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# *Script Murder as an Immersive and Interactive Teaching Model for Intangible Cultural Heritage Promotion: A Case Study of Peking Opera*

**Ruiyi Gai**

*School of Primary Education, Chongqing Normal University, Chongqing, China*
*18983141525@163.com*

***Abstract.*** Intangible Cultural Heritage (ICH) promotion in contemporary school education urgently requires interactive and immersive teaching methods to address the dilemmas of one-way teaching, superficial experience and disconnection from the cultural backgrounds of young learners. This study focuses on Peking Opera, a representative form of ICH, and explores pathways for integrating Script Murder into ICH instruction through the design of teaching cases. Adhering to a student-centered orientation, process-based evaluation, and Bloom's taxonomy of educational objectives, the study designs a specific immersive Script Murder teaching case titled Dream of the Pear Garden: Farewell My Concubine. The findings indicate that script murder, characterized by strong narrativity, high interactivity and deep immersion, is highly applicable to ICH communication on campus:its narrative framework and role-based mechanism effectively transform high-threshold traditional ICH narratives into accessible experiential content; its real-time interactive feedback stimulate students' initiative in learning, and its deep integration of cultural content with gameplay promotes an organic unity among ICH knowledge acquisition, ability training and the internalization of cultural identity. Thus, this teaching model provides an operable innovative pathway for the living inheritance of ICH in school education.

***Keywords:*** Intangible Cultural Heritage (ICH), Script Murder Teaching, Immersive Interaction

## 1. Introduction

Intangible Cultural Heritage (ICH) refers to the cultural expressions inherited by all ethnic groups from generation to generation, encompassing oral traditions, performing arts, social customs, rituals and festivals, traditional handicraft skills, as well as the cultural spaces associated with these forms. It is the embodiment of a nation's collective memory, aesthetic wisdom and core values. It is also a foundation of cultural identity and cultural spirit of the nation. In the historical development, ICH absorbs new factors and sheds outdated content to gain vitality. Therefore, it is necessary to protect the creative thinking, innovative methods, and cultural spirit in ICH, enabling its inheritance in the contemporary time.

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School teaching is one of the primary paths for ICH promotion. At present, from basic education to higher education, schools carry out ICH education through curriculum teaching, interest groups, school-based courses, and the "ICH Entering Campus" initiative, in order to enhance teenagers' cognition and understanding of traditional culture. However, ICH education in schools is facing challenges such as an imperfect curriculum system and the phenomenon of emphasis on form and neglect of content in teaching activities. So, how to realize the effective promotion of ICH in school education has become an urgent research topic. It is necessary to explore immersive and interactive teaching methods.

As a highly popular form of entertainment among young people, script murder features strong narrativity, prominent role-playing and high interactivity. It can effectively create immersive scenarios and foster collaboration and empathy among participants. This offers a novel perspective for ICH teaching: its narrative framework can carry cultural content, its interactive mechanism can drive knowledge exploration, and its role-playing facilitates emotional engagement. Combining script murder with representative ICH forms such as Peking Opera is expected to explore an innovative teaching pathway of "learning through immersive experience and inheriting culture through interaction".

## 2. Literature review

### 2.1. Practical problems in school-based ICH teaching

Although school-based ICH teaching is widely carried out at present, practice has shown that it faces systematic challenges. When ICH is integrated into the formal education system as a form of informal education, it often encounters dilemmas such as inconsistent inheritance goals, incompatible inheritance content, and uncoordinated inheritance methods. First, the curriculum system remains underdeveloped, and teaching methods still rely heavily on one-way lectures and static displays, which contradicts the learning mode of the younger generation who are accustomed to active exploration, real-time interaction and social participation [1]. Second, due to their high artistic attainments and stylized characteristics some ICH projects have a high cognitive threshold. Their traditional narratives are weakly connected to the life experiences and emotional frameworks of contemporary young people, and the relative shortage of professional teachers leads to students' low interest and participation in ICH learning [2]. A deeper issue is that the existing teaching generally lacks in-depth experiential sessions that allow learners to be "personally immersed" in the culture, making it difficult to transform the cultural spirit into perceivable and interactive embodied practice, thus hindering the effective internalization from knowledge cognition to value identification.

