

Effectiveness Evaluation of Integrating Chinese Classical Music Narrative Into the Flipped Classroom

Baiyu Zhou

 <http://orcid.org/0009-0007-8667-7547>

Sichuan University of Science and Engineering, China

Received: January 15th, 2026 | **Accepted:** May 18th, 2026

ABSTRACT

In the context of educational digital transformation, effectively integrating the narrative value of Chinese classical music into teaching models is critical for cultural preservation. This study developed and evaluated a flipped classroom model integrated with Chinese classical music narratives. A quasi-experiment was conducted in a university music course, with an experimental group (n=52) receiving narrative-integrated flipped instruction and a control group (n=50) receiving traditional multimedia instruction. Results from multi-source data showed that the narrative-integrated model significantly enhanced students' higher-order thinking (effect size > 1.6), promoted a sustained trajectory of cultural identity internalization, and stimulated deep engagement behaviors that were strongly correlated with learning outcomes ($r > 0.7$). The model successfully transforms the structural advantages of the flipped classroom into deep cultural engagement, offering a practical paradigm for digital traditional culture education.

KEYWORDS

Flipped Classroom, Cultural Identity, Teaching Model, Narrative Integration

INTRODUCTION

Against the broader background of the global digital transformation of education and the revival of traditional culture, education is facing a core challenge: how to effectively convey profound cultural connotations by using advanced teaching models (Orphanidou et al., 2024). This challenge is particularly critical at a time when the tension between globalization and local identity is increasingly prominent (Wright & Huang, 2025). As a widely verified teaching model, the flipped classroom can release classroom time for deep interaction and practice by restructuring the teaching process, which has been shown to effectively improve students' academic achievements and higher-order thinking (Ruzafa-Martínez et al., 2023). In music education, the flipped classroom has been initially applied to music theory and skill training (Q. Zhu et al., 2025). At the same time, the systematic analysis of higher-order thinking skills in music education also indicates that clear teaching design is the key to enhance students' critical thinking and creative thinking. This offers a theoretical foundation for deepening thinking training in the field of music. However, the existing practice mostly focuses on the transplantation of the general teaching process or the training of specific music skills and has not systematically treated the narrative, emotional, and identity value of music as a cultural carrier.

DOI: 10.4018/IJMBL.411201

This article published as an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>) which permits unrestricted use, distribution, and production in any medium, provided the author of the original work and original publication source are properly credited.

Chinese classical music, as a narrative carrier of national cultural memory (Bruner, 1991), has a value far beyond melody and skill. As sociologists have pointed out, the aesthetic experience of music originates from the encounter with sound and music in a specific situation (Wald-Fuhrmann et al., 2021). Academic circles have revealed the narrative connotation of “Qu Bai Xiang Sheng (Melody and Lyrics Interacting)” from many dimensions, such as the interaction between music and text, the acoustic characteristics of emotional expression (X. Wang et al., 2022), and even the empirical effect of music on physiological regulation (Li et al., 2022), but these theoretical insights lack a systematic path to transform them into operational teaching programs.

Consequently, a threefold disconnect characterizes current research. Flipping the classroom “emphasizes the process while neglecting the core”, music narrative theory remains detached from classroom practice, and the evaluation system “single and difficult to be comprehensive.” The purpose of this study was to directly respond to the above gaps. A quasi-experimental study was carried out to develop and verify a flipped classroom teaching model focusing on musical narrative. This model not only systematically integrated the narrative elements of Chinese classical music into the whole process before, during, and after class, but also designed a progressive learning path proceeding through narrative perception, disassembly, and reconstruction. Drawing on the application of Bloom's taxonomy of educational objectives, this study constructed a comprehensive evaluation framework covering the three core domains of cognitive, affective, and psychomotor dimensions (Ramirez, 2017), so as to provide a paradigm that integrates theoretical innovation and practical operability for teaching traditional culture in the digital age.

