8	34.8	34
46	7	8	15	7	8	15	6	8	14	8	7	15	6	8	14	6	8	14	17.6	19.2	34.8	35
47	8	8	16	8	8	16	7	7	14	7	7	14	7	7	14	7	7	14	16	18.8	36.8	35
48	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	19.2	19.2	38.4	35
49	7	8	15	7	8	15	7	8	15	8	8	16	7	8	15	7	8	15	17.2	19.2	36.4	36

NO.	Unit1			Unit2			Unit3			Unit4			Unit 5			Unit 6			Sum			Post-test (40)
	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest and Music activities (20)	Stage performance (20)	Sum (40)	
50	8	8	16	8	8	16	6	8	14	7	8	15	6	8	14	6	8	14	16.4	19.2	35.6	38
51	8	7	15	8	7	15	7	8	15	6	8	14	7	8	15	7	8	15	17.2	18.4	35.6	32
52	8	6	14	8	6	14	8	8	16	7	8	15	8	8	16	8	8	16	18.8	17.6	36.4	32
53	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	19.2	19.2	38.4	35
54	6	8	14	6	8	14	7	8	15	8	7	15	7	8	15	7	8	15	16.4	18.8	35.2	36
55	7	7	14	7	7	14	8	8	16	7	7	14	8	8	16	8	8	16	16.4	18.8	35.2	30
56	8	8	16	8	8	16	8	7	15	8	8	16	8	7	15	8	7	15	18	18	35.2	33
57	7	8	15	7	8	15	8	6	14	8	8	16	8	6	14	8	6	14	19.2	18	36	34
58	6	8	14	6	8	14	8	8	16	7	8	15	8	8	16	8	8	16	17.2	19.2	36.4	35
59	7	8	15	7	8	15	6	8	14	6	8	14	6	8	14	6	8	14	17.6	19.2	36.8	36
60	8	8	16	8	8	16	7	7	14	7	8	15	7	7	14	7	7	14	17.6	18	35.6	30
61	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	8	8	16	19.2	19.2	38.4	33
62	7	8	15	7	8	15	7	8	15	8	7	15	7	8	15	7	8	15	17.2	18.8	36	34
63	8	8	16	8	8	16	6	8	14	7	7	14	6	8	14	6	8	14	16.4	18.8	35.2	36
64	8	7	15	8	7	15	7	8	15	8	8	16	7	8	15	7	8	15	18	18.4	36.4	31
65	8	6	14	8	6	14	8	8	16	8	8	16	8	8	16	8	8	16	18	18.4	36.4	35
66	8	8	16	8	8	16	8	8	16	7	8	15	8	8	16	8	8	16	19.2	17.6	36.4	36
67	6	8	14	6	8	14	7	8	15	6	8	14	7	8	15	7	8	15	18.8	19.2	36.8	33
68	7	7	14	7	7	14	8	8	16	7	8	15	8	8	16	8	8	16	17.2	19.2	36.4	34
69	8	8	16	8	8	16	8	7	15	8	8	16	8	7	15	8	7	15	15.2	19.2	34.4	35
70	7	8	15	7	8	15	8	6	14	8	7	15	8	6	14	8	6	14	17.6	18	35.6	35
71	6	8	14	6	8	14	8	8	16	7	7	14	8	8	16	8	8	16	19.2	19.2	38.4	35
72	7	8	15	7	8	15	6	8	14	8	8	16	6	8	14	6	8	14	17.2	18.8	36	36
73	8	8	16	8	8	16	7	7	14	8	8	16	7	7	14	7	7	14	16.4	18.8	35.2	38
74	8	8	16	8	8	16	8	8	16	7	8	15	8	8	16	8	8	16	18	18.4	36.4	32
75	7	8	15	7	8	15	7	8	15	6	8	14	7	8	15	7	8	15	18	18.4	36.4	32

NO.	Unit1			Unit2			Unit3			Unit4			Unit 5			Unit 6			Sum			Post-test (40)
	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest and Music activities (20)	Stage performance (20)	Sum (40)	
76	8	8	16	8	8	16	6	8	14	7	8	15	6	8	14	6	8	14	19.2	17.6	36.4	34
77	8	7	15	8	7	15	7	8	15	8	8	16	7	8	15	7	8	15	18.8	19.2	36.8	35
78	8	6	14	8	6	14	8	8	16	8	7	15	8	8	16	8	8	16	18	18.4	36.4	36
79	8	8	16	8	8	16	8	8	16	7	7	14	8	8	16	8	8	16	19.2	18	34.4	30
80	6	8	14	6	8	14	7	8	15	8	8	16	7	8	15	7	8	15	18.4	16.4	35.6	33
81	7	7	14	7	7	14	8	8	16	8	8	16	8	8	16	8	8	16	17.2	18.8	38.4	34
82	8	8	16	8	8	16	8	7	15	7	8	15	8	7	15	8	7	15	16	19.2	36	36
83	7	8	15	7	8	15	8	6	14	6	8	14	8	6	14	8	6	14	18	18	35.2	35
84	6	8	14	6	8	14	8	8	16	7	8	15	8	8	16	8	8	16	18.8	19.2	36.4	36
85	7	8	15	7	8	15	6	8	14	8	8	16	6	8	14	6	8	14	18.8	19.2	36.4	30
86	8	8	16	8	8	16	7	7	14	8	7	15	7	7	14	7	7	14	16.4	19.2	36.4	33
87	8	8	16	8	8	16	8	8	16	7	7	14	8	8	16	8	8	16	16.4	19.2	36.8	34
88	7	8	15	7	8	15	7	8	15	8	8	16	7	8	15	7	8	15	19.2	17.2	36.4	36
89	8	8	16	8	8	16	6	8	14	8	8	16	6	8	14	6	8	14	18.8	18.8	37.2	31
90	8	7	15	8	7	15	7	8	15	7	8	15	7	8	15	7	8	15	16.4	19.2	34.8	35
91	8	6	14	8	6	14	8	8	16	6	8	14	8	8	16	8	8	16	18.4	18.4	36	36
92	8	8	16	8	8	16	8	8	16	7	8	15	8	8	16	8	8	16	18.8	18	35.2	33
93	6	8	14	6	8	14	7	8	15	8	8	16	7	8	15	7	8	15	17.6	16.8	36	34
94	7	7	14	7	7	14	8	8	16	8	7	15	8	8	16	8	8	16	17.2	19.2	38	35
95	8	8	16	8	8	16	8	7	15	7	7	14	8	7	15	8	7	15	17.2	19.2	38	35
96	7	8	15	7	8	15	8	6	14	8	8	16	8	6	14	8	6	14	16	19.2	38	
97	6	8	14	6	8	14	8	8	16	8	8	16	8	8	16	8	8	16	18	17.6	35.6	36
98	7	8	15	7	8	15	6	8	14	7	8	15	6	8	14	6	8	14	15.6	19.2	34.8	38
99	8	8	16	8	8	16	7	7	14	6	8	14	7	7	14	7	7	14	17.2	18	35.2	32
100	8	8	16	8	8	16	8	8	16	7	8	15	8	8	16	8	8	16	18.8	19.2	38	32
Σx																					3624	3418
X																					36.24	34.18
S.D.																					2.58	1.96

NO.	Unit1			Unit2			Unit3			Unit4			Unit 5			Unit 6			Sum			Post-test (40)
	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest (10)	Mus activities (10)	Sum (20)	Subtest and Music activities (20)	Stage performance (20)	Sum (40)	
P.C.																				90.61	85.45	



**Appendix F Measurement of satisfaction with the use of school-based curriculum of
Pingxiang local opera in Pingxiang normal primary school**

Note: Please check your option in the right columns below.

Most satisfied: 5 points

Very satisfied: 4 points

Moderate satisfaction: 3 points

Low satisfaction: 2 points

Minimum satisfaction: 1 point

Evaluation checklist	Level				
	5	4	3	2	1
1. Is it easy to understand or follow the teachers in the classroom?					
2. Do you enjoy the study process?					
3. Willing to participate in stage performance activities					
4. The content of learning is related to daily life					
5. Is the acquired knowledge applied to daily life?					
6. Is the teaching activities have interesting music games?					
7. Are the students full of self-confidence in music performance activities					
8. Has the school-based curriculum of "Pingxiang Local Opera" improved the students' ability to inherit Pingxiang local opera					
9. You can check your own learning problems during collaboration					
10. Able to master basic music skills proficiently					
11. The teaching process of Pingxiang local opera knowledge can stimulate students' interest in learning					
12. Step-by-step learning can better understand and complete repertoire performance					
13. Be proud of learning "Pingxiang Local Opera" school-based curriculum					
14. Have the sense of enjoyment of learning in the school-based curriculum of "Pingxiang Local Opera"					
15. This is a valuable and meaningful quality education curriculum					
16. Students can evaluate the music ability of others in music teaching activities					
17. The music teacher used a more appropriate test method					
18. After the students' curriculum content is over, do they have the motivation to inherit Pingxiang's local opera?					

Evaluation checklist	Level				
	5	4	3	2	1
19. Does the school-based curriculum of "Pingxiang Local Opera" inspire the creativity of students in learning					
20. Does the school-based curriculum of "Pingxiang Local Opera" improve students' music performance ability?					

Music teachers use the school-based curriculum of "Pingxiang Local Opera" to measure satisfaction

Note: Please check your option in the right columns below.

Most satisfied: 5 points

Very satisfied: 4 points

Moderate satisfaction: 3 points

Low satisfaction: 2 points

Minimum satisfaction: 1 point

Evaluation checklist	Satisfaction level				
	5	4	3	2	1
1. The school-based curriculum of Pingxiang Normal Primary School "Pingxiang Local Opera" has a clear goal					
2. The music curriculum content of Pingxiang Normal Primary School is "Pingxiang Local Opera", which can evaluate the goals of covering other subjects					
3. Learning the "Pingxiang Local Opera" school-based curriculum at Pingxiang Normal Primary School can encourage students to learn local knowledge better					
4. Pingxiang Normal Primary School's "Pingxiang Local Opera" school-based curriculum is suitable for the length of study and the age of the learning object					
5. The school-based curriculum of "Pingxiang Local Opera" is implemented in Pingxiang Normal Primary School, and whether the teaching content is comprehensive					
6. According to the core objectives of the quality education curriculum, whether it is possible to evaluate the Pingxiang Normal Primary School's "Pingxiang Local Opera" school-based curriculum					
7. Is it easy and happy for students to implement the school-based curriculum of "Pingxiang Local Opera" in Pingxiang Normal Primary School					
8. Is the enthusiasm for learning of students in the social and artistic practice activities of the school-based "Pingxiang Local Opera" of Pingxiang Normal Primary School positive					

Evaluation checklist	Satisfaction level				
	5	4	3	2	1
9. Whether the school-based curriculum of "Pingxiang Local Opera" of Pingxiang Normal Primary School can cultivate students' mutual learning ability, and can it improve students' music performance ability and inheritance ability of Pingxiang local opera					
10. Whether the learning content, learning objectives, learning activities, learning time, and teaching and learning media of the school-based curriculum of "Pingxiang Local Opera" of Pingxiang Basic Education Center are clear and easy to understand?					