### 2.2. Analysis of the current situation of script murder in school teaching

In recent years, with its strong narrativity, high interactivity and profound immersion, script murder has evolved from a social game into a mainstream form of cultural and entertainment, and its "Script Murder +" model has also provided new ideas for educational innovation. Studies have pointed out that the sense of immersion in script murder stems from the joint construction of explicit scenarios such as settings and costumes and implicit scenarios such as story texts and role engagement [3]. Its core charm lies in interactivity: through role-playing and collaborative reasoning, players achieve triple interaction with space, other participants and cultural content, sharing emotions and strengthening group identity in the process of collaborative puzzle-solving [4, 5]. In addition, its

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open and gamified characteristics shift the narrative from "author-led" to "player co-creation", effectively stimulating participants' motivation and their desire for exploration [6].

Based on these characteristics, script murder has been regarded as an effective carrier for reforming traditional teaching and realizing experiential learning. In fields such as ideological and political education, it makes the dissemination of red culture more accessible and relatable through role engagement [7]; in subject education, it helps students deepen their understanding of historical and literary contexts [8].More importantly, script murder builds a solid bridge for ICH dissemination: its narrative framework can carry ICH stories, its role mechanism facilitates identity engagement, and its interactive process naturally integrates knowledge exploration and value transmission. It thus provides a promising new path for narrowing the psychological distance between ICH and young people and promoting cultural internalization through immersive interaction.

### 2.3. Feasibility of script murder as a new pathway for ICH communication in school

Based on the above analysis, current school-based ICH teaching is confronted with practical dilemmas such as one-way instructional approaches, insufficient depth of experience and disconnection from the cultural context of young people. In contrast, relying on its characteristics of strong narrativity, high interactivity and profound immersion, script murder has demonstrated significant potential as a carrier for experiential learning in school teaching. The Introduction of script murder into school-based ICH dissemination holds practical value and feasibility. With its immersive experience, social interaction, narrative carrying capacity and co-creation mechanism, script murder provides an innovative pathway to address the challenges in of school-based ICH teaching: the immersive feature of script murder can make up for the lack of personal cultural immersion in ICH teaching; its "interactive sociality" can align with the learning habits and interest preferences of teenagers; its function as a "narrative carrier" can effectively transform the high-threshold traditional narratives in ICH; and its "co-creation" attribute can activate students' subjectivity and creativity in ICH inheritance.

## 3. Case design of applying script murder to ICH instruction

### 3.1. Theoretical analysis of applying script murder to classroom teaching

#### 3.1.1. Comparison between script murder-based learning and conventional script murder

The essential differences between "script murder-based learning" and conventional recreational script murder: the former is a learning-oriented educational model, while the latter centers on entertainment. Specifically, script murder-based learning takes cultural connotation and knowledge acquisition as the fundamental goal. According to the content determine form., the narrative mode and mechanismare designed around cultural knowledge points. Through immersive experience, it promotes students' in-depth understanding of cultural logic and spiritual connotation. Because it has established a solid knowledge, students have a strong sense of experience and dedication, so the teaching effect is sustainable. Conventional script murder focuses on entertainment and game process, with form dominating content. In conventional script murder, cultural elements are often background information, which simplified into eye-catching symbols. It is mainly to ensure the fun and social purpose of the game. Although it may attract attention with freshness of culture in a short period of time, cultural communication is superficial, the audience's memory and recognition are

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limited , and the sustainability is low. In short, the former is " culture as the soul and game as the body", while the latter is " game as the bone and culture as skin".

#### 3.1.2. Comparison between script murder-based teaching and traditional classroom model

Traditional classroom teaching and script murder both have a rigorous and systematic internal structure. However, there are differences between script murder-based teaching and the traditional classroom model. The fundamental difference between the two is the feedback mechanisms and design goals. The feedback in the traditional classrooms is delayed and standardized knowledge assessment, while the feedback of script murder is instantaneous, focusing on the interactive response of participants. The dynamic and experiential mechanism of the script murder-based teaching can directly stimulate participants' interest and emotional engagement.

