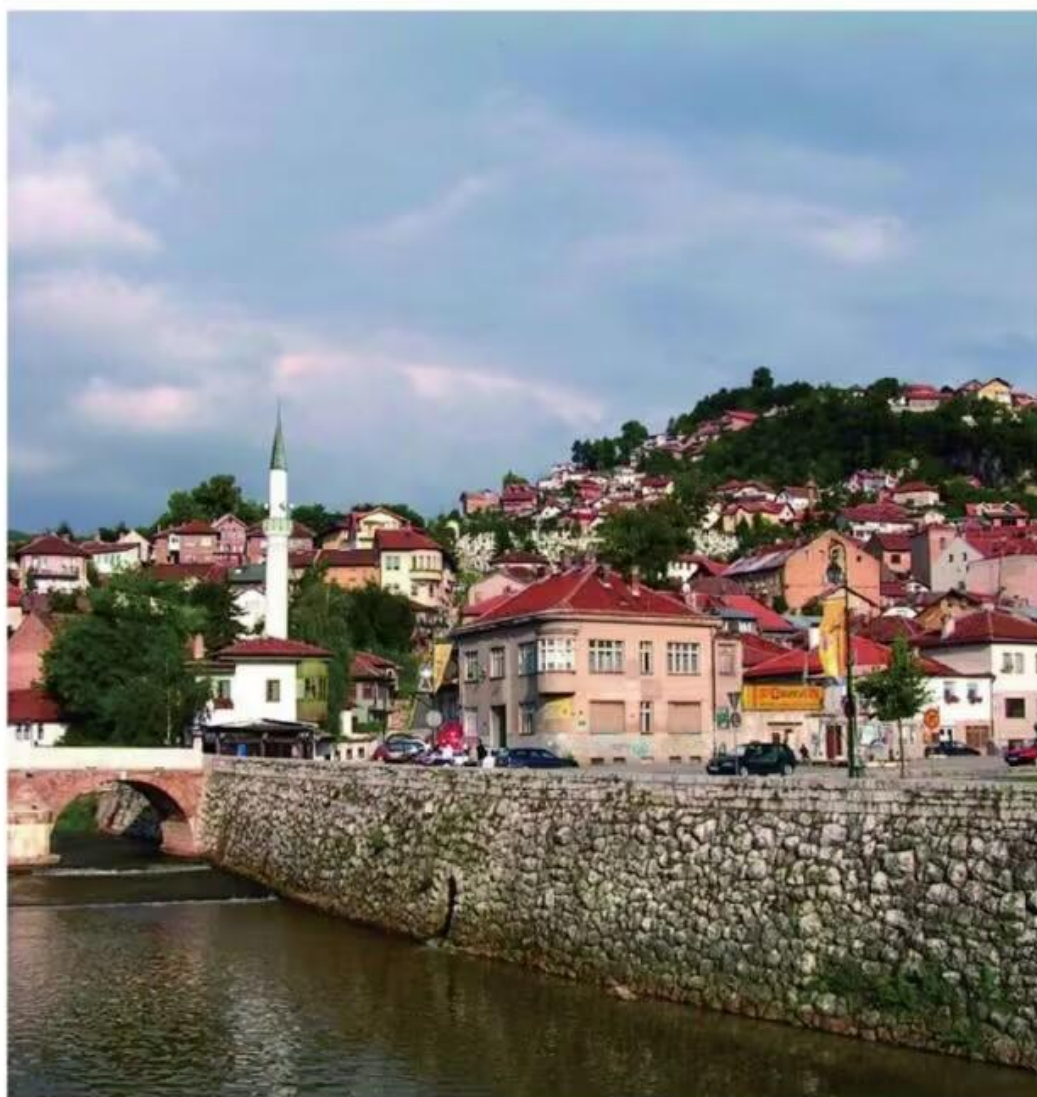


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What Kind of Drama Education We Need in the 21st Century

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Abstract

The important role of educational drama in the development of young people and the formation and development of this artistic approach to education across the disciplines of dramaturgy, education, psychology, and cognition in the last century are briefly described. Special emphasis is placed on the influence of experimental theater on educational theater at the dramaturgical level since the last century. The process of introducing educational drama into China and putting it into practice, as well as the new forms of school drama promoted in the experiments to develop in the 21st century, are also reviewed.

Keywords

Educational drama/Educational theatre, Creative drama (创造性戏剧), Experimental drama, Participatory drama, Creative theatre (创意剧场)

1. The educational function of drama and its role in the development of young people

Since ancient times, China has known that theater has an educational function, and the older generations, even those without much education, would use theater stories passed down orally as a basis for educating their children and grandchildren. This is because the educational function is an inherent function of theater itself that cannot be erased.

After the introduction of Western drama to China in the early 20th century, the new cultural figures used the easy-to-understand nature of drama to play a role in educating the people. Before and after the war of resistance in the 1930s and 1940s, drama education was widely used in urban and rural areas to mobilize the people and fight the enemy. After the founding of New China,



juvenile palaces, youth palaces and workers' cultural palaces were established in various provinces and cities to carry out amateur theater activities for the masses. At the same time, drama activities for after-school interests were basically carried out in schools and universities. All these are drama education based on stage acting in general and popular education. Although this method is not universal to all schools and folk, we have been using this method of drama education adapted to the school model of the industrial revolution for almost a century in schools that have the means to do so.

Since the 1990s, the education community has been eager to break through the limitations of the educational philosophy and model structure of the industrial revolution to meet the needs of talent development in the information age. Educators are also paying increasing attention to how to transform teacher-oriented indoctrination education into student-oriented interactive and participatory education. At the same time, modern art education is also on the agenda of general education.

So, should drama education as applied to general education also be re-examined to suit the educational needs of the 21st century? For example, are the purposes and standards of theatre education still limited to the learning of skills and artistic inculcation of the last century? Is it not necessary to shift the school's past mimicry performance, which was mainly based on a single stage performance, to a consideration more adapted to the current concept of arts education? Can aesthetic education only be achieved through the learning of theatrical skills by children? Should the application of theater to education include the introduction of methods that have been used in the growth of whole-person literacy education for nearly a century in the creative practice of international pioneers?

2. The development of drama method applied to education: the development of drama education practice in the 20th century in Britain and the United States

In the early 20th century, Western educators experimented with the use of dramatic methods in education as a universal disciplinary practice. British educationalist and schoolteacher Harriet Finlay-Johnson (1871-1956) opened the door to dramatic pedagogy in her 1911 book, *The Dramatic Method of Teaching* (《教学的戏剧性方法》), by incorporating elements of drama into play and developing a dramatic means and method of teaching. Her theories, inspired by John Dewey, argued that learning in all subjects could be accomplished through dramatic play, transcending the limitations of schools that were limited to the learning of dramatic performance skills outside the classroom.

British educator Henry Caldwell Cook (1885-1939) proposed *The Play Way* (《游戏方法》) in drama education in 1917. It advocates active participation of students in learning through drama:



students read and tell dramatic stories, discuss and then role-play them, improvise to present the content of the play, and receive guidance from the teacher before formally performing.

American educator Winifred Louise Ward, (1884-1975) began experimenting in 1924 and developed Creative Drama. She published *Creative Dramatics* (《创造性戏剧技术》) in 1930, in which children, guided by a teacher or leader, construct dramatic situations based on literature, mythology, poetry, or life stories, engage in role-playing, improvised dialogue, and action performances, and ultimately enact a complete dramatic work. She emphasizes student participation in the entire creative process, developing artistic appreciation and self-expression. She opposes the use of ready-made texts provided by teachers, avoids rote memorization, and allows students to freely express their thoughts, feelings and imagination.

The approaches to theatre education developed in the United Kingdom and the United States after World War II all rejected stage performances outside of curriculum study, asserting that children should not present imitation performance plays for audiences, and that imitating actors who repeatedly rehearse and perform a work on stage is not conducive to the natural growth of any child. Therefore, this is a view of theatre education that emphasizes the process of experiencing theatre education and does not focus on presenting the results of the performance.

Dewey's educational philosophy of "school as society" and "student-centeredness" not only influenced Europe and the United States, but also developed simultaneously in China in the 1930s and 1940s through his Chinese students Hu Shi(胡适) and Tao Xingzhi(陶行知). However, influenced by the war and post-war ideologies, these approaches were not further understood and widely borrowed by us. Subsequently such practices were also disconnected and interrupted from international developments.

By the 1960s and 1990s, Drama in Education/Theatre in Education (“戏剧在教育中” / “剧场在教育中”) was developed in the UK by Dorothy Heathcote and others. With numerous translations in Chinese, such as: classroom drama, process drama, educational drama, theatre of instruction, etc. In order to distinguish our inherent and common approach to theatre education, in 2005-07 we reached a consensus with the international Chinese language community to unify the various Chinese translations as educational drama and educational theatre.

The creation and practice of drama educators such as Dorothy Heathcote (UK) is actually the product of the interdisciplinary application of drama education in general education under the background of the vigorous development of experimental drama on the stage after World War II.

3. The Impact of Experimental Theatre Development on Educational Theatre

With the modernization of science, philosophy, culture and art, stage theater broke through the classical and modern traditional theater pattern to try new developments, and experimental theater



and even anti-theater emerged. These attempts to break through the theories of drama since Aristotle started the new development of experimental theatre.

Bertolt Brecht broke the "Fourth wall" and let the audience participate in the theater discussion of "Verfremdungseffekt"(Defamiliarization Effect) drama theory, which initially made a new adjustment to the relationship between the audience and the performance. This inspires the school drama class does not have to be limited to stage acting, teachers and students can jump out of the stage, leave the complete play, and more flexibly combine with classroom teaching, growth, cognition.

Antonin Artaud's "Theatre of Cruelty" (残酷戏剧) advocates that the function of theater is to free people from the repression of civilization and to liberate their natural abilities as human beings. This allows students to fully express and unleash their abilities and talents in the drama classroom workshop, and to grow as human beings.

Jerzy Grotowski's "Poor Theatre" (贫困戏剧) eliminates all kinds of attachments to the stage, breaks down the boundaries between stage and audience, and highlights the simple, most direct, living communication between actors and audience. He believed that anyone could be inspired to perform like an actor. This facilitates and justifies the movement of theater education from the stage to the classroom in schools.

Peter Brook's "The Empty Space" (空的空间) jumps out of the stage. He believes that any space can be an empty stage, and a person walking through this space under the gaze of everyone is enough to constitute a drama. In this way, the school drama education was completely liberated from the stage.

Richard Schechner's "Environmental Theatre" (环境戏剧) in the United States. It breaks down the traditional text-centered approach to playwriting and is filled with more improvisation and live creativity. This allows young people to work in a natural or human history environment that is conducive to learning and more suitable for project-based school teaching.

Augusto Boal's "Theatre of the Oppressed" (被压迫者剧场), created a series of theater games and theater forms that led the public to various types of invisible theaters, such as the Forum Theater, outside the stage. This not only provides a way for young people to have more access to theater, but also guarantees the right of children to education through educational theater.

Erwin Piscator created the documentary theater approach in the 1920s, incorporating film scripts and scenes of historical and political events into stage plays. Similarly, Weiss and others in the 1960s used history as material to present new insights into historical events in documentary theater using analytical interpretations of documentary sources. In schools, the documentary theater approach can be borrowed, using campus life, school history, surrounding monuments, historical figures, historical events, and current events as themes, through which students independently investigate, document, collect historical materials, on-site photos, information, notes, and videos, and organize them into dramatic stories and segments. This process is similar to



project-based learning and culminates in a theatrical performance on stage that combines documents, pictures and videos.

By the nineties, Heathcote and Gavin Bolton created the theories and practices, such as "Teacher in Role"(教师入戏) and "Mantle of the Expert"(专家的外衣), laid the foundation for the implementation of DIE/TIE theories and operational methods in the UK, Northern Europe and Australia. At the same time, the modern development of pedagogy, psychology, cognition and brain science in the twentieth century also promoted the interdisciplinary combination of educational drama through theatrical forms across borders.

David Davis, British educator at the beginning of the 21st century, has creatively developed a new theory of the approach to educational drama. Davis creatively developed a new theory of the approach to educational drama, which contributed to the new development of educational drama in the post-modern period, the 21st century.

I was fortunate enough to have personally taught by Augusto Boal and Dorothy Heathcote in 1995, 1996-98, and also participated in a series of courses by Gavin Bolton and David Davis, and began the practical process of introducing to China.

4. The process of introducing educational theatre into China and its practice on the ground

In 1995, I was invited to attend the International Drama and Education Alliance (IDEA) conference in Australia, where I was introduced to a refreshing form of theatre directly applied to education. After that, I went to Britain to study these theories and methods, and began to introduce them to China, which gradually expanded our understanding of the concept of drama limited to stage performance, and began to advocate the "Broad Concept of Drama/Theatre" including educational drama, popular drama, drama therapy and other applied drama concepts.

After more than 20 years of practice and research, we based on the principle of "make foreign things serve China"(洋为中用). we have adapted the Drama in Education(教育戏剧) and Theatre in Education(教育剧场) from the England, adapted the Creative drama(创造性戏剧) from the United States and other dramatic methods applied to education. The integration of local transformation, collectively referred to as "Educational Drama", will be implemented in the pilot of secondary, primary and primary school education.

For more than 20 years, we have experienced the process of experimenting and expanding from multiple paths to introduce international methods into China; at the same time, it is also the process of gathering Chinese creations and international exchanges to lead local drama education to internationalization. Our development process is roughly as follows:

1, A series of theoretical articles introduced and seminars and demonstrations around 1996-2000, the initial understanding of international theatre education forms and concepts.



2, From 2005 to 2007, we conducted an interactive exchange of applied theatre between the three places on both sides of the Taiwan Strait, explored the conceptual argumentation of applied theatre in addition to stage theatre, and proposed the establishment of a "The Broad Concept of Drama" including popular theatre, educational theatre and other applied theatre.

The British DIE/TIE and the American Creative Drama are collectively referred to as "educational drama". At the same time, the educational drama method was introduced in parallel with the traditional stage drama method as a method of drama education in general education.

3, Since 2007, the "Theory, Development and Workshop Practice Course of Educational Drama" has been established in the Art education major of Shanghai Theatre Academy, which enables students to break through the stage concept and enter the more open field of drama application in education, and train seed teachers.

4, In 2008, we built the "Taoye Education Theater" to perform children's plays and to do a series of health education plays in suburban schools.

5, In 2009, we started to set up the "Drama Rainbow Education Experience Center" in Beijing to implement educational drama/educational theater courses for children and teenagers, develop teaching materials, and research and discuss theories and teaching methods in order to gain experience for further promotion nationwide. Subsequently, we have developed various educational theater methods such as Junior Theater and Youth Theater. More than ten years of practice have accumulated the creation of a complete theory, the construction of teaching materials and the popularization of teaching methods, laying the foundation for localized development in China.

6, In 2012, we started to establish the "Shanghai Li Yingning Drama Studio", which focuses on sending drama teachers who have mastered educational drama methods to schools and communities at all levels in Shanghai, teaching, coaching and training teachers, helping schools consolidate the implementation of educational drama curriculum and activities, and assisting in the creation of school-based teaching materials for schools. It has been popularizing educational drama in urban and rural schools across the country.

7, 2013 began to open a three-year summer school training in educational drama for in-service teachers nationwide in Qingdao, Shanghai, Shenzhen, Beijing, Hangzhou, etc.

8, In 2016, we established the "Jianxue International Education and Culture Institute" to bring the summer school into a more professional and systematic training. With ten years of teaching practice, we have established a system of teacher training materials, and initially cultivated seed teachers who have been scattered throughout the country.

9, In 2016, the Taoye Education Theater was rebuilt to do youth psychological education and counseling plays for "Youth Theater", and health education and psychological counseling plays were made in hospitals and suburban schools.



10, Held a series of academic seminars in the past years to exchange, published and translated a number of books about the profession in the UK, Norway, Ireland, etc., and laid the academic foundation. Participated in teacher training and academic seminars at Beijing Normal University, Capital Normal University, Central China Normal University, Shenyang Normal University, Hangzhou Normal University, Zhejiang Normal University, etc.

11, In 2018, we began to explore new ways to carry out drama education in experimental 21st century schools, and launched two theater series; "Creative Theater" series: including creative music theater and dance theater; creative puppet theater and shadow theater; creative poetry theater and opera theater. And "Participatory Theatre" series: including story theatre, reader theatre, record theatre, environmental theatre, forum theatre, etc. can be used in the school "project-based teaching" theatre form.

In all these practices, we no longer adhere to the original Western model, but create improved forms that suit our local reality.

12, From 2016 to 2019, we visited Norway for teacher exchange and graduate student dispatch programs; Participate in Hungarian EU exchanges and explore the evaluation system for educational drama; Visiting Taiwan, Hong Kong, Malaysia, Singapore for teaching exchange and participating in the Dublin International Seminar in Ireland. This series of exchanges is based on specific practices that promote the internationalization of the educational drama curriculum system created in China.

13. In 2019, we began to cooperate with Zhejiang Normal University and Hangzhou Normal University in Zhejiang to promote teacher training throughout the province, and implemented teaching in several primary and secondary schools in Hangzhou.

In more than twenty years of promotion practice, popular and applied theatre in China is closely related to the development of new concepts such as modern music education, art education and dance therapy. Young people returning from abroad to study art and start their own businesses (e.g., Drama Rainbow Education in Beijing, Free Theatre in Chengdu, etc.) have promoted the renewal of the concept of art education in China. The seed teachers trained have also begun to work or start their own businesses. These educational concepts break away from traditional art cultivation and skill learning and emphasize the role of art in the aesthetic, sensory, inculcation, and educational growth of ordinary people. For example, Hangzhou Normal University's Art Academy's "Art Tour" research practice, Chengdu A4 Art Museum's children's participation-based exhibitions, art festivals, and community events. The IDECA Theatre Conference held by Beijing Foreign Studies University provides an international and domestic exchange platform for theatre education in general education.

All of these art education activities follow a break from the traditional art education philosophy, namely, art education applied to general education, which focuses on the cultivation of personality growth and is no longer limited to the teaching and learning of artistic skills. In the art education



of personality development, the role of art in education does not contradict the aesthetic education of art at all, but on the contrary, it enhances the full sensory experience, stimulates the imagination and creativity of young people. It is the practice of educational drama in these twenty years that has opened up a broader concept and field for drama education in general education in the 21st century, giving us the confidence to develop a method and a new model for the development of drama education and school drama in schools in this century.

5. Change the concept, keep up with the times, create a new form of drama education in the 21st century

In the process of introducing educational drama into China, we have been clarifying several traditional and new concepts about drama and drama education:

The broad concept of theatre/drama: affirming that theatre applications and interdisciplinary combinations outside of stage theatre also belong to the realm of theatre.

