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Immersive Stage Art Empowering the Construction of a Music Ideological and Political Education Model in Universities in Southwest Border Regions

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Abstract: Red classic musical works are important teaching materials for ideological and political education in university music courses. However, actual teaching often overemphasizes skill training and does not dig deeply enough into the spiritual connotations of the works. Although students may sing the melody accurately and complete the performance, they do not necessarily form a deep understanding of and identification with the values carried by the works. Immersive stage art combines musical expression with character action and situational interaction, creating conditions for students to understand the spirit of works and form value judgments in artistic practice. Based on music teaching in universities in southwest border regions, this article takes red classics as the main material and immersive stage art as the carrier to construct an educational model linking work study, collaborative rehearsal, interactive performance, and reflective extension. It guides students to integrate their understanding of the historical background and spiritual connotations of works into vocal and stage expression, and then deepens their understanding through post-performance interpretation and practical extension, promoting the unity of professional ability cultivation and value identification cultivation.

Keywords: Immersive stage art; Universities in southwest border regions; Music ideological and political education; Sense of community for the Chinese nation

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1. Introduction

Red classic musical works are not only professional materials for students to learn vocal control, role performance, and stage cooperation, but also carry educational requirements for understanding history and experiencing home-country sentiment. Ideological and political education in university music courses

emphasizes integrating value guidance into professional learning and guiding students to deepen their ideological understanding in the process of understanding and expressing works. This requires students to understand characters' situations, musical emotions, and narrative threads while mastering singing and performance skills, so that artistic expression has a clear emotional and ideological basis. Immersive teaching, centered on scene construction and role immersion, can break through the limitations of traditional teaching and allow students to perceive cultural charm and deepen value identification through multisensory experience [1], providing an important pathway for integrating red classics into university music teaching. For universities in southwest border regions, this teaching process also needs to respond to specific cultural contexts: how to start from students' familiar local cultural experiences, help students understand the shared history carried by works, and deepen value understanding in musical expression and communication. Based on this, this article explores how to use immersive stage practice to provide value guidance through work study, collaborative rehearsal, interactive performance, and reflective extension, construct an educational model that fits the internal laws of music education, and explore practical paths for the deep integration of ideological and political education and professional music learning.

2. Educational logic of integrating immersive stage art into music ideological and political education in universities in Southwest Border Regions

2.1. Historical context gives musical expression a concrete value basis

Understanding the historical context in which a work is situated is the foundation for students to connect musical expression with the spirit of the work. Immersive teaching models can combine knowledge transmission with experiential learning, allowing students to perceive teaching content and teachers' instructional methods more intuitively and to deepen their understanding of knowledge points and methodology through experience [2]. Immersive stage art can use characters, scenes, and interactive relationships to help students understand characters' situations and emotions while participating in the narrative of works. This understanding further provides a basis for students' singing and performance: when students understand why a character speaks, to whom the character speaks, and what emotions the character holds, they can grasp what tempo, dynamics, tone, and phrasing are meant to express on the basis of the score's requirements. For example, the same impassioned melody may express firm conviction, or it may express indignation or encouragement of companions; the specific meaning needs to be discerned in light of the character's situation and narrative relationships. Historical context thus helps students clarify the emotional basis of musical expression, enabling singing and performance to convey the spiritual connotations of works. Local cultural experience can become an entry point for understanding works. When characters' fates are connected with themes such as jointly guarding the homeland and assuming national responsibility, students have a basis for further understanding the relationship between home and country.

2.2. Role experience brings emotional feeling into value understanding

Guiding students to understand the values contained in works is an important goal of ideological and political education in music courses. Immersive stage teaching requires students to express characters' actions and choices in specific situations, prompting their feelings about works to develop further into an understanding of characters' positions and spiritual pursuits. Students therefore need to start from characters' situations and pay attention to what characters knew at the time, what difficulties they faced, and why they still took

certain actions. This way of understanding works from characters' standpoints is consistent with the first-person participation, situational perception, and interactive experience emphasized in immersive ideological and political teaching [3]. When students understand why characters hesitate or persist, they can find a basis for pauses, accents, and emotional handling in singing, and can more easily explain why they themselves are moved. Role experience provides a perceptual foundation for this understanding, while reflection on characters' choices and reasons helps students move from feeling characters' emotions to understanding the value stance behind their actions.