The innovation of the script murder-based teaching lies in its highly interactive feedback design and immersive situational construction. Traditional classroom teaching can draw on its advantages and integrate more real-time interaction and emotional experience sessions into knowledge teaching, so as to improve the attractiveness and effect of teaching.

In summary, conventional script murder is a shallow borrowing of cultural elements, and educational goals are easily diluted in the process of pursuing the fan of games. "Script murder-based learning" is an integrated teaching model that takes script murder as the core to achieve the teaching goal. Through rigorous design, it organically unifies cultural promotion and interactive experience to ensure that entertainment serves education. Therefore, for the promotion of ICH, "script murder-based learning" is an effective and sustainable pathway.

### 3.2. Peking Opera as a case design for ICH script murder teaching

"Opera Entering Campus" initiative is an important trend of China's ongoing teaching reform. Cultivate students' perception, communicational ability, cooperative spirit and problem-solving ability through theatrical education. And Peking Opera is the key content of the "Opera Entering Campus". In 2010, Peking Opera was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Peking Opera is regarded as the quintessence of Chinese culture. It is the most recognized and influential ICH types.

Against this backdrop, this study takes Peking Opera as a primary case to investigate a critical question: can a highly sophisticated and holistic traditional art form—defined by its unique narratives, roles, music, and aesthetic ethos—be transformed into a systematic framework for scripted murder mystery games that facilitates immersive experience, interaction, and dissemination? This study attempts to answer the specific design principles, narrative transformation paths and experience construction methods for the integration of Peking Opera and script murder. This is not only a practical deepening of the "ICH + Script Murder" model at the level of higher artistic complexity, but also a concrete and detailed response to how to realize the "creative transformation and innovative development" of ICH from an interdisciplinary perspective.

## 4. Case study of Peking Opera teaching design based on script murder

### 4.1. Case design of Dream of the Pear Garden: Farewell My Concubine

Based on the classic Peking Opera Farewell My Concubine, this study designs a script murder teaching case entitled Dream of the Pear Garden: Farewell My Concubine (hereinafter referred to as Dream of the Pear Garden). The primary purpose of this case is to explore the experiential teaching

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pathway for ICH. Specifically designed as an immersive scripted mystery for ICH teaching, the story take place in 1947 at the "Rongqing Troupe" theater in Beiping. Its plot centers on a cold case involving the death of a hua dan (vivacious female role) actress and the mysterious disappearance of the "Overlord's Sword".

This core event drives participants to delve into the cultural context of Peking Opera. Each of the six roles corresponds to a specific hang dang (role type), with individual objectives intricately linked to the professional traits and identities within the troupe, forming an interlocking logical network. For instance, the lao sheng (elderly male) role requires an investigation into the troupe hierarchies, the wu jing (martial painted face) role involves tracing the sword and connecting it with the facial makeup culture, and the hua dan role introduces costume knowledge by protecting the stage costumes.

To accomplish their respective goals—such as exoneration or uncovering the truth—players must take the initiative to explore various areas backstage, identify stage costumes, interpret gong and drum scores (luo gujing), and analyze opera scripts. Peking Opera knowledge points have become key clues to advance the game and fulfill role missions. Consequently, learning Peking Opera culture is no longer an external requirement, but an internal need arising from the game process. As the game progresses, all characters should not only piece together the complete truth behind the case, but also understand the deep cultural content in it, and integrate knowledge acquisition, emotional experience and problem-solving into unified experience. Through suspenseful narration and role-playing, this teaching design realizes the paradigm shift of ICH teaching from passive indoctrination to active exploration.