Appendix G Quality of search tools

Evaluation results that meet the objectives of the outline

Opinions and results from the experts of the school-based curriculum of "Pingxiang Local Opera"

NO.	Expert opinion (person)							ΣR	IOC	Result
	1	2	3	4	5	6	7			
1. learning target										
1.1 content for each chapter	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
1.2 The teaching method is interesting and easy to understand	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
2. Teaching content										
2.1 Moderate difficulty, suitable for fifth grade	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
2.2 Content is interesting and useful	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
3. Music teaching activities										
3.1 Suitable for fifth grade students	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
3.2 Carry out activities according to the content of the curriculum chapters	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
3.3. Moderate difficulty	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
3.4 Enhance students' creativity in learning	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
4. Group learning										
4.1 Practice in order and with interests	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
4.2 Improved students' learning ability	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable

in group collaborative practice										
NO.	Expert opinion (person)							ΣR	IOC	Result
	1	2	3	4	5	6	7			
5. Language use										
5.1 Clear speech, easy to understand	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
5.2 Use popular home language	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
5.3 Explain clearly the meaning of the dialect	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
6. Evaluation										
6.1 Meet the learning goals	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Suitable
6.2 Cover the content of the curriculum chapters	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
6.3 Evaluation with the organization of learning activities	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable
6.4 Encourage students to seek more local knowledge on their own	+1	+1	+1	+1	+1	+1	+1	7.00	1. 00	Suitable

According to the Wing Standardized Tests of Musical Intelligence (MAP) test, the evaluation result given by the expert

NO.	Expert opinion (person)							ΣR	IOC	Result
	1	2	3	4	5	6	7			
1	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
2	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
3	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
4	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
5	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
6	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
7	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
8	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass

9	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
10	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
11	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
12	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
13	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
14	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
15	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
NO.	Expert opinion (person)							ΣR	IOC	Result
	1	2	3	4	5	6	7			
16	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
17	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
18	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
19	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
20	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
21	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
22	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
23	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
24	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
25	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
26	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
27	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
28	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
29	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
30	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
31	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
32	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
33	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
34	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
35	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
36	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
37	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
38	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
39	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
40	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
41	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
42	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
43	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
44	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
45	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
46	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
47	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
48	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
49	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
50	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
51	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
52	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
53	+1	+1	+1	+1	0	+1	+1	6.00	0.86	Pass
54	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
55	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass

56	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
57	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
58	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
59	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
60	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
61	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
62	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
NO.	Expert opinion (person)							ΣR	IOC	Result
	1	2	3	4	5	6	7			
63	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
64	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
65	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
66	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
67	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
68	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
69	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
70	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
71	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
72	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
73	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
74	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
75	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
76	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
77	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
78	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
79	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
80	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
81	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
82	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
83	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
84	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
85	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
86	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
87	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
88	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
89	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
90	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
91	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
92	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
93	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
94	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
95	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
96	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
97	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
98	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass
99	+1	0	+1	+1	+1	+1	+1	6.00	0.86	Pass
100	+1	+1	+1	+1	+1	+1	+1	7.00	1	Pass

Experts' opinions on the school-based outline of "Pingxiang Local Opera"

Evaluation checklist	Expert opinion (person)							\bar{X}	Applicability
	1	2	3	4	5	6	7		
1. learning target									
1.1 Corresponding content of curriculum chapters	5	5	5	5	5	5	5	5.00	Most
1.2 The teaching method is interesting and easy to understand	5	5	4	5	4	5	5	4.71	Most
2. Teaching content									
2.1 Moderate difficulty, suitable for fifth grade	5	5	4	5	4	5	5	4.71	Most
2.2 Knowledge content is interesting and useful	5	5	4	5	4	5	5	4.71	Most
3. Music teaching activities									
3.1 Suitable for fifth grade students	5	5	5	5	5	5	5	5.00	Most
3.2 Carry out activities according to the content of the curriculum chapters	5	4	4	5	5	5	5	4.71	Most
3.3 Moderate difficulty	5	4	5	4	5	4	5	4.57	Most
3.4 Enhance students' creativity in learning	5	5	5	5	5	5	5	5.00	Most
4. Group collaboration exercises									

4.1 Orderly and interesting	5	5	5	5	5	5	5	5.00	Most
4.2 Improved their learning ability in group collaborative exercises	5	5	4	5	4	5	5	4.71	Most

Evaluation checklist	Expert opinion (person)							\bar{X}	Applicability
	1	2	3	4	5	6	7		
5. Use of language									
5.1 Clear speech, easy to understand	5	5	5	5	5	5	5	5.00	Most
5.2 Use popular home language	5	5	4	5	4	5	5	4.71	Most
5.3 Explain clearly the meaning of the dialect	5	4	5	4	5	4	5	4.57	Most
6. Evaluation									
6.1 Meet the learning goals	5	5	4	5	4	5	5	4.71	Most
6.2 Cover the content of the curriculum chapters	5	5	5	5	5	5	5	5.00	Most
6.3 Evaluation with the organization of learning activities	5	5	5	5	5	5	5	5.00	Most
6.4 Encourage students to seek more local knowledge on their own	5	4	5	4	5	4	5	4.57	Most

**Evaluation Results of the School-based Curriculum of "Pingxiang Local Opera" by
Pingxiang Basic Education Center**

NO.	Evaluation checklist	Expert opinion (person)							ER	IOC	Result
		1	2	3	4	5	6	7			
1	Curriculum vision	+1	+1	+1	+1	0	0	+1	5	0.71	Pass

2	Curriculum Standard	+1	+1	+1	+1	+1	+1	+1	7	1	pass
3	Curriculum targets	+1	+1	+1	+1	+1	+1	+1	7	1	pass
4	Applicability of curriculum content	+1	+1	+1	+1	+1	+1	+1	7	1	pass
5	Applicability of study time in the curriculum	+1	+1	+1	+1	+1	+1	+1	7	1	pass
6	Applicability of Music Activity Guidelines	+1	+1	+1	+1	0	0	+1	5	0.71	pass
7	Measurement and evaluation	+1	+1	+1	+1	+1	+1	+1	7	1	pass

NO.	Evaluation checklist	Expert opinion (person)							ER	IOC	Result
		1	2	3	4	5	6	7			
8	Consistency of curriculum elements: curriculum vision, curriculum principles, curriculum objectives, curriculum content teaching activities, guidelines for measurement and evaluation.	+1	+1	+1	+1	+1	+1	+1	7	1	pass
9	Applicability of the learning management plan	+1	+1	+1	+1	0	0	+1	5	0.71	pass
10	The purpose of learning management	+1	+1	+1	+1	0	0	+1	5	0.71	pass
11	Content suitability in the learning management plan	+1	+1	+1	+1	0	0	+1	5	0.71	pass
12	Learning management activities	+1	+1	+1	+1	0	0	+1	5	0.71	pass

13	Adequacy of the learning management plan	+1	+1	+1	+1	0	0	+1	5	0.71	pass
14	Suitability of teaching media in learning management	+1	+1	+1	+1	0	0	+1	5	0.71	pass
15	Measurement and evaluation in learning management	+1	+1	+1	+1	0	0	+1	5	0.71	pass



Appendix H The teaching process of the school-based curriculum "Pingxiang Local Opera"

Unit 1 Introduction on Pingxiang local opera

Introduction on curriculum content

Pingxiang local opera is a traditional Chinese folk music form, and its thoughts and emotions are extremely rich. With the continuous reform of the new curriculum, new requirements are put forward for the music teaching work in primary school. That is, teach students' music knowledge, cultivate students' music skills, and promote Chinese national culture and national sentiments. The primary school music textbooks should pay full attention to the local opera in Pingxiang and apply it to the classroom reasonably.

1. Teaching goals

- 1) Improve students' importance to Pingxiang local opera.
- 2) Enrich students' learning experience of Pingxiang local opera with a new teaching model.
- 3) Through the penetration of excellent Chinese traditional culture, cultivate students' sense of identity with Pingxiang local opera.

2. Target analysis

1) In the music classroom, teachers should fully realize the important value of Pingxiang local opera that is produced during the development of music teaching, abandon the traditional and backward teaching concepts. In this process, teachers should comply with the concept of students first. In actual teach activities, teachers should take students' personal characteristics into consideration while integrating Pingxiang's local operas, rather than directly applying them. At the same time, clarify the teaching goals and promote the comprehensive development of students, from the aspects of music knowledge, music skills, aesthetic awareness, national emotions, etc. Instructing Pingxiang local operas to improve students' awareness of Pingxiang's local operas. Secondly, it is necessary to follow a diversified teaching philosophy. Pingxiang's local operas are delicate in emotion and rich in content, and rationally absorb its nutrients to create a harmonious music teaching environment. It is also necessary to strengthen the interaction of local operas in Pingxiang, guide students to understand and accept the music culture of different ethnic races, form a correct musical attitude. Finally, it is necessary to follow the

innovative concept of education and teaching, and continuously explore local operas suitable for the region, so that it would be able to improve the teaching quality, strengthen students' learning interest and learning ability.

2) The integration of Pingxiang local opera and elementary school music teaching is mainly achieved through the classroom. The way teachers present their works will directly affect the students' recognition and acceptance towards Pingxiang local opera. Affected by age, primary school students mostly use image thinking to recognize things. If the background knowledge of Pingxiang local opera is explained in an indoctrinating teaching method, it is difficult to attract the attention of students. In this case, teachers should develop flexible and diverse teaching models, such as contextual teaching methods, which are conducive to stimulating students' participation in the classroom. In class, teachers can play folk songs that are familiar to students, with the purpose to attract students' interest in learning and create musical contexts. The contextual teaching method enhances students' experience on folk songs, so that to provides them with opportunities to freely express themselves. Regarding multimedia teaching, with the continuous development of information technology, it has become an inevitable trend to use multimedia to teach. Elementary school music teachers should also follow the trend and use multimedia to present Pingxiang's local opera materials, so that students can feel Pingxiang more intuitively, the charm of local opera.

3) Mr. He Luting once emphasized the important role of local folk music. Pingxiang local opera occupies an important position in traditional culture, and it is an indispensable treasure. From a practical perspective, Pingxiang local opera is not only the main display of music melody, but also the life mode, aesthetic mode and emotional pursuit of the people's long-term exploration and accumulation. It is also the main form of cultural expression. Therefore, the integration of Pingxiang local opera and the music class is useful to lead students to understand the historical knowledge of Pingxiang local opera, it enables students gradually improve their understanding of Pingxiang local opera through a rich cultural experience. In addition, teachers should actively expand stage performance activities so that students can understand and feel the artistic charm of Pingxiang local opera in the stage performance activities.

3. Difficulties

Focus: Introduce Pingxiang local operas in all districts and counties of Pingxiang City.

Difficulty: distinguishing Pingxiang local operas in various regions of Pingxiang City

4. Teaching process design

Lead-in before class

1) Play Pingxiang local opera, show students the pictures of Pingxiang City's performing artists and the images of music types.

2) Teacher: I am very happy to start our study in such a beautiful environment. Careful students should have guessed that the content of today's lesson, it is related to the music in our hometown.

The teacher asked: are you familiar with the music in the video? Do you know the local music in your hometown?

3) Open discussion between teachers and students on the origin, historical context and various artistic theoretical knowledge of Pingxiang's local opera in Pingxiang.

4) Introduction to the types of original music

Teacher asks: What kinds of local music are you familiar with? Please tell us the representative works.

The teacher introduces the content of the curriculum: Chinese culture has a history of more than five thousand years, therefore, we have abundant types of original operas. Chinese local folk music is an indispensable part of Chinese history and culture. It is divided into six categories: folk songs, folk music, and rap music. Folk arts, opera music, national instrumental music, comprehensive music.

5) The teacher introduces the types of local operas in Pingxiang. Local music the collective wisdom of the local people. It truly reflects their life situations, and vividly expresses their emotional desires. It characterized with collectiveness of creative process, oral expression, variability of tunes that include regional changes, content rejuvenation changes, aesthetic changes, improvisational and accidental changes and others. Pingxiang's local opera is the essence of human civilization. Inheritance of Pingxiang's local opera requires to subtly cultivate and improve people's ideological, cultural, aesthetic, and moral qualities. It promotes the progress and development of the country and the nation, a part of the inheritance and promotion of traditional Chinese culture, it is also an important educational task. Folk music in Pingxiang has a long history and diverse forms, including folk songs, pan songs, field songs, Deng Ge, folk songs, rocking songs, red songs, rap (Pingxiang Chunluo, Pingxiang Lianhualao), opera (Pingxiang Tea Picking Opera), etc. The songs

sung in the mountains are called folk songs, pan songs, and cattle grazing songs, and the songs sung in Tianlong are called Tian Ge. Folk songs, pan songs, and field songs are usually in five-sentence style, and four-sentence styles are rare. Folk songs and pan songs are high-pitched and heroic, while folk songs are slightly melodious. Folk songs and Hetian songs are full of charm, and the lyrics are quite exaggerated.

6) Students are divided into groups for group discussions. Teachers ask questions on what kind of Pingxiang local opera are the students interested in? The reason needs to be clarified.

5. Appreciate teaching

Large-scale local musical "Impression of Yunnan"

1) The teacher introduces the repertoire: "Yunnan Image" is a re-collection of large-scale song and dance performance. It is full of primitive simplicity and novelty. 70% of the actors participating in the performance of "Yunnan Image" are from ethnic minorities in various villages in Yunnan, and all the costumes used in the performance are prototypes of ethnic minorities' lifestyle. Yang Liping, a famous dancer with the reputation of "God of Dance", serves as the chief choreographer and artistic director, she is the main dancer.

2) Students watch the video and think about what is shown in this video? What is the music and dance of this play? What are the artistic characteristics?

