

Original Paper

Practical Exploration of Ideological and Political Education in the Art Guidance Course for Music Graduate Students

Weiting Zhong¹, Decai Wang* & Zhijian Li²

¹ Guangxi Institute Of Occupational Technology, Guangxi Zhuang Autonomous Region, China

* Nanning Normal University, Nanning City, Guangxi Zhuang Autonomous Region, China

² Kyungnam University of Korea, Korea

* Corresponding Author

Received: October 22, 2025 Accepted: December 04, 2025 Online Published: December 15, 2025

doi:10.22158/wjer.v12n6p159 URL: <http://dx.doi.org/10.22158/wjer.v12n6p159>

Abstract

Based on the conceptual definition of the Art Guidance course for music master's students, this article explores paths and strategies for deeply integrating ideological and political education with artistic re-creation within the course. Currently, the Art Guidance course in practice primarily focuses on cultivating professional skills, while ideological and political education is often marginalized or shallowly integrated, resulting in weak connections between artistic re-creation and social responsibility or cultural mission. This article proposes that the Art Guidance course should take ideological and political education objectives as the leading guide, design cross-disciplinary, contextualized, and case-driven teaching content and methods around creation themes with social significance and historical value, and promote the organic unity of artistic expression and ideological values during the re-creation process. Innovations in teaching methods—such as situational teaching, case teaching, heuristic discussion, and project-based practice—not only stimulate students' creativity and ideological-political awareness, but also encourage them to actively engage with social issues and cultural inheritance during artistic re-creation, strengthening their sense of social responsibility and value formation. Through these reforms, the Art Guidance course can effectively enhance both professional artistic literacy and ideological-political competence, enabling artistic re-creation to serve as an important carrier of ideological expression and social responsibility, and cultivating high-level music talents who possess both artistic capability and a sense of cultural mission.

Keywords

Art Guidance Course, Artistic Re-creation, Ideological and Political Education, Teaching Innovation Pathways

1. Introduction

Against the backdrop of educational reform in the new era, the graduate-level Art Guidance course, as an important component of higher arts education, not only shoulders the task of cultivating students' professional abilities but also faces challenges and opportunities in ideological and political education. "In the new era and on the new journey, the construction of ideological and political courses faces new circumstances and new tasks, and must present new atmospheres and new accomplishments" (Continuously Forging New Ground in Ideological and Political Education for the New Era: Striving to Cultivate More New-Era Talents Who Are Patriotic, Dedicated, and Capable of Shouldering the Heavy Responsibility of National Rejuvenation, 2024). Exploring a three-dimensional teaching model for ideological and political courses is an important approach for innovation and reform in college ideological and political education, and an effective measure for implementing the concept of a "big ideological and political course" in the new era. As an important component of current educational philosophy, curriculum-based ideological and political education emphasizes integrating ideological and political education into various disciplines, enabling students to enhance ideological and political competence while engaging in professional studies. The Art Guidance course, with its unique artistic creativity and cultural expressiveness, is an important platform for conducting ideological and political education. How to effectively integrate ideological and political education into the art curriculum—such that students' artistic creation abilities are improved while helping them cultivate correct values and a sense of social responsibility—has become an urgent issue in current arts education. This article aims to explore how course design, teaching methods, and the transformation of teacher roles can organically integrate ideological and political education into the graduate-level Art Guidance course and enhance its educational function. By analyzing the current implementation status and existing problems of ideological and political education in the Art Guidance course, this article attempts to propose innovative solutions and explore effective pathways for ideological and political education within art courses, thereby providing theoretical support and practical guidance for arts education in the new era.