Stage theatre and applied theatre: Drama education should include both professional and general education in these two areas.

Educational theatre: Drama in Education, Theatre in Education, Creative drama, Participatory theatre, Creative theatre (note) should all be included in the category of theatre education in general education in the new century, and are the main forms of theatre education in general education.

Performing Arts: Theater education classes in general education include traditional performance instruction and theater practice, but are not the only method and do not take up major class time; they can be placed in after-school activities, hobbies, and clubs.

Drama as an integrated art: will integrate the arts of music, fine art and dance in the implementation of educational drama to achieve a more effective role in aesthetic education.

For more than two decades, many schools have embraced the concept and methods of educational drama to benefit more young people, but the process has not been a smooth one. Individual theater experts have repeatedly voiced their denial of educational theater. The reasons for this are, I think, no more than the following:

The concept of drama is different: in their eyes, drama outside the stage is not "real drama", and they believe that drama education can only be carried out through acting.

Drama education enters schools with a different purpose: they do not think that drama can be used as an educational method, focusing on the process of nurturing people and achieving aesthetic education in it. It is thought that the role of aesthetic education can only be achieved through the learning of drama skills and stage performances.

There is no insight into the twenty years of educational theatre landing in Chinese practice, the



transformative achievements of foreign for Chinese and the creative development of international methods combined with Chinese reality.

The knowledge structure is lagging and conservative, confined to the realm of pure theatre, without in-depth study of pedagogy and cognitive science, and does not accept the interdisciplinary combination of applied theatre methods; it could have incorporated, complemented and worked together, but instead chose to exclude dissent in order to monopolize educational resources.

When we advocate educational theater, we first consider what kind of theater methods we should have in this century to face the new educational revolution of the future. We always follow the principle of "make the past serve the present and the foreign serve China" (古为今用、洋为中用) and adapt them to the future and to our reality, not to copy them all.

Such educational theater is appropriate for modern schools and classrooms. It is designed as a series of sequential, progressive sessions that can be implemented in a 45-minute classroom, leading students into a drama workshop to experience, play and create in a created theatrical situation. This is a series of drama lessons in phases, semesters or school years that focus on achieving educational goals (including aesthetic education) through drama. It is never just a single class acting out a play!

The educational theatre we advocate uses all theatrical means and elements and does not leave the theatre in one step, only the venue and environment are changed, it is not a stage play, but it is still theatre! It is first and foremost education, an educational tool, but it is also drama; it can contain all the elements of drama and can achieve the relevant educational goals and objectives, so how can it not be drama? You know, the definition of real drama in the post-drama era has long broken through the stage and is no longer limited to the stage alone. Even those "anti-drama", you still have to count it as drama!

We advocate allowing children to create dramatic situations, improvised dialogue and movement with the guidance of a teacher or leader, to use their imagination, creativity and to improve their self-expression. In creative drama classes, teachers guide students to create characters and dialogue based on literature, popular culture, mythology or poetry, avoiding the use of ready-made texts and rote memorization, and allowing students to fully express their thoughts, emotions and imagination, presenting them in body language or mime or still images, which eventually evolve into full drama. At the same time, students are provided with opportunities to appreciate literature and art and to develop their creative skills of expression.

We say that educational theater is first and foremost education, a means of education, and at the same time, theater. Assessment criteria and methods are different from performing arts and do not require the measurement of stage performance. After many exchanges with EU countries, Hong Kong, Taiwan, Singapore, Malaysia, etc., we have developed an educational drama assessment system for nurturing growth in domestic practice institutions, which is being improved. This



integrates pedagogy, cognition, psychology, brain science and theater methods, and is applicable to the comprehensive scientific evaluation of children and adolescents of different ages, including aesthetic education, which is completely different from the learning evaluation of stage performance and does not require the use of the evaluation system of actors' stage performance.

The primary job of educational drama is to create an atmosphere in which participants can feel comfortable and relaxed in working with each other. Helping all students to become more aware in creating dynamic situations, through improvised instruction and group discussions on research, structure, organization, coordination of plots, characters, character relationships, etc. Students are encouraged to express their own opinions and interpretations and to make suggestions to the group.

It is this creative approach to theatre that is suitable for all students and not just for "a few students with extraordinary creative abilities", and it could be included in a coherent series of weekly progressive theatre classes suitable for schools.

In the educational theatre practice we advocate, creative theatre is an important foundation for a semester (or school year) of project-based learning for all students. It provides a good framework for fostering the development of students' creativity year by year, designing a series of progressive drama courses according to their psychological and cognitive stages. Students create in frameworks and contexts adapted to their respective ages and academic qualifications, ultimately presenting a complete play of their own creation. This creativity is developed through the actual process of creation and practice, and is not at all abstract!

Therefore, drama, as an integrated art, is the best way to carry out arts education in general schools, which can integrate art, music, dance and other art forms. International predecessors have conducted interdisciplinary exploration and practice since the 20th century, formed a complete theory and method, and initially built a new discipline that integrates education, cognition, psychology and drama. Although it is still relatively late for China to start understanding, the foundation has been laid by 20 years of introduction, promotion and practice on the ground. The critical issue at present is the serious lack of teachers with such good quality skills.

In China, music and art education have had a century of development, and although they have not been able to reach the desired scale and extent, they are both actively learning from international experience and creating many new concepts and methods that are far beyond the constraints of past ideas. A large part of the reason for this is that our teacher training universities have schools of music education and art education, but there is no school of theatre education for general arts education. Perhaps it is already a matter of urgency to establish drama education colleges in teacher training universities and to vigorously train a large number of new types of teachers who enter primary and secondary school drama education and who master educational drama theory and methods. Although we have cooperated with Beijing Normal University, Capital Normal University, Central China Normal University, Shenyang Normal University, Hangzhou Normal



University, Zhejiang Normal University etc. in training seminars to varying degrees over the past twenty years, we have never been formally accepted by these teacher training universities. I think this is not a task that can be accomplished by our private forces. I am afraid that we still need the top-level design to pay attention to the educational role of drama as a comprehensive art, to come to a complete redesign, and to systematically plan our drama education system.

Currently, the Ministry of Education's Compulsory Education Arts Curriculum Standards (《义务教育艺术课程标准》) have listed "Educational Drama/Educational Theater" as one of the "Learning Tasks: Planning Dramatic Activities". This is undoubtedly a great progress, and we will make further concrete suggestions so that educational drama can be more accurately understood and better implemented in China, thus benefiting children and teenagers in general.

(Note: The author has a separate article on the Participatory Theatre and Creative Theatre series.)

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Zhoucun and Shanghai: From the Sinking of the “Feihong Ship”(飞虹轮)

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Abstract

October 4, 1917, Nanjing section of the Yangtze River Pukou wharf "Flying Rainbow ship" and a warship collided and sank, all the people on board were rescued, no casualties, but all the goods all sank with the ship to the bottom of the river, including many Zhoucun sent to Shanghai bills of exchange documents. These lost bills of exchange indicate that the volume of freight between Zhoucun and Shanghai is not only huge and frequent, but also almost Zhoucun silk old, have an independent Shen Zhuang(申庄) or Xingzhan(行栈 An ancient facility for guarding a city, a business that stores goods for people and introduces them for sale) in Shanghai, which proves that Zhoucun silk in Shanghai not only has its own market, but also has a fairly long history.

Keywords

Zhoucun, Shanghai, “Feihong Ship”(飞虹轮), Silk

At 15:35 on the afternoon of October 4, 1917, the “Feihong Ship”(飞虹轮) sank after colliding with the warship "Chuyou" (楚有) while sailing from Pukou Pier to Xiaguan in the Yangtze River section of Nanjing, causing heavy losses. On the following day (5th), the news report "Feihong Ship in Distress at Jinpu Road" was published in the newspaper “Shenbao”(《申报》). The goods and business documents mailed from Beijing, Tianjin, Zhoucun, Jinan, Xuzhou and other cities in Jiangbei sank with the ship. Due to the opening of the Jiaoji Line and Jinpu Railway, most of the bulk of goods shipped to Shanghai, such as Zhoucun silk, more than the sea transport from Qingdao, until October 1933, the Nanjing train ferry opened, Zhoucun silk changed to direct train transport to Shanghai. Before the opening of the train ferry, due to the time saving railroad transport, often the goods took Qingdao port, while the shipping documents were often transported to Nanjing by train (Jinpu line) via the post office, and then arrived in Shanghai via the Nanjing ferry and then the Shanghai-Nanjing railroad, with the tickets arriving at the destination many days earlier than the goods. The Nanjing collision sank the Flywheel as a commercial ship, is a passenger and cargo ship that can accommodate 1200 guests, after the wreck, all the people are due to "Chu You" the timely rescue of the soldier ship without a casualty, but all the goods on board but all sunk into the bottom of the river, which is a number of Zhoucun remittance bills.



One

"Annals of Shanghai Silk" (《上海市丝绸志》) contains, after 1860, Zhou Village silk merchants in large numbers to set up a dealership in Shanghai, engaged in marketing and re-export business. "Shenbao" (《申报》) 1881-12-2 "Lost money orders":

The letter has been lost in the middle of the August 10th by Shandong Zhoucun town Fenghecheng (丰和成) No. branch on the Xintaihou thick exchange bank system to see the letter 57 days to deliver a paper, totaling 98 yuan 1,067 taels, the letter has been lost in the future, the letter as a scrap of paper, hope that each treasure line number do not receive, hereby announce. Fenghecheng (丰和成), 18T11.

This is the earliest information found about the trade between Zhoucun and Shanghai, August 10, 1881 lunar calendar, Zhoucun Feng and into the number of remittance "Shang Yang" (Shanghai Yangzhuang) Xintai thick remittance Zhuang Yang silver 1067 taels, because the bill of exchange was lost in the middle, in order to avoid losses, Feng and into the number of special in December Shanghai "Shenbao" (《申报》) for three consecutive days (2-4 days) In order to avoid the loss, Fenghecheng published a statement of the loss of the money order in December Shanghai newspaper (Dec. 2-4). It is not known what way the bill of exchange "sent" to Shanghai, but by 1881 time can be deduced, should take the Yantai sea route. From the beginning of the Qing Dynasty, Shandong merchants in Shanghai built Guanshan Guild (Shandong Guild Hall), and Shandong merchants already had certain strength in Shanghai, until the long period before the opening of Qingdao, the sea route from Shandong to Shanghai basically took Dengzhou and Yantai. Zhoucun was a thousand miles away from Shanghai, and at this time, it is still 17 years from Kaifu Qingdao (1898), and 23 years from Kaifu of Zhoucun Port railway. The "Shenbao" (《申报》), founded in 1872, was the earliest modern newspaper in China, and only ten years had passed since Zhoucun Fenghecheng published a declaration of loss, which not only illustrated the connection between Zhoucun and Shanghai through the port of Yantai, but also the awareness of Zhoucun merchants of their financial rights. And throughout the Republican period, Shanghai's "Shenbao" (《申报》) continued to follow Zhoucun, including current affairs and business, and kept track of it. ¹Shanghai, as a famous international port, gathered the largest number of Chinese and foreign merchants in China, and resources from all over the country were constantly shipped to Shanghai.

"Zhoucun's silk family also some set up a special agent in Shanghai, according to the Shanghai market at any time to buy and sell, Suzhou, Nanjing, Hangzhou and other places produced by the finest silk imported into Zhoucun, which reflects the Zhoucun at that time and the national economic and trade center of gravity Shanghai's close contacts."

2 Zhoucun merchants in Shanghai not only transported Zhoucun silk to Shanghai, but also

¹ In 1908, Zhoucun bean oil entered the European market, making the oil pressing industry, which had been sidelined due to the import of foreign oil, gain momentum. The oil extraction method was also changed from manual to machine, "since the 15th year of the Republic of China, after the revitalization of the oil mill to use machines to grind beans, the original oil mill in Zhoucun was replaced by machines at a rate of one another". Zhoucun oil pressing industry rapidly entered the modern era, greatly improving production efficiency, causing a sensation in the same industry in the country, Shanghai "Oriental Magazine" sent a reporter to Zhoucun for investigation, and wrote an article to recommend.

² Hou Yingfang, Liu Xuezhao, "Overview of the development of the commodity economy after the opening of Zhoucun", "One hundred years of commercial port - Zhoucun", Xining: Qinghai People's Publishing House 2004, p. 13; "Declaration" 1922-06-15-21, "Statement of lost tickets" "Today there are Zhoucun long Sheng Tai Li thirty-two poly Tai Hong pay head five days period regulation Yuan 500 two to



imported Jiangnan silk to Zhoucun. This shows that, after Kaibu, Zhoucun's business has been connected with Shanghai as the center of the Yangtse River Delta as one. After the opening of the Jiaoji Railway, the goods carried by trains from the Zhoucun Railway Station were mainly shipped to Shanghai and were undertaken by the Yuelai(悦来) Company:

Zhoucun silk delivery, it from the Jiaoji Railway, by the Yue Lai company to undertake, at first, mostly shipped to Shanghai. Shanghai local fabric less, the price is high, Zhoucun low price of yellow silk and silk cloth to make up for this gap. The main stores in Shanghai that took goods from Zhoucun Silk Bureau were: Hengxingde(恒兴德), Chengshengli(成生利), Zhengxiangong(正祥公), Wanshunheng(万顺恒), Hengxiangyi(恒祥义), Zhengxiangren(正祥仁), Yuanchengyong(元成永), Fuxiangong(阜祥公), Dejusheng(德聚盛), etc.³

Zhoucun silk merchants have more than their own stores in Shanghai sales, Hengxingde(恒兴德), Wanshunheng(万顺恒), etc., which is the Zhoucun merchants in Shanghai, 1906 Zhoucun Wanshunheng(万顺恒) remittance from Zhoucun to Shanghai bills lost on the way, "Shenbao"(《申报》) 1906-07-18 "lost bills of exchange forfeit":

Today in Shandong Zhoucun by Wanshun Hengli money order a HaliHuo remittance to Shanghai Wanshunheng ShenZhuang see the ticket late five days to pay twenty-one ninety-eight thousand one hundred and twenty-five yuan.

Wanshunheng(万顺恒) is a strong old firm in Zhoucun, and the Shanghai branch of Wanshunheng(万顺恒) is called Wanshunheng Shenzhuang. From the statement of lost bills, it can be seen that Zhoucun Wanshunheng and other merchants have had long-term business cooperation with Shanghai. The beginning of the Tongzhi, Shandong silk sales in Jiangnan only tens of thousands of gold per year. To Guangxu ten years (1884) or so, gradually developed, the number of sales increased, about 400,000 to 500,000 gold per year. Until after the 20 years of Guangxu (1894) developed, the sale of silk varieties, but also gradually a wide range. Shanghai alone has increased to more than one million gold per year. To the late Guangxu period, the number of sales in Shanghai more than two million, the peak of business in the year, the total exports reached six or seven million gold.⁴ The increase in transshipment of goods, proof of Zhoucun silk in Shanghai's best-selling momentum and the prospect of increasing exports. Through Shanghai, Zhoucun and the world as one. "Business Monthly"(《商业月报》) in 1936, No. 3 published a "brief history" of the development of the Zhoucun Fuchang(复昌) factory in the small charcoal market of Zhoucun. ⁵In 1921, the "tenth year of the Republic of China", the factory specialized in forwarding. In only four or five years, "Fuchang Factory"(复昌工厂) stood out and "has gained a considerable status among its peers", which not only shows that there were many people engaged in the forwarding business in Zhoucun, but also shows how fast Fuchang Factory developed. What is more noteworthy is that "those who used to be engaged in the business

Shanghai Tiantai Henai Yucheng stack according to the cash, this ticket in transit lost, has to Yucheng stack hanging lost, specially published in the "Shen" "word Lin" newspaper to declare invalid, regardless of Chinese and foreign people picked up as invalid, Wan Yi Cheng Bai." The business relationship between Zhoucun Jutaihong and Shanghai is through the Yucheng stack, but not set up a bank. Shipping and remittance are through the Yucheng stack agent.

³ The National Library of China Press, Beijing, 2015, p. 842.

⁴ Agricultural and Commercial Bulletin, No. 13, "Shandong and Henan silk industry, the public rectification of the Lu silk of the debate" (selected), p. 1, cited in "China's modern handicraft industry history (1840-1949)," Institute of Economic Research, Chinese Academy of Social Sciences, edited, p. 97.

⁵ Business Monthly, 1936, "Survey of National Manufacturers of National Products, No. 3, Fuchang Factory, Zhoucun," vol. 16, no. 3, pp. 1-2.



of trafficking foreign goods have now changed to trafficking national goods", which shows that the early forwarding companies in Zhoucun, including Fuchang Factory, mainly shipped in foreign products and products from other regions in the early days, but after 1925, they began to export a large number of local products. It not only shows the large volume of transportation, but also shows the rapid development of Zhoucun's business after the opening of the railroad. Many Zhoucun silk merchants opened branches directly in Shanghai - adding "Shenzhuang" after the original name of Zhoucun, such as Zhoucun Hongchangyuan Shenzhuang⁶, Zhoucun Qingheyong Shenzhuang⁷, Zhoucun Yongxiangcheng Shenzhuang⁸, etc, with special emphasis on the attribution of the name. "Shenbao"(《申报》) 1919-10-27 "Lost money order";

This number on the second day of September from Jinan to Fengtai established four hundred and twenty-five into the Shunxing name five-day period of the head of the bill of exchange a paper, counting the gauge Yuan five hundred and twenty-two two five money. This ticket in the Shen will be hung after the number, began to be lost, when to Fengtai into also hang lost ticket, declare stop payment, has been published in the Chinese and foreign newspapers, do not discuss the Chinese and foreigners, etc., picked up as waste paper, Zhoucun Yuanxing No. statement.

The money order of 522 two money remittances from Jinan Fengtaicheng to Shanghai Shenzhuang, which was handled by Zhoucun Yuanxingqian, was lost. This "statement" can not explain the relationship between Fengtaicheng and its Shen Zhuang, Chengshunxing, Zhoucun Yuanxing, but the Zhoucun Yuanxing is responsible for the lost statement published in the "Shenbao"(《申报》) shows that the Yuanxing and Fengtaicheng, Chengshunxing must have money transactions.