3) The teacher analyzes the repertoire: Dance music is the soul of dance. Since ancient times, music and dance have been independent for each other. In "Impression of Yunnan", music runs through the entire dance drama. "Drums" are used as instrumental music both in the first performance named "Chaos Beginning" and the second one named "Sun". This powerful rhythm drum set off the originality and mystery of this movement. In the "Moonlight", an unique Dai instrument named Hulusi is applied. Hulusi is always accompanied by the dance of the main role Yang Liping. The soundtrack of "Huayao Sing and Dance" sings the "Sea Vegetable Tune" of Shiping in Honghe, Yunnan, and the performance of "The Country of Daughters" resounds "Plateau Woman Song" and "Cigarette Box Dance". In the "Pilgrimage", a group of four-stringed dragon head melodious music is used, and the small colorful flags in the "pilgrimage" sing pilgrimage Tibetan songs with children's voices, etc. No matter it's percussion, wind, plucked or vocal music, it belongs to the category of music, which runs through the entire dance drama "Impression of Yunnan". Just imagine, without these musical accompaniments, the whole dance would be a

pantomime, no matter how good it is, it is like a body without a soul, so music is the soul of dance, and dance is the expression of music.

4) Teachers and students discuss and share conclusions: "Yunnan Impression" often overlooks the beauty of its music in addition to its strong and healthy dance performance. Whether it is instrumental music with various styles, or vocal accompaniment known as the "sound of nature", they all show different styles and charms. In fact, the music and dance in "Impression of Yunnan" are equally important. They complement each other. Music and dance are consistent in artistic conception, emotional expression, and style performance, and they need each other. However, as dance drama music, dance is still the mainstay, with music as a supplement. In short, from a historical perspective and the laws of human aesthetics, dance with music will still become the mainstream of dance art performance and dance art appreciation.

5) Watch the video completely again.

6) Listening and thinking

Listen to 3 chants featured with local music in Pingxiang and analyze their characteristics.

Sing 1: "Bu Gu song" Pingxiang Folk Song

Sing 2: "Praise the Spring" Pingxiang ChunLuo

Sing 3: "A Happy Life is Sweeter than Honey", a piece of Pingxiang Tea Picking

Opera

6. Teaching postscript

Through classroom teaching, students were very unfamiliar with Chinese local opera at the beginning. With the popularization of the Internet, students can access different music anytime and anywhere. They especially the pop music they love. Through the study of the curriculum, students have a basic understanding of Pingxiang's local opera, and gradually become interested in Pingxiang's local opera.

布 谷 歌

萍乡山歌

1 = F $\frac{2}{4}$

中速稍快

$\underline{1} \underline{2} \underline{1} \underline{5} \mid \underline{1} \underline{2} \underline{1} \underline{5} \mid \underline{5} \underline{6} \underline{5} \mid \overset{\uparrow}{4} \underline{2} \mid \underline{5} \cdot \underline{\dot{1}} \underline{5} \cdot \underline{\dot{2}} \mid$
 1. 郎 在 山 上 大 声 嚎^① (哇), 屋 里 妹 子
 2. 鱼 儿 恋 水 水 中 跳 (哇), 蜜 蜂 恋 花
 3. 哥 哥 砍 柴 好 勤 劳 (哇), 妹 怕 变 天
 4. 鱼 水 难 分 蜜 蜂 甜 (哇), 哥 妹 相 爱

06

$\underline{1} \underline{2} \underline{3} \underline{2} \mid \underline{1} \cdot \underline{5} \underline{2} \underline{1} \mid \underline{1} \underline{2} \underline{1} \underline{5} \mid \underline{\dot{1}} \underline{5} \cdot \underline{\dot{5}} \underline{5} \mid \underline{1} \underline{1} \cdot \underline{\dot{5}} \underline{5} \mid$
 心 发 跳, 叫 声 我 的 哥 (呀)! 咕 咕 咕 咕 咕 咕
 花 上 闹, 叫 声 我 的 哥 (呀)! 咕 咕 咕 咕 咕 咕
 把 心 操, 叫 声 我 的 哥 (呀)! 咕 咕 咕 咕 咕 咕
 心 一 条, 嘱 声 我 的 哥 (呀)! 咕 咕 咕 咕 咕 咕

11

$\underline{\dot{1}} \underline{5} \cdot \underline{\dot{5}} \underline{5} \mid \underline{1} \underline{1} \cdot \underline{\dot{5}} \underline{5} \mid \text{结束句} \underline{\dot{1}} \underline{5} \cdot \underline{\dot{5}} \underline{5} - \parallel$
 咕 咕 咕 咕 咕 咕。 (咕 咕)!
 咕 咕 咕 咕 咕 咕。
 咕 咕 咕 咕 咕 咕。
 咕 咕 咕 咕 咕 咕。

* 此歌系用《烟干歌》整理填词的。

① 嚎：当地称“嚎歌”，此处“嚎”作唱山歌解。

Unit 2 Pingxiang Tea-picking

Curriculum content introduction

The Pingxiang Tea Picking Opera has a long history and a long history. It originated from and is rooted in life. It evolved from Triangle Class, Costume Opera, and Modern Opera. The Pingxiang Tea Picking Opera is one of the Jiangxi tea picking operas. It was produced and spread in Pingxiang City and its surrounding areas on the border between Hunan and Jiangxi. Rich local characteristics. Pingxiang Tea Picking Opera is "the third batch of provincial intangible cultural heritage in Jiangxi Province".

Teaching goals, goal analysis and key difficulties

1. Teaching goals

- 1) Improve students' understanding of hometown opera.
- 2) To enrich students' learning experience of Pingxiang Tea Picking Opera with multimedia demonstrations and teacher demonstrations.
- 3) Through the learning of Pingxiang Tea Picking Opera, cultivate students' interest in local opera.

2. Target analysis

1) Local opera is a general term for opera types with local characteristics that are popular in a certain area. Chinese opera has a long history and is a unique drama art in the world. Due to China's vast territory, many ethnic groups, and different dialects in different regions, in addition to Peking Opera, a variety of local operas have also been formed. According to statistics, China's local operas are spread all over the country, and more than 300 Pingxiang tea-picking operas are one of the Chinese local operas.

2) The teaching mode of teachers through multimedia demonstrations and teaching demonstrations is more intuitive and can break through the limitations of vision. Through the combination of multi-angle graphics, text, audio and video, multi-angles can mobilize students' emotions, thinking, attention and learning interest.

3) Chinese opera performance is a combination of songs, dances, stage art, props and other forms. It has a systematic, continuous and targeted development, which can meet the development needs of students in many aspects. In music teaching, increasing the opera performance activities can stimulate the imagination of students, and at the same time allow

students to act as actors, allowing them to fully demonstrate their creative and free nature in the opera performance process, so that students can get the satisfaction of performing. Get happiness from it. Music performance is a performance activity created through imitation and imagination. Students participate in the performance in the classroom, expand their imagination in the role, and experience the fun of performance.

3. Difficulties

Focus: Introduce the various modes of Pingxiang Tea Picking Opera.

Difficulty: To learn the characteristics of Pingxiang Tea Picking Opera and the repertoire.

4. Teaching process design

Import before class

1) Play the music of Pingxiang Tea Picking Opera and show the stage photos of the performing artists in Pingxiang City.

2) Teacher: Just now we saw that the picture on the screen is different from the Pingxiang folk songs we learned earlier. It is relatively long. The Pingxiang tea picking opera also uses Pingxiang folk songs. The teacher asked: Have the students heard the music played? Do you know the local opera in your hometown?

3) Teachers and students exchange theoretical knowledge about the origin, historical context and performing arts of Pingxiang Tea Picking Opera.

Introduction to the types of local operas

1) The teacher asks: What are the local operas that you are familiar with? What works are there?

2) The teacher introduces the content of the curriculum: Chinese opera is mainly composed of three different art forms: folk song and dance, rap and burlesque. It originated from primitive song and dance, and is a long-established comprehensive stage art style. It is composed of literature, music, dance, fine arts, martial arts, acrobatics, and performing arts. There are about three hundred and sixty types. The tea picking opera in Pingxiang developed from folk lanterns to singing with simple storylines. Huqin and flute are in harmony during rap, and gongs and drums are accompanied by suona. The tea-picking operas in Pingxiang are mellow, graceful and loud, with strong aesthetics, fun, life and education.

3) The teacher introduced Pingxiang Tea Picking Play: Pingxiang Tea Picking Play is one of Jiangxi Tea Picking Plays. It was produced and spread in Pingxiang City and its surrounding areas on the border between Hunan and Jiangxi. It originated from and rooted in life. It is from Triangle Class and Ancient Costume Play, Modern opera evolved, is a kind of local opera with singing and dancing, with strong local flavor. Its music features are rough and hearty, simple and sincere, humorous, and rich in local characteristics. It was included in the third batch of provincial intangible cultural heritage in Jiangxi Province.

4) Ask students: What feature do you like about Pingxiang Tea Picking Opera? And tell the reason.

5. Appreciate teaching

Pingxiang Tea Picking Opera "Burning Rose"

1) The teacher introduces the play: the play is directed by Ms. Tong Weiwei, the chief director of Shanghai Yue Theatre, and composed by Mr. Cheng Lieqing, the national first-level composer of Jiangxi Provincial Gan Theatre. Actor and Plum Blossom Award winner Zhao Yiqing, and national second-class actor Li can also play the lead. The famous passages of the play include: "October Pregnancy and Raise Her", "You Are a Ball of Flame", "Ambilight and Prosperous Scenery" and so on. "Burning Rose" is the first tea-picking drama that reflects the urban theme, and it can be described as an active exploration. In 2006, Pingxiang Tea Picking Opera "Burning Rose" won the excellent performance of Chinese local opera (southern film) in Wuhan, Hubei Province, and won praise from experts. The play tells the story of Zhao Gang, a young man, without his knowledge, after reversing and hitting a little girl to death. In front of his conscience and responsibility, he has no hesitation in seeking evidence and suing himself to court. The play aims to promote righteousness, call for morality, and advocate truth, goodness and beauty.

2) Students appreciate the video and think about what the video shows? What are the artistic characteristics of this play?

3) Teacher-student communication and summary: Deeply understand the characterization of the repertoire, the singing mode of the repertoire, and the stage assumptions. One of the main features of the hypothetical stage of traditional Chinese opera is the "virtualization" of performances, and its stage becomes a stage with a high degree of freedom in time and space.

The virtual actions of traditional opera are highly condensed and strictly regulated, and its stage image is "programmed." At present, the art of Chinese opera must carry forward the traditional cultural colors in the practice of keen innovation. There are always two value orientations in the creation of new Chinese operas. Whether it should maintain tradition or pursue innovation, it should maintain the original beauty and inherit the tradition. At the same time, strive to innovate and break through and develop tradition.

4) Enjoy the video completely again.

5) Teachers are grouped and students conduct collaborative exercises.

6) Learning and thinking: Pingxiang modern tea picking opera sings "This Mountain Looks at That Mountain High", "A Show of Emei Moon in the Sky", "Bronze Coin Song", "Washing Vegetable Hearts". Discuss the innovative breakthroughs in the creation of new operas. Several common problems must be solved in the specific work of performance: one is to emphasize the image shaping of a "new character"; the second is to emphasize the expression of specific emotional activities in the character's heart; the third is appropriate; the fourth is to consciously use stylized means to express emotions.

6. Teaching postscript

Through classroom teaching, students have a basic understanding of the history of Pingxiang Tea Picking Opera, and a clear understanding of the performance methods of traditional and modern repertoires. In performing repertoires, you must think about, create, refine, and accumulate the wisdom and intentions of the screenwriter, have an accurate understanding of the play, characters and emotions, and pay attention to the intonation and movement norms in singing and performance. It is done in a collaborative way with repeated practice.