2. Conceptual Definition of the Art Guidance Course for Music Master's Students

Within the educational system for music master's students, the Art Guidance course is a practical and integrative teaching course developed on the basis of piano collaboration and centered on the comprehensive artistic expression of vocal or instrumental works. Its teaching format takes student singing or playing as the main body, with the Art Guidance teacher participating through piano collaboration and undertaking all artistic expression teaching content other than vocal or instrumental techniques. This includes the unification of diction clarity and linguistic musicality, the construction of musical aesthetics, emotional layering, stylistic characterization, use of body language, and integration of stage performance. Through demonstration, explanation, and cooperative rehearsal, the course helps students deeply understand the musical semantics and stylistic context of works, enhancing their

interpretation ability, stage performance ability, and collaborative communication skills, thus enabling the transition from technical execution to artistic expression. Art Guidance is not merely a technical assistant or collaborator in performance, but a builder of musical meaning and a guide for artistic expression, playing a crucial role in bridging performers with the deeper artistic connotations of the work.

3. Current Status of Ideological and Political Education in Graduate Art Guidance Courses

3.1 Separation Between Ideological-Political Education and Artistic Creation

Artistic re-creation is characterized by strong individuality and freedom, while the core objective of ideological-political education is to cultivate students' sense of social responsibility, correct values, and patriotism. The differences in connotation and goals between these two domains make their integration difficult. The cultivation of graduate students places greater emphasis on deep learning, independent thinking, and creativity. However, given the large number of students in practice, some universities tend to simply apply the ideological and political teaching model used for undergraduates to graduate students, resulting in vague educational objectives (Liu, 2024). In current Art Guidance courses for professional music master's students, there is a common phenomenon of separating artistic expression teaching from ideological-political education. Course design typically focuses on improving students' artistic skills and creative expressiveness in performance, emphasizing personal aesthetic experience and artistic freedom, and cultivating abilities such as stylistic interpretation, emotional expression, and stage performance. However, ideological and political content is often insufficiently integrated and lacks systematic incorporation, failing to guide students in consciously assuming social responsibility and cultural mission in artistic practice. Consequently, artistic creation and ideological guidance lack organic connection. As a teaching link that integrates collaborative performance, comprehensive expression, and artistic interpretation, the Art Guidance course is meant to play a bridging role between art education and value leadership. Ignoring guidance in political identity, value construction, and cultural consciousness inevitably limits the ideological depth of students' artistic expression and weakens the cultural responsibility embedded in their work.

3.2 Insufficient Penetration and Depth of Ideological-Political Education

The Opinions on Deepening Reform and Innovation of Ideological and Political Theory Courses in the New Era issued by the General Office of the CPC Central Committee and the General Office of the State Council emphasizes the need to vigorously promote reform in teaching methods and enhance teachers' informatization competencies to strengthen the affinity and relevance of ideological and political education. Surveys show that 27% of students hope for more practical exchange opportunities in ideological and political courses, and the disconnection between theory and practice still exists (Wei, 2024). Although awareness and attempts to integrate ideological and political education into the Art Guidance classroom have emerged, most current approaches remain superficial and fail to deeply explore the ideological-political potential contained in artistic creation. Specifically, some courses

introduce core socialist values in a symbolic or label-like manner, or guide students to consider social issues through superficial appreciation of works without systematic teaching design or ideological guidance. As a result, students fail to internalize ideological content into their personal artistic views and expressions, weakening the ideological depth and social significance of artistic expression.

3.3 Shortcomings in Teachers' Ideological Awareness and Pedagogical Capabilities

Postgraduate supervisors bear primary responsibility for graduate student development. “The expansion from dedicated ideological courses to integrating ideological elements throughout the curriculum not only reflects current practical demands for reshaping ideological education frameworks, but also possesses profound theoretical logic (Tu & Liu, 2020).” In the teaching practice of artistic guidance courses for Master of Music students, instructors generally possess profound artistic literacy and technical guidance capabilities, providing students with high-level professional support in areas such as vocal and instrumental performance, stylistic interpretation, and stage presence. However, many teachers remain deficient in their awareness and capacity for ideological and political education. They fail to fully recognise the value-oriented role of ideological and political education within artistic instruction and lack the pedagogical concepts and strategies to organically integrate ideological content with artistic creation. This deficiency in awareness and capability hinders the effective fulfilment of the course's inherent educational potential. Specifically, instructors often fail to identify and leverage the ideological resources and social values embedded within artistic works, overlooking the educational potential of artistic expression as a vehicle for conveying ideas and emotions. There is a lack of instructional design aimed at stimulating students' sense of social responsibility, historical mission, and value judgement through artistic experience. Some educators persist with traditional, didactic approaches to ideological education, overlooking the unique mechanisms of emotional resonance and value identification inherent in artistic creation. This rigid, compartmentalised teaching method not only struggles to foster student engagement and internalisation but also diminishes the pervasiveness and persuasiveness of ideological education. Furthermore, it fails to leverage the cultural significance and social concerns embedded in artistic works to guide students towards ideological reflection and value exploration within their creative practice.