Jiangnan market, especially the huge demand for silk in Shanghai, to promote the rapid development of Zhoucun silk industry, to 1928, Zhoucun silk weaving households have 2500. Zhoucun silk business has been integrated into the national trade market. In the early days, the silk exported from Zhoucun was packed in full boxes and shipped overland to Yantai before being graded and selected. The best quality first-class silk exported for export, second-class silk shipped to Shanghai for silk weaving, third-class silk shipped to Guangdong for the manufacture of silk yarn, ribbons used. Zhoucun also produces a large amount of local silk, silk thread, ribbon, etc. for domestic sales. This is the Zhou village before the opening of Qingdao silk shipping routes, concentrated from Yantai out to the international market, Shanghai is an important transit point. After the opening of the Jiaoji line, part of Shandong silk from the port of Qingdao to Shanghai, part of the direct export from Qingdao. A considerable part of the silk shipped to Shanghai sold to Europe and the United States and Japan, "The U.S. market in New York Silk sales nearly benefit

⁶ Declaration" 1931-8-2 "Declaration of the loss of the meeting ticket" "hereby have this number by the Qing sent Shen Zhou village Hongchang Yuan Shen Zhuang to pay the village word No. 282 meeting ticket a total mouth (original missing) Yuan 1,000 taels, this ticket lost on the way, has been to the Zhuang stop payment, such as foreign and domestic people found all as waste paper, I am afraid not I am afraid that it is not known, so I hereby declare it in the Shenxin Second Newspaper. Qingdao in Shanghai Yongxing long Kai."

⁷ Declaration" 1925-08-11/13/14/15 "lost money order" "hereby lost money order seven paper Zhoucun Qing and Yong out of Qing word ninety-four ninety-five two pages to Shen Qing and Yong branch five days period regulation Yuan Two thousand two in addition to the number has been registered to the loss of each for the scrap paper in addition to re-registered Shen Xin two newspaper statement if there are Chinese and foreigners pick up when considered scrap paper do not be fooled to Shanghai Taifeng Bank Kai."

⁸ The "Declaration" 1917-09-23/24/25 "lost money order" "the beginning, my number sent by the Green Island Shen two money orders: the lunar calendar on July 20, Zhou Village Yongxiang Cheng Ji Li to the Shen license to pay the revival of Chang Qing Zi one hundred and eighty-one regulation yuan one thousand two whole, and one hundred and eighty-two regulation yuan one thousand two whole, the above The above ticket was lost on the way, has been registered to the owner of the ticket, the ticket stop payment, and posted on the "Shen" "new" "word Lin" statement as invalid, hope to pray that the Chinese and foreign gentry business each treasure Zhuang number, do not use, is a prayer. Yu generate respectfully."



from the flourishing of the former East Pacific steamship company Siberia Maru to San Francisco and New York, etc. the port of the foreign companies shipped to the silk is also quite small, including the new flag Chang foreign companies gray silk twenty packets, Dunxin foreign companies Lake silk thirty-five packets, gray silk six packets, Shen Yu foreign companies Lake silk twenty packets, Dong Chang foreign companies Lu silk Thirty-five packs, forty-five packs of white silk and one hundred and sixteen packs of gray silk from Anli, four pieces of Shandong poplin, ten packs of lake silk from Baok, and four pieces of tobacco from Xiangli." ⁹Although this material contains hot Chinese silk sold in the United States without Zhoucun silk, but it shows the enthusiasm of the United States for Chinese silk. "Shandong Fu silk" is a high-grade silk, rather than pure mulberry silk, rich drape more popular. Silk trade with Japan, until the Pacific Conference after World War I, Zhoucun silk is mostly shipped from Qingdao to Japan, and then mainly to Shanghai, exported from Shanghai. Japanese foreign companies in Shanghai such as Mitsui, Jardine, Xielong, Yuanfang, etc. are designated to purchase silk from Zhoucun. Zhoucun silk prices also fluctuated with the sales situation in Shanghai. The "China Industry Journal" (Shandong Province) compiled by the "International Trade Bureau of the Ministry of Industry"(《中国实业志》) in 1934 contains:

The silk produced in Shandong, in addition to the silk produced by the Japanese silk factory directly shipped abroad, the silk is shipped to Shanghai for sale, the silk is also shipped to Shanghai for sale to foreign firms, and the native silk is marketed in the province. After packing the silk and silk from Shandong factory, they will be handed over to transport agencies such as Yuelai Company(悦来公司) and Yitushun(益图顺), etc., then shipped to Shanghai, handed over to the silk stack, and asked the silk stack to sell on their own. The freight is about 20 yuan per box, and the silk stack will receive a commission of four taels and five yuan per box sold, that is, paid by the seller. In addition to the silks sold by the factory, the silks are also loaned to the factory owners for capital turnover.¹⁰

Zhoucun silk as the core of the prevailing situation in Shandong silk is that the products of Japanese silk mills in Shandong directly exported, "factory silk" (mechanical reeling products woven) first shipped to Shanghai, and then shipped from Shanghai to Fujian, Guangdong and Southeast Asian countries, "silk" shipped to Shanghai to sell to foreign companies, "earth silk" (silk reeled by hand with wooden machines) only in the province sales. All the factory silk and silkworms were packed and shipped to Shanghai by Yuelai Company or Yitushun Transport Company, and then transferred to Shanghai Silk House, which sold them on behalf of the silk house. "silk stacks in addition to the sale of factory silk, but also lend money to factory owners to fund turnover", which explains why so many Zhoucun remittances to Shanghai were lost halfway through the money orders, Shanghai agents often XX stacks, that is, silk agents. 1911 lunar July 9, "Zhoucun Xie Sheng stack "through the Dade pass ticket Shen Zhuang branch of the huge amount of money orders two (each ticket counts "98 yuan silver 1,102.5 yuan" lost on the way, in order to avoid losses, Zhoucun Xie Sheng stack commissioned Shanghai Fuxing Chang on behalf of the "Shenbao" "Times" and "West" published a statement of loss, "Shenbao" 1911 From September 13 to 18, the same "statement" was published for 6 consecutive days.¹¹Shows that Zhoucun

⁹ 1917-8-2, "The flourishing of overseas trade in silk screens".

¹⁰ International Trade Bureau of the Ministry of Industry, edited by: "China Industry Zhi (Shandong Province)", International Trade Bureau of the Ministry of Industry Press, 1934, Part 8, Xin.

¹¹ Declaration" 1911-09-13 "statement of loss" "hereby have the Zhoucun Xie Sheng stack remittance to make the Dade Tong application



Xiesheng stack had extensive business connections with Shanghai and the Jiangnan area.

According to the "Jiaoji Railway Economic Survey Report" (《胶济铁路经济调查报告》) contains, until 1918, after experiencing turmoil, Wang Village silk weaving industry has weakened, but there are still more than 50 weaving households, all the silk produced by the Jiaoji Railway "intermodal parcels, marketed in Shanghai, Hankow and other places."¹² According to the "Lu Shang Zhoucun Gang" (《鲁商周村帮》) contains, Yuhoutang (裕厚堂), Tongfeng company (同丰公司), Yuanfeng silk factory (源丰丝厂) and other major machine reeling factory products in addition to supply Zhoucun silk weaving industry, mainly sold abroad. Its channel is first shipped to Shanghai, and then sold to European and American countries through foreign companies such as Jardine In the heyday of the 1920s, there were more than 1,400 Zhoucun workshops and factories, with more than 2,500 looms, and by 1934, the annual output of Zhoucun silk fabrics accounted for more than 80% of the total output and value of silk fabrics in Shandong Province.¹³ It can be seen that Zhoucun - Shanghai - the United States, which is the main sales path of Zhoucun silk in the Republic of China.

Two

Lei Yuchen, etc., "recall the silk trade activities in Zhoucun before the founding of the country"¹⁴ contains, smuggled into Zhoucun man-made silk processed into finished products and then sold to Shanghai, "the sound of smuggling, Zhoucun shipped Shanghai people silk fabrics increased"¹⁵. In 1936, only silk "day to Shanghai there are five or six thousand, its source is Shandong Zhoucun"¹⁶, Zhoucun once monopolized the silk industry in Shanghai. "Shanghai from the Zhoucun Silk Bureau to take the goods of the stores are mainly Hengxingde (恒兴德), Chengshengli (成生利), Zhengxianggong (正祥公), Wanshunheng (万顺恒), Hengxiangyi (恒祥义), Zhengxiangren (正祥仁), Yuanchengyong (元成永), Fuxianggong (阜祥公), Dejusheng (德聚盛), etc."¹⁷ In other words, the Zhoucun Silk Bureau and Hengxingde (恒兴德) and other purchase contracts, Hengxingde (恒兴德) and other nine silk merchants is the designated source of Zhoucun Silk Bureau, and Zhoucun Silk Bureau is the designated source of Shanghai silk merchants.

Yuhoutang Silk Factory (裕厚堂丝厂) (Xinji), in the early years of Guangxu, Yidu (益都) native Li Jingyi (李敬义) contacted fellow villagers Xu Fangzhou (徐芳洲) and Linqu (临朐) native Ma Zifeng (马紫封) to open Yuhoutang Silk Bureau in Zhoucun. 1909, Li Jingyi returned from a study trip to Shanghai and Wuxi, purchased land outside the east gate of Zhoucun, invested 40,000 taels to create the Yiji Yuhoutang Silk Factory (义记裕厚堂丝厂), and soon opened the Hongyu Silk Factory (鸿裕丝厂) on the basis of the Zhoucun Yuhoutang Silk Bureau, installing 100 reeling

for payment of money orders two paper, each ticket is 98 yuan of silver 1,102 two five money, are the first nine days of July Hitachi ticket, this ticket lost on the way, has been explained to the future, as a waste of paper, hereby published in the Shen Shi two newspapers, and The western newspaper statement. I hope that the Chinese and foreign treasure line number, do not accept to use, hereby declare. Fuxingchang has the honor to publish a statement on behalf of the white." Subsequently, 1911-09-14, 1911-09-15, 1911-09-16, 1911-09-17, and 1911-09-18 were all published in successive issues of "Declaration of Loss".

¹² Xie Yuanli and Jing Fengrun, "The Silk Industry in the Rural Zhoucun Area in the Late Qing Dynasty and Early Civil War", "A Century of Commercial Ports - Zhoucun", Xining: Qinghai People's Publishing House 2004, p. 27.

¹³ Song Meiyun, "The Lu Shang Zhou Village Gang," Jinan: Shandong Friendship Press 2018, p. 17.

¹⁴ Lei Yuchen, et al: "Recalling the silk trade activities in Zhoucun before the founding of the state," Zhoucun Shangbu, Jinan: Shandong People's Publishing House 1990, pp. 30-31.

¹⁵ Textile Times 1936, No. 1313, p. 2.

¹⁶ Wang Guangshi: "The Gains and Losses of the Consumption Tax in Jicha", "Economic Special Issue", 1936-09-14.

¹⁷ Wei Yongsheng, ed. The Merchant Ports of Shandong in the Late Qing Dynasty, Jinan: Shandong Literature and Arts Publishing House 2004, p. 108.



cars and employing 200 workers. "The pThis is the first new type of semi-mechanized reeling factory set up by businessmen capital investment in Zhoucun, divided into power department, cocoon steaming department, misty silk department and packing department, Yuhutang introduced French reeling machine, steam cocoons with a large steam boiler, the Qing court exceptionally rewarded him for this Kuiwenge canonical case awarded the title of Wenlin Lang. 1911 purchased 100 sets of German reeling machine, a horizontal boiler, a kerosene generator, the realization of raw silk The first national modernization enterprise in Zhoucun, is also one of the influential enterprises in Shandong.roduts of the factory were not sold locally, but shipped to Shanghai for export"¹⁸. After the Republic of China, Zhoucun's five new machine reeling factories (Tongfeng, Xinji, Hengxing, Yuanfeng, Shenji) mainly sold their products to Shanghai. 1916, the Protectorate Army occupied Zhoucun, Yuhoutang manager Li Jingyi took refuge in Xishan Baiyunjian and Shanghai Branch, and appointed his half-brother Li Jingsheng to preside over the factory affairs. During his stay in Shanghai, Li Jinyi took advantage of the shutdown of the silk factories in Zhoucun to organize people to buy yellow silk from Xintai and Tai'an, which was shipped to Shanghai for huge profits. After the resumption of production, Yuhoutang products were labeled with trademarks and sent to Shanghai Yifeng Chang, Hengsheng Gong and other warehouses, and then sold to Europe and America through foreign companies such as Yihe and Lantianbi. 60% of Yuhoutang's products were exported abroad. Later, due to the development of Yuhutang, the name of Yuhutang was changed to Xinji, and the trademark of the products was set as "factory map". "The Ministry of Agriculture and Commerce of the Northern Warlord Government awarded Yuhutang the seventh-class Harvest Medal in the name of the President, and in 1922, Yuhutang was awarded the Medal of Merit at the Shanghai Exhibition.¹⁹ After the outbreak of the global economic crisis in 1929, silk prices plummeted, Zhoucun silk weaving industry was affected, the Shandong Provincial Government, according to the request of Zhoucun silk trade union chairman Li Huafeng and Changshan County Mayor Yuan Mingqian, issued silk relief coupons in Zhoucun 50,000 yuan to support the collection of cocoon reeling in each factory, so the new record reopened. But that year, the price of silk fell again, and the sales of Xinji were cut off, and the old silk piled up in Shanghai, so it was unable to return and went bankrupt. The entire capital of Xinji was only 60,000 yuan, and it had to rely on the monthly interest rate of 8% charged by the Shanghai Yifeng Changchang Warehouse, which was unable to repay the deposit and the warehouse rent because of bankruptcy. The High Court ruled that Xinji Silk Factory and its Chen Silk in Shanghai were awarded to the plaintiff to cover the debts, and "Yuhutang and Tongfeng were successively taken over by the debtor, Shanghai Yifeng Changchang Warehouse, in 1931"²⁰. The famous Yuhoutang retired from the stage of history. The capital owner of Shanghai Yifengchang's warehouse was Zhao Qiulu, a native of Huang County, Shandong Province, who mortgaged all the assets of Zhoucun Yuhoutang to the debtor Shanghai Yifengchang after he owed a huge amount of money. Yifengchang took over and changed its name to Xinji Silk Factory, and invested in refurbishing the factory. In 1937, due to the massive dumping of Japanese rayon, Xinji Silk Factory changed its name to Huacheng Silk Factory, and started reeling with the original equipment. Working capital still relies on Shanghai Yifeng long goods warehouse, all products are

¹⁸ Hou Yingfang, Liu Xuezhao, "An Overview of the Development of the Commodity Economy after the Opening of Zhoucun," *A Century of Commercial Ports - Zhoucun*, Xining: Qinghai People's Publishing House 2004, p. 15.

¹⁹ Yu Hongmou: "The development and evolution of the silk industry after the opening of Zhoucun," *"A Century of Commercial Ports - Zhoucun"*, Xining: Qinghai People's Publishing House 2004, p. 36.

²⁰ Yu Hongmou: "The development and evolution of the silk industry after the opening of Zhoucun," *"A Century of Commercial Ports - Zhoucun"*, Xining: Qinghai People's Publishing House 2004, p. 37.



sold to Shanghai. ²¹Nationalized after liberation, the establishment of Zibo Silk Printing and Dyeing Factory.

Qingheyong(庆和永) MaGe Zhuang(麻葛庄), Zhoucun old firm, began to wholesale silk after 1880, in the late Qing Dynasty in Shanghai French Concession in the Catholic Church Street (later renamed Beijing Road) Fuxingli opened "Zhoucun Qingheyong Silk Zhuang" (store sign), which is the earliest branch of Qingheyong(庆和永) set up in the field²². In 1912, Qingheyong opened Qinghe East Machine Mill in Huifeng Street, Zhoucun, and then established five silk weaving mills such as Qingheheng(庆和恒) and Qinghechang(庆和长) to construct Qingzihao machine Textile Group. "Zhoucun Qingheyong, Jutaichang Silk House in 1917 to Shanghai's Fulun(福伦), Ruilun(瑞伦) Silk House investment, the latter on behalf of Zhoucun silk, sales routes as far as Guangzhou, Fujian and other places"²³. Zhoucun sends more than 400-500 pieces of silk to Shanghai every day. Based on the international and fashion trends in Shanghai, the Shanghai branch employees, each of whom was given an annual clothing allowance of 120 yuan. During the Japanese period, with the influx of foreign cloth, Zhoucun's silk weaving industry went bankrupt one after another, Zhoucun Qingheyong timely change the business varieties, from operating mainly in silk to operating mainly in cotton and sackcloth, thread coarse, Chinese silk kudzu, etc. In the early years of the Republic of China, the construction of Wing Kee power machine shop, products shipped to Shanghai after printing and dyeing, sold to Guangdong, Thailand and other Southeast Asian regions. The products were shipped to Shanghai for printing and dyeing, and then sold to Guangdong, Thailand and other Southeast Asian regions. The factory label "Qinghe Yong" was printed on the head of each product, which was very popular in Jiangnan and Southeast Asian markets. Tonghe silk store and Gongji machine spinning have formed an integrated business system of production, supply and marketing. In addition, Zhoucun Qingheyong also opened the Deqing Silver House and set up the Qingheyong Silver House in Shanghai, and all the remittance business was handled by their own silver house.

Yu Mogong(裕茂公) silk and linen farm, Yuancheng native (now Gaoqing) Liu Yuwen in 1915 in Zhoucun opened Yumaogong(裕茂公), Yumoyuan(裕茂元), Yu shengheng(裕升恒), Yuyuan(裕源) four major cloth farm. Soon the "Yu" brand cloth sales market throughout half of China. Yumogong silk and sackcloth products were mainly purchased locally and sent to Shanghai for wholesale. The important letters sent by Yu Mogong to Shanghai and Jinan were personally penned by Zidong, and all the branches were informed of the market and the quantity of goods purchased and sold by telegram to Zhoucun General Cabinet every day. With these means of communication, Yu Mao Gong was able to keep abreast of the market in different places. Yu Mao Gong also set up his own bank, which could "issue money orders for Zhoucun merchants in Shanghai, then a few days later, issue money orders for Shanghai merchants in Beiping or Tianjin, and then issue money orders for Beiping or Tianjin merchants in Xi'an or Wuhan. So on and so forth, their own liquidity is inexhaustible"²⁴. The manager, Jin Zizhen(金子贞), asked all the

²¹ Li Keng, et al. "Fifty Years of Yuhoutang Yihuacheng Silk Factory," Zhoucun Shangbu, Jinan: Shandong People's Publishing House 1990, p. 89.

²² Declaration" 1925-8-15 "lost bill of exchange declare null and void" "hereby lost bill of exchange seven paper, total Zhoucun Qing and Yong out of the Qing word ninety-four two pages, to Shen Qing and Yong support five days period regulation yuan two thousand taels. has been lost to the number, all for scrap paper."