Example of "This Mountain Looks at That Mountain High":

พหุบัณฑิต ชีวะ

这山望着那山高

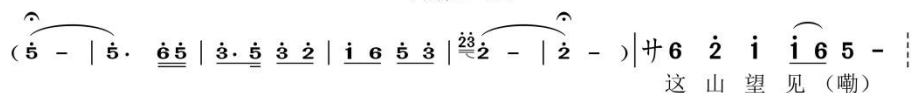
1=C $\frac{2}{4}$

(选自现代戏《榨油坊风情》唱段)

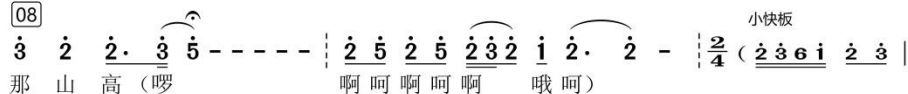
颜梅魁 词
曾祥嗣 曲

慢速自由

(俏姑唱)



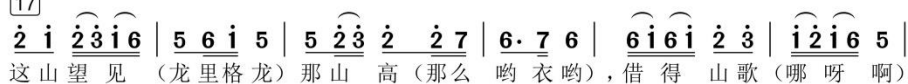
[08]



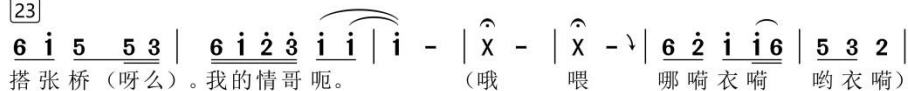
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[17]



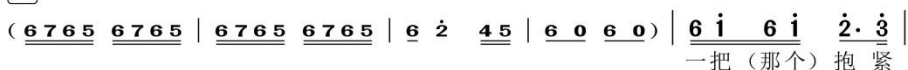
[23]



[30]



[36]



[41]



47

$\dot{1}$ $\underline{\underline{6\dot{1}}}$ $\dot{2}$ $\underline{\underline{\dot{1}6}}$ | $\underline{5}$ $\underline{5}$ $\underline{4}$ $\underline{5}$ $\underline{6\dot{1}}$ | $\underline{5}$ $\underline{5}$ $\underline{6}$ | $\underline{5}$ - | $\overset{\cdot}{\dot{2}}$ - | $\dot{2}$ - | ($\underline{\underline{\dot{2}\dot{3}6\dot{1}}}$ $\underline{\underline{\dot{2}\dot{3}}}$ |
 擦 不 擦 (哇)。我的情 哥呢。(嗨 哟 哎)。

54

$\underline{356\dot{1}}$ $\underline{5}$ $\underline{5}$ | $\underline{6\dot{1}65}$ $\underline{6\dot{1}65}$ | $\underline{456\dot{1}}$ $\underline{5654}$ | $\underline{2\cdot}$ $\underline{\dot{1}}$ $\underline{2}$ $\underline{4}$ | $\underline{5\cdot}$ $\underline{6}$ $\underline{456\dot{1}}$ | $\underline{5\cdot}$ $\underline{6}$ $\underline{5}$ $\underline{5}$) |

60

$\underline{\dot{2}\dot{2}}$ $\underline{6}$ $\underline{76}$ | $\underline{5}$ - | $\underline{6}$ $\underline{\dot{2}}$ $\underline{\dot{2}}$ $\underline{\dot{3}}$ | $\underline{\dot{2}}$ - | $\underline{\dot{1}\dot{1}}$ $\underline{6\dot{1}}$ | $\underline{\dot{1}\dot{1}\dot{3}}$ $\underline{\dot{2}}$ | $\underline{\dot{2}\dot{2}}$ $\underline{6}$ $\underline{76}$ |
 小妹出山 (呃) 又回山 (啰 呃), 挑脚 (里格) 人儿 (呃) 不得闻 (啰)。

67

$\underline{5}$ - | $\underline{6}$ $\underline{6}$ $\underline{6}$ $\underline{\dot{2}}$ | $\underline{6}$ $\underline{5}$ | $\underline{\dot{2}\dot{3}}$ $\underline{6}$ $\underline{6\dot{1}}$ | $\underline{\dot{2}\dot{5}\dot{3}\dot{2}}$ $\underline{\dot{1}}$ | $\underline{\dot{2}\dot{2}}$ $\underline{\dot{3}\dot{2}}$ | $\underline{\dot{1}\dot{6}\dot{1}}$ $\underline{\dot{2}}$ |
 平日回山 (呃) 哥呀哥哥几 接 (哟), 今日 (咗) 为 何

74

$\underline{6}$ $\underline{5}$ $\underline{6}$ $\underline{\dot{2}}$ $\underline{6}$ | $\underline{5}$ $\underline{5\cdot}$ | \underline{X} $\underline{X\cdot}$ | $\underline{\dot{2}\dot{2}\dot{1}}$ $\underline{\dot{2}\dot{2}\dot{3}}$ |
 冷 火 又 揪 烟 (啰)。 (哦 喂) 莫 不 是 哥 哥 几

78

$\underline{\dot{2}\dot{3}}$ $\underline{\dot{1}\dot{6}}$ | $\underline{\dot{2}}$ $\underline{0}$ | $\underline{\dot{5}}$ $\underline{\dot{3}\cdot}$ | $\underline{\dot{2}\dot{3}}$ $\underline{6\dot{1}}$ | $\underline{\dot{2}}$ $\underline{\dot{2}\dot{1}}$ | $\underline{\dot{2}}$ - | $\underline{\dot{2}}$ - ||
 把 心 偏, 把 (哟) 心 偏 (啰)。

Unit 3 Pingxiang Chun Luo

Curriculum content introduction

Pingxiang Chunluo is a folk rap art that is spread in Pingxiang City and its surrounding areas in Jiangxi Province. It is widely spread in counties, districts, towns and villages throughout the city. As a symbol of local music culture, Pingxiang ChunLuo has a long history. It is impressive with its vivid images, lively rhythm, humorous language, and simple and flexible performance. In 2008, Chunluo of Pingxiangchun was included in the "Second Batch of National Intangible Cultural Heritage List".

Teaching goals, goal analysis and key difficulties

1. Teaching goals

- 1) Improve students' understanding of Pingxiang Quyi and art.
- 2) Use the local language to learn to sing the classic songs of Pingxiang ChunLuo.
- 3) Through the art of speaking and singing in dialects, cultivate students' identification with Pingxiang local opera.

2. Target analysis

1) Pingxiang Chunluo's traditional songbook is mainly based on narratives and folklore. There are three theories about the origin of Pingxiang Chunluo: One is the theory of "reporting the spring"; the other is the theory of "welcoming the spring and receiving blessings"; the third is family regarding "Zhou Wu". Chunluo in Pingxiang has a lively rhythm, humorous language, flexible rhyme and popular content. It is often praised, spreading various knowledge, narrating historical stories, anecdotes, legends, admonitions, educating the people, singing new people and new things, and reflecting real life.

2) "Local dialect" is a language for communication between people in countries, provinces, cities, and districts (counties). It is a sense of local identity. Local dialects can bring the two people closer together, and it reflects the characteristics of local customs and folk customs. One is the diversity of languages, and culture itself needs diversity to absorb nutrients. With the changes of the times and population movements, many ancient languages and tones have changed, and some of the local dialects have been preserved more or less. To learn to sing in Pingxiang Chunluo, you must first learn the local language, master its pronunciation and pronunciation, and then sing.

3) Quyi, a Chinese folk art form, it's also known as rap art, is a form of rap based on folk speaking and singing literature. It includes traditional Chinese art that combines speaking and singing literature, music, and performance. Music is an important part of Quyi, which includes singing and instrumental accompaniment, and mainly singing. Pingxiang Chunluo has played an important role in the economic construction and spiritual civilization construction of Pingxiang City, and is deeply rooted in the people's production and life.

3. Difficulties

Focus: standardization of local dialects.

Difficulty: Chunluo's improvisational performance in Pingxiang.

4. Teaching process design

Lead-in before class

- 1) Show the stage photos of Pingxiang Chunluo performing artists.
- 2) Teacher: Start our study with the lively sound of spring gongs. The students saw that the content in the play was related to the language of our hometown. Today, I took the students to Pingxiang Chunluo, the art of rap and singing in Pingxiang.
- 3) Teachers and students share knowledge of the origin, historical context and local language of Pingxiang's Quyi culture.

Teaching process

- 1) Students watch the video and think about what is shown in this video? What are the artistic characteristics of this song?
- 2) The teacher analyzes the musical characteristics of Chunluo in Pingxiang: Traditional Chunluo's musical characteristics are generally that the singer sings casually, and its melody and rhyme are all perfunctory from the local dialect. It has a regular structure, stable rhythm, simple melody, and distinctive features. Rich in local colloquial characteristics. The accompaniment of traditional Chunluo is that the singer uses a yellow cloth (or silk) belt to tie a snare drum around his waist. A small bronze gong is hung around the drum. The left hand holds a drum stick and the right holds a hammer to beat the rhythm. Interlude music between paragraphs. The interlude of modern Chunluo follows the traditional spring gong rhythm and adds a small interlude played with instruments such as Erhu and Pipa.

3) Learn to sing "Weird Songs" from Pingxiang Chunluo's play: First, enjoy the video of the play. The repertoire is modern Chunluo. Due to its rich content and increased capacity, it has formed a medium length. The sentences can be long or short, and the sentence structure is flexible and changeable. Long and short sentences are generally based on seven-character sentences, short as five or six characters, most of which are simplifications of seven-character sentences, and long as eight-character, nine-character or even extended to more than ten-character sentences, highlighting the rhythmic effect during singing and enhancing the sense of rhythm. The expansion of the length of the play also brings diversification of paragraph styles. First, there are more lyrics and paragraphs. Modern Chunluo tends to speak from multiple angles and multiple levels. If you sing one paragraph at one level, the main lyrics will also be composed of multiple paragraphs. Composition; the second is that the paragraph structure is rich, ranging from four-sentences to six-sentences, and at most sixteen to seven sentences perparagraph. The long and short sections are staggered, with the change in rhythm, so that the listener can always maintain a sense of freshness in the sense of hearing, and not get tired of hearing it. The changes in sentence patterns and paragraphs have created new ones, which have enhanced Chunluo's vitality and enriched Chunluo's expressive power. In actual singing, the singer will add appropriate supplementary words in the lyrics to make his language smoother. The music teacher led the students to learn to sing sentence by sentence.

4) Teachers and students share their thoughts and ideas: Pingxiang Chunluo has a lively rhythm, a humorous language, flexible rhymes and popular content. It's characteristics of seeing praises are adaptable and blurted out, which fully demonstrates the quick thinking and outstanding eloquence of folk artists. The praised people feel comfortable and smile, which often produces good on-site effects. In the traditional spring gongs, "Zan Blacksmith", "Zan Oil Mill", "Zan Weaving" and "Zan Liquor" all described related production knowledge.

5) Watch the video completely again.

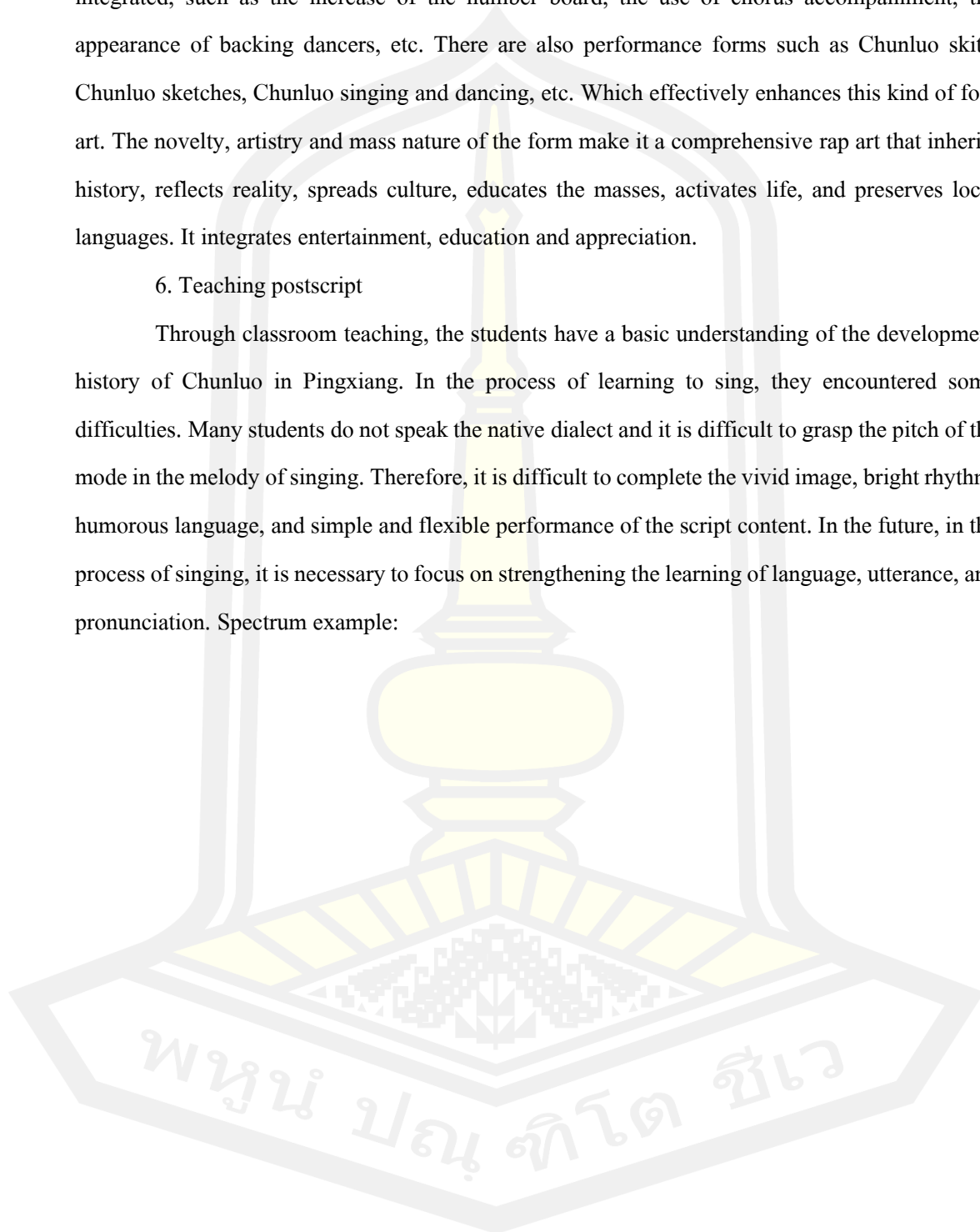
6) Students are divided into groups for collaborative exercises.