3.4 Insufficient Intrinsic Motivation for Student Engagement in Ideological and Political Education

Current curricula predominantly feature teacher-led lectures on ideological theory, lacking interactive designs tailored to artistic disciplines. For instance, in highly practical music courses such as artistic guidance, ideological content is still presented through “lecture-based instruction plus case analysis,” failing to integrate into the creative process and leaving students in a passive receptive state. Most students perceive ideological education as confined to “rote memorisation,” with the disconnect between theory and practice undermining their value identification. Concurrently, the majority of arts postgraduates perceive a conflict between “artistic pursuit of free expression” and “ideological value guidance.” Instructors' failure to fully explore ideological resources within artistic works results in a “mechanical superimposition” of the two, while generational differences between teachers and students

exacerbate contemporary arts postgraduates' inertia towards engagement. Furthermore, students themselves harbour misconceptions regarding the role of ideological and political education in art guidance courses. Art postgraduates prioritise technical refinement and career advancement, viewing such education as an “additional burden” and perceiving participation in related activities or reflection as “encroaching upon professional practice time”.

4. Solutions and Pathways for Exploration

4.1 Innovation in Course Design

4.1.1 Reconstructing Art Guidance Course Content Design with Ideological and Political Objectives as the Guide

Traditional course-based ideological and political education often prioritises professional teaching, with ideological content added as an afterthought, making deep integration difficult. The ideological and political reform of art guidance courses should shift its approach, prioritising ideological and political education objectives to guide the design of professional content in reverse. Courses should centre on contemporary themes of national sentiment, rural revitalisation, social justice and responsibility, and ecological civilisation. This guides students to engage in artistic expression through an ideological lens, focusing on real-world issues, historical culture, and public affairs. Such design not only naturally embeds ideological elements within the creative process but also encourages students to reflect social responsibility, human destiny, and the spirit of the times in their work, enhancing both the intellectual depth and social resonance of artistic creation.

4.1.2 Advancing Value Guidance Through Interdisciplinary Integration and Individual Expression

To deepen the internalisation of ideological and political education within art guidance curricula, interdisciplinary integration should drive structural innovation. Incorporating content such as “art and society”, “art and history”, and “culture and values” not only broadens students’ creative horizons but also aids in constructing more comprehensive worldviews, outlooks on life, and value systems through artistic expression. For instance, integrating traditional Chinese culture with contemporary social issues in teaching content strengthens cultural identity while inspiring students to create works with modern perspectives, grounded in real-world concerns and intellectual depth. Furthermore, while respecting individual creative expression, the curriculum should reinforce education on collectivism and social responsibility. By employing teaching methods that combine individual secondary creation tasks with collective discussions, students are guided to articulate their personal artistic perspectives while comprehending the significance of individual secondary creation within social and cultural contexts. This achieves a profound integration of artistic education and ideological-political education at the level of value guidance.

4.2 Teaching Method Reform

4.2.1 Innovation of the “New Liberal Arts” Teaching Model and Ideological and Political Value Reinvention Based on the Course Content of Artistic Direction

