

Practice and Exploration of Curriculum Ideological and Political Construction in the Accordion Performance Art Course—A Teaching Case Based on Beijing International Studies University

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Against the backdrop of the comprehensive advancement of curriculum ideological and political construction in colleges and universities, art general education courses, as important carriers for the integration of aesthetic education and moral education, have their educational value awaiting systematic exploration. This article takes the “Accordion Performance Art” course at Beijing International Studies University as the research object and systematically expounds on the ideological and political construction path from skill training to cultural education. It constructs a three-dimensional educational framework of “technique—aesthetics—value”, focuses on analyzing characteristic practices such as the infiltration of red music culture, the penetration of ethnic music elements, and the application of Marxist philosophical principles, and innovatively proposes a progressive teaching model of “situational experience—dialectical thinking—cultural communication”. Through the reconstruction of teaching content, innovation of teaching methods, and optimization of evaluation systems, the organic integration of accordion performance teaching and ideological and political education has been realized, providing an operable practical reference paradigm for the ideological and political construction of art general education courses. The research shows that the ideological and political construction of art courses must be based on the characteristics of the discipline, with artistic practice as the carrier and cultural inheritance as the link, in order to achieve the in-depth goal of “educating people with aesthetics and cultivating people with culture”.

Keywords: accordion performance, curriculum ideological and politics, integration of aesthetic education, teaching practice, cultural education

Introduction

General Secretary Xi Jinping emphasized at the *National Conference on Ideological and Political Work in Colleges and Universities* that we must adhere to taking moral education and cultivating people as the central link, and make various courses work in the same direction as ideological and political theory courses to form a synergistic effect. As a key measure to implement the fundamental task of moral education and cultivating people, curriculum ideological and political construction is expanding from ideological and political courses to the entire curriculum system. Due to their unique functions of emotional edification and cultural infiltration, art courses have become an important position for the construction of curriculum ideological and politics. The art of accordion performance combines technicality, aesthetics, and cultural attributes. Its performance process is not

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only a display of musical skills but also a transmission of cultural spirit. The “Accordion Performance Art” course at Beijing International Studies University has explored an ideological and political construction path from skill training to cultural education in its teaching practice, providing a reference sample for the ideological and political innovation of art general education courses.

Basic Course Information and Foundation for Ideological and Political Construction

Course Orientation and Teaching Structure

As an art general education elective course for undergraduate students across the university, the “Accordion Performance Art” course is designed with 34 class hours and two credits. It has completed two rounds of teaching, with a total of 30 students taught, and the number of students per class is limited to 15. The course adopts a three-stage teaching model of “theoretical cognition—skill training—work interpretation”: At the theoretical level, it explains the development history and overview of the accordion; at the skill level, it conducts systematic training on basic sound patterns and performance techniques; at the practical level, it improves students’ artistic expression through the interpretation of Chinese and foreign works. Its innovation lies in integrating “cultural inheritance” and “value guidance” into the entire process of professional teaching, constructing a trinity teaching system of “technique—aesthetics—value”, and breaking through the limitation of traditional art courses that only focus on imparting skills.

Preliminary Ideological and Political Construction Practice

The course has carried out two basic tasks in the early stage: Firstly, it strengthens cultural infiltration in the teaching content. For example, in the teaching of ethnic adapted works such as “The Eternal Sun Rises Over the Grassland”, it explains the diversity of Chinese culture in combination with the Mongolian music style. Secondly, it innovates teaching methods, adopting a model of “collective teaching + one-on-one tutoring”. By comparing the performance techniques of Western works such as “Sabre Dance” and Chinese works such as “Horse Racing”, it guides students to understand the cultural spirit behind the music. This model of “skill imparting + cultural interpretation” has laid a practical foundation for deepening the construction of curriculum ideological and politics.