5. Learning and thinking: With the continuous progress of society, the emergence of new things, the improvement of people's living standards, and the enhancement of the people's spiritual life needs and appreciation ability, Chunluo's performance forms have counterparts and groups in addition to monologues. Various forms such as mouth have added female performances, and there

is also one person playing two or even three roles. In the singing, other art forms are gradually integrated, such as the increase of the number board, the use of chorus accompaniment, the appearance of backing dancers, etc. There are also performance forms such as Chunluo skits, Chunluo sketches, Chunluo singing and dancing, etc. Which effectively enhances this kind of folk art. The novelty, artistry and mass nature of the form make it a comprehensive rap art that inherits history, reflects reality, spreads culture, educates the masses, activates life, and preserves local languages. It integrates entertainment, education and appreciation.

6. Teaching postscript

Through classroom teaching, the students have a basic understanding of the development history of Chunluo in Pingxiang. In the process of learning to sing, they encountered some difficulties. Many students do not speak the native dialect and it is difficult to grasp the pitch of the mode in the melody of singing. Therefore, it is difficult to complete the vivid image, bright rhythm, humorous language, and simple and flexible performance of the script content. In the future, in the process of singing, it is necessary to focus on strengthening the learning of language, utterance, and pronunciation. Spectrum example:



赞 春

1=C $\frac{2}{4}$

(萍乡春锣)

李元生 记谱

||: (冬 冬冬 | 彭· 0 :|| 冬冬冬冬 | 彭 冬冬 | 彭· 0 | 打 0) |

07

$\underline{6 \ i \ 3} \ | \ \underline{6 \ 6} \ 0 \ | \ \underline{3 \ 3 \ 3} \ 5 \ | \ \underline{6 \ 0 \ 0} \ | \ \underline{i \ 3} \ 3 \ | \ \underline{6 \ i} \ 6 \ |$
 千里 迢迢 我送春 来, 龙门 (个) 外前 (呃)

13

$\underline{6 \ i} \ \underline{6 \ 5} \ | \ \underline{6 \ 0 \ 0} \ | \ \underline{i \cdot \ 6 \ 6 \ 3} \ | \ \underline{6 \ 6} \ \underline{6 \ 3} \ | \ \underline{3 \ 6 \ 6 \ 3 \ 3} \ | \ 3 \ i \ |$
 我把锣 开。 左脚搭进 金阶地, 右脚搭在你 贵府

19

$\underline{6} \ 0 \ 0 \ | \ \underline{3 \ 6 \ 6 \ 6} \ | \ \underline{i \ 6} \ 5 \ | \ \underline{6 \ i \ 6} \ | \ \underline{6 \ 3} \ 0 \ | \ 3 \ \underline{3} \ \underline{6} \ |$
 门。 我到你里 府上 (呃) 来把春 送, 要把 (个)

25

$\underline{i \ 6} \ 6 \ | \ i \ \underline{6 \ 5} \ | \ \underline{6 \ 0 \ 0} \ | \ \underline{6 \cdot \ 6 \ 6 \ 3} \ | \ \underline{6 \ 6} \ i \ | \ \underline{3 \cdot \ 6 \ 6 \ 3} \ |$
 春事 (就) 讲 一 轮。 耕田只望 阳春早, 学书只望

31

$i \ \underline{3 \ 5} \ | \ \underline{6 \ 0 \ 0} \ | \ \underline{6} \ 3 \ i \ | \ \underline{i \ 3} \ 3 \ | \ \underline{3 \cdot \ 6} \ \underline{6} \ | \ 6 \ 0 \ |$
 早 功 名。 生 意 (个) 买 卖 (是) 伴 只 春 行。

37

$\underline{6 \ 6} \ \underline{i \ 3} \ | \ \underline{6 \ 6} \ \underline{3 \ 3} \ | \ \underline{6} \ 6 \ 3 \ | \ \tilde{i} - \ | \ \underline{i \ 3} \ \underline{i \ 6} \ | \ \underline{i \ 6} \ 3 \ |$
 今年子 交春 (就呃) 交 得 (个) 早, 某月某日 某时 (啊)

43

$3 \ \underline{6 \ 5} \ | \ \underline{6 \ 0 \ 0} \ | \ \underline{i \ 3 \ 6 \ 3} \ | \ \underline{i \cdot \ 6} \ \underline{6 \ 3} \ | \ \underline{6 \cdot \ i} \ \underline{6 \ 6} \ | \ \underline{6 \ 3 \ 3} \ |$
 正 交 春。 府上接里 某时春, 入 口 清 吉 百 事 顺,

49

3 3 6 3 | 6 i 6 5 | 6 0 | 6 6 3 | 3 i 3 | i 6 |
 事 事 如 意 都 有 钱 存。 七 龙 (个) 治 水 (是) 好 年

55

3 0 | 3 6 3 | 3 i 0 | 3 3 5 | 6 0 0 | 6. 3 3 6 |
 岁, 十 龙 (个) 治 水 又 镇 乾 坤。 还 是 旧 年

61

6 3 i | 5 6 6 i 3 | 6 3 3 | i 3 5 6 | i. 0 | i. 6 3 6 |
 呷 里 苦, 今 年 子 还 是 (而) 有 个 登 补。 紫 瓜 辣 椒

67

i 5 6 3 | 6. 3 6 6 | i 5 | 6 0 0 | 6. 6 3 3 | 3 i 3 i |
 打 灯 笼, 柑 豆 丝 瓜 掸 过 垅。 一 根 大 蒜 二 两 五,

73

3. 6 3 3 | 3 i 6 | 5 6 0 | 3 i 3 | i i 6 | 3 3 5 6 |
 四 根 大 蒜 硬 有 一 斤。 五 谷 (个) 丰 登 (是) 硬 上 千

79

6 0 0 | 5 6 6 3 | 6 6 5 | 3 6 5 | 6 0 0 | i 3 i 6 |
 斤。 金 瓜 (个) 冬 瓜 (是) 冒 得 秤 称。 莫 把 (该 只)

85

i i 6 6 | 3 5 6 6 | i - | 6 i | i 6 6 5 | 3 5 | 6 - | 5 - ||
 生 产 事 上 来 总, 略 表 几 句 我 就 带 过 身。

注: 还: 唱“海”(一声)。

金瓜: 南瓜。

硬上千斤: 指每一亩田收得一千斤谷子。

Unit 4 Pingxiang LianHuaLao

Curriculum content introduction

Pingxiang Lianhualao, also known as playing the lotus, is a popular rap music. Its style and characteristics are novel and unique, with high-pitched and bright timbre, bright rhythm, vivid and humorous language, simple and flexible, and unique singing style, which is well received by the masses. Pingxiang Lianhualao is the third batch of provincial-level intangible cultural heritage in Jiangxi Province.

Teaching goals, goal analysis and key difficulties

1. Teaching goals

- 1) Understand the history of Lianhualao in Pingxiang.
- 2) Master the characteristics of Pingxiang Lianhualao.
- 3) Learn to sing the Lianhua sing in Pingxiang.

2. Target analysis

1) Pingxiang Lianhualao, also known as playing the lotus is a popular folk rap music. Pingxiang Lianhualao, currently active on the stage, was excavated, sorted and processed by amateur music and folk art workers in our city. In 1978, Pingxiang Lianhua Fall "Cheng Changren's Moon Night Eliminating Traitors" made its debut on the provincial stage and received high praise at the folk art performance conference. In June 1980, "Comrade Shaoqi is Courageous" participated in the amateur art performance of farmers in some provinces and cities across the country in Beijing. In January 1982, the play "Comrade Shaoqi Worshipping the New Year" went to the province to perform. At the end of August of the same year, "The Recognition of Women by Old Overseas Chinese" was unanimously recognized at the Taiwanese Propaganda, Literature and Art and Photo Review Meeting held by the Provincial Party Committee and Taiwan Office Excellent program. The reason why Pingxiang Lianhualao is so well-known is that, in addition to many factors such as writing, singing, and performance, its strong local characteristics and novel and unique music cannot be said to be not one of the important success factors. Pingxiang Lianhualao is the third batch of provincial-level intangible cultural heritage in Jiangxi Province.

2) Pingxiang Lianhualao, as a kind of folk rap performed on stage, started to be very immature. Except for the dragging part, its music basically changes with the change of language tone. It appears straight and monotonous, and it is difficult to express rich thoughts and feelings

and characters with more complicated plots. Through the continuous artistic innovation of many artists, a perfect combination of rap and singing has been formed, and the voice is novel and unique, and the singing is high and bright, style.

3) According to Xiao Yunsheng, a veteran artist in Chishan Town, Pingxiang City, the mode of Lianhualao in Pingxiang is set as the G quotient five-tone melodic scale. The rap part is mostly performed in the high pitch range. Due to the high mode, many singers cannot perform the original key singing. The current repertoire will adopt the improved mode of Song Huakeng teacher, adopting the six-tone mode of E Gongjiaqingjiao.

3. Difficulties

Focus: standardization of local dialects.

Difficulty: Pingxiang Lianhua's sing-by-singing feature.

Difficulty

4. Teaching process design

Lead-in before class

1) Play videos of Pingxiang Chunluo and Pingxiang Lianhualao.

2) Teacher's question: What is the difference between the content of the repertoire in the video and the costume, singing and performance form? What do their performance styles have in common? Today, we are going to learn another rap art of Pingxiang-Pingxiang Lianhualao.

3) Teachers and students exchanged the common points of Pingxiang's Quyi and Rap Art and their respective views on the two raps art.

Teaching process

1) Students appreciate the video of Lianhualao in Pingxiang and think about what is shown in this video? What are the characteristics of the singing in this play?

2) The teacher analyzes the artistic characteristics of Pingxiang Lianhualao: When Pingxiang Lianhualao sings, there is a vocalist, and everyone helps the voice. The lead singer holds a lotus castanets in his left hand (a half bamboo tube about 2 inches wide, 4-5 coins), Shake the lotus castanets to make a sound of "sada, sada", beat the drum with your right hand, beat the rhythm, set off the atmosphere of the singing, the lyrics are mainly seven-character sentences, there are also long and short sentences, every two sentences or a rhyme, During the performance, you can sing and sing. You can sing with the number of bands, sing, chant, and number. It is flexible and

beautiful. The music is composed of two parts: the positive board number singing and the drag cavity. The positive board number singing is made up of the local voice of Pingxiang. The voice is very consistent with the singing. The last sentence of each essay is added with a tune. The tune is usually used as a tune. The melody of the tune is beautiful, the tune is ups and downs, and the pronunciation is overlapping. It is joyful, bright and endless.

3) Learn to sing the Pingxiang Lianhualao play "Hit the Lotus": first enjoy the video of the play. The repertoire "playing the lotus" uses a plume tone, which is a multi-tone and multi-character musical rhythm. When the whole repertoire is sung, the music is bright and light, giving people a novel and jumping feeling when the melody is repeated, enriched the length and plot development of the play. In the prelude part of the music, the rhythm of drumming and bell ringing must be consistent, the rhythm must be accurate, and it must be integrated with rap and singing.

4) Teacher-student exchange and summary: Pingxiang Lianhualao belongs to the performance art of folk art, which uses "speaking" and "singing" as the main means of expression, so its language must be suitable for speaking or singing, must be lively, concise and easy Catchy. In addition, the simplicity and ease of performing Quyi makes it quick to reflect on life. The content of the repertoire and bibliography is mostly short and sharp, so Quyi actors can usually create and perform by themselves. Finally, a Quyi performer must have a solid ability to speak, sing, do work and superb imitative skills. Only with these skills can the actor portray the characters in a vivid manner, make the narrative of the event fascinating, and win the appreciation of the audience.