²³ Zhoucun District Political Consultative Conference Committee on Literature and History, edited by Zhoucun Shangbu, Jinan: Shandong People's Publishing House 1990, p. 42.

²⁴ Li Jingbo, "A Fragment of My Experience in the Yumogong Silk and Linen Village," Zhoucun Shangbu, Jinan: Shandong People's Publishing 1990, p. 82.



shopkeepers to "Dress according to the customs of the countryside, and all the staff of the Zhoucun General Store wore robes and coats and cloth shoes and socks. The staff of Shanghai Zhuang, on the other hand, all wear suits and suits of velvet and satin. Therefore, Shanghai Zhuang personnel on the way home to change clothes twice, that is, once to Jinan to adapt to Jinan's fashion; home to change again to adapt to the customs of Zhoucun."²⁵In 1934, Yumaogong declared bankruptcy when it was unable to pay its debts under the run of American cotton.

Ruifuxiang(瑞蚨祥) was founded in 1851 in Zhoucun by Mengchuanshan(孟传珊), the owner of Ruifuxiang Hall, and has developed into a business group with many business items such as cloth, silk, embroidery, leather goods, weaving and dyeing, tea, jewelry, and even money changers, pawn stores, and pharmacies. Suzhou was the distribution center of silk in the south of the Yangtze River, so Ruifuxiang set up a bank in Suzhou, called "Suzhou Bank", and later built a house on Wang Shumei Lane in Suzhou, which was so luxurious and grand that it was called the "Foreign House" (two courtyards); during the Guangxu period, Ruifuxiang Shenzhuang²⁶ was opened in Shanghai, specializing in purchasing foreign goods. With the development and growth of Ruifuxiang Shen Zhuang(申庄), Suzhou Zhuang was merged into Shen Zhuang. In 1929, it purchased three buildings in Weiqingli, Tianjin Road. There were managers, bookkeepers, purchasers, cooks and company employees, as many as 20 people. The sales money recovered from the branches all over the country was remitted to Shanghai, either to purchase goods or to store them in the bank in Shanghai. Shanghai became the "financial center" of Ruifuxiang.

Yonghe Silk Shop(永和丝店), the largest silk store in Zhoucun, was established in 1906 and later split into Yonghe Silk Shop Jinji(永和丝店金记) and Yonghecheng Mage Zhuang(永和成麻葛庄). Mainly on behalf of the customer to buy and sell, take 2% commission, customers all over the country, one of the more influential is Linqu Yuzeng Silk Bureau, sent agents often live in Zhoucun, from Zhoucun to buy silk sent to Shanghai, but also from Shanghai to buy goods sold to the mainland, but the purchase and sale of all by Zhoucun Yonghe silk store for the management. There are many foreign agents often live in Zhoucun to buy silk, "Shanghai long-term silk company Qian Wanqing(钱万青), Xinchang silk company(信昌丝行) Zhao Qiuhe(赵秋和), Tian Xisan(田锡三), Yu Hanqing(于汉青), Zhangde(彰德) Gaoxin Zhi(高新之), Baoji Shen Songcheng(申颂成), Qinhuangdao Yang Rongqing(杨荣卿). They stayed in the store for dozens of days, buying and selling, greatly expanding the store's business."²⁷Ma Zhongxuan(马仲宣), the agent of Linqu Yuzeng Silk Bureau, cooperated with Zhoucun Yonghe Silk Shop for a long time. QingheYong ang Mage Zhuang had opened Shen Zhuang - Zhoucun Qinghe Yong Silk Zhuang in Shanghai at the end of Qing Dynasty. Its main business was to purchase hemp silk and wholesale silk. in 1917, it also invested in Shanghai's Fulun(福伦) and Ruilun(瑞伦) silk houses together with Jutachang silk house, allowing them to sell Zhoucun silk on their behalf, selling as far as Guangzhou and Fujian, and Shanghai became an important base for its wholesale silk to the south. the name was changed to Hengji in 1943.

Huazhong Silk Factory(华中织绸厂), founded in 1932, Anhui Bi Xiaoshan(毕晓山) long engaged

²⁵ Li Jingbo, "A Fragment of My Experience in Yumogong Silk and Sackcloth Village," Zhoucun Shangbu, Jinan: Shandong People's Publishing 1990, p. 81.

²⁶ The Research Committee of Cultural and Historical Materials of Zhangqiu County of the Chinese People's Political Consultative Conference (CPPCC): Cultural and Historical Materials, Series 4, "Zhangqiu's Excellent Army Meng", 1987.

²⁷ Wang Heqing, "The largest Yonghe silk store in Zhoucun," Zhoucun Shangbu, Shandong People's Publishing House 1990, p. 63.



in silk weaving industry in Shanghai, rich in experience. 30s Zhoucun silk products into the Shanghai market in large quantities, almost occupy the Shanghai market. Most of the products of Huazhong Silk Factory were shipped to Shanghai for printing and dyeing, and then shipped back for sale or wholesale. Bi Xiaoshan early in Shanghai to open a silk factory, "Because Zhoucun inexpensive and high-quality rayon products monopolize the market in Jiangnan, the impact of Shanghai's silk industry"²⁸, so he left Shanghai to Zhoucun, rented part of the former Tongfeng company to create a plant to create a silk weaving factory in China. He brought 30 units of electricity from Shanghai, a designer, an engineer and 10 skilled workers, who then took apprentices, training technicians for production. Huazhong Silk Factory has been ahead of the silk industry in terms of management and technology since the beginning. In order to ensure the quality of the product, Bi Xiaoshan sent the same quality of blank silk to the local Zhoucun and Shanghai dyeing workshops and asked to use the same process of refining and dyeing. As a result, it was found that because of the good water quality in Shanghai, the refined and dyed products were better than those in Zhoucun. Subsequently, all the products of Huazhong silk weaving factory are affixed with freight and shipped to Shanghai for refining and dyeing, and then shipped back to Zhoucun for wholesale sales.

Hengxingde Silk Factory(恒兴德丝厂), originally Yantai sericulture silk factory. At the beginning of the Civil War, by Muping Sun Zishan(孙子山) Yantai Hengxingde silk company moved to Zhoucun to found the same name silk factory, the production of silk, each horse is labeled "Golden Elephant" trademark, "Sent by rail to Shanghai Yifengchang goods warehouse(益丰长货栈) (later changed to Chenxinchang goods warehouse(诚信昌货栈)), and then by foreign companies resold in Europe and the United States, the second product sold locally. "²⁹In 1929, the global economic crisis, the export volume decreased, due to the shortage of funds, Hengxingde to plant, materials as collateral, from the Bank of China Shanghai Branch and Xin Yi money bank and other 34 banks and banking loans. Along with a large number of imports of rayon from the United Kingdom and Japan, "Hengxingde in 1932, all the plants and equipment in Shanghai banks and money changers to offset the debt". 30And the Shanghai Bank and the bank, only the land deed documents away, all the real estate equipment, entrusted to Gong Jinghai(宫惊海) (Sun Zishan's nephew) to look after, the house rented to the local silk reeling factory. After liberation, in 1951, the Shanghai Bank informed Zhangzhou City, Beihai Bank to Hengxingde private party to claim property rights, because Hengxingde has been unable to cover the debt, so decided to withdraw the capital, all plants and equipment handed over to the people's government of Zhangzhou City.

Tongfeng Company(同丰公司), built in 1919, has two boilers imported from Italy and 200 sets of modern reeling machines, which started as the largest and most advanced silk factory in Zhoucun, with the trademark of "Fairy", and was shipped to Shanghai Yifengchang goods warehouse(益丰长货栈) by the Jiaoji Railway via sea lanes, and then re-sold to European and American countries by foreign companies. Later, due to the increase in the price of raw materials, from 1927 to 1930, year after year losses were forced to reeling equipment debts in Shanghai Yifeng long goods

²⁸ The Merchant Port of Zhoucun, Jinan: Shandong People's Publishing House 1990, pp. 91, 93.

²⁹ Jing Yiting et al: "The Beginning and End of the Hengxingde Silk Factory," Zhoucun Shangbu, Jinan: Shandong People's Publishing House 1990, p. 96.

³⁰ Yu Hongmou: "The development and evolution of the silk industry after the opening of Zhoucun," "A Century of Commercial Ports - Zhoucun," Xining: Qinghai People's Publishing House 2004, p. 37.



warehouse.

Sanyitai silk and sisal Zhuang (三义太丝麻庄), for the Zhoucun Xu's founded in the late Qing Dynasty. Xu, Zouping Sujiazhuang people, the end of the Qing Dynasty began to travel between the old mouth of the Xiaoqing River and Zhoucun, selling silk and sisal, a huge profit. During the Guangxu years in the Zhoucun opened Hongchangyu silk store(鸿昌玉丝店), Sanyitai silk and sisal Zhuang (三义太丝麻庄). Early Republic of China, the creation of silk weaving factory in Zhoucun, then in Shanghai, Xuzhou, Jinan, Bengbu, Wuhu and other places, opened branches. 30s, weaving a variety of silk, a large number of wholesale to the south, three righteous too become Zhoucun silk big name. 1947, affected by the war, the closure of Zhoucun factory and the name, the assets withdrawn to Xuzhou, Shanghai, Bengbu and other places.

Yixinghou(义兴厚), namely Zhoucun Yixingyong grocery store(益成永杂货庄). Yixingyong opened in the twelfth year of Guangxu (1886), was one of the largest grocery store in Zhoucun at the end of Qing Dynasty. Soon, investment in silk weaving industry, opened Zhoucun silk weaving Zhuang, Weixian silk weaving Zhuang, Jinan wide goods Zhuang, Nanjing wide goods Zhuang, Suzhou wide goods Zhuang and lace factory (lace workers more than 30 people), Longkou felt hat Zhuang (more than 300 workers), Hankow hemp Ge Zhuang, engaged in sales or production. However, Yi Xing Hou set up a special purchasing house (also called stack house) in Shanghai for direct purchase, without intermediate links, Yi Xing Hou was able to introduce the most fashionable foreign goods into Zhoucun at the earliest, which not only structured the bridge between Zhoucun and Shanghai synchronously, but also led the fashion culture of Zhoucun, and cosmetics and famous brand clothes from Shanghai would appear in Zhoucun market in time. 30s, when British doctor Ronald first came to Zhoucun, he saw that the streets with more advertisements for American Levis soap in English and Chinese, it is not surprising.

Yuxinghou(裕兴厚), Zichuan Ma Youtang(马幼堂) in Zhoucun founded. Ma Youtang(马幼堂) successively served as Zhoucun Yichengyong boss, Yixing hou Zichuan branch manager. 1937 "July 7 Incident" before, Yixinghou monopoly Zichuan wide goods industry, set up branches in Suzhou, Shanghai, Nanjing, of which, Suzhou branch mainly sales and wholesale Yixinghou own production of Longkou felt hat, Suzhou branch and then distributed in the Jiangnan area, and in The Suzhou branch mainly sells and wholesales Longkou felt hats produced by Yixinghou itself, and the Suzhou branch distributes them in the Jiangnan area, and sets up Yixinghou weaving factory in Shanghai, all products are labeled with Yixinghou trademark. When the war broke out, Zhoucun fell and Ma Youtang(马幼堂) died, the goods of Yi xinghou(义兴厚) were looted and the storefront was destroyed. It was declared bankrupt in the spring of 1938. In the same year, the original Yixinghou(义兴厚) colleagues reorganized and reopened, renamed "Yuxinghou". In 1943, Lu Chunshan(路春山) died of illness, Zichuan people Pu Zizhen(蒲子珍) succeeded as the manager of the Nanjing branch. At the beginning of the branch hired personnel, settlement of accounts, are responsible for the total cabinet. In the summer of 1947, Yuxinghou could not be maintained, the shareholders on behalf of Cheng Zaiting(程载亭) (Boshan people), Zhang Haisan (张海三)(Longkou people) to the counterfeit currency of more than 200 million Yuxinghou transferred the whole to Zichuan Zhu Bingfu(朱秉符), the staff did not move, the name was changed to Yuxinghou Deji. After Zhu Bingfu died, Yuxinghou closed.

Other companies such as Dexing silk fabric Zhuang, Shunxingcheng silk weaving factory, Fuchang factory, Huaxin company, Yiqingyong silk fabric, Yuanfeng silk reeling factory,



Hongchangyi silk fabric store, Hongxiangcheng, Yongxiangcheng, Longdeyi silk fabric, etc. almost all of the Zhoucun merchants in Shanghai have branches or business relations. Only due to the war turmoil, after the liberation of Shanghai, most of the Zhoucun merchants operating in Shanghai sold their assets and withdrew to Zhoucun, and the Zhoucun gang in Shanghai drifted away. In addition, there are also many Zhoucun people in Shanghai to develop a new road, such as Zhoucun Jia Baoyan(贾保严), opened in Shanghai Nanjing Road, cultural relics store, when related to Zhoucun Wang Nianchen(王念忱). After the surrender of Japan, Wang Nianchen(王念忱) was the director of the Shanghai Japanese Overseas Chinese Management Association, many Japanese people returned Chinese antiques and paintings, as a basis, Wang Nianchen(王念忱) opened the Shanghai Victory Museum. On Saturdays, he received poets, writers and scholars in exile in Shanghai, which was very influential in the cultural circles at that time. After liberation, Wang Nianzhen became the first head of the cultural circle in Shanghai.

As the largest silk production base in northern China, Zhoucun silk merchants in Shanghai has a long history of development, Zhoucun silk merchants mostly opened branches in Shanghai, wholesale, sales and exports, to the 1930s, Zhoucun silk exports reached its peak, and once monopolized the silk market in Shanghai. To this day, Zhoucun silk is still one of the important bases for the sale of Chinese silk to the rest of the world.

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Analysis of the Belt and Road Initiative's Impact on the Training of Chinese Education Volunteers Overseas

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Abstract

International Chinese education volunteers are the backbone of Chinese language education in Confucius Institutes. Their professional skills, level of knowledge, and mental health all affect how well Confucius Institutes teach and develop, as well as whether or not they do their job as a language and culture station for countries along the Belt and Road. Therefore, how to train volunteers who meet the Chinese language education needs of countries along the Belt and Road is a proposition that needs to be seriously considered. Based on this, this paper looks at relevant accomplishments and looks into volunteer training programs and related universities. People think that the training path for "breaking down the barriers between volunteer projects and training Chinese" involves putting in place Confucius International volunteers who teach Chinese at the institutes. The professional qualities, level of knowledge, and psychological traits of their faculty all affect how well the Confucius Institutes teach and develop, as well as whether they do their job as a linguistic and cultural station for countries along the Belt and Road Initiative. So, one idea that needs careful thought is how to train volunteers who can teach the Chinese language to people in the countries along the Belt and Road initiative. Based on this, this report examines pertinent accomplishments, volunteers' training programs, and associated universities. To improve the professional competence and skills of volunteers, it is thought that the training path of "breaking down barriers between volunteer projects and the training of Chinese international education majors in universities, developing skills-based courses tailored to countries along the Belt and Road, and setting up a country-specific database of work experience and feedback dynamics of past volunteers" can be used. Universities can offer majors in international education, skills-based courses that are customized for countries along the Belt and Road, and a database of past volunteers' work experience and feedback can be made for each country. All of these things can be used to improve the professional competence and skills of volunteers.

Keywords



Belt and Road Initiative, International Chinese Education Volunteers, Training Path

Introduction

Since the top-level cooperation initiative "Belt and Road" started in 2013, Confucius Institutes have taken on the responsibility of "telling the Chinese story and spreading the Chinese voice" in the building of people-to-people connections along the "Belt and Road." They also have the responsibility of making friends with countries along the "Belt and Road." International Chinese education volunteers (hereafter called "volunteers") are the main people who teach the Chinese language in Confucius Institutes. Their professional qualities, knowledge level, psychological qualities, and other factors all affect the quality of teaching and development in Confucius Institutes, as well as whether or not they live up to their role as language and culture stations for countries along the "Belt and Road." At the moment, most of the volunteers are fourth-year undergraduates and second-year master's students who are studying international Chinese education. Other volunteers include former volunteers and teachers at the primary, secondary, and tertiary levels. Since 2004, more than 60,000 volunteers have been engaged in Chinese language education in various countries around the world. Through the "International Chinese Education Volunteer Program" (which we'll call "the Volunteer Program" from now on), these volunteers can teach Chinese at the Confucius Institutes where they live. Even though the Volunteer Program has "explored a teacher supply path that conforms to international conventions, adapts to local needs, and highlights Chinese characteristics," [1], it cannot be denied that the assessment method is still universal and fixed. In other words, the real growth of volunteers occurs in specific work, and the working time limit for volunteers is generally only ten months, by which time they may have truly grown and left their posts. Therefore, how to cultivate volunteers who truly meet the Chinese language education needs of countries along the "Belt and Road" and enable them to quickly integrate into the Chinese language education work in their host countries is a question that needs to be seriously considered. Based on this, this paper proposes the following cultivation path:

1. Bridging the barriers between volunteer programs and the training of Chinese international education majors in colleges and universities.

Chinese students who study international education in college, especially at regional universities, usually help out with volunteer programs or learn about the countries along the "Belt and Road." Volunteers have to teach Chinese in a place where the language and culture are completely foreign. This is a hard place to work and requires a lot of psychological flexibility and work skills. Most of them teach ideal composite skills and a global view through a fitness routine that isn't in line with what people need today. However, if the training approach is out of step with the demands of the times and the value proposition, the end employment rate and the likelihood of finding employment are insufficient. So, trying to close the training gap between volunteer programs and



majors in Chinese international education at universities is an important step toward making volunteer organizations more professional and skilled.

To begin, institutions of higher learning along the "Belt and Road" corridor should take steps to establish reliable ways to interact and cooperate with volunteer programs and to provide specialized vocational education programs. Even though the volunteer program will give foreign volunteers a pre-vocational education, it doesn't come close to helping them find jobs. Volunteers have to teach Chinese in a place where the language and culture are completely different from their own. This is hard and requires a lot of psychological flexibility and strong working skills. Most of them follow an after-training plan that helps them develop ideal composite skills and a global perspective. However, if the training approach is out of sync with the needs of the times and the value proposition, the final employment rate and the likelihood of finding a job are inadequate. In Chinese international education, trying to bridge the training gap between volunteer programs and university majors is a big step toward making volunteer organizations more professional and better at what they do. Volunteers have to teach Chinese in a place where the language and culture are completely different from their own. This is a hard job that requires strong psychological and working skills. Most of them develop ideal composite skills and a global perspective through a fitness routine that doesn't meet the needs of today. However, if the training approach is out of sync with the needs of the times and the value proposition, the last employment rate and the possibility of finding a job are still appropriate. So, closing the training gap between volunteer programs and majors in Chinese international education at universities is a big step toward making volunteers more professional and skilled.

organizations. Organizations are to contact the responsible parties of volunteer programs and offer special vocational education courses for at least one academic year under their guidance, including the production of theoretical knowledge, language testing practice, cultural problem-solving, etc.