2.3. Collaborative creation provides a perceivable learning experience for the sense of community

Stage creation requires students to listen, coordinate, and assume responsibilities in shared tasks, which provides firsthand experience for understanding the relationship between the individual and the collective. The volume of one vocal part, responses between roles, and timing of scene transitions are all affected by other participants; individual performance can fully present a work only when coordinated with overall expression. Students can thus experience that cooperation includes understanding others' needs and fulfilling one's own responsibilities. For students from different cultural backgrounds, familiar musical styles, language habits, and expressive experiences can become materials for mutual understanding, and participation in joint creative performance connects these differences with the same artistic task. At the same time, when character relationships in red classics reveal a shared fate, students' understanding of works can be linked to the historical understanding that people of all ethnic groups jointly guard their homeland. Therefore, the educational significance of collaborative creation lies in enabling students to understand shared responsibility from concrete collaborative experience and to recognize the broader historical and cultural connotations of this responsibility in the study of works.

3. Construction of the educational model of immersive stage art empowering music ideological and political education

The above educational relationships need to be realized in a continuous learning process. With red classics as the main material, work study provides a historical and musical basis for rehearsal; collaborative rehearsal transforms understanding into artistic expression; interactive performance enables students to communicate with audiences about artistic expression; and post-performance reflection helps students explain their experience and extend practice. The four links all revolve around the value and meaning of works; materials or outcomes formed in the previous link are passed to the next link for discussion and adjustment, forming a closed educational loop.

3.1. Pre-class study: Establishing situational understanding through works and historical materials

Pre-class study aims to help students understand characters and their historical situations in works and prepare for subsequent rehearsal and emotional expression. Teachers can select work excerpts suitable for class hour arrangements, taking into account musical training value, narrative completeness, and students' understanding base, and provide scores, lyrics, creative background, and related historical materials, guiding students to distinguish historical facts from artistic treatment. In light of the teaching realities of universities

in southwest border regions, verified materials from local memorial venues, oral history compilation results, or local music materials can also be selected to help students understand shared history from familiar local experience. For example, around the theme of jointly guarding the homeland, responsibility and commitment in classic works and local historical materials can be compared, while differences in time, characters, and forms of expression between the two types of materials should be explained to avoid simply equating different situations. Such connections help students understand shared history from familiar local experience while preserving the respective meanings of different materials. After study, students can explain in score annotations or study notes the characters' situations, key choices, and preliminary reasons for musical handling, and point out what they still cannot understand. At the beginning of class, teachers use these explanations to judge whether students understand the historical background or have not yet understood character motivations, so as to supplement relevant materials in a targeted manner. Study thus directly serves rehearsal, and students' preliminary judgments about emotion, tone, and expressive targets have a basis that can continue to be tested.

3.2. In-class rehearsal: Connecting professional training and value analysis through role experience

Work study provides a basis for understanding, while rehearsal requires students to transform this understanding into audible and visible artistic expression. Teachers can organize students to discuss why characters act in certain ways around key excerpts that embody character choices, and then compare whether different singing and performance approaches can convey this understanding. Taking an excerpt of mutual support in hardship as an example, students first analyze why characters choose to help others and what responsibility this choice embodies, and then combine lyrics, phrases, and character relationships to judge whether increasing volume or restrained expression can convey firmness after enduring pressure. Discussion should be implemented in specific breathing, tone, timbre, and movement; students both explain their reasons and use actual singing to test whether such handling is valid. Teachers then point out the difference between technical problems and understanding problems, avoiding interpreting insufficient vocal control as emotional insincerity and avoiding replacing professional requirements with correct themes. In collaborative rehearsal, students assume tasks in roles, vocal parts, or stage positions and coordinate responses, volume, and transition timing. To test whether these coordinations accurately express character relationships, each group can designate one member to record key excerpts before and after adjustments, and group members separately record what they adjusted and why. Then, group members compare the video and notes and discuss whether different handling improved coordination and whether it conformed to characters' situations and emotions. Teachers comment in light of scores and narrative content, helping students distinguish technical deviations from problems in character understanding. Students then continue to revise and explain reasons for adopting suggestions or retaining original handling, providing a clear expressive basis for stage performance.

3.3. Stage performance: Deepening shared participation through situational interaction

Stage performance presents the character understanding formed in rehearsal to the audience, and students can test whether their expression is clear through post-performance exchange. Teachers can organize mature excerpts into small thematic performances, arranging scenes, actor positions, and interactions according to the narrative of works to help the audience understand characters' environments and relationships. Sound,

lighting, and projection should coordinate with scene arrangements to help the audience hear singing clearly and recognize situations, avoiding device changes that distract attention from music. Teachers assign performance, guided appreciation, and organizational tasks according to students' singing ability and rehearsal conditions, and arrange appropriate rotation. Students undertaking guided appreciation briefly introduce characters' situations with historical materials before the performance and raise a question about character choices, guiding the audience to focus on why characters act as they do. To maintain the integrity of the musical narrative, related questions are left for exchange after the excerpt ends. The audience can explain how they understand characters or raise questions about specific vocal or movement handling; actors explain reasons in light of lyrics, historical materials, and reflections during rehearsal, enabling both sides to discuss around works. Teachers are responsible for preserving key performance and exchange excerpts and recording the audience's main questions and actors' responses. After the performance, students compare these materials with rehearsal notes, distinguish whether the audience did not understand their expression or understood it and then offered different views, and then check whether background introduction and performance handling need adjustment, thereby determining the focus of subsequent reflection and revision.