To theoretically support the narrative integration mechanism, this study systematically integrated and operationalized two foundational frameworks: narrative pedagogy and the cognitive theory of multimedia learning. Their synergy clarifies why the narrative-integrated flipped classroom bridges formal teaching innovation and deep cultural connotation transmission, laying a rigorous conceptual foundation for the empirical design. This framework further defines the interaction between Chinese classical music's three-dimensional narrative elements (form: melody/rhythm/timbre; emotion: musical expression; culture: historical allusions/literary images) and the three flipped classroom phases (pre-class perception, in-class decoding, after-class reconstruction). Specifically, pre-class multimedia embedding of cultural and emotional elements activates initial perception and reduces cognitive load; in-class group analysis of formal and cultural elements fosters relational interpretation and higher-order thinking; after-class reconstruction tasks promote personal meaning construction and cultural identity internalization. This phased mechanism constituted the core theoretical logic of the model in enhancing cultural identity and thinking skills through narrative integration.

LITERATURE REVIEW

Flipped Classroom in Education Field

The value of flipping the classroom has evolved from improving the efficiency of knowledge transfer to promoting the development of deep learning and higher-order thinking. In music theory teaching (Q. Zhu et al., 2025) and piano skill training, the flipped classroom can effectively improve knowledge mastery and skill proficiency. However, these practices mainly focus on the optimization of teaching process and skill acquisition and have not touched on the emotional and narrative core of music as a cultural carrier.

Studies in computer science (Aldalur et al., 2024), engineering, nursing and other fields have all shown that flipping the classroom can effectively improve students' participation, high-order thinking skills, and deep understanding of knowledge. The flipped classroom is superior to traditional teaching in academic performance and problem-solving ability (Nantha et al., 2022). The research has consistently pointed out that the final efficiency of flipped classroom depends on the content before class and the design depth of activities in class.

16 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/article/effectiveness-evaluation-of-integrating-chinese-classical-music-narrative-into-the-flipped-classroom/411201

Related Content

Shifting a Face-to-Face (F2F) Course to the Blended Environment: A Framework for Transference

Tena B. Crews, Kelly Wilkinson and Alexandria Howard (2014). *Advancing Technology and Educational Development through Blended Learning in Emerging Economies* (pp. 59-79).

www.irma-international.org/chapter/shifting-a-face-to-face-f2f-course-to-the-blended-environment/83445

A Systematic Review on Augmented Reality Applications in Informal Learning Environments

Dimitrios Markouzis, Aikaterini Baziakou, Georgios Fesakis and Angelique Dimitracopoulou (2022). *International Journal of Mobile and Blended Learning* (pp. 1-17).

www.irma-international.org/article/a-systematic-review-on-augmented-reality-applications-in-informal-learning-environments/315020

The Blended Learning Initiative: A University-Wide Program to Develop, Deliver, and Assess Blended Courses

Suzanne Weinstein, Karen Pollack, Ike Shibley, Vicki S. Williams, Wu Shao-Wei and Ching Yu-Hui (2013). *Transcultural Blended Learning and Teaching in Postsecondary Education* (pp. 260-282).

www.irma-international.org/chapter/blended-learning-initiative/68628

Mobile Apps in Open Educational Resources

Ying Xiu, Jose L. Fulgencio, Tataleni I. Asino and Alesha D. Baker (2017). *Empowering Learners With Mobile Open-Access Learning Initiatives* (pp. 120-143).

www.irma-international.org/chapter/mobile-apps-in-open-educational-resources/174899

Introducing a Teaching Innovation to Enhance Students' Analytical and Research Skills: A Blended Learning Initiative

Hela Miniaoui and Avneet Kaur (2014). *Advancing Technology and Educational Development through Blended Learning in Emerging Economies* (pp. 21-35).

www.irma-international.org/chapter/introducing-a-teaching-innovation-to-enhance-students-analytical-and-research-skills/83443