Unique Advantages of Curriculum Ideological and Politics

The art of accordion performance has three ideological and political educational characteristics: Firstly, the performance of red classic works such as “Azalea” can directly convey the revolutionary spirit. Secondly, adapted ethnic music works (such as the accordion version of “The River Flows Softly”) can demonstrate the spiritual connotation of Chinese aesthetics. Thirdly, the technical requirements in performance training, such as “the proper tension and relaxation in bellows control” and “the dialectical unity of the coordination between left and right hands”, are naturally in line with the principles of Marxist philosophy. This triple attribute of “technique—culture—philosophy” makes the course an ideal carrier for the ideological and political construction of art courses.

Construction of a Three-Dimensional Educational Objective System

Professional Skill Objectives

Through systematic teaching, students will master the basic accordion performance techniques and be able to completely interpret more than 10 Chinese and foreign works, among which the proportion of adapted Chinese ethnic music works shall not be less than 40%. Specifically, it includes: proficiently using basic sound patterns

such as legato and staccato, mastering the dynamic change skills of bellows control, and being able to conduct secondary creation according to the style of the works.

Aesthetic Literacy Objectives

Through the appreciation of red classics and ethnic music, students' ability to perceive the feelings of family and country and the national spirit in musical works will be improved, and a correct artistic aesthetic standard will be established. Emphasis is placed on cultivating students' understanding of the aesthetic characteristics of Chinese traditional music, such as "linear melody" and "artistic conception creation", and enhancing their sense of identity with ethnic music culture.

Value-Shaping Objectives

To comprehensively enhance students' comprehensive artistic literacy, it is necessary to focus on cultivating their three core qualities and shaping specific artistic attainments, with details as follows: Cultivate students' "pursuit of excellence in art", "perseverance in practice", and "confident and open cultural attitude", and help them form artistic literacy of "cultivating oneself through art and promoting virtue through art". Specifically, it is reflected in: developing a down-to-earth and rigorous academic attitude in technical training, establishing cultural confidence in the interpretation of works, and enhancing national pride in cross-cultural music exchanges.

Multi-Dimensional Integration Paths of Ideological and Political Elements

Infiltration of Red Music Culture

Red classic accordion works such as "Ode to the Yellow River" and "Long March Suite" are carefully selected to construct a three-dimensional teaching framework of "creation background—music analysis—emotional expression". In the teaching of "Ode to the Yellow River", first, historical images are used to restore the background of the War of Resistance Against Japanese Aggression in 1938. Then, the technical innovations of adapting the piano concerto into an accordion piece are analyzed. Finally, students are guided to express the magnificent momentum of "the waters of the Yellow River come from the sky" through the contrast of bellows strength, so that they can understand the struggling spirit of the Chinese nation in the performance practice.

Penetration of Ethnic Music Elements

A "library of adapted folk music works" is established, including 15 adapted ethnic works such as "Jasmine Flower" and "Yao Dance Music". Cultural interpretation is integrated into the technical teaching. For example, in the teaching of "Yunnan Folk Songs Medley", when explaining the triplet technique, the characteristics of the "swing rhythm" of Yunnan ethnic music are analyzed simultaneously; when training the bass accompaniment pattern, the multi-voice texture structure of the Yi people's Haicai tune is interpreted. Through the transformation of "technical symbols—cultural symbols", students can master the performance techniques while understanding the cultural connotation of "harmony in diversity" in ethnic music.

Application of Marxist Philosophical Principles

The principles of dialectical materialism are integrated into the teaching of performance techniques, and a cognitive chain of "philosophical principles—performance rules—life enlightenment" is constructed. When dealing with the contradictory relationships in music, such as fast and slow tempos and strong and weak dynamics, the law of unity of opposites is used to explain the practice method of "to be strong, first be weak; to be fast, first be slow". When arranging technical training, under the guidance of the dialectical relationship

between the whole and the parts, local intensive training such as scales and arpeggios is first carried out, and then the overall music expression is achieved through complete performance. This enables students to understand the philosophical principle of “quantitative change leads to qualitative change” while mastering the “Hanon Practice Method”.