### 4.2. Design principles of Dream of the Pear Garden

The design of this teaching case is guided by the following core concepts and principles:

#### 4.2.1. A student-centered design orientation

The entire script murder teaching is centered on the student as the primary subject, taking the learning process as the core link and giving priority to the learning experience. At each stage of Dream of the Pear Garden, whether it is role engagement, clue exploration or collective interpretation, it emphasizes that student's complete knowledge construction through personal participation rather than passive indoctrination. Furthermore, the design doesn't just focus on Peking Opera knowledge, it integrates the teaching of skills, emotional attitudes and values as well. In this way, students naturally develop a sense of closeness and identity with traditional culture of Peking Opera.

#### 4.2.2. Attaching importance to formative evaluation and real-time feedback

Different from traditional classroom teaching that focuses on delayed evaluation of after-class homework and examinations, this case embeds evaluation into the game process. Students get instant feedback in exploration, opera dialogue, choice, and decision-making, which is not only the result of the plot promotion, but also the interactive responses of other roles. This process-oriented assessment can reflect students' understanding and application of Peking Opera knowledge in real time. By facilitating dynamic adjustments, it assists students realize the internalization of knowledge and the deepening of emotional values, so that the learning effect is visible, perceptible, and attainable.

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### 4.2.3. Adhering to bloom's taxonomy of educational objectives

This case systematically integrates teaching objectives into three dimensions. At the cognitive level, students understand the foundational knowledge of Peking Opera, such as the classification of role types (Sheng, Dan, Jing, Mo, Chou), the symbol is of facial makeup, and the conventions of stage costumes through script-based narrative. At the psychomotor and methodological level, students exercise communication, expression and practical application abilities through role dialogue, body movement imitation and collaborative reasoning. At the affective level, students achieve emotional engagement and value speculation in immersive experience, and foster a more open attitude towards ICH represented by Peking Opera, so as to complete Chinese traditional culture in the experience. These three dimensions support each other and progress layer by later, together forming a comprehensive teaching goal system.

## 4.3. Case overview

The narrative is set in the autumn of 1947, on the eve of the peaceful liberation of Beiping. The city's most prestigious opera troupe, the Rongqing Troupe, is preparing for the public performance of the new version of Farewell My Concubine, which may be the swan song of the troupe master Cheng Yanqiu before his retirement. However, on the night of the rehearsal, Mei Ruolan, the leading hua dan (vivacious female role) actress portraying "Ji Yu", is found dead backstage under mysterious circumstances, Adding to the intrigue,the "Overlord's Sword". a critical stage prop, has vanished without a trace. With the theater placed under immediate lockdown, all personnel become suspects. Is this an accident, a murder, a personal conspiracy or a deeper political conspiracy? And what will happen to the story?

There are six primary characters in the story, each of which is meticulously designed to represent a specific Peking Opera role type. This role-based structural design ensures that Peking Opera culture is not background knowledge, but embedded within the characters' identities and goals:

• Moxuan Cheng – The son of the troupe master and a Western-educated intellectual returning from abroad. He corresponds to the Laosheng (dignified older male).

• Qingyi Su– A Dan (female role) performer and the original understudy for "Ji Yu", as well as the younger sister of the deceased.

• Ruolan Mei – She embodies the Qingyi (female of the demure type) archetype.

• Zhenshan Wu – The troupe's martial arts instructor and the former performer of "The Overlord." He represents the Wu jing (martial painted-face role) role.

• Xiren Hua – A former Kunling (female cross-gender opera performer) currently serving as the costume manager. She is mapped to the Xiaosheng (young male) role.

• Zhao Lao – A veteran Qinshi (lead musician) with deep roots in the troupe. He corresponds to the Huadan (vivacious young female roles) archetype in temperament.

• Xiaolou Bai – A newspaper reporter and a renowned opera critic. He corresponds to the Laodan (elderly female role) role, serving as a perceptive observer who offers external critical insights into the troupe's internal dynamics.

Each character is assigned specific investigative tasks and cultural touchpoints, necessitating that students engage with Peking Opera's historical and aesthetic conventions to resolve the plot's central conflict.