5) Enjoy the video completely again.

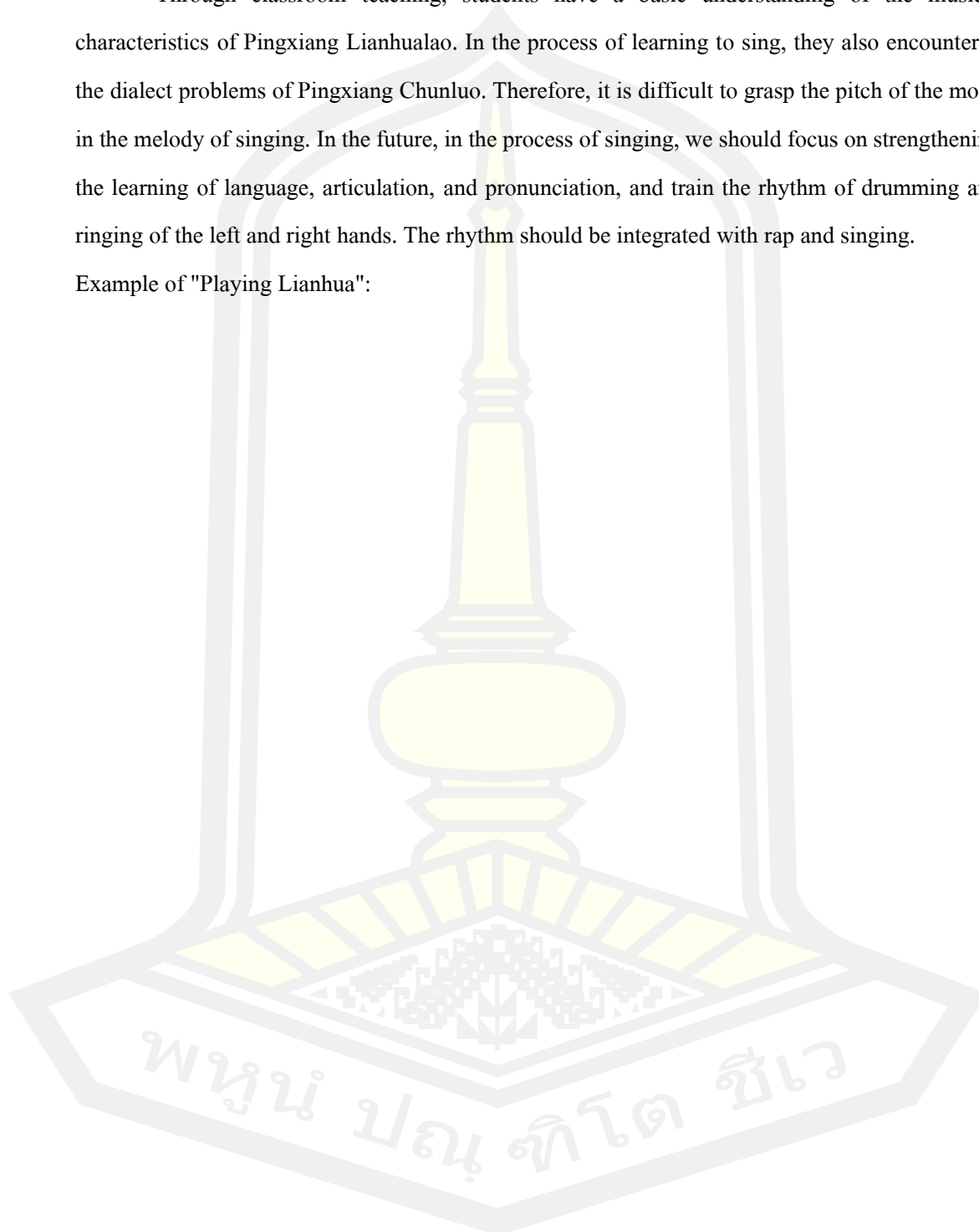
6) Teachers are grouped and students conduct collaborative exercises.

5. Learning and thinking: Pingxiang Lianhualao uses "speaking" and "singing" as the main means of expression. Its language must be suitable for speaking or singing, lively, concise, and easy to catch. It is usually done by one person. The art that appeals to people's hearing, stimulates the audience's sense of hearing through speaking and singing to drive the audience's visual thinking, and completes the artistic creation together with the actors in the audience's thinking and imagination. When learning to sing, students need to have a solid ability to speak and sing, and to perform the content of the repertoire so that the narrative of the event is fascinating, so as to win the appreciation of the audience.

6. Teaching postscript

Through classroom teaching, students have a basic understanding of the musical characteristics of Pingxiang Lianhualao. In the process of learning to sing, they also encountered the dialect problems of Pingxiang Chunluo. Therefore, it is difficult to grasp the pitch of the mode in the melody of singing. In the future, in the process of singing, we should focus on strengthening the learning of language, articulation, and pronunciation, and train the rhythm of drumming and ringing of the left and right hands. The rhythm should be integrated with rap and singing.

Example of "Playing Lianhua":



打 莲 花

1 = A $\frac{2}{4}$ $\frac{3}{4}$

(莲花落)

李元生 记谱

中速

(的 多 的 | 的 多 的 | 的 多 的 多 | 的 多 的) $\overset{1.2.3.}{\parallel} \dot{3} \dot{1} \dot{2} \dot{3} \dot{3} \dot{3} | \dot{3} \dot{1} \dot{2} \dot{1} | \dot{1} \dot{6} \dot{1} \dot{1} |$

掸头 走(是) 低头 行, 三个多谢
苏州 府(是) 出绦 罗, 凤阳出了
文官 过身 打口 印, 武官过身

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Unit 5 Music performance ability practice

Curriculum content introduction

Music performance belongs to the category of drama art culture. Dramatic art and culture is not only a training of performance skills, it is also a synthesis of various knowledge such as literature, music, fine arts, history, geography, society, science and technology, and humanities. Through the influence of drama and art culture, the overall quality of the educated can be improved. Music performance is the re-creation of music. Music performance is through the performance of musical instruments, the singing of human voices, and a variety of artistic methods including conductors. The music is expressed in specific and sensible sound and conveyed to the audience to exert its social functions. It is an intermediary between music creation and music appreciation, and an indispensable link in music activities.

Teaching goals, goal analysis and key difficulties

1. Teaching goals

- 1) Improve students' learning ability.
- 2) Use task-driven teaching mode to enrich students' artistic practice activities.
- 3) Through social and artistic practice activities, improve students' music performance ability (chord analysis, pitch change, music memory, rhythm change, harmony effect, music melody, opera stage performance).

2. Target analysis

1) Music performance can promote the formation of students' self-confidence, promote the development of students' autonomy, creativity, and imagination, stimulate the desire for creation, strengthen the development of students' cooperation and communication skills, and improve their ability to solve problems. Music performance can stimulate students' interest, desire and confidence in performance, and cultivate students' good appreciation ability, imagination, creativity, cooperation ability, sense of participation, evaluation ability, and sense of responsibility. Master the language and non-verbal expression methods related to music performance, and develop students' oral expression skills.

2) Music performance is the re-creation of music. Teachers give theme activities. Students perform music performance based on inner hearing, intuition and consciousness, music memory, physiological conditions and physical coordination. Music performance is an

intermediary between music creation and music appreciation, and it is an indispensable link in music activities, can promote students' aesthetic literacy.

3) The students in the fifth grade have improved their memory of rhythm and melody, gradually gaining a sense of rhythm, and can perceive two-voice melody. Students also have a certain ability to judge, think, choose, logic, and think about things. Through the study of repertoire, students will have a certain understanding of appreciation, imagination, creativity, cooperation ability, awareness of participation, evaluation ability, and sense of responsibility. Thereby enhancing their musical performance ability.

3. Difficulties

Focus: The character creation of Pingxiang Tea Picking Opera.

Difficulty: The rap characteristics of Pingxiang LianhuaLao and Pingxiang Chun Luo.

4. Teaching process design

Lead-in before class

1) Play video pieces of dramas, operas, dance dramas, and Chinese opera repertoires, so that students can have an impression the performance of different art forms.

2) Teacher's question: Can students tell what kind of performance the above video pieces are? On which characteristics they are distinguished against? What kind of performance do you like? Why do you like it?

3) Teachers and students discuss the characteristics of music performance and the figures.

Teaching process

1) Students watch the video of Pingxiang Tea Picking Opera named "Finding Lao Yang for Something" and think about what is shown in this video? What artistic features are incorporated in the performance of this play?

2) The teacher analyzes the characteristics of music performance: music performance must have special abilities and qualities suitable for music performance, mainly in the following four aspects: 2.1) Inner hearing ability. Music is invisible and intangible, and can only be felt by the auditory organs. The ear can hear the melody, rhythm, harmony strength, timbre and other abilities. 2.2) Intuition and consciousness. Intuition is an important psychological ability in music performance. It is the ability to directly grasp the changing form of music movement by feeling. It

is the ability to use inner hearing to form sound movement in the mind. It is also the ability of the performer to grasp Live the tension and relaxation of the melody, the instinct of expansion or compression. 2.3) Musical memory. Whether it is opera performance, vocal performance or instrumental performance, mastering skilled professional skills is the basic quality of an actor. Learners should pay special attention to the methods of intensive training, study the theory and practice of technical memory, and find out the rules from them. After studying and repeated practice of music works, they must keep the music firmly in their minds and transform them into their own subconscious. Only then is it possible to concentrate and create performances in a special way. 2.4) The ability to coordinate physiological conditions and the body. The learner must have a high degree of sensitivity and coordination from the mind's thinking to the activities of various physiological organs related to music performance. For example: the singing part in opera performance requires the coordination of breath control and vocal organs, and the coordination of hands and feet when pedals are used in piano performance. (Barbara Haselbach, n.d.)

3) According to the teaching requirements, practice the Pingxiang tea-picking opera. In the practice, the original creation of the musical performance should be taken as the starting point and the final point. The so-called starting point means that the musical performance must carefully study and accurately explain the musical works in which the results of the original creation are in the form of sheet music. The basis of the creation, the correct understanding of the repertoire, accurate communication, aesthetic characteristics and reproduction performance must be integrated, and musical performance that violates the original intent of the repertoire is not allowed.

4) Teacher-student communication and summary: According to the students' practice situation and the performance situation of participating in art practice activities, teachers comment, and students actively participate in the discussion.

5) The teacher gives a key word, the students conduct group discussion, and random component performance group to complete.

5. Learning and thinking: In music performance activities, performing artists, like painters, use technology and techniques to create art. The difference is that painters express their own direct aesthetic experience, while performing artists make second creations on the basis of the composer's creation. In other words, the musical art creation of performing artists is carried out in the framework of faithful "original works". Pianist Fu Cong believes: "A good performer always makes

people feel that the spiritual aspect of the original work is very outstanding." Music performance is a comprehensive subject, including the integration of different teaching areas of music curriculum. Music is a combination of different art disciplines such as poetry, dance, drama, film and television, and fine arts, as well as other disciplines besides music art. Music performance can expand students' artistic vision, cultivate students' collaborative ability, and deepen students' understanding of music art. The understanding is conducive to the life-long development of music ability of students.

6. Teaching postscript

Through the combination of classroom teaching and artistic practice activities, students are very interested in music performance activities. They dare to express, express and are willing to perform. They are very confident on the stage and work very hard in practice. These are all worthy of praise and recognition. This also saw the hope and power of the inheritance and protection of China's intangible cultural heritage. In the future, we must hone skilled musical performance, singing skills and body language in stage practice.

Unit 6 Requirements on test and evaluation

Requirements for learning measurement and evaluation

The evaluation of students is the teacher's responsibility in teaching. The teacher will evaluate the students' music performance ability and the inheritance ability of Pingxiang's local opera through the performance of students in social and artistic practice activities and music activities. The teacher will adopt a separate and grouped approach. Observe, ask questions, interviews, and use tests with clear checklist to measure the students' ideal musical characteristics according to the students' musical abilities, and finally form a score and evaluation report, and give the students' final musical scores.

Learn to measure

- 1) Judgment of academic performance
- 2) The learner must study at least 80% of the curriculum time
- 3) Set measurement standards based on each indicator in the Wing Standardized Tests of Musical Intelligence Map and the 2017 China Public Cultural Confidence Index Survey.
- 4) It is necessary to evaluate the students' music performance ability and the ability to inherit Pingxiang local opera.

5) The evaluation is carried out with reference to the evaluation objectives of the "Music Curriculum Standards" (2011 Edition) of China's basic education.

6) According to ideal music characteristics, evaluate whether students meet the requirements of the music curriculum set by the school.