3.4. Post-class reflection: Connecting value understanding and practical expression through work interpretation

Post-class reflection is an important link in promoting the internalization of teaching goals and helps students connect stage feelings with daily life and learning. Teachers can organize students to review pre-class annotations, rehearsal videos, and performance exchange records, select one place where understanding changed or remains doubtful, and explain how they initially understood it, which materials influenced their judgment, and why they now retain or adjust their original interpretation. Reflection need not repeat the background of works, nor does it require students to reach identical emotional conclusions. Teachers supplement materials in response to questions in students' explanations and organize discussion to help students understand responsibility and conviction in character choices in light of historical conditions, and then connect with cooperative experiences in rehearsal to think about the responsibilities individuals should assume in collective learning. In this way, students can explain why they were moved and how they understand responsibility and conviction in works in light of specific plots and character choices, and further consider the implications of these understandings for their own learning and life. Teachers supplement materials according to questions in students' explanations and then arrange appropriate practical extension, such as having students prepare work-guided appreciation for campus performances or introduce the same excerpt to different audiences in community music services. Facing new listeners, students need to reselect key points of explanation and respond to their questions, which also provides opportunities to independently apply what they have learned. Guided appreciation content should be organized by students themselves based on materials; teachers' help focuses on verifying facts and pointing out understanding gaps, so that subsequent tasks can present students' own judgments. After practice, revised guided appreciation texts, audience questions, and student responses can be retained to judge whether students can explain works without original prompts. Teachers then decide what background to supplement and what tasks to adjust in the next round of teaching, so that reflection both deepens personal understanding and actually affects subsequent teaching.

4. Implementation guarantees for the immersive stage music ideological and political education model

4.1. Maintaining regular implementation through course teams and existing venues

For immersive stage art to continuously serve ideological and political education in music courses, work, study, rehearsal, and performance need to be incorporated into course arrangements, and the division of labor among teachers needs to be clarified. Music teachers are responsible for work analysis, professional training, and stage expression; ideological and political or history teachers participate in historical material verification and value issue discussion; both sides prepare lessons together around problems students encounter in work learning. Schools can coordinate study and exchange time in existing courses and incorporate material screening, joint lesson preparation, and post-performance review into regular teaching research arrangements. Course teams can gradually accumulate teaching materials using existing literature or public materials, verify sources, explain applicable themes, and record students' questions during use and corresponding revisions, making it easier for subsequent teachers to continue using them. Teaching can start with small excerpt rehearsals, giving priority to existing rehearsal venues, and adding necessary sound and video support according to the expressive needs of works. Each class should focus on solving a limited number of musical and character problems, and extracurricular tasks should also be clearly scoped, avoiding occupying time for work study and professional training in order to complete a full performance. Through reasonable arrangements of courses, personnel, and venues, course teams can continuously update materials and improve teaching within an acceptable workload, providing support for the regular development of immersive stage practice.

4.2. Improving evaluation and teaching feedback through multi-source process materials

Whether the model plays an educational role requires a matching evaluation system to test teaching outcomes. The evaluation system should include three dimensions: professional performance, work understanding, and practical participation. Professional performance examines vocal control, role performance, and stage coordination; work understanding focuses on whether students can explain character choices and their responsibility and conviction based on historical materials and texts; practical participation examines task assumption, cooperative exchange, and work interpretation. Evaluation methods should focus on process evaluation, combined with final performance and work interpretation for comprehensive judgment. Teachers can collect pre-class annotations, rehearsal videos, revision explanations, and post-performance reflections in stages to compare changes in students' understanding and expression. Problems that repeatedly appear in evaluation should also become a basis for course teams to adjust teaching. For example, for deviations in historical understanding, check whether study materials and background explanations are sufficient; for disconnection between understanding and performance, adjust the connection between character analysis and professional training; for cooperation difficulties, check task division and class hour arrangements, etc. After adjustment, observe whether problems are resolved in light of the next round of learning materials, so that evaluation continuously serves student learning and teaching improvement.

5. Conclusion

Immersive stage art provides a learning approach for music ideological and political education that connects work understanding, emotional experience, and practical expression. For universities in southwest border

regions, local cultural experience can become an entry point for students to understand works. On this basis, teachers guide students to recognize the connection between local experience and shared history and further understand the spiritual connotations of works. This article links work study, collaborative rehearsal, performance exchange, and post-class reflection, helping students deepen their understanding of character choices and value pursuits while improving musical expression ability, so that red classics become both materials for professional training and important carriers of value education.

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