As a specialised course integrating artistic expression cultivation with cultural value transmission, the Master of Music's Artistic Direction programme emphasises not only technical refinement in singing and performance but also focuses on the reinterpretation of ideological content and value empowerment during the secondary creation process. Against this backdrop, the innovation of teaching methods becomes a crucial pathway for advancing the course's ideological and political objectives. Leveraging the 'New Liberal Arts' philosophy, course design employs diverse methodologies—including interdisciplinary integration, contextual teaching, and case analysis—to effectively facilitate students' reinterpretation of an artistic work's social significance and ideological depth during secondary creation. Contextual teaching simulates real-world artistic scenarios addressing societal issues, prompting students to actively integrate core socialist values and contemporary spirit into their re-creations, thereby achieving a high degree of unity between artistic expression and social responsibility. Case-based teaching, through in-depth analysis of the historical-cultural contexts and societal impacts of classic works, stimulates students' recognition of the intertwined relationship between art and ideological-political education. This facilitates the re-emergence of ideological values at the level of artistic expression, deepening the ideological dimension of secondary creation. Consequently, artistic guidance transcends mere technical instruction to become a vehicle for value-led education.

4.2.2 Promoting Ideological-Political Integration in Artistic Secondary Creation through Inquiry-Based Teaching and Project-Based Practice

Within the secondary creation process of art guidance courses, heuristic teaching serves as a pivotal method. By guiding students to actively engage in intellectual exchanges and the collision of ideas, it facilitates the internalisation and conscious expression of ideological and political elements within artistic re-creation. Through stimulating discussions, educators guide students to integrate socio-historical themes into their artistic practice, transforming artworks into vehicles for social responsibility and cultural mission. This achieves a shift from technical presentation to the communication of ideas. Concurrently, project-based learning and practical activities establish authentic contexts for art direction courses, deepening students' understanding and engagement with social issues through collaborative teamwork and creative practice. Through multidimensional activities such as social research, historical investigations, and public welfare art projects, students progressively integrate ideological and political education objectives into their secondary creation, viewing artistic creation as a vital platform for serving society and conveying cultural values. This pedagogical approach not only enhances students' professional artistic expression but also facilitates the effective integration of ideological and political education within secondary creation. Consequently, the art guidance curriculum plays a more proactive role in cultivating high-calibre musical talents with profound cultural literacy and social responsibility.

4.3 Transformation of the Teacher's Role: From Artistic Creator Mentor to Ideological and Political Educator

The evolution of the teacher's role within the art guidance curriculum is paramount. Instructors must not only possess the capacity to guide artistic secondary creation but also become composite mentors equipped with ideological and political education functions. Consequently, teachers need to enhance their awareness and capabilities in ideological and political education. Through systematic training, they should master techniques for integrating ideological and political elements into artistic creation while remaining attuned to social hotspots and cultural dynamics. This enables them to guide students in exploring social issues and value concepts through singing and accompaniment, thereby stimulating their sense of social responsibility and historical mission. The ideological and political education system for postgraduate students requires design and optimisation. Fully harness ideological and political elements by integrating 'routine education + thematic education' and 'offline education + online ideological and political education' as explicit ideological and political education, thereby establishing a new "comprehensive ideological and political education" framework for postgraduate students.

Furthermore, faculty should enhance their ideological competence by participating in relevant lectures and seminars, ensuring effective ideological education during the secondary creation of artistic works. To facilitate this transformation, a comprehensive evaluation mechanism must be established. This should assess not only teaching proficiency but also the efficacy of ideological education implementation, with feedback facilitating pedagogical refinement. Simultaneously, evaluation criteria for student works should integrate artistic merit with ideological depth, emphasising the social issues, historical contexts, and cultural values reflected in the pieces. This guides students towards creating socially responsible artworks in their secondary creation. By introducing diverse evaluators and student self-assessment mechanisms, the evaluation system can more comprehensively and objectively assist students in strengthening their awareness of ideological and political education within artistic creation, thereby promoting the organic integration of secondary creation with social responsibility.