Considering that students in elementary school have too high requirements for evaluation standards, if students have weak learning ability in singing, performance, knowledge understanding, etc. Teachers need to further teach and improve the content of evaluation standards, and schools should also make discretionary decisions on evaluation standards.

Provide grades

The Pingxiang City Basic Education Center will determine the students' performance level on music grades. The student's musical ability level is presented in a number system and a percentage system.

4, Indicates outstanding academic performance, with a score range of 80-100%.

3.5, Indicates excellent academic performance, the score range is 75-79%.

3, Indicates good academic performance, with a score range of 70-74%.

2.5, Means the grade of study is medium, the score range is 65-69%.

2, Indicates a passing grade, the score range is 60-64%.

1.5, Indicates the grade of failing in study, the score range is 55-59%.

1, Indicates low grades in study, the score range is 50-54%.

0, Indicates a lower grade of study, the score range is 0-49%.

Evaluation Checklist for Curriculum Study

1) Learning objectives

1.1) Corresponding content of curriculum chapters

1.2) The teaching method is interesting and easy to understand

2) Teaching content

2.1) Moderate difficulty, suitable for fifth grade

2.2) The knowledge content is interesting and useful

3) Music teaching activities

3.1) Suitable for fifth grade students

3.2) Carry out activities according to the content of the curriculum chapters

- 3.3) Appropriate difficulty
 - 3.4) Enhance students' creativity in learning
 - 4) Group collaboration practices
 - 4.1) Practiced in order and have fun
 - 4.2) Improved students' learning ability in group collaborative exercises
 - 5) Language use
 - 5.1) Clear speech, easy to understand
 - 5.2) Use popular home language
 - 5.3) Explain clearly the meaning of the dialect
 - 6) Evaluation
 - 6.1) Meet the learning goals
 - 6.2) Cover the content of the curriculum chapters
 - 6.3) Evaluation together with the organization of learning activities
 - 6.4) Encourage students to seek more local knowledge on their own
- Scoring Standard (5-Point Likert Scale)
- 5 Means extraordinary
 - 4 Means good
 - 3 Means qualified
 - 2 Means to be improved
 - 1 Means unqualified

Post-teaching notes and follow-up evaluation

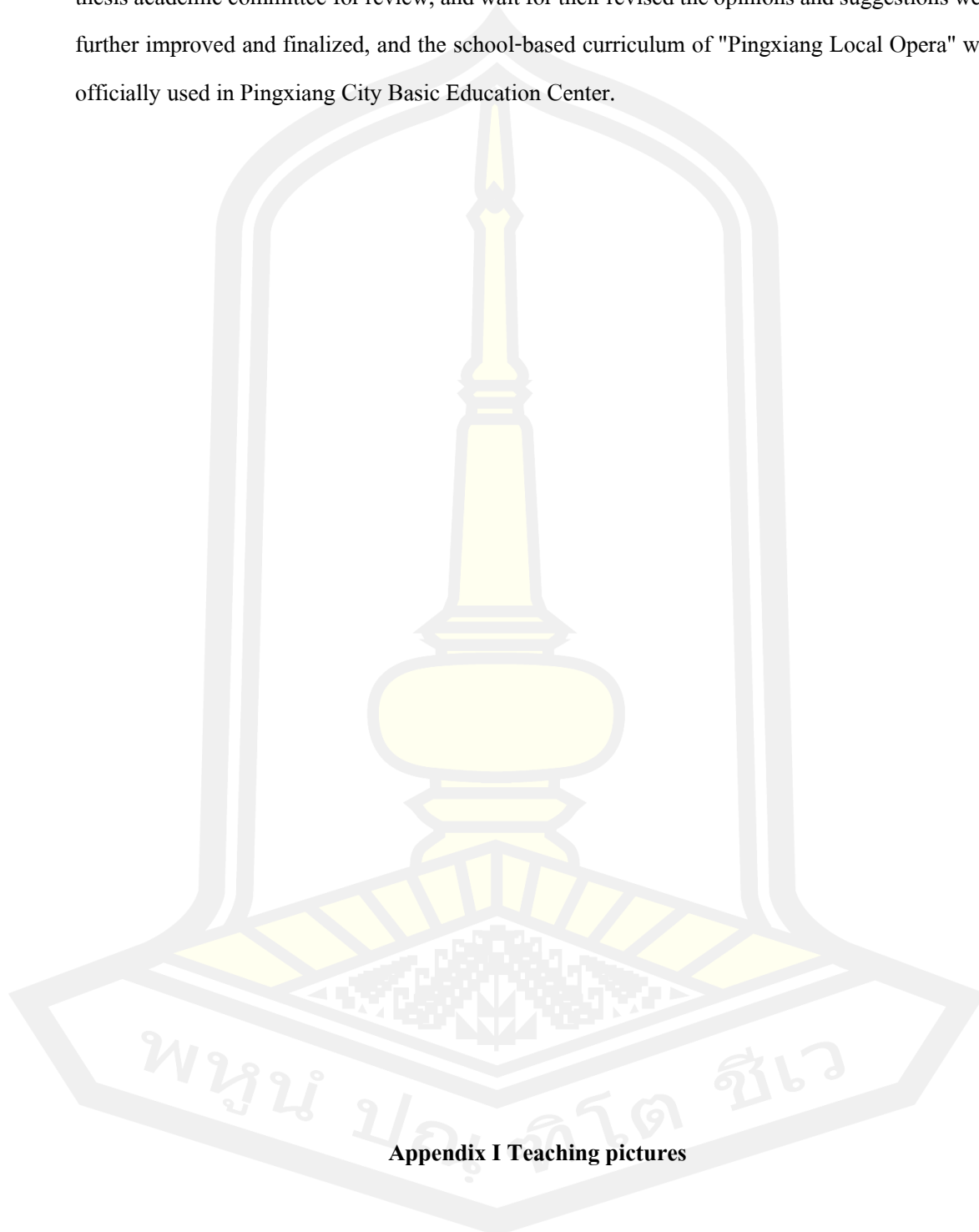
Teaching Postscript

On the base of usage status of the school-based curriculum of "Pingxiang Local Opera" and students' study status, the music teacher sorts out the content of the curriculum and figure out the students' learning level, submits the teaching summary to the school management team. Then the school administrators give their feedback to Pingxiang City Basic Education Center and researchers.

Curriculum follow-up

Based on the feedback and suggestions from school administrators and teachers, the researchers modify and improve the content and teaching methods of the school-based curriculum,

and submit the revised school-based curriculum to the curriculum and teaching experts and the thesis academic committee for review, and wait for their revised the opinions and suggestions were further improved and finalized, and the school-based curriculum of "Pingxiang Local Opera" was officially used in Pingxiang City Basic Education Center.



Appendix I Teaching pictures





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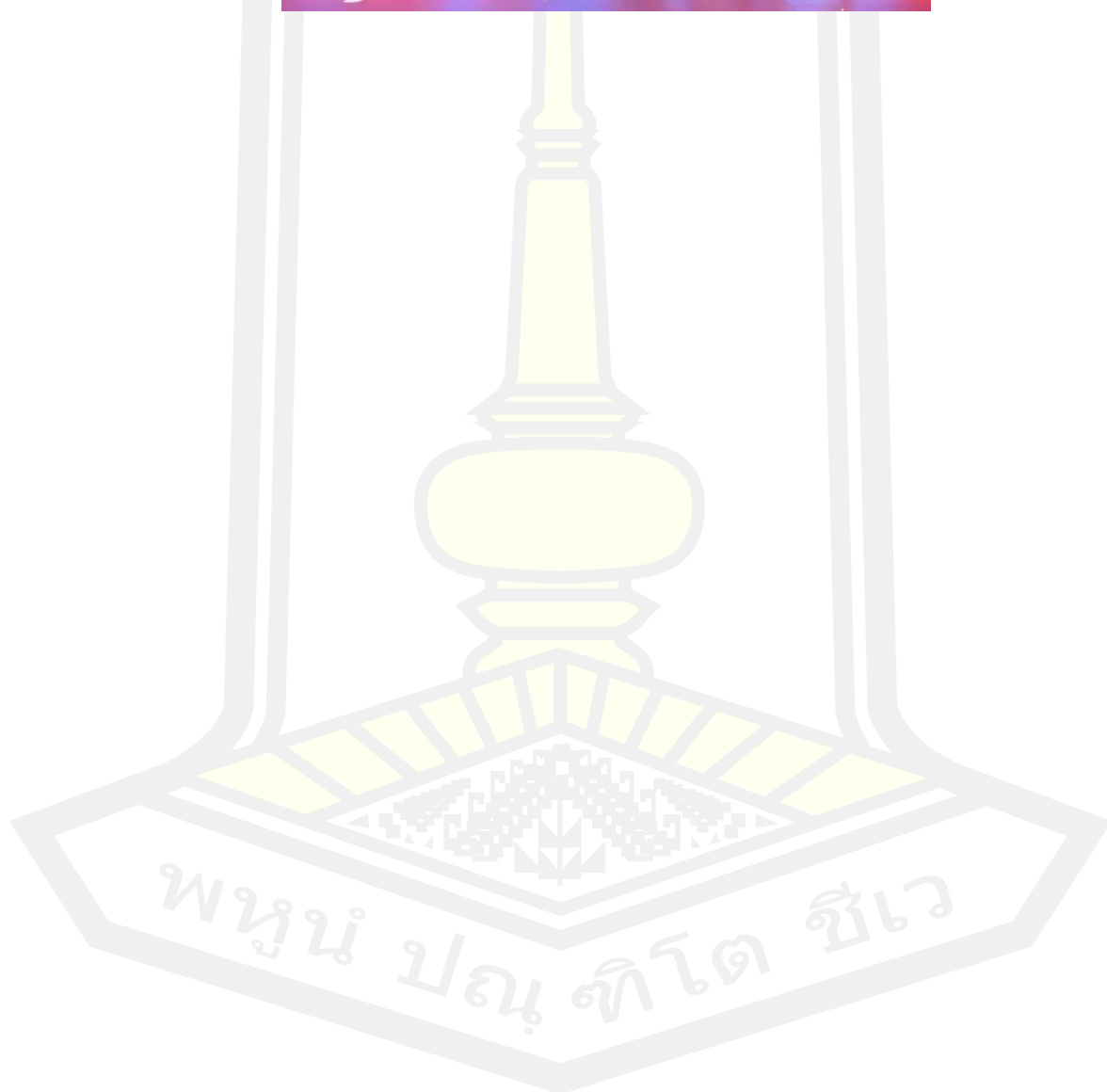


Stage performance Activity Picture



พจนัน ปณุกิจโต ข...





Appendix J Research Support Request Form

Pingxiang Normal School




Request for research and experiment on the school-based curriculum of "Pingxiang Local Music"

Dear Primary School Affiliated to Pingxiang Normal School:

In order to implement the spiritual connotation of “*Cultural Self-Confidence*” proposed in the report of the 19th National Congress of the Communist Party of my country, and strive to protect and inherit the excellent traditional culture of our country, Hongxia Luo (PASSPORT: E40876062) is studying a local music in Pingxiang. The work of cultural curriculum development and curriculum experimentation requires the support and help of your school in the course of curriculum development and curriculum experimentation.

Please approve the above request.


 景红艳
 2020.6.30
 Ph.D: Hongxia Luo
 Mahasarakham University
 30 Day 6 Month 2020 Year

Pingxiang Landing Primary School

Request for research and experiment on the school-based
curriculum of "Pingxiang Local Music"

Dear Pingxiang City Landing Primary School:

In order to implement the spiritual connotation of "*Cultural Self-Confidence*" proposed in the report of the 19th National Congress of the Communist Party of my country, and strive to protect and inherit the excellent traditional culture of our country, Hongxia Luo (PASSPORT: E40876062) is studying a local music in Pingxiang. The work of cultural curriculum development and curriculum experimentation requires the support and help of your school in the course of curriculum development and curriculum experimentation.

Please approve the above request.