We should give students a wide range of virtual classes to help them get better at teaching. As an example, we can set up social and cultural scenarios and classroom teaching scenarios in "One Belt, One Road" countries to increase students' professionalism, especially their problem-solving skills, in the form of a "reality show" so that they can pass the volunteer test and travel to "One Belt, One Road" countries in the future. The program ensures that students pass the volunteer test to teach Chinese in "One Belt, One Road" nations.

Again, training is provided to improve students' application of a foreign language. Presently, many students' foreign language input ability is greater than their foreign language output ability. When the other person's pronunciation doesn't match the way foreign languages are spoken on college campuses, both of their foreign language input and output skills get worse. Universities can research the official languages of the international countries along the Belt and Road and then develop special foreign language education so that students who become volunteers can use the country's official language as the medium of instruction in the classroom. This will help



volunteers use the language of the target country as the medium of instruction in the classroom. The actual ability to use the official language as an educational tool in the classroom.

2. Develop skill-based courses for countries along the "Belt and Road"

Most Chinese students who want to study abroad choose to major in the liberal arts, which naturally produces students with strong academic ideas but few practical skills. "Since the beginning of the "Belt and Road" program," Chai Rujin and Guo Xiaolei write in 2022, "the Confucius Institute's "Chinese" model has covered dozens of industries, such as high-speed rail, economics and trade, tourism, law, customs, and aviation." From focused Chinese language training programs for the China-Laos Railway to the China-White "Chinese + Technology" project to "Chinese + Customs" courses for Africa, Malaysia, and other nations, "Chinese + Vocational Education" not only encourages many young foreigners but also helps the economies of China and other nations develop. [2] So, colleges that can help should look into the needs of the countries along the Belt and Road to find out what "X" in "Chinese + X" they want. Relevant colleges should look into the needs of the countries along the "Belt and Road," as well as what "X" in "Chinese + X" they require, to better prepare students for the workforce.

As an introduction, consider the "Chinese + Customs" skills course. First of all, students should be able to learn the official languages of the countries involved as well as the professional words and phrases that are important to their field in the universities that are involved. They should also create legal simulations to teach students how to use Chinese and the official languages of the economies along the Belt and Road to solve everyday problems. According to this plan, once these students finish their volunteer projects successfully, they will be able to take over the theoretical and hands-on teaching of the "Chinese + Customs" curriculum, making it a practical fact in the field, unlike theoretical language courses that only teach basic words. The Chinese program can be put into practice in the real world and move away from theoretical language classes that only cover basic vocabulary.

Changing the old idea of teachers in Chinese foreign education is an important step toward making skill-based courses that work well. To solve this problem, we must first make teachers in Belt and Road nations more aware of the importance of international Chinese education and help them understand that in the modern world, international Chinese education is more than just language instruction and includes helping Chinese learners "know, love, and appreciate Chinese." Also, it serves as a crucial auxiliary tool for them to master cutting-edge technologies in China and enhance their quality of life. If teachers are aware of this, the development of skill-based courses for countries along the "Belt and Road" could be part of the teacher training programs. Students could learn more than just how to do their jobs and speak Chinese. This would greatly improve the quality of international Chinese education.

3. Establishing a national dynamic archive of previous volunteers' experiences and evaluations

The volunteer program uses the principles of selection and training to develop volunteers.



However, this method is only used to evaluate volunteers' professionalism, work ethic, and personal traits. Also, the program's training is short and rushed, which is not enough to raise the standards and skills of the volunteers. Even though there are university and school teachers in the program, most of the volunteers are senior or second-year graduate students in Chinese foreign education who have never worked before. But some Chinese international education students have done volunteer work at American colleges and universities. However, the appropriate colleges and universities do not keep an eye on these students' work dynamics after they graduate, so there are volunteers in every session, but every session is a beginner who knows little about working as an international Chinese teacher overseas, which is why the responsibility for managing these students' work dynamics after graduation falls on these students. This is a big reason why managers of volunteer programs have to put in a lot of time, effort, and money to train the volunteers well.

So, based on the relevant measures, each university should rely on the volunteer program manager and make a dynamic database of the work experience and feedback of the previous volunteers in their schools. This database should include some work videos and the volunteers' feelings about their work so that students who want to volunteer in the future can get some practice. At the same time, the dynamic database can also provide use cases for the development and construction of Chinese international education majors in related universities, so that they can make the right changes to their own development programs and get good results.

Conclusion

Volunteers are an important part of helping Chinese language education grow in countries along the "Belt and Road." At a time when China is starting a new era and a new journey, improving their quality and ability to practice is one way to "increase the influence of Chinese civilization, stick to the position of Chinese culture, tell a good Chinese story, spread a good Chinese voice, present a credible, lovely, and respectful face of China." One way to "increase the influence of Chinese civilization, stick to the Chinese cultural stance, tell the Chinese story, spread the Chinese voice, show a credible, beautiful, and respectable image of China, and spread Chinese culture to the world" [3] is to improve their quality and skills. The strategies mentioned in this paper to improve the volunteer cultivation path are on the same level, and different universities will need to carefully craft the specific strategies to meet the needs of the countries along the Belt and Road. So, if universities and other organizations want to improve the quality and skills of volunteers, especially their ability to spread Chinese culture around the world, they need to look at how volunteers are trained from a development point of view at the national level. In the follow-up study, we will only study certain universities and countries to show how this problem works.



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Translation Strategies and Procedures of a Touch of Green under Skopos Theory

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Abstract

Begun in 1982, Indiana University in the United States published the English version of Pai Hsien-Yung's work "Taipei People." In the field of translation, literary works have always been highly regarded, and some scholars have also expressed their unique insights on the translation of "Taipei People." The translation of literary works requires the application of various translation theories and methods to help readers better understand the content and themes of the story. This paper, from the Skopos perspective, analyzes the translation strategies and methods employed in the English translation of Pai Hsien-Yung's "A Touch of Green." This includes the expressions and cultural imprints that are characteristic of the time, making judgments and evaluations with the target readers in mind, aiding readers in a deeper appreciation of the work's meaning, and offering suggestions for improvement.

Keywords

Skopos theory, Domestication strategy, Domestication strategy, Target readers

I. Introduction

Since the 20th century, translation of literary works has embarked on a new phase along with the globalization trend and high demand of the market. *A Touch of Green*, written by Pai Hsien-Yung, has been widely accepted by domestic readers as a traditional Chinese realistic novel. In the preface, Pai (2000) points out the original spirit of the work, which is dedicated to our parents and the time of endless turmoil and anguish through which they lived. In order to show this unique Chinese story and its hidden cultural connotation to foreign audiences, the author and other translators spent years creating the English version. The book gave us an insight into the lives of a handful of men and women who sought refuge in Taiwan in the 1950s through a series of arresting incidents.

This paper primarily narrates the translation strategies and procedures used in the target text by the



principle of Skopos Theory. Furthermore, based on the aspiration and intention of the author, the role of foreignization and domestication is critical in such translation works across a variety of disciplines. In terms of such perspectives and the two approaches, this text focuses on analyzing various translation skills under the two strategies respectively.

II. Theoretical Foundation

Skopos Theory was proposed by the German scholar Hans J. Vermeer in the late 1970s. This paper adopts the Skopos Theory as the theoretical framework which includes three main principles, the Skopos rule, the Fidelity rule and the Coherence rule. Skopos rule is the foundational principle of Skopos Theory. This principle emphasizes that all methods used by translators during the translation process are determined by the target language culture and expectations of target language users. The target text is produced according to the purpose of the translation.

The Coherence rule prioritizes intralingual coherence. It stresses that sentences should be fluent for the recipients. In such a way, intra-textual coherence can thus make sense to the receiver's situation, knowledge and language habits.

The Fidelity rule states that the translator should not freely modify the original text and that the translation should be as faithful to the former text as possible. Coherence and continuity are essential requests that existed between the source and target texts, emphasizing their relationship. Skopos Theory, in particular for literature with distinct historical characteristics, makes it easier to perceive the essence and meaning of the English version.

III. translation Strategies And Procedures Analysis Through the lens of skopos theory

This section contains two main strategies as mentioned in the introduction. Domestication strategy and foreignization strategy were first introduced by the German philosopher Friedrich Schleiermacher in 1813. The domestication strategy minimizes the foreignness of the original text and places the translation in a transparent and invisible position. On the contrary, the foreignization strategy attempts to make foreign linguistic and cultural differences visible. That is, highlight the foreign identity and send the readers abroad.

1. Domestication Strategy

A. *Equivalence method*

ST: 戰後的南京，簡直成了我們那些小飛行員的天下。



TT: Our young pilots practically stole the whole show in postwar Nanking. (Pai & Yasin, 2000: 40-41)

The equivalence method is applied when translating such a Chinese common expression. In the source text, it is obvious that the purpose is to emphasize the status and influence of pilots in society after the War of Resistance Against Japanese Aggression. Also, “stole the whole show” directly points out the characteristic features including conceit and stubbornness, assisting readers to plot comprehension. Foreign readers may catch the implications of the text instead of assuming that pilots have mastered political power. The equivalence method adheres to the Skopos rule, reflecting the social facts and backgrounds in the specific era.

B. Reduction and Omission method

ST: 無論走到那裏，街頭巷尾，總碰到個把趾高氣揚的小空軍，手上挽了個衣著入時的小姐，瀟瀟灑灑，搖曳而過。

TT: No matter where you went, you were bound to run into some cocky flyboy parading around with a fashionably-dressed girl on his arm. (Pai & Yasin, 2000: 40-41)

Reduction and Omission are applied in the translation of the idiom in this sentence. Such modifications adhere to the Skopos rule and Coherence rule. As shown in the example, “趾高氣揚” is replaced by “cocky”, “街頭巷尾”, “瀟瀟灑灑”, “搖曳而過” are omitted. In terms of the Skopos rule, translation is designed to mainly focus on the target languages and texts. If we make all the terms visible and use other translation methods like equivalence, some of the sentences will become too involved, reducing the readability of the target text. In other words, retaining all the complicated syntax and vivid idioms of the original text will ignore the readers’ needs and expectations to some extent. However, considering the text style and the character-shaping characteristics, this type of reduction and omission may not be the best choice.

C. Modulation method

ST: 「你師娘跟著你老師在空軍裏混了這十來年，什麼還沒見過？」

TT: Your Shih-niang has been with your Lao-shih all these years; I guess there's nothing in the Air Force I haven't seen. (Pai & Yasin, 2000: 48-49)

When translation works produced by literal translation or other indirect translation methods are not in line with the domestication strategy and the Skopos rule, they may create unsuitable or awkward results in the target text. On this occasion, the modulation method alters the semantics and point of view of the original text. As the example shows, Shih-niang is an erudite and well-informed individual with a wide range of experience. In the target text, rhetorical question strengthens the tone and also draws attention to the character. Conversely, if the translator faithfully replicates the interrogative language and grammatical structure seen in the Chinese version, readers may believe Shih-niang is asking a question. In this instance, the linguistic customs of the target language are disregarded.



2. Foreignization Strategy

A. *Literal translation (retention of writing style)*

Example 1

ST: 東山哪，一把青。
西山哪，一把青。
郎有心來姐有心”
郎呀·咱倆兒好成親哪——

TT : On East Hill, a touch of green.
On West Hill, a touch of green.
If you've got the fancy, your fancy is mine,
Darling!
We two would make a pair so fine- (Pai & Yasin, 2000: 62-63)

This unique traditional ditty spread widely across China in the mid-twentieth century. Under the foreignization strategy and Fidelity rule, the source text is selected and transmitted at the level of language and culture, which oriented a more faithful and cultural concept of translation. Both linguistic features and writing style are shown to the target readers, reflecting the style of the original language. For instance, the ending sound in the original text has the characteristic of rhyming, like “green”, “fine” and “mine”.

Example 2

ST: 「這個玩意兒是萬靈藥，」我對她笑著說道，「有心事，坐上桌子，紅中白板一混，什麼都忘了。」

TT: "Now this little game is a real cure-all, "I told her, laughingly. "Whenever you've got something on your mind, just sit down at the table and-Red Dragon, White Dragon!-before you know it, all your worries will be forgotten! (Pai & Yasin, 2000: 50-51)

In the source text, “cure-all” refers to mahjong. Since mahjong is neither a medicine to cure all illnesses nor a solution to deal with various problems, it’s simply a form of entertainment to help Verdancy get rid of the pain caused by the departure of Kuo Chen. More specifically, the writing style and metaphorical writing technique of the original text are preserved. Also, words with alternate meanings can be found in the target language. Several terms have the same meaning as “cure-all”, for instance, elixir, panacea and sovereign remedy. Thus, metaphor can also narrow the cultural gap and avoid the misinterpretation of the author’s intention. Consequently, the Fidelity rule and the Skopos rule are reflected at the same time.

B. *Literal translation and Annotation*

Example 1



ST: 民國三十七年的冬天，我們這邊的戰事已經處處失利了。

TT: In the winter of the thirty-seventh year of the Republic, our side began to lose ground everywhere in the Civil War.

notes: 1948. (Pai & Yasin, 2000: 56-57,78)

Regarding Chinese history, as some foreign readers are unfamiliar with it, there is confusion between the Republic of China and the People's Republic of China. What's more, the translation should be done from the perspective of the Fidelity rule to make Chinese history visible. To do this, annotations are included to clarify that 1948 is the thirty-seventh year of the Republic.

Example 2

ST: 她穿了一身透明紫紗灑金片的旗袍，一雙高跟鞋足有三寸高。

TT: She was dressed in a purple cheongsam of see-through gauze sprinkled with gold sequins, and three-inch stiletto heels.

notes: A later, sexier version of the ch'i-p'ao. Called cheongsam(long gown) in Cantonese, the word has entered the American English vocabulary. (Pai & Yasin, 2000: 64-65,78)

The cheongsam, also known as the ch'i-p'ao, is a variation of a historic Manchu ethnic minority garment. It mainly refers to a style of clothes worn by contemporary Chinese women and is a type of traditional Chinese attire. In actuality, the Cantonese "Chang Shan", which is a dialectal variation of the Shanghai dialect, is the basis and origin of cheongsam. Shanghai Girls' School's initial uniform during the Republic of China was the cheongsam. The earliest and primary consumers of cheongsam at the time were thought to be the female students in Shanghai. Western-style tailoring substantially enhanced its style in the first half of the 20th century. The popularity of the cheongsam comes from the fact that it represents the image of intellectual women in the new era.

In the notes, the translator points out the difference between the Cheongsam and ch'i-p'ao, providing more information about Chinese characteristic clothing. Likewise, the sexy and unfortunate image of the heroine is further highlighted. The language dimension, cultural dimension and communicative dimension are combined in the translation according to the foreignization strategy and Skopos rule.

IV. Conclusion

Skopos Theory guides whether the domestication strategy or the foreignization strategy is used during translation. The goal is to make the information accessible to readers while also fulfilling the mission of making the target version widely negotiable. In this process, literal translation, reduction, equivalence and other free translation methods all can be found in the text. Different translation approaches used in the target version contribute to the spread of Chinese culture and historical knowledge while adhering to the three principles. Since this article only looks at a few terms and expressions, there are still many other translation techniques worth exploring in the English version in the future.



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Study on the Practice Path of Strengthening the Confidence of Higher Vocational Students in Traditional Chinese Medicine Culture by "Reading Compendium of Materia Medica"^①

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Abstract

Traditional Chinese medicine culture is an important part of Chinese excellent traditional culture, and materia medica is the general name of Chinese ancient pharmaceutical knowledge. There are a large number of classical materia medica documents and ancient books in our country, and grasping the classics is the same as grasping the essence of Chinese traditional Chinese medicine culture. The effective teaching method of ancient medical literature is centered on reading, emphasizing that students consult reference books by themselves, learn rare words, deepen their understanding of the meaning of words, help them acquire the ability to read ancient medical books and explore their gist, and improve their perception of traditional Chinese medicine culture. The integration of "Materia Medica classics reading" into the teaching process of Chinese medicine major in higher vocational colleges is not only conducive to improving students' knowledge system, meeting the requirements of the market for talents' knowledge structure, but also conducive to cultivating students' love for Chinese medicine culture, and has important practical significance in strengthening students' self-confidence in Chinese medicine culture.

^① This paper is one of the periodic research results of the key project of art and science in Shandong Province in 2023, "Construction of Cultural Education System Based on Improving the Humanistic Quality of Higher Vocational Students' 'Qi Reciting Classics, Jiu Jiu Gui Yi'"(L2023Z04190463), and the project of speech and oral communication research and cultivation in 2022, "Research on the Back Integration of Chinese Classic Reciting into the Humanistic Quality Improvement of Higher Vocational Students" (XH2022PY07).



Keywords

Materia Medica Classics Reading; Chinese Medicine Culture; Self-confidence

General Secretary Xi Jinping emphasized: "The excellent traditional Chinese culture is the outstanding advantage of the Chinese nation and the foundation for us to gain a firm foothold in the turmoil of world culture. To realize the great rejuvenation of the Chinese nation, we must inherit and carry forward the excellent traditional Chinese culture in combination with the conditions of the new era. " Ancient Chinese medicine literature and classics embody deep philosophical wisdom and thousands of years of Chinese health concepts and practical experience, which is not only the treasure of ancient Chinese science, but also the key to open the treasure house of Chinese civilization. It can be said that traditional Chinese medicine is not only a valuable resource of Chinese excellent traditional culture, but also an important carrier to carry forward Chinese excellent traditional culture. Shen Shu-nong pointed out that "the course of ancient Chinese medicine can precisely become an important position of traditional Chinese medicine culture education". Therefore, vocational colleges should integrate "reading classics of Materia Medica" into the teaching process of traditional Chinese medicine major, and cultivate students' love for traditional Chinese medicine culture, which is also an important way for contemporary college students to enhance their self-confidence in traditional Chinese medicine culture.

1. The Relationship Between Materia Medica Classics, "Reciting Materia Medica Classics" and Strengthening The Self-confidence of Chinese Medicine Culture.

Materia medica, is China's ancient pharmaceutical knowledge collectively; The classics of Materia Medica refer to the literature and works of materia medica with exemplary significance in our history. The traditional Chinese medicine is not only rich in content, but also has its own characteristics, which reflects the unique theory of ancient Chinese medicine, but also reflects the effective treatment experience and related knowledge obtained by practice, which is the summary of traditional Chinese medicine. Therefore, if we grasp the main theme of the herbal classics, we also grasp one of the essence of traditional Chinese medicine culture.