Cultivation of Artistic Literacy

A training system of “basic skill check-in—phased assessment—reflection log” is established, transforming the professional requirement of “consolidating the foundation” into the cultivation of the life attitude of “being down-to-earth”. Students are required to complete 10 minutes of basic skill practice every day and record their experiences. When overcoming technical difficulties, students are guided to connect the “practice of technical difficulties” with the attitude of “being rigorous and meticulous in academic research”, so as to realize the synchronization of muscle memory training and character cultivation.

Innovation and Practice in Teaching Implementation

Systematic Reconstruction of Teaching Content

The course adopts a three-module and nine-unit ideological and political integration structure, with each unit setting “professional knowledge points” and “ideological and political integration points”:

Module 1: Musical instruments and culture (10 class hours). In the unit of “Global Spread of the Accordion”, the development paths of European accordions and Chinese Bayan art are compared, highlighting the innovative expressions of Chinese performers in ethnic works such as “The Eternal Sun Rises Over the Grassland” to strengthen cultural confidence. In the unit of “Appreciation of Red Classics”, through the analysis of the variation techniques of “Sparkling Red Star”, the musical expression of the revolutionary optimism spirit is interpreted.

Module 2: Skills and philosophy (16 class hours). In the unit of “Dynamic Control in Legato Performance”, the principle of “unity of opposites of contradictions” is introduced to explain how to achieve the beauty of timbre in the balance between “relaxation and exertion”. In the unit of “Polyphonic Work Practice”, under the guidance of the dialectical relationship between the whole and the parts, students are trained to balance individual melodic lines and overall harmony in multi-voice performance.

Module 3: Creation and practice (8 class hours). In the unit of “Adaptation of Ethnic Music”, students are required to adapt “Jasmine Flower” into an accordion piece, deepening their understanding of traditional music in the simplification of melody and the arrangement of accompaniment. In the unit of “Interpretation of Red Works”, students are organized to re-adapt “Azalea” and express the patriotic feelings of contemporary youth through the integration of modern rhythmic patterns.

Diversified Innovation of Teaching Methods

1. Situational immersion method: Before the teaching of “Ode to Yan’an”, videos of the Yan’an Luxun Art Academy in 1940 are played, allowing students to restore the creation context through materials such as historical original sounds and old photos, so that they can naturally integrate the emotional resonance with the revolutionary years during the performance.

2. Comparative analysis method: The enthusiastic and unrestrained style of “Spanish Bullfighter” and the melodious and gentle style of “Tianshan Herdsmen Singing” are taught side by side. Students are guided to analyze the aesthetic differences between Chinese and Western music from the technical aspects of rhythmic

patterns and harmonic colors, and then discuss the contemporary proposition of “cultural diversity and cultural confidence”.

3. Practical transformation method: Students are organized to visit and experience the Jiang Jie Accordion Museum, realizing the sublimation from skill learning to the awareness of cultural inheritance. By observing early Chinese accordions and European classical accordions, they understand the cultural integration in the spread of musical instruments.

4. Interdisciplinary integration method: Teachers of ideological and political courses are invited to participate in the “interpretation of red works”, analyzing the people-oriented expression of the accordion version of “Yellow River Concerto” from the perspective of Marxist literary and artistic views, and exploring the collaborative education between professional teachers and ideological and political teachers.

Reconstruction of the Evaluation System Guided by Ideological and Political Concepts

A “three-dimensional evaluation system” is constructed, quantifying the ideological and political educational objectives into assessable indicators:

1. Professional skills (50%): Including in-class performance (30%) and the completion degree of final works (20).

2. Ideological and political performance (30%): Composed of “experience in performing red works” (10%), “ethnic music research” (10%), and participation in in-class cultural discussions (10%).

3. Learning attitude (20%): Recording the qualities such as “perseverance, concentration, and innovation” reflected in the practice logs. For example, students who complete the basic skill check-in for 30 consecutive days can get extra points.

This evaluation system transforms the implicit requirements of ideological and political education into explicit standards, realizing the combination of technical evaluation and cultural cognition.

Analysis of Phased Achievements

Construction of Teaching Resources

An “accordion ideological and political music library” containing 15 red classic works has been built. Each work is supported by performance videos, analysis of creation background, and marking of ideological and political elements.