陈明

Ph.D: *Hong xi Luo*

Maharakham University

20 Day 6 Month 2020 Year



Pingxiang Red Army Primary School

Request for research and experiment on the school-based
curriculum of "Pingxiang Local Music"

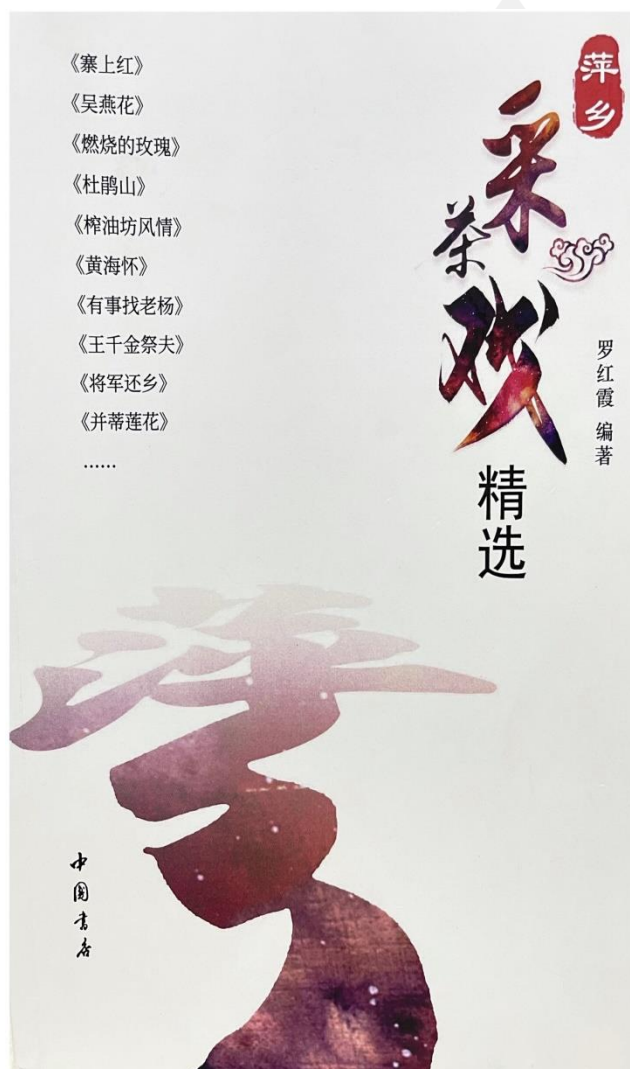
Dear Anyuan Road Mine Red Army School, Pingxiang City:

In order to implement the spiritual connotation of “*Cultural Self-Confidence*” proposed in the report of the 19th National Congress of the Communist Party of my country, and strive to protect and inherit the excellent traditional culture of our country, Hongxia Luo (PASSPORT: E40876062) is studying a local music in Pingxiang. The work of cultural curriculum development and curriculum experimentation requires the support and help of your school in the course of curriculum development and curriculum experimentation.

Please approve the above request.


 Ph.D:  Hongxia Luo.
 Mahasarakham University
 30 Day 6 Month 2020 Year
 2020.6.30

Appendix K Selections of "Pingxiang Local Opera"



作者简介

罗红霞（1989—），江西萍乡人，中共党员，萍乡学院青年教师，泰国马哈沙拉堪大学教育学院在读博士。曾在《九江学院学报（社会科学版）》《当代音乐》等省级期刊发表十余篇文章。出版书籍《中国民族音乐的传承与发展》（合著）、《中国民族器乐文化属性研究》（合著）。主持省级课题“萍乡采茶戏音乐活态传承与保护研究”“黄海怀二胡艺术特色的研究”。2010年荣获首届“敦煌杯”全国青少年二胡大赛专业组优秀表演奖；2013年荣获浙江首届全国二胡独奏邀请赛专业组银奖；2017年，所作曲的歌曲《山崖的红杜鹃》荣获“岁月如歌忆峥嵘”——纪念中国人民解放军建军90周年《心声歌刊》全国词、曲大赛优秀奖；江西文化艺术基金2020年度人才培养资助项目“国家级非遗兴国山歌表演艺术人才培养”研修班成员。

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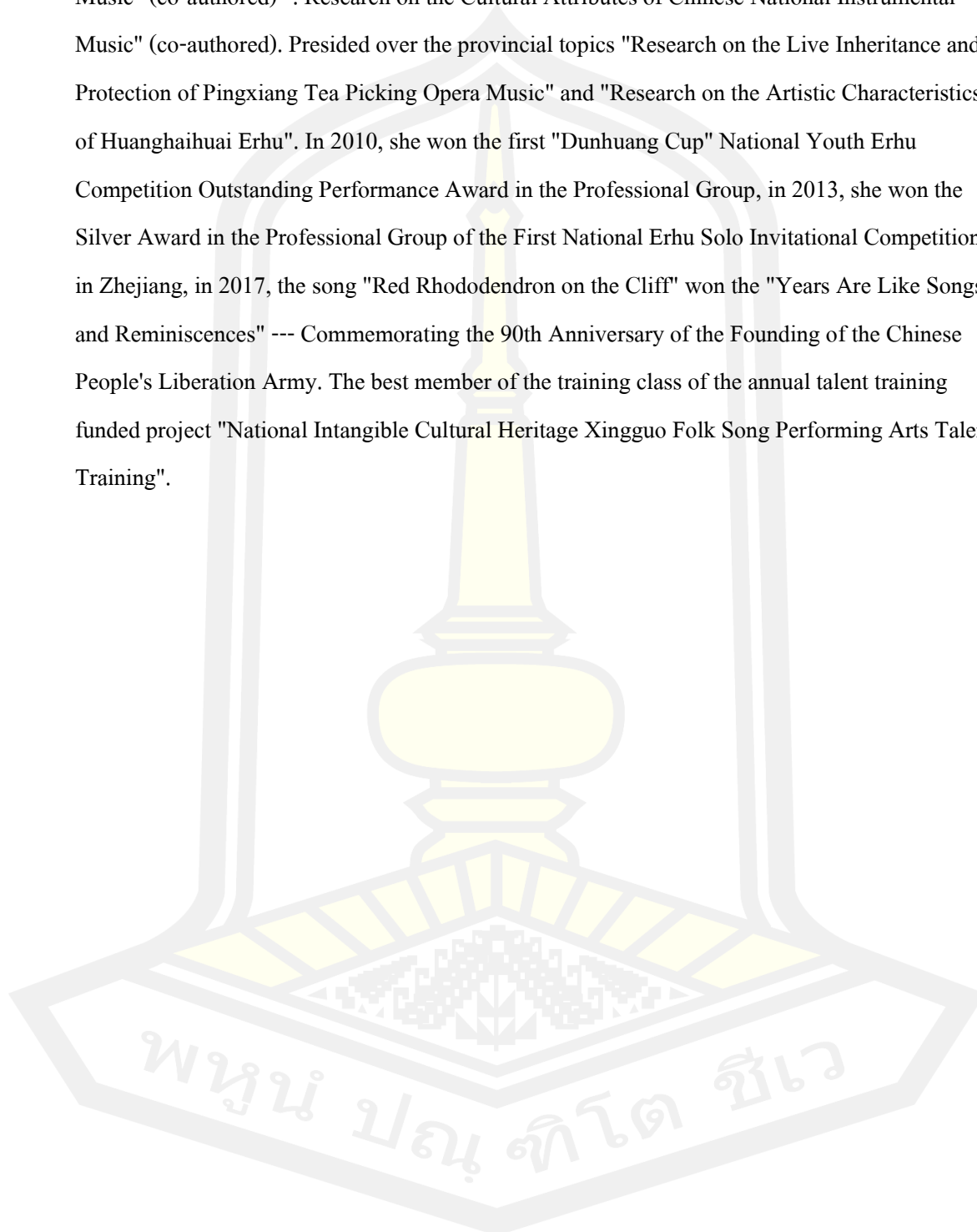
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About the Author: Hongxia Luo (1989-), a native of Pingxiang, Jiangxi, a member of the Communist Party of China. Young teacher of Pingxiang College, Ph.D. candidate in the Faculty of Education, Maha Sarakham University, Thailand. She has published more than ten articles in provincial journals such as "Journal of Jiujiang University (Social Science Edition)" and

"Contemporary Music". Published books "Inheritance and Development of Chinese National Music" (co-authored) ". Research on the Cultural Attributes of Chinese National Instrumental Music" (co-authored). Presided over the provincial topics "Research on the Live Inheritance and Protection of Pingxiang Tea Picking Opera Music" and "Research on the Artistic Characteristics of Huanghaihuai Erhu". In 2010, she won the first "Dunhuang Cup" National Youth Erhu Competition Outstanding Performance Award in the Professional Group, in 2013, she won the Silver Award in the Professional Group of the First National Erhu Solo Invitational Competition in Zhejiang, in 2017, the song "Red Rhododendron on the Cliff" won the "Years Are Like Songs and Reminiscences" --- Commemorating the 90th Anniversary of the Founding of the Chinese People's Liberation Army. The best member of the training class of the annual talent training funded project "National Intangible Cultural Heritage Xingguo Folk Song Performing Arts Talent Training".



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Chinese to English :

Selections of "Pingxiang Local Opera"

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Repertoire introduction: modern drama "Huang Haihuai

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Repertoire introduction: Lotus ancient costume tea-picking drama "Wang Qianjin offering her husband"

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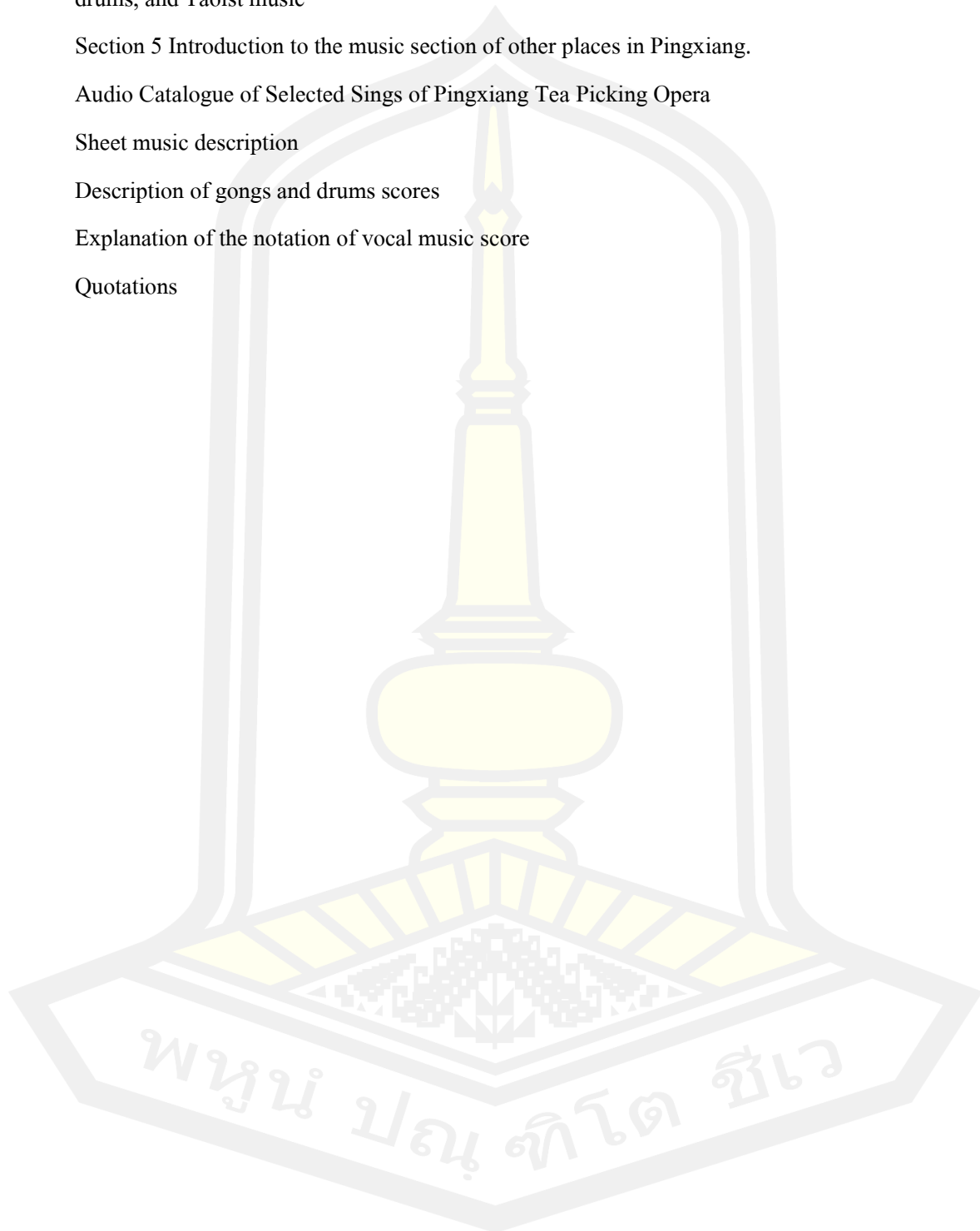
Audio Catalogue of Selected Sings of Pingxiang Tea Picking Opera

Sheet music description

Description of gongs and drums scores

Explanation of the notation of vocal music score

Quotations



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