"Reading the Classics of Materia Medica" means memorizing the representative works of classical



materia medica literature and ancient books. Vocational colleges use students' second classroom to carry out regular and organized daily reading activities, and regularly carry out "reading contest" to boost students' enthusiasm to participate in "reading classics of Materia Medica", imperceptitiously enhance students' love for traditional Chinese medicine culture, and then like to study traditional Chinese medicine knowledge, and finally transform into traditional Chinese medicine culture confidence.

The self-confidence of traditional Chinese medicine culture first comes from the cognition and study of traditional Chinese medicine culture, and then comes from the recognition of traditional Chinese medicine culture. Therefore, reading the classics of materia Medica is undoubtedly an important way to learn Chinese medicine culture. In the process of reading, in-depth observation, discussion, research and application of the contents of the classics of materia Medica are more conducive to the identification of traditional Chinese medicine culture. In this sense, "reading the classics of Materia Medica" is an important way for vocational students to strengthen their self-confidence in traditional Chinese medicine culture.

2. The Implementation Method of "Reading The Classics of Materia Medica" to Strengthen The Students' Confidence in Traditional Chinese Medicine Culture in Higher Vocational Colleges

To strengthen students' confidence in traditional Chinese medicine culture by "reading the classics of Materia Medica", we must adhere to the principle of gradual progress, that is, to adhere to the principle of love from a sense of achievement, from love to promote learning, from in-depth learning to firm confidence. At the same time, based on the ideological characteristics of contemporary college students, we should adopt a way to keep pace with the Times, take students as the center, combine reading with students' own characteristics, and stimulate students' enthusiasm for learning traditional Chinese medicine culture with personalized reading.

2.1 It Combines "Reciting" and "Using" with The Classical Medical Books of Materia Medica as The Content

The traditional Chinese medicine culture in China has a long history and rich literature. From Shennong Materia Medica Classic in Han Dynasty to Qing Dynasty, it has formed a clear inheritance vein with mainstream materia medica as the main line and other materia medica as the supplement. Many works, both have their own emphasis, but also have their own characteristics.



Therefore, it is necessary to be selective when reading. The purpose of reading the classics of Materia Medica is not only to recite the knowledge of traditional Chinese medicine, but more importantly to cultivate students' love for traditional Chinese medicine culture and strengthen their self-confidence in traditional Chinese medicine culture. However, the cultivation of cultural confidence is a long-term and imperceptible process, so the cultivation of interest is the focus that should be paid attention to in the early stage of reading. Therefore, three aspects should be paid attention to in the selection of ancient materia medica documents and classics: first, the selected works should be representative; Second, the content must be easy to read and catchy; Third, the reading content should be able to supplement the content of the major. Let the students learn something on the basis of memorization, which is conducive to the formation of interest, and then move forward to cultural self-confidence.

The selection of medical books should be combined with "reciting" and "using" to make up for the shortcomings of the market's demand for students' knowledge as much as possible. For students majoring in traditional Chinese medicine, the content of classroom teaching is far from meeting the requirements of enterprises for students' knowledge structure. Therefore, the knowledge needed to supplement medical institutions, enterprises and vocational qualification examinations through reading is also a factor to be considered by vocational colleges when choosing medical books to read. In this case, they can compile their own textbooks, that is, select a part of the content from different classical medical books and compile it into a booklet suitable for students.

2.2 With Students as The Center, Diversified and Personalized Reading Methods are Adopted

Contemporary college students generally have the characteristics of pursuing individuality, so the traditional way of chanting is obviously not suitable for all students. Based on this, in order to stimulate students' enthusiasm and interest in learning traditional Chinese medicine, cultivate students' innovative consciousness and exploration ability, embody student-centered and exert their subjective initiative, we must adopt diversified and personalized reading methods. Specifically, it is to give students full freedom, willing to adopt the traditional reading mode, then the traditional reading; Those who like to read in the artistic way can deduce the stories in the boring classical medical books through the stage melodrama, and use the music and the stage to achieve the combination of classical and modern, traditional and fashion, students or their own music, stage performance, personality display, whatever can achieve the purpose of reading and suitable for their own, everything can be tried. It can not only memorize the knowledge of traditional Chinese medicine effectively, but also achieve a modern attempt to inherit traditional



Chinese medicine culture. It can not only conform to the ideological characteristics of contemporary college students, but also give the traditional Chinese medicine culture a modern flavor. It must be a long process to strengthen the confidence of Chinese medicine culture. What university education should do is to plant the seeds of cultural confidence for students and make them take root and sprout as far as possible. From this point of view, diversified and personalized reading methods are of great significance for students to inherit Chinese medicine culture more widely and strengthen their self-confidence in Chinese medicine culture.

2.3 To Ensure The Reading Time and Reading Effect With Organization and Motivation

To inherit, love and even strengthen the cultural confidence of contemporary college students, they first need correct guidance, which is also the responsibility of university education. Therefore, to strengthen students' confidence in traditional Chinese medicine culture by "reading classics of Materia Medica" in vocational colleges must be carried out in an organized way. It is necessary to establish relevant systems so that reading can be carried out normally in the teaching course of traditional Chinese medicine, and it is also necessary for relevant departments and policies of the school to give strong support and continuous investment. Only by establishing a relatively perfect organization system can we guarantee the good effect of reading activities. Students' enthusiasm for reading the classics of Materia Medica and their love for the culture of traditional Chinese medicine also need to be stimulated, that is, to mobilize students' enthusiasm and stimulate their potential vitality through specific incentive means, so that they can actively participate in activities. For example, the "Materia Classic Reading" contest is held regularly every year to honor and commend the winning groups and individuals, and the class sense of honor and personal sense of honor are used to mobilize the enthusiasm of students in reading, so that students can learn something, and then enhance the reading effect.

3. Through the "Materia Medica classic reading" method to strengthen the vocational students of traditional Chinese medicine culture confidence

It is possible to establish a Materia Medica study association and carry out a series of activities of "Materia Medica classics reading" to strengthen students' confidence in traditional Chinese medicine culture. The practice path is as follows:



3.1 Determine The Classics: Select The Content to Edit The Reading Text

Selecting the essence of classical medical books and compiling them into reading texts can effectively improve the reading quality and cultivate students' enthusiasm and interest in learning traditional Chinese medicine culture. For example, choose "Drug property in Verse" and "One hundred Fang Songs" as the reading content. "Drug property in Verse" is a traditional Chinese medicine book handed down from the Jin and Yuan dynasties. It divides 248 kinds of commonly used Chinese medicines into four categories according to their medicinal properties: cold, hot, warm and equal. It is written in rhyme into Fu style, which is concise, catchy and easy to recite. In particular, the summary of the drug is incisive, once it is borne in mind, it will be used for a lifetime. The 100 Songs are based on Recipes in Rhymes of Wang Ang in the Qing Dynasty, and are selected from Cheng Convenient Reading by Zhang Hui in the Qing Dynasty, Recipes Songs of Golden Chamber by Chen Xiu Yuan in the Qing Dynasty, and some songs in the textbook of Prescription Studies. The 100 songs in total can not only form a beneficial supplement to the original course of Prescription Medicine offered by the school. It can also meet the needs of medical institutions and licensed pharmacists for students to master the corresponding knowledge.

3.2 The Reading Form Pays Attention to The Combination of Diversification And Individuation

Students are encouraged to independently innovate the presentation form of "Materia Medica classic reading", so as to realize the development of traditional Chinese medicine classics. Give full play to students' autonomy and initiative, adopt diversified and personalized reading forms, so that the reading form not only pays attention to the inheritance of tradition, but also pays attention to innovation, and encourages collective reading, reciting, reading content knowledge and other activities within the class. Real-time testing of students' reading effect can not only fully mobilize students' subjective initiative and cultivate innovative ability, but also conform to the characteristics of contemporary college students' pursuit of individuality and self-development as well as the trend of the modernization of traditional Chinese medicine. It is also an important attempt to realize the inheritance and innovative development of traditional Chinese medicine culture.

3.3 Students Use Their Spare Time to Complete The Reading Learning

To learn and develop Chinese medicine, we must first read the classics of Chinese medicine, understand the humanistic background of Chinese medicine, and grasp the cultural origin of the



basic theories of Chinese medicine, so as to understand the essence of Chinese medicine theory. Therefore, whether students can accurately grasp and skillfully use the classics of Chinese medicine is the key to judge whether they learn Chinese medicine well. At the same time, this is also the premise and basis for strengthening students' self-confidence in traditional Chinese medicine culture. Reading the classics of *Materia Medica*, we must adhere to it for a long time, invest a lot of time and energy, and strengthen the thinking of traditional Chinese medicine in the process of reading, understanding, reciting and application. Higher vocational colleges can compile the determined classic contents of medical books into pamphlets that are convenient for students to carry and use, and send them to students in advance, so that students can learn and recite the contents independently in their spare time.

3.4 Incentive Mechanism: Regularly Hold "Materia Medica Classic Reading" Contest

Regularly hold the "Reading of *Materia Medica* Classics" contest, and establish a reward mechanism from the aspects of personal honor and class honor, appropriate material rewards and scholarship evaluation by means of "making cups and keeping names" and "champion classroom", adhere to the organic unity of theory and practice, and encourage students to study and read *materia medica* classics more actively. Enhance students' grasp and understanding of traditional Chinese medicine knowledge and skills, so that students can better understand the essence and connotation of Chinese medicine culture. Add individual and collective championship trophies, engraved on it, and continue to pass on. Add a special classroom for the champion team or class, which is used for the class and daily self-study of the winning team or class. The competition will be formed into a system and the competition process will be established, which will be divided into three stages: intra-class selection, preliminary and final, including two parts: individual competition and team competition. It is stipulated that the individual contestants should perform the selections in the booklet. The team competition is divided into three parts. In the first part, the team has to recite an entire chapter from the booklet within a specified time. In the second part, any student in the group designated by the teacher of the expert arbitration group will choose any sentence from any chapter in the booklet to recite; The third part can be divided into three links, each team sends three representatives to form a team to carry out fixed recitation, designated recitation and quick answer recitation, and teammates can not prompt each other. In addition, the competition set up on-site judges and comment experts. The on-site evaluation is divided into expert arbitration group and judges. The expert arbitration group is composed of experts in the field of traditional Chinese medicine inside and outside the university, and the members of the



jury are some members of the Materia Medica Research Association of the Department of Traditional Chinese Medicine. The review experts are experts with certain authority in the field of traditional Chinese medicine inside and outside the school. If the participant has any objection to the referee's score, the arbitration expert will make the final decision.

3.5 School-enterprise Cooperation: Make The "Materia Medica Classic Reading" Competition Become A Stage For Students to Show Their Ability

Actively contact enterprises to participate in the "Herbal classic reading" competition, first, welcome enterprises to support and give the title of the competition, and second, contact the relevant person in charge of the enterprise to participate in the on-site watching and judging personnel. This gives students a stage to show their own ability, so that students have more sense of gain and achievement. The competition will strengthen students' confidence in Chinese medicine culture and enhance students' love for the cause of Chinese medicine. At the same time, this kind of positive incentive will certainly promote the improvement of students' individual comprehensive quality and the formation of a good teaching and research atmosphere of the college, and will also enhance the social influence of the school to a certain extent.

Conclusion

Traditional Chinese medicine is an important part of China's fine traditional culture. General Secretary Xi Jinping emphasized, "The revitalization and development of Chinese medicine has ushered in a favorable time, geographical conditions, and people's good opportunity. We hope that the majority of Chinese medicine workers will enhance their confidence in the culture of Chinese medicine, and earnestly inherit, develop and make good use of the precious wealth left by Chinese medicine." The effective organization and design of traditional Chinese medicine major in higher vocational colleges based on the path of "reading classics of Materia Medica" will not only help students learn theories of traditional Chinese medicine, but also help improve students' ability and comprehensive quality, which is of great significance to inherit and innovate traditional Chinese medicine classics and strengthen students' self-confidence in traditional Chinese medicine culture.

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A Pilot Study on the Role of Lifelong Learning for the Elderly in Family Education

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Abstract

With the development of society and the intensification of the aging trend, the importance of lifelong learning for the elderly has become increasingly prominent. Through the interpretation of the concepts of lifelong learning and family education and the analysis of the current situation of lifelong learning and participation of the elderly in family education in contemporary China, this thesis provides an in-depth understanding of the important role of lifelong learning of the elderly and analyzes its connection with family education, and then will explore the potential advantages of the elderly in practicing lifelong learning in family education. At the same time, we will try to explore effective ways and measures to promote the active role of lifelong learning of the elderly in family education, in order to give full play to their active role in family education, create a happy life for the elderly, promote the development of family education, and build a beautiful and harmonious society.

Keywords

The elderly, Lifelong learning, Family education, Positive effect

With the rapid development of society and the increasing trend of aging, the importance of lifelong learning for the elderly has become increasingly prominent. Lifelong learning refers to the continuous acquisition of knowledge, skills and experience throughout the life cycle to meet the needs of social development and personal growth. It is beyond traditional academic education and includes formal learning, informal learning and unstructured learning. The characteristics of lifelong learning include flexibility, personalization, autonomy and continuity. It emphasizes that learning is not limited to the formal education stage, but continues throughout one's life. Lifelong learning is an attitude of continuous self-development and learning that involves the learning behavior of individuals at different stages and in various environments. In contemporary society, lifelong learning has become an important way for people to adapt to the rapidly changing social and professional needs, as well as to realize their personal value needs. The past perception often



held that learning was only for children and young people, but this perception has changed over time.

Family education, which has also received much attention and respect in recent years, refers to the process of educational interaction and value transmission among family members, which is the basic education for children's growth and development and plays a crucial role in shaping their character, values and social skills. Family education is not only about parents' education of their children, but also involves educational interactions between siblings, grandparents and grandchildren, and has a long-term impact on the development of one's cognitive abilities, emotional development and social adaptability. In China, family education has always been regarded as an important form of education. However, with social changes and changes in family structure, family education is facing some new challenges. Some family education problems have emerged, such as anxiety-based education, overprotection and poor parent-child communication, lack of voice of the elderly, uneven distribution of family education resources, and lack of educational support and guidance in families.

Faced with the above-mentioned realistic problems, the author believes that it is of positive significance to encourage and support the elderly to practice lifelong learning in family education. The efforts of society and families should be pooled to make lifelong learning for the elderly form a general social consensus through scientific and effective measures and provide necessary guarantees for it, so as to play an important role of lifelong learning for the elderly in family education.

I. The positive effect of the elderly practicing lifelong learning on family education

"The insight of lifelong learning is that: the purpose of learning is to build confidence and competence to accept the changes and challenges of society." [1] The positive role of senior citizens practicing lifelong learning in family education is reflected in the following aspects:

- a. Role models and educational values transmission: the elderly demonstrate the importance of knowledge and personal growth through active learning and become role models and sources of inspiration in their families. They transmit positive educational values to their children and grandchildren, encouraging them to continue learning and pursuing knowledge.
- b. Sharing of learning and educational resources: Through lifelong learning, the elderly can acquire new knowledge, skills and experiences and share them with family members. They can become a learning resource within the family, providing guidance, support and assistance to facilitate learning and growth of family members.
- c. Intergenerational communication and exchange: Through participation in lifelong learning, older people establish closer ties and communication channels with younger generations. They can



learn, discuss and share each other's learning experiences with their children and grandchildren, promoting intergenerational understanding and communication.

d. Traditional culture and values transmission: Through lifelong learning, the elderly can maintain the study and understanding of traditional culture and pass it on to the next generation. They can teach family members traditional values, moral codes and cultural practices, and develop a sense of cultural identity and family awareness among family members.

e. Psychological support and emotional connection: Active learning for the elderly not only promotes personal psychological well-being, but also provides emotional support and connection for family members. Learning keeps the elderly active and purposeful, reducing feelings of emptiness and depression after retirement, thus creating a positive family atmosphere for families.

It can be seen that elderly practicing lifelong learning play an important role in family education, not only by setting an example of learning for family members, but also by providing families with learning resources, intergenerational exchanges and opportunities for cultural transmission. By learning and growing together with family members, older adults establish closer ties with their families and the motivation to make progress together. After clarifying the concrete manifestations of the positive role of lifelong learning for the elderly in family education, it is more important to explore together how to help them realize lifelong learning.

2. The current situation of lifelong learning and participation in family education among Chinese contemporary elderly

In China, with economic and social development and aging, the importance of lifelong learning is increasing.

a. In terms of policy support for lifelong learning, the Chinese government attaches great importance to lifelong learning for the elderly and has introduced a series of policies to support and promote learning activities for the elderly and encourage education departments and social organizations at all levels to carry out learning activities for the elderly.

b. In terms of learning opportunities for lifelong learning, China's elderly people have increasingly rich lifelong learning opportunities. In addition to traditional school education, community learning centers and senior citizen universities have become important places for the elderly to learn. Community learning centers offer a variety of interest courses and training activities to meet the learning needs of older adults. Senior universities, on the other hand, provide formal learning opportunities for older adults with courses in a variety of disciplines so that they can continue to learn and enrich their knowledge.

c. In terms of learning awareness of lifelong learning, the improvement of lifelong learning awareness among Chinese elderly is the key to promoting learning among senior citizens. With the improvement of education level and the change of social concept, more and more elderly



people realize the importance of learning and actively participate in various learning activities. They use learning to enrich their lives, enhance their self-worth, and actively respond to social changes.

d. In terms of learning channels for lifelong learning, with the rapid development of information technology, the channels for lifelong learning for the elderly have been expanded. The popularity of the Internet and smartphones enables the elderly to acquire knowledge and skills through online learning platforms. Online learning platforms provide rich learning resources and courses, and senior citizens can choose learning contents according to their interests and needs, and arrange learning time and progress independently.

Although lifelong learning for senior citizens has made some progress in China, it still faces some challenges. One of them is the digital divide, where some elders are unable to take full advantage of online learning resources due to their unfamiliarity with technology, which even affects their normal lives such as food, clothing, housing and transportation. In addition, learning opportunities are uneven in some regions, and older adults have relatively limited learning resources in rural areas or less economically developed areas. In addition, some older adults may have health problems or financial difficulties that limit their opportunities to participate in lifelong learning. Another important point is that many older adults and families have limited understanding of the concept of lifelong learning or have misunderstandings, such as misinterpreting lifelong learning as lifelong schooling or lifelong vocational education. Because most people have a preconceived impression of the intense competition, learning pressure and learning costs in exam-oriented education, they are prone to resist the concept and are afraid to avoid the words "learning" and "education", not to mention "lifelong". However, true lifelong learning refers to "the whole process of how the knowledge and skills, including learning attitudes, that people need throughout their lives should be developed and applied", and "the basic feature of lifelong learning is 'meaningful learning. The basic feature of lifelong learning is 'meaningful learning', and the place of learning is not limited to home, school, cultural centers or enterprises. All educational facilities and resources that can be used by individuals or groups should be included." [2] The methods and efforts to promote educational concepts such as lifelong learning, lifelong education, and family education need to be improved and strengthened. This is because only by clarifying the basic concepts and reaching a consensus on the participants' subjective consciousness can we better promote this cause that benefits the people.