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### 4.4. Instructional stages and procedural flow of Dream of the Pear Garden

The entire script murder teaching process is divided into five stages. First of all, students enter the scene after role-playing by facial makeup painting. Then, in the process of solving the case, promote the exploration of the incident by learning Peking Opera knowledge as the basic clue to solve puzzles. Subsequently, students conduct cultural practice through simulated opera dialogues and body movements, and make choices on inheritance issues. In the collective interpretation of classic arias, they reached an emotional climax and deepened their thinking through a discussion of the ending. Finally, they complete construction of meaning through the systematic review and reflection of history.

This design organically integrates the story, role types and spiritual core of Peking Opera into the framework of suspense reasoning and role interaction within the script. This allows students to naturally achieve knowledge learning, ability improvement, and cultural identity in the process of completing the script murder task.

#### 4.4.1. Ice-breaking: first encounter with the pear garden

This stage focuses on situational exploration. Through identity binding and initial experience, students are driven into performance situation of the theater class essential regulations. After selecting the role, students need to answer two questions: what are the characteristics of the role type they play, and what are the rules of the theater. To solve these questions, students engage in hands-on activities, such as painting facial makeup, imitating fundamental body movements (Shen duan) or stage lines, and understand the "Ten Major Rules" of the theater under the guidance of the host.

This design transforms Peking Opera knowledge from abstract concepts into operable embodied experience, including the classification of role types, facial makeup symbolism and the troupe system. In the process of getting identity cards, students not only understand the basic structure of the theater, but also grasp the basic background and story outline of Dream of the Pear Garden. By completing these tasks, students naturally completed the role change from bystanders to "members of the Pear Garden", initially establish an intuitive perception of Peking Opera art, and began to understand the social and cultural context of the characters, thus cultivating their cultural perception and role empathy.

#### 4.4.2. Exploration: mist in the backstage link

The core of this stage is to reason and reveal the truth through situational exploration. As investigators, students enter the six functional areas backstage of the theater, each corresponding to a specific category of professional Peking Opera knowledge. Specifically, the Dressing Room focuses on the facial painting process and the implied meaning of lian pu (Chinese opera symbolic facial designs) colors; the Costume Wardrobe displays typical stage costumes such as Mang (dragon robes), Kao (armored flags), Pei (decorated gowns), and zhe zhi (casual robes); the Prop Room places symbolic items such as Bazi (weaponry) and horsewhips; the Musician's Gallery involves luo gujing (percussion patterns) and xi pi and er huang tunes; the Script Shelf stores the original and adapted scripts of Farewell My Concubine; and the Ancestral Shrine reflects the regulations and beliefs of the Peking Opera circle.

The core question that students need to answer is what Peking Opera information is hidden in the clues and how to interpret the scene from a professional perspective. All clues are designed as carriers of Peking Opera knowledge. For example, a faded stage costume pointed out the rule that

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"wearing worn costumes it's better than wearing wrong ones", and revised script triggered a debate on the reform of Peking Opera. To advance reasoning, students must take the initiative to identify costume types, understand percussion patterns, and analyze the intention of script revisions. This design takes Peking Opera knowledge as a necessity for puzzle-solving rather than supplementary explanations, achieving a deep coupling of cultural content and game process. During the exploration, students exercise their abilities of information screening, integration and specialized cultural inquiry, while the skills and aesthetic principles of the Peking Opera backstage are internalized through application.

### 4.4.3. Opera dialogue: role confrontation link

This stage is a performance deepening phase, which promotes learning from the cognitive level to the practical and speculative level. The questions facing students are upgraded to: How should I communicate with others in a manner that conforms to my character's role type? And how should I choose when facing contradictions in artistic inheritance? The "opera dialogue" segment requires students to attempt role-based dialogue in the style of Peking Opera stage lines, while the "body movement performance" task needs to transmit information through stylized gestures.

This is a process of creative output based on the knowledge learned in the previous stage. At the same time, the "cultural choice" segment embeds real and dilemmatic issues in Peking Opera inheritance into the game decision-making points, such as the choice of "whether to accept the adaptation of traditional operas by western directors". This requires students to move beyond simple knowledge retelling and use cultural understanding to communicate, collaborate and make value judgments in specific situations. Consequently, this cultivating their communication skills, critical thinking and ethical decision-making literacy in the real cultural context.