4.4 Activating Subjective Momentum: Addressing Instrumental Rationality and Generational Divide

Exploring pathways to activate subjective momentum necessitates confronting two critical issues prevalent among postgraduate students: the dominance of instrumental rationality and generational cognitive divides. Innovative mechanism design should stimulate students' intrinsic motivation and foster intergenerational value integration. The essence of student-centred dynamism lies in reconstructing art postgraduates' value perceptions. Within this transformation of instrumental rationality, the individual pursuit of "technical refinement" must be interwoven with the societal responsibility of "promoting virtue through art", positioning ideological and political education as an "accelerator" rather than an "obstacle" for professional advancement. Reconstructing the symbiotic logic between artistic and ideological values, the programme integrates ideological performance into postgraduate academic assessment systems. It establishes a "Red Art Special Scholarship" and

stipulates that awards from national and regional ideological exhibitions and competitions may be converted into academic achievements. By creatively transforming individual narratives into national discourse, it guides students to forge connections between the “small self” and the “greater self” through artistic creation. For instance, using profoundly personal emotional narratives as themes, we can reconstruct grand narratives such as reform and opening-up and poverty alleviation through musical language.

Bridge generational divides through digital empowerment and reverse cultural transmission, establishing a discursive conversion mechanism for “contemporary expressions of traditional spirit” to revitalise revolutionary heritage through intergenerational dialogue. Further dissolve generational barriers by constructing multi-dimensional platforms for cross-generational exchange: senior faculty share insights on creating revolutionary classics and historical contexts, while young academics lead digital art practices to refine ethical deliberation. Concurrently, an Artistic Ideological and Political Research Society is established, regularly hosting ‘Contemporary Art's Value Stance’ debates, with winning proposals integrated into curriculum development. Future exploration should focus on technology-supported intergenerational co-creation spaces and paradigms for transmitting Chinese artistic spirit globally, ultimately achieving a virtuous cycle: resolving generational divides, activating subject-driven momentum, and perpetuating cultural heritage.

Project Fund

This article is a research outcome of the 2024 Nanning Normal University Graduate-Level Ideological and Political Demonstration Course Construction Project, Artistic Guidance (Project No. Nanshi Yanzi <2024> No. 8-12).

References

- Continuously Forging New Ground in Ideological and Political Education for the New Era: Striving to Cultivate More New-Era Talents Who Are Patriotic, Dedicated, and Capable of Shouldering the Heavy Responsibility of National Rejuvenation. (2024). *People's Daily*, 2024-05-12(1).
- Liu, H. X. (2024). Innovative Research on Ideological and Political Education in Postgraduate Courses at Higher Education Institutions. *University*, 2024(36), 93-96.
- Tu, G. P., & Liu, Y. F. (2020). A Three-Dimensional Approach to Synergistic Education through Ideological and Political Courses and Course-based Ideological and Political Education. *School Party Building and Ideological Education*, 2020(21), 50-53.
- Wei, J. (2024). Reviewing the Current State and Improving Models of Ideological and Political Courses for Postgraduates. *Theoretical Observation*, 2024(12), 51-54.
- Yang, C. (2023). Content and Implementation Pathways for Ideological and Political Education Reform in Artistic Guidance Courses for Music Majors in Higher Education Institutions. *Education and Culture Forum*, 15(02), 64-69.

- Yang, L., & Qian, Z. C. (2024). Establishing an Innovative Collaborative Education Mechanism for Postgraduate Ideological and Political Education: A Case Study of Nanjing Institute of Technology. *Jilin Education*, (32), 58-60.
- Zhang, L. (2024). Lecturer, Zhejiang Conservatory of Music. Exploring Practices and Pathways for Integrating Ideological and Political Education with Aesthetic Education in Orchestral Artistic Guidance Courses. *China Culture Daily*, 2024-03-01(003).

Author Information:

First Author Biography: Zhong Weiting (1998-05), Female, Han Nationality, Education: Graduate student, Degree: Master, Affiliation: Guangxi Institute Of Occupational Technology, Position: None, Professional title: Unclassified, Research direction: Music.

Corresponding Author Biography: Wang Decai (1973-05), Male, Han Nationality, Education: Doctoral graduate student, Degree: PhD, Affiliation: Nanning Normal University, Position: Master's supervisor, Professional title: Associate Professor, Research direction: Music.

Second Author Biography: Li Zhijian (1999-09), Male, Tujia Nationality, Education: Doctoral graduate student, Degree: PhD, Affiliation: Kyungnam University of Korea, Position: None, Professional title: Unclassified, Research direction: Music.