At the same time, the elderly face urgent problems in family education, the most obvious of which is also a common problem in human cultures of different regions and ethnic groups - the generation gap problem. With the change of society, there is a generation gap problem between the old and the young. Different life concepts, values and education styles may lead to communication barriers and conflicts. Because of this, the discipline of family education is constantly exploring ways to promote understanding, respect and communication between



different generations and to build a harmonious family atmosphere.

Second, the renewal of educational concepts is also a major challenge for the elderly. Some elders still hold traditional educational concepts that may be overprotective and emphasize utilitarianism and competition. The urgent problem is to guide the elderly to update their educational concepts, recognize the importance of cultivating comprehensive qualities in their children, and focus on developing their creativity, interpersonal skills and lifelong learning abilities.

In addition, some of the elderly face financial, health and social difficulties that prevent them from playing a full role in family education. Therefore, another issue that needs to be addressed is the establishment of a sound family support system. Only by providing the necessary support and assistance to older adults in the areas of finances, physical and mental health, and socialization can older adults be better able to participate in family education activities.

The above-mentioned difficulties can be solved or improved through lifelong learning, and lifelong learning can also help the elderly play their ideal roles more comfortably in the family and drive a virtuous circle in family relationships, thus promoting the development of family education and lifelong education for all.

3. Effective measures should be taken to promote the active role of lifelong learning in family education for the elderly

Internationally, the concepts of lifelong learning and family education are evolving, and Chinese society is facing unique challenges in aging issues. In order to effectively and efficiently promote the active role of the elderly in family education, the author believes that we can try to explore some feasible measures.

a. Develop lifelong learning policies and plans.

Regarding the popularization and practice of the concept of lifelong learning, policy guidance and a gradual popularization plan are also needed. The government can introduce lifelong learning policies and programs specifically for the elderly, provide financial support, training resources and learning opportunities, and encourage the elderly to participate in family education-related learning activities.

Establish learning centers for the elderly and community learning institutions at the grassroots level in urban and rural areas to provide diverse learning courses and training programs covering family education knowledge, communication skills, and parent-child relationship building.

b. Strengthen inter-generational communication and interaction.

Organize intergenerational support programs to encourage the elderly to participate in family education activities with the younger generation, such as parent-child games and family projects, to improve mutual understanding and communication.



Establish an intergenerational learning group, consisting of both older and younger generations, to learn family education knowledge and skills together and promote mutual support and learning.

c. Building a team of family education trainers for the elderly.

To cultivate a team of professional family education trainers for the elderly and provide professional family education guidance and consulting services to help the elderly play a more active role in family education.

Advocate for the elderly to participate in family education tutor training courses to enhance their educational skills and knowledge so that they are better equipped to meet the challenges of family education.

d. Establish a network of mutual help for the elderly.

Help seniors keep learning new information technology. In this era of rapid information technology turnover, information technology has become a necessary means of our life. Information exchange is the norm in the family, and only by mastering the necessary means of information exchange at the moment can we continue to understand the forms and trends of society, the times, and the development of social customs, and avoid becoming an "outsider" in family and social life.

Using social media and Internet technology, we have established a network platform for mutual support in family education for the elderly, providing opportunities for communication, sharing and resource support to promote mutual support and learning among the elderly.

Encourage seniors to form family education study groups or societies, organize regular discussions and sharing sessions to discuss family education issues together, and provide support and encouragement.

e. Strengthen family education publicity and advocacy.

Conduct family education campaigns to raise public awareness of the importance of family education and advocate its positive value and significance.

Produce family education guides and manuals, written specifically for the roles and needs of the elderly, to provide practical educational methods and techniques for the elderly.

The above measures need to be further improved and supplemented, but it is believed that they will help, to varying degrees, to promote the positive role of lifelong learning for older adults in family education. The government, social organizations, schools, families and individuals should work together to create a favorable environment that supports older people's learning and participation in family education to achieve the goals of intergenerational communication, family harmony and comprehensive development of children. With the help of the above-mentioned points of social measures, the elders should also change their consciousness from the main body, make renunciations in inheriting traditional culture, learn to put aside the sense of absolute authority of traditional elders, learn from every family member as an equal, and accept the



civilized etiquette norms of the new era. "The development of society has led to a complete reversal in the way culture is transmitted from generation to generation, with the phenomenon of elders learning and absorbing culture from their offspring, a phenomenon known as cultural refeeding." [3] The elders should learn to accept and enjoy organic cultural feedbacks, which is also an effective way of lifelong learning and building learning families. At the same time, listen to the gains and difficulties of younger family members in their study and work life, and try to empathize and understand them, avoiding imposing ideas upon them. This will enable the younger generation, who are working hard in the social competition and even inevitably frustrated, to feel real respect, understanding, comfort and healing in the family. When passing on the excellent family culture to family members, learn to keep up with the times, keep the righteousness and innovation, actively pursue information updates, and continuously participate actively in family and social life.

In summary, lifelong learning and family education are two complementary concepts, and both are inextricably linked to improved quality of life and family well-being among older adults. By practicing lifelong learning, the elderly, as multiple important role players in the family, can provide a long-term positive impact on family education. Not only can older adults continue to realize their self-worth and set a learning example for children in the family, they can also pass on knowledge, experience and wisdom to help children grow and develop better. Lifelong learning among the elderly can also promote interaction and communication among family members, strengthen family cohesion and intimacy, and help the elderly themselves better adapt to social changes. Therefore, the whole society should open the door for the elderly to practice lifelong learning, and help them practice lifelong learning through policy encouragement, social support, family collaboration, and self-motivation, so as to play an active role in family education, create a happy life for the elderly, promote the development of family education, and build a learning and harmonious society together.

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Analysis on the decoration and color beauty of intangible cultural heritage "Zibo Big Fish Plate"

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Abstract

The underglaze blue and white fish plate is a unique cultural phenomenon in Zibo regional culture. The fish pattern painted on the plate deduces and inherits the regional culture with local characteristics, and becomes a symbolic image of Zibo porcelain industry. The fish pattern is not only one of the "eight auspicious" patterns in China, but also has a special beautiful meaning. Zibo fish plate decoration, color in people's wisdom freehand, smooth lines, simple colors, revealing a primitive naive and wild taste, the practical value of the fish plate and ornamental value perfectly combined together.

Keywords

Zibo big fish plate, Ornamentation, Hue, Beauty

Zibo is the birthplace of Qi culture, located in the middle of Shandong Province, is a historical and cultural ancient city of China. Zibo has a long history of ceramic industry development, known as the "Northern ceramic capital", is an important ceramic distribution base in northern China. Zibo fish plate refers to Boshan, Zichuan area of fire painted with different fish patterns of plate vessels, has long become an important part of Zibo folk ceramic characteristics. According to historical records, Zibo kiln produced fish plates in the Song and Yuan dynasties, and the output increased gradually in the Jin and Yuan dynasties. Until the end of the Qing Dynasty and the early Republic of China, the production of fish plates was particularly prosperous and the output was extremely large. The blue and white fish plates gradually became a unique cultural phenomenon in Zibo region. The pattern of fish drawn on the plate, the lines are simple, fluent and yet full, lifelike. This method of expression, deductive inheritance of the local very distinctive regional culture, has become a symbolic image of Zibo porcelain industry.



1. Auspicious Meaning of Dish Pattern

Pattern is another form of writing, is the wisdom of the working people formed in the long-term work, different regional patterns have different styles. In 1955, the Archaeological Institute of the Chinese Academy of Sciences unearthed a painted pottery basin with human face decoration and fish decoration at the Banpo site in Xi 'an, which inferred that the appearance of the image of fish as patterns can be traced back to the Yangshao culture period.

1.1 Fish Is a Common Image in Chinese Folk Culture

Since ancient times, people generally regard fish as a kind of auspicious species, which gives a variety of beautiful meanings, and condenses these ideas in spiritual life and material life, and shapes different fish patterns in various hand-made objects, becoming one of the ancient and vitality of Chinese art images. As a decoration, fish patterns continue to appear in pots, plates, dishes and other vessels throughout the dynasties, and are regarded as a symbol of auspicious and metaphorical nature, stretching for thousands of years.

1.2 The Fish Pattern Is One of The "Eight Auspicious" Patterns in China.

Since ancient times, the abundance of money and food is the primary pursuit of people, the fish pattern not only represents an auspicious meaning, but also because of the folk concept of "fish belly", "fish - abundance" homophony and other folk worship, so every Spring Festival worship and banquet, every family must have fish. On this basis, people have created a lot of colorful auspicious patterns with "abundance" as the theme, such as Zibo under-glaze blue and white fish plate pattern is to take its "abundance every year" meaning. Whether it is in homophony or in the form of unique patterns, it conveys people's longing and wishes for the continuation and development of life and a better life.

2. Painted Form of Fish Pattern

Zibo underglaze blue and white fish plate is a unique cultural phenomenon in Zibo area, from Song and Yuan Dynasties to Ming and Qing Dynasties and continues to this day. Under the people's wisdom, the lines of the fish plate decoration are smooth and simple, revealing a primitive naive and wild taste, and the practical value of the fish plate is perfectly combined with the ornamental value. The drawing of fish pattern is multi-purpose lines, supplemented by points and surfaces, and adopts the beauty of form such as neat and uniform, circular overlap, rhythm.

2.1 The Uniformity of The Lines



According to statistics, Zibo underglaze blue and white fish plate has about 300 kinds of patterns, which can be roughly divided into single fish pattern, double fish pattern and goldfish pattern. But almost all decorations have a characteristic, that is, the body of the fish is a grid of regular lines, and the fins are regular radial lines. The neat and uniform lines can show the simple and cute of the fish decoration, and can also contrast with the fish-shaped arc line, showing a bold but without losing the visual freshness of the bar, giving full play to the charm of the fish plate decoration.

2.2 The Loops of The Lines Overlap

Fish plate has its typical vivid artistic symbol, that is, blue and white carp pattern. Looking at more than 300 patterns, the colored fish pattern is very few, most of them are monochrome. Because the fish body is rounded, the curved circle is used in the pattern expression, making the painting style of the fish plate decoration rigorous and hierarchical, and relaxed and lively, fresh and beautiful. Flowing like a few strokes can outline a lively and vivid big carp, the image is free and unrestrained, simple and lovely, and the circle of the line overlaps in the decoration of the fish plate to the extreme.

2.3 The Rhythm of The Lines

Rhythm is the life of line decoration, it can not only show the sense of rhythm of the painted object, but also make it full of life and interest, just like the charm of music. or example, the pattern form of the blue and white "more children and more blessings" fish plate in the Zibo big fish dish uses the radioactive lines and single or multiple dots, which are large or small, or clustered or scattered, long or short, or thick or fine distribution, forming a vibrant fish pattern, giving the viewer a full sense of rhythm. The fish plate and the fish pattern are round, and its visual feature is that the end echoes, approximately round, and the fish pattern at any Angle gives people a feeling of round and soft and comfortable, conveying the concept of "worship round and full".

3. The Aesthetic Appeal of The Fish Plate Pattern

The artistic expression of different regions and times will be different and unique, and the decorative patterns have gradually formed their unique national decorative charm in the long evolution of different regions and times. It is an abstract or concrete form of expression extracted in the process of working people's subjective cognition of things, and this form of expression also reflects the unique aesthetic of local working people. Zibo big fish plate decorative lines of the aesthetic taste is "concise", "freehand", "mind wandering".

3.1 Trace Concise



When describing an object, the use of reinforcement lines, usually outline its shape with outline lines, makes it concise and simplified. The moving place of the Zibo underglaze blue and white fish plate is its typical and perfect line image. According to historical records, about the middle and late Qing Dynasty, the local kiln workers were inspired when eating sweet and sour carp, and they drew a gesture of jumping on a large and thick set plate, the end of which was connected, and the image of an almost circular carp, which gave birth to the first big fish plate in modern ceramic history of Zibo. It can be analyzed that the patterns painted by kiln workers are necessarily simple, and this simplified pattern has been continued. The simple shape of the fish dish is subjective and exaggerated, and the free and unrestrained brush strokes and lines fully show the rich artistic imagination and expression of the kiln workers, and show the mellow, simple, frank and extensive character and personality of the local people.

3.2 Modelling Freehand

"Meaning" means "freehand meaning with shape", Chen Longhai wrote in "Chinese Linear Art Theory" : "When we describe the image outside the image, the meaning outside the speech, the meaning outside the taste, the meaning outside the meaning, we must resort to the most abstract, simple and free lines, in the dialectical unity of Yin and Yang, rigid and soft, varying lengths, dark and dry lines, etc. With the help of the eight poles' imagination, we can appreciate the endless rhythm of the world and understand the life situation and interest of human beings. In the purest and most abstract lines and their stylization, the mind touches the unfathomable 'meaning,' and from the finite 'image' reaches the infinite." In-depth observation can be found that the shape and decoration of the big fish plate of Zibo is partial to the overall freehand, and a few strokes will sketch the lively and vivid fish swimming in the plate. This huge and deformed exaggerated fish body is covered with large and small, thick and thin dots and lines, with a clear and firm pen, full of confidence, the artistic conception of swimming fish and the plate perfectly integrated together, from the limited "like" access to the "infinite".

3.3 Mind Wandering

Making works of art from the aesthetic point of view of "mind wandering outside things" will inevitably improve the expressive force of works of art, such as the display of spiritual style and the rhythm of emotional rhythm. Lines will be the best means of expression, can be "mind wandering" in the artwork, can be understood but not spoken, but also abstract and free. Zibo big fish plate is often joked as "three no" products, no name, no author, no signature. Even so, it incorporates almost all the cultural connotations of Chinese fish art. In more than 300 kinds of fish plate decoration, there are particularly many symbolic names, such as "carp jump Longmen", "rich and prosperous", "more children more happiness", "family reunion", "happy events", "harmony and happiness" and so on. People full of wisdom use different lines and decorative elements to



present different fish patterns and convey a variety of beautiful meanings, making Zibo big fish plate in art has a great leap forward.

4. The Color of The fish Plate Is Simple and Elegant

Zibo big fish dish, the color is mainly blue and white and red and green color. "After the rain, the clouds broke, and the Gui Ku-tzu came down to sleep. Far dust light ink mixing smoke rain, at first sight engrave painting table." The blue and white with national characteristics add a lot of simple and elegant and traditional connotations to the big fish plate in Zibo. The use of blue and white and red and green color also makes the big fish plate used in People's Daily life less of a rural atmosphere, adding more traditional folk meaning.

First of all, with the accumulation of history, blue and white decoration has long been deeply into People's Daily life. In the daily porcelain decorated with patterns, the indigo blue and white decoration is no longer a rare color for the people. From this point of view, the freshness of people's visual perception of blue and white color in the blue and white fish dish is reduced, which provides a space for the overall shape and meaning transmission of symbols.

Second, blue blue and white eye-catching, more able to gather attention, help people for the overall recognition of decorative patterns. One of the most important features of the fish pattern in the blue and white fish dish is bright and clear, and this effect can be achieved by outlining the outline with blue and white or filling the color with a flat surface. Although the color is monotonous, it is straightforward and profound, making the symbol easier to recognize and remember.

Third, the red and green color fish plate forms a sense of visual balance, which deeply reflects the craftsmen's complementary awareness of cold and warm in color selection. The craftsman draws the red and green color pattern directly on the pottery and fires it in the kiln once, so that the final color is simple and elegant and not bright and dazzling.

5. Conclusion

Decoration and color is a kind of abstract or concrete form of expression extracted by the working people in the process of their subjective understanding of things. Because of the development and evolution of different times and different regions, it gradually has the characteristics of simple and bright lines and colorful charm. The reason why the big fish plate of Zibo will become an artistic symbol, in the final analysis, is the line expression of the fish culture in the pattern. The lines of the loop overlapping and rhythmic sense well explain the "concise", "freehand" and "wandering" of the fish pattern. The simple and elegant colors make the painting style of the fish plate rigorous and well-structured. In the rough and bold artistic conception, it is also relaxed and lively, fresh



and beautiful, showing a unique and deep beauty. As a comprehensive carrier of material, skill, art and culture, Zibo Big fish plate is not only a folk art worth cherishing, but also an important intangible cultural heritage. Inheriting and innovating traditional culture and skills is the first step for China to realize cultural self-consciousness and cultural self-confidence, and it is also the common mission of cultural scholars and practitioners of design art. Zibo big fish plate, need to stick to inheritance and innovation, there is a long way to go.

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Aesthetic Presentation of "Poverty Alleviation Drama" Review

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Abstract

Since the 18th Party Congress, literary artists have created hundreds of "poverty alleviation plays". They have responded to the concerns of the times, showing China's "poverty alleviation program"; rooted in real life, telling "real people's stories" in art; shaping vivid group portraits, glorifying heroes of poverty alleviation; facing the peasant group, creating endogenous power; rasp the realistic theme, present modern aesthetics, and create a strong social atmosphere for the decisive victory of well-off society in an all-round way and the decisive fight against poverty.