### 4.4.4. Revelation: the truth comes out link

This is the stage where emotional experience and cultural understanding reach a climax. Students need to collaboratively solve the final questions: "How can everyone's individual stories piece together the complete truth and cultural picture?" and "How to understand the artistic spirit of 'no madness, no art' (Bu Feng Mo Bu Cheng Huo)?". Through the collective reproduction of the key arias of Farewell My Concubine, involving simple singing and body movement imitation under the guided by Lanfang Mei 's original recordings, students transform from individual reasoners into co-interpreters of historical stories and gain a strong emotional resonance. The design of dual endings (focusing on cultural protection or artistic philosophy discussion) deepens the simple murder case reasoning into a collective discussion on deep issues such as cultural inheritance and the essence of art. This stage not only cultivates students' thinking abilities of information integration and systematic reasoning, but also guides them to conduct speculation at the philosophical aesthetic and ethical levels through immersive experience and logical deduction.

### 4.4.5. Discussion and sublimation: new life of the pear garden

The final stage aims to complete the closed loop from experience to reflection. Through a "postscript interpretation" presenting the fate of the roles after 1949, the host systematically explains the historical prototype of Farewell My Concubine and the current situation of the modern inheritance of Peking Opera. This guide students to address the final questions: "What new understanding of Peking Opera have I gained from this experience?" and "What are the value and

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development paths for ICH in the contemporary era?". The discussion surrounding "the modern value and inheritance of Peking Opera" prompts students to engage in metacognitive reflection, allowing them to organize and internalize the emotional and cognitive gains from the simulation.

This design anchors the brief immersive experience within the context of real historical development and contemporary society, helping students establish a connection between personal experience and the grand narrative of cultural inheritance. Thus, it cultivates their lasting cultural identity, reflection capacity and sense of social responsibility, while stimulates their sustained attention and a potential willingness to participate in the inheritance of cultural heritage.

## 5. Conclusion

From a teaching perspective, this case is a significant optimization of the traditional classroom model. It successfully introduces the real-time, situational, and process feedback mechanism of script murder into instruction, ensuring that learning evaluation run through the whole process of exploration, performance and reasoning. Each time students obtain a clue, complete an opera dialogue or make a strategic choice, they receive immediate feedback from the plot or other roles. This continuous interaction effectively maintains students' learning concentration and internal motivation. Furthermore, the script murder model perfectly practices the concepts of "situational teaching" and "student-centeredness" [9]. By constructing an immersive scenario with clear objectives and rules, it drives students to engage in proactive inquiry, collaboration and reflection to solve problems, thus realize the simultaneous achievement of the goals of knowledge acquisition, ability improvement and emotional attitude cultivation.

This case shows that script murder provides an effective "transformation" pathway for the contemporary dissemination of ICH culture. Through narrative reconstruction and role engagement, it transforms seemingly "aloof" traditional arts such as Peking Opera into vivid experiences that young people can access, interact with and empathize with. In Dream of the Pear Garden, students are no longer passive audiences, but part of the troupe's story. Peking Opera knowledge points (such as role types, facial makeup and stage costumes) are no longer static nouns in textbooks, but essential tools and social languages to advance the plot and complete character tasks. This in-depth integration design makes cultural dissemination go beyond simple knowledge popularization, achieving an emotional internalization that moves from "knowing" to "understanding" and ultimately to "identifying", which effectively narrows the psychological distance between ICH and younger generations.

In summary, the case practice of Dream of the Pear Garden: Farewell My Concubine is an attempt of teaching design for the in-depth model of "script murder-based learning". It proves that through rigorous content design and mechanism integration, script murder can completely transcend its identity as a form of entertainment to become an efficient carrier for cultural education. This study not only provides a concrete and operable paradigm for the campus inheritance of Peking Opera as an ICH form, but also explores a feasible path toward reforming traditional teaching and stimulate cultural consciousness through gamified immersive experience. It thus contributes new teaching perspectives to the "living" inheritance and innovative development of ICH in the contemporary era.

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