Improvement of Student Feedback

After the course, most students believe that “they have understood the connotation of cultural confidence through music”. When performing Chinese works, they will take the initiative to look up the relevant cultural background. Students generally reflect in their “Experience in Performing Red Works” that they have gained a more intuitive understanding of the “national spirit” through the performance practice of “Ode to the Yellow River”.

Innovation of Teaching Model

A three-stage teaching method of “technique analysis—cultural interpretation—value guidance” has been formed: first, focusing on the analysis of accordion performance techniques; then, conducting in-depth interpretation of the cultural connotation contained in musical works, including the historical background, ethnic characteristics, and other cultural elements behind the works; finally, guiding students to elevate their cultural cognition to value recognition, and cultivating their values such as artistic aesthetics and cultural confidence.

Radiation of Campus Culture

Based on the course, activities such as “Red Melody Accordion Flash Mob” have been held; an accordion chamber orchestra and an accordion activity corner have been established, extending the curriculum ideological and politics from the classroom to the campus cultural space.

Reflection and Outlook

Existing Challenges

1. Insufficient depth of organic integration: There is a phenomenon of “labeling” ideological and political elements in some teaching links. For example, in the appreciation of foreign works, the critical absorption of Western music culture is insufficient, and the dialectical attitude of “cultural confidence is not cultural conceit” has not been fully reflected.

2. Difficulty in quantifying the evaluation system: The ideological and political effect of art courses is lagging and implicit. The improvement of literacy such as “cultural identity” is difficult to be quantified through short-term assessments, and more scientific long-term tracking tools need to be developed.

Future Outlook

1. Resource deepening: Strengthen communication and cooperation with the Chinese Accordion Association, explore the accordion adapted versions of ethnic operas such as “The White-Haired Girl”, establish a “red music gene bank”, and systematically analyze the people-oriented thoughts contained in the works.

2. Technological empowerment: Introduce AI music analysis technology, and use methods such as facial expression recognition and physiological index monitoring to assist in evaluating the degree of emotional resonance in the performance of red works, providing data support for the quantification of ideological and political effects.

3. Model promotion: Extend the three-dimensional integration model of “technique—culture—philosophy” to other art general education courses such as dance and painting, form a cluster effect of ideological and political construction in art courses, and build an educational pattern of “comprehensive aesthetic education—comprehensive ideological and political education”.

Conclusion

The practical experience of ideological and political education in the course *The Art of Accordion Performance* indicates that the development of ideological and political education in art-related courses must be rooted in the characteristics of the discipline, and avoid rigid “labeling” integration. When the melody of *The Rising Sun Over the Grassland* synchronizes with the education on the sense of the Chinese national community, and when the “breath control” required for legato performance resonates with the life attitude of “perseverance”, music education can truly realize the in-depth value of “nurturing people through aesthetics”. This practice not only provides a feasible path for innovating the talent cultivation model in the accordion discipline, but also offers referential ideas for the development of ideological and political education in other art-related courses such as fine arts, dance, and drama, breaking the long-standing dilemma of “homogenization” and “superficialization” in ideological and political education of art courses. From “skill instruction” to “cultural immersion” and further to “value guidance”, the three-stage talent cultivation chain constructed by the course *The Art of Accordion Performance* has confirmed the unique advantage of art courses in “conveying virtues through aesthetics and

cultivating essential qualities through aesthetics”. It also serves as a vivid example for colleges and universities to implement the fundamental task of “fostering virtue through education” in the field of art disciplines. It is expected that in the future, more art-related courses will be based on their own disciplinary characteristics, explore distinctive ideological and political resources, and jointly build a curriculum system that combines artistic charm with the warmth of education, enabling art education to play a more far-reaching role in cultivating talents for the new era. In the future, this course will continue to deepen the exploration of the path from “skill training to cultural education”, allowing the keys of the accordion to not only play beautiful melodies, but also resonate with the cultural confidence and value pursuit of college students in the new era, thereby contributing to the construction of an education system with distinctive features of art disciplines.

References

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