Keywords

Poverty alleviation, Drama, Realism, Aesthetics

Since the 18th Party Congress, the Party Central Committee, starting from the requirement of building a moderately prosperous society in all aspects, has taken poverty alleviation and development work as a key task to achieve the first 100-year goal and incorporated it into the overall layout of "five-in-one (economic construction, political construction, cultural construction, social construction and ecological civilization construction)" and " Four comprehensive (build a moderately prosperous society, deepen reform, rule by law, and govern the Party strictly)" strategic layout. By the end of 2020, all 832 national-level poverty-stricken counties and 128,000 poverty-stricken villages will be removed from the list. Under the current poverty standard, 98.99 million rural poor people have all been lifted out of poverty.^[1]

The majority of theater workers actively work, focusing on the theme of decisive victory in the fight against poverty and the completion of a well-off society, creating more than 100 theater works performed on the stage of various cultural performances at all levels. Among them, works such as Henan opera "Chongdugou(《重渡沟》)", Hebei clapper "Li Baoguo(《李保国》)" and opera



"Ma Xiangyang's Journey to the Countryside(《马向阳下乡记》)" have won the Splendor Award(for professional theatrical artworks) and "Achieving Five Top Project" Prize for the construction of spiritual civilization, and other top awards for domestic literary creation. These works (hereinafter referred to as poverty eradication dramas) positively publicize the significant achievements made in poverty eradication, actively demonstrate the new happy life of the people who have escaped from poverty, guide people to firmly establish the "four self-confidences (road self-confidence, theory self-confidence, system self-confidence and cultural self-confidence)", and create a strong social atmosphere for winning the overall well-off and fighting poverty eradication atmosphere. In terms of aesthetic presentation and creative direction, they have the following characteristics:

1. Responding to the concerns of the times, showing China's "poverty alleviation program"

In 2013, Xi Jinping put forward the important idea of "precise poverty alleviation" for the first time during his visit to Xiangxi, Hunan Province.[2] Precise poverty alleviation is the symmetry of rough poverty alleviation, which refers to the way of poverty management by applying scientific and effective procedures to precisely identify, precisely help and precisely manage the poverty alleviation targets according to the environment of different poverty areas and the conditions of different poor farmers. [3]

The strategy of poverty alleviation is summarized in the transformation of production, life style and management style, and the rich storyline points to two major principles of poverty alleviation: firstly, collectivism, not letting anyone fall behind; The second is to emphasize the combination of material poverty alleviation and spiritual poverty alleviation, give full play to the villagers' subjectivity, avoid the relief type of poverty alleviation by "relying on others", integrate the idea of "To alleviate poverty, we must first strengthen the aspirations of poverty-stricken areas, and to alleviate poverty, we must first enhance the wisdom of the people in poverty-stricken areas" into the plot development and drama conflicts, and finally realize the goal of poverty alleviation and prosperity through the transformation of the villagers' own ideas.

In the yellow plum opera "Yaersao(《鸭儿嫂》)", the poor household Xiao Liuzi (小六子) successfully escapes from poverty by raising ecological ducks; in the Henan opera "Chongdugou(《重渡沟》)", the villagers enjoy the dividends from the development of ecological tourism resources in Chongdugou; in the Huai opera "Flower Magpie Comes to the Village(《村里来了花喜鹊》)", the villagers increase their income through rural cultural tourism spots such as "Tiantou Gong and Drum", a hundred-year-old village and a farmhouse theater; in the opera "Ma Xiangyang In the opera "Ma Xiangyang's Journey to the Countryside(《马向阳下乡记》)", the villagers of Huaishu Village transfer the land rich in selenium and plant industries to help get rid of poverty; in the yellow plum opera "When Swallows Return(《燕子归时》)", Liu Yan(柳燕), a



university graduate, returns to her hometown to start her own business, contracting a tea plantation to grow pollution-free organic tea and selling it live on the Internet, leading the villagers to become rich; in the Henan opera "Chasing Dreams(《追梦》)", Wang Shanlin(王山林), a veteran, returns to his village as the first secretary and runs a care center for the severely disabled, eventually achieving The goal of "supporting one person, making a family happy and liberating a group of people" These works reflect the widely varying actual situations in poor areas, insist on classification, applying policies according to people, places, causes and types of poverty, and widely mobilize the whole society to participate in poverty alleviation by supporting production and employment development, relocation and resettlement, ecological protection from poverty, education to alleviate poverty and underwriting low income policies^[4]. This narrative reflects the perfect fusion of ideological depth, historical content, and rich plot of the work, not only accurately introducing the strategy of precise poverty alleviation, but also highlighting the institutional and governance advantages of the "Chinese solution", which has far-reaching global significance.

2. Rooted in real life, art speaks of poverty eradication "real things and real feelings"

Xi Jinping pointed out in his speech at the symposium on literature and art: "There are a hundred and a thousand, but the most fundamental, the most critical, the most solid approach is to be rooted in the people, rooted in life." Drama works to focus on the current life, reflect the spirit of the times, all closely linked to people. To write about people, their nobility and humility, purity and complexity, their spirit and values.

The core of the drama of poverty eradication should show how the main character leads the villagers to crack the difficult problems in poverty eradication and achieve success. These difficulties include, but are not limited to, those brought about by more stubborn factors such as natural environment, universal psychology, and institutional mechanisms. And if the suffering of poverty alleviation is simply and crudely replaced by conflicts between people, it will lead to the problem of homogenization and formulaization in the narrative mode of poverty eradication dramas. The anti-poverty dramas should take the highest and ultimate interests of the country and the people as the starting point, bravely face up to reality, reveal conflicts and solve problems. Only when the encounters and fates of the characters are held by the audience, the audience will care about the conflicts in which the characters are involved.

Nowadays, more works are taking a lot of effort in taking the material, trying to be rooted in real life and showing unique stories of poverty eradication. In the drama "The Long Song of Saihan(《塞罕长歌》)", the crew members went 14 times in 3 months to Chengde Weichang Sehanba Sehanba to talk with more than 50 villagers. The play tells the story of three generations of people from the mechanical forestry field who, over the past 55 years, have created the world's



largest artificial forest in the alpine desert region, a miracle on earth; The Huai Opera "Flower Magpie Comes to the Village(《村里来了花喜鹊》)" lasted six months and went into 15 towns and more than 260 villages. It skillfully integrated "Tiantou Gong and drum" with century-old villages, and used culture and nostalgia to explain the "most beautiful village". It is a loud hymns of "spiritual poverty alleviation to promote targeted poverty alleviation", and a painting of "cultural revitalization into rural revitalization"; the song and dance drama "Ode to the Earth(《大地颂歌》)" goes deep into the village of Eighteen Caves and picks up details of rural interest such as "poverty alleviation means handing out money" and villagers' jargon cursing the poverty alleviation policy; the yellow plum opera "When the Swallows Return(《燕子归时》)" condenses the feelings of Liu'an City (六安市) and the stories of many people in the Youth Entrepreneurship Union of Dangtu County(当涂县), Ma'anshan City(马鞍山市) into the main character Liu Feng, making the thoughts and behaviors of the characters full of The story of Liu Feng(柳凤), the protagonist, is full of credibility. The Suizhou opera "life-giving spring breeze and rain(《春风化雨》)" is based on Li Juan(李娟), a strong girl from Dangshan County(砀山县), who won the "National Award for Progress in Poverty Alleviation", and portrays Li Juan, a girl from Xiaowan Village (小湾村) who is disabled and determined to get rich by opening an online store.

The creation rooted in reality not only enriches the stage, writing real and touching details of poverty eradication, but also gives the audience a real experience, and on stage with the majority of poverty alleviation cadres and villagers together to recall this wonderful story of poverty eradication, with the fate of the characters hooked up.

3. Shaping vivid portraits and celebrating heroes of poverty alleviation

Poverty alleviation cadres are the "No. 1 character" in many works, and they are the "heroes" in the mouth of the people. The biggest problem for creators is to get rid of the conceptualization and hollowing out of heroes. At the same time, in order to enhance the image of the first secretary, a few works will present some of the audience recognition of the plot is not high, for example, in the face of collective economic development lack of funds, poverty alleviation cadres or sell the house or take the wedding money to pay. When the work enters a hard period, the lover or relative of the poverty alleviation cadre is terminally ill and needs to go home to take care of him. After a fierce and painful ideological struggle, the poverty alleviation cadres sacrificed their small families for everyone and stayed in the countryside to help alleviate poverty. Eventually lead the villagers to get rid of poverty and become rich, while leaving the family can only be regret.

We are glad to see more anti-poverty dramas get out of the rut, dragging the main character down from the altar, shaping flesh and blood, bitterness and sorrow, commitment and faith, enriching the character image on the theater stage. The creators must also try to get rid of the material bondage of real people and show the commonality in the characters while digging out their



individual characteristics, so as to realize the transformation from shaping this one to expressing this group. [5]

Liu Yan(柳燕) in the yellow plum opera "When the Swallows Return(《燕子归时》)" graduated from college and returned to her village to start her own business. But the theme intention is not limited to leading the hometown fathers to get rid of poverty and become rich. Rather, after careful consideration, Liu Yan(柳燕) wants to "walk her own path". The character is freed from the moral "kidnapping" and becomes a "civilian hero" pursuing his own heart; He Aiju(何爱菊) in the Huangmei opera "None Less(《一个都不能少》)" is touched by the reality of poverty in the village from passively accepting the task of poverty alleviation and coping with work inspections. From ignorance and misjudgment to ideological awakening. From passive poverty alleviation to active poverty alleviation, she writes the image of a cadre who grows up together with the great work of poverty alleviation[6]; the Huai opera "Flower Magpie Comes to the Village(《村里来了花喜鹊》)" has a "flower magpie" who is nominally the acting deputy director of the town cultural station, but is actually a temporary worker for twenty-five years. But after she returned to the village, she developed local cultural tourism to help villagers out of poverty. In the opera "Ma Xiangyang's Journey to the Countryside(《马向阳下乡记》)", "First Secretary" Ma Xiangyang(马向阳) encounters a series of troublesome things as soon as he enters the village and is full of bitterness. But he finally persuades the villagers to plant crops on the village's "selenium-rich" land to alleviate poverty through science and technology; in the Hebei Clapper "Li Baoguo(《李保国》)", Li Baoguo teaches the villagers to plant chestnuts, pollution-free apples, green walnuts and other high value-added products in the extremely poor areas of the Taihang Mountains to alleviate poverty through industry; in the Color drama "New Liu Sanjie(《新刘三姐》)", in spite of setbacks in her love, Jiemei(姐美) still did not forget to sing folk songs in the live broadcast to bring goods, lead villagers to sell their own products and alleviate poverty through e-commerce. In the Hubei flower-drum drama "Xiangyuezharenhuan(《乡月照人还》)", Zheng Shishan's(郑石山) initial idea of returning to his hometown is not "pure", except for his old father's request and being touched by the decaying scenery of his hometown, but more to help his first love Qiuhua's(秋花) family out of poverty; in the Wu drama "Cornerstone(《基石》)", Shi Lanlan(石岚岚) is also reluctant to go to the old revolutionary area to be a rural teacher at first, but after Under the inspiration of his grandfather (deputy secretary of the provincial party committee) Gu Feng(谷峰) and the impact of the current situation that the children in the old revolutionary area cannot afford to read, he resolutely decides to stay and help build the first elementary school and become the first teacher

4. Face up to the peasant group to build endogenous power

"Poverty alleviation" is the external force to help villagers out of poverty, emphasizing the important influence of external force Impact. "Shake off poverty" is the villagers to get rid of poverty, with the help of external forces, internal forces or comprehensive forces can be. Most of



the drama works only emphasize "poverty alleviation", the poverty alleviation cadres and poor people work together to "get rid of poverty", silently transformed into an ode to grassroots cadres "poverty alleviation".

The objects of poverty alleviation and the subjects of shake off poverty are both farmers. The value ideal, emotional state, spiritual space and life aspiration of farmers themselves should be fully revealed. The ontological aphasia and absence of farmers' presence must not be caused. In art works, the desire of farmers to change their living conditions and their determination to get rid of poverty and become rich cannot be missing. The sourness, sweetness, bitterness, sorrow and joy of the small people at the bottom must be captured and reflected in a sensitive and realistic way. The policy of "To alleviate poverty, we must first strengthen the aspirations of poverty-stricken areas" has become the focus of policy implementation and the key depiction of drama performance. Only when the farmers want to get out of poverty from their heart and build up the confidence and struggle to overcome hardship and get rid of poverty, can the battle against poverty be resounding and lasting. Getting rid of poverty is not the end, but the starting point of a new life and a new journey.

The villagers in the yellow plum opera "When the Swallows Return(《燕子归时》)", whether they support contracting the tea garden to Niu to earn annual rent or follow Liu Yan(柳燕) after planting organic tea, are trying to gain income in this tea garden, themselves have a strong desire to get out of poverty; the yellow plum opera "Yaersao(《鸭儿嫂》)", It vividly depicts the story of the village's leading figure in achieving wealth, the Yaersao, who helps the impoverished Xiao Liuzi raise, find, sell ducks, and ultimately lift themselves out of poverty. The temporary cadre of the drama, Village Branch Secretary Liu Ying, retired behind the scenes and was only responsible for interpreting and implementing policies. In the Hunan flower drum opera "Peach Blossom and misty rain(《桃花烟雨》)", Shi Qingfeng(石青峰), a migrant worker, is encouraged by the captain of the poverty alleviation team to give up his job with a monthly salary of 8,000 and return to his hometown to lead the villagers to grow kiwifruit and get rid of poverty; in the Hubei Flower drum opero "Xiangyuezharenhuan(《乡月照人还》)", Zheng Shishan(郑石山), an entrepreneur, returns to his hometown to start his own business under the inspiration of his father, an old branch secretary; in the Color drama "New Liu Sanjie(《新刘三姐》)", Jiemei adheres to the countryside and folk songs, and ultimately promotes both folk songs and agricultural products through live streaming.

5. Grasp the realistic subject matter and present modern aesthetics

Modern plays are theatrical works based on modern history and life stories since the May Fourth Movement in 1919. It is not easy to find the dramatic motives for the ups and downs of people's fate in the trivial and ordinary life, and it is not easy to grasp the point of refining and setting the contradictions of real life, and it is not easy to grasp the relationship between glorifying the progress of the times and expressing the contradictions of the times. The author should use his



own unique thinking and discoveries to go beyond real people's stories, to dig out the conflicts rich in the characteristics of the times and the charm of human nature in this kind of subject matter, and to weave the stories of people's fate with dramatic tension.

The theme of poverty alleviation is a key and hot topic in recent years, and it has become the creation object of the majority of art workers because of its wide involvement, strong regional significance and strong practical significance. In addition to the artistic beauty beyond the archetypal life mentioned earlier, its modern aesthetic presentation has the following aspects:

One is the popular beauty rooted in the fertile soil of folk art. The song and dance Drama "Ode to the Earth(《大地颂歌》)" incorporates the landscape, light rain, mist and Miao embroidery (butterflies, wave patterns, flowers) of the Eighteen Caves Village into the costume design; the opera "On the Road to Poverty Alleviation(《扶贫路上》)" has a close relationship with the Longlin Zhuang mountain songs Nanpanjiang tune, and Zhuang eight-tone sitting singing; The ballet "Blossoming Like Flowers(《花一样开放》)" cleverly integrates ballet dresses with Miao costumes and silver ornaments on the Miao head. And seamlessly integrate the modeling style of Miao dance into the narrative expression of ballet dance. It has subtly promoted the dissemination of regional culture and humanistic spirit.

Secondly, it is the beauty of true feelings accumulated in the traditional virtues of the nation. The huangmei opera "Yaersao(《鸭儿嫂》)" widow Yaersao to help the bachelor Xiaoluzi duck, is based only on mutual help between neighbors. When the villager Shuixiang sister-in-law to the two "match", Xiao Liuzi after drunken also "proposal", Yaersao did not accept. She thinks that there is no love between herself and Xiao Liuzi, and that Xiao Liuzi, who is about to get out of poverty, will marry the object of his choice; in the yellow plum opera "When the Swallows Return(《燕子归时》)", the sister Liu Feng(柳凤) draws lots twice, and gives the "go" sign to her sister Liu Yan(柳燕) on purpose. The first time is to let her study in university, the second time is to let her go back to the city to join the work, all for the sister's good life consideration; The wu opera "Cornerstone(《基石》)" shows the provincial party committee deputy secretary Gu Feng(谷峰) in the year before leaving the office to return to the old area that saved his life to help the poor, reflecting the simple emotion of repaying the kindness.

The third is the harmony and beauty that is fused in the way art is conveyed. The variety of theater genres, drama, opera, dance drama, musicals, and various local operas come together. The cultural character of opera is based on the independent character of the genre formed under many conditions such as historical inheritance, regional development, as well as team building and artistic personal creation. From the original stage of theme above the stage to the stage of theme into and even into the stage, starting from artistic and historical truth, based on mainstream values, returning to the most essential creative principles of realism, highlighting the ontological characteristics of theater storytelling, strengthening empathy and infectious power, and finally exuding uncommon artistic charm.



In short, the drama of poverty eradication leads the audience to think about the historical value behind the fight against poverty with realism, and infects the audience with the common desire of human beings for a happy life to experience the true feelings of human beings in precise poverty alleviation, realizing the unity of life truth and artistic truth, ideological height and humanistic temperature. A strong melodic color of creation for the people. The main tone is to eulogize, praise and depict bright prospects, giving people a positive spiritual state; the pursuit of artistic truth and the high harmony of life reality; the strong aesthetic interest of modernity; the strong pursuit of novelty and surprise. We expect more good dramas rooted in the motherland and reflecting the voices of farmers to leave the most real and sincere impact on the "Chinese program" of rural revitalization, which is moving forward with great waves and waves.

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A Study on Aesthetic Education and Youth's Perfect Personality Cultivation

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Abstract

The purpose of this paper is to discuss the role of aesthetic education in the formation of the perfect personality of adolescents. Aesthetic education plays an important role in the process of developing the comprehensive quality of the nation in the new era. The systemic project of aesthetic education has the characteristics of long-term and universality, and plays an important role in the process of shaping the perfect personality of adolescents. Perfect personality includes moral, intellectual, emotional, physical and mental aspects. Aesthetic education helps young people improve their aesthetic ability on the one hand, and helps them achieve all-round development on the other hand, and helps them build a more sound and perfect personality. This paper firstly introduces the development of the concept of aesthetics, secondly discusses the significance of aesthetic education for adolescents, points out the current problems of aesthetic education, and aims to find effective solutions for the aesthetic education of adolescents in schools.

Keywords

Aesthetic education, Adolescents, Perfect personality

On the occasion of the centennial of the Central Academy of Fine Arts, General Secretary Xi Jinping pointed out in his reply letter to the veteran professors of the Central Academy of Fine Arts that "to do a good job in aesthetic education, we should adhere to the establishment of moral education, take root in the life of the times, follow the characteristics of aesthetic education, and carry forward the spirit of Chinese aesthetic education, so that the young generation of the motherland can grow up healthy both physically and mentally." [1] Young people are the important pillar and living force in the process of building our future society, and it is necessary to get correct and adequate aesthetic education.



1. Development of the concept of aesthetic education

The concept of aesthetic education, referred to as aesthetic education, was introduced by Schiller in the 1850s after Baumgarten's "aesthetics" system was established, but the idea and practice of "aesthetic education" in China has been around for a long time.

1.1 The idea of aesthetic education in ancient China

Although the concept of aesthetic education emerged in the 18th century, the idea and practice of aesthetic education has a long history in China. At the beginning of ancient civilization, the Duke of Zhou "made rituals and music". "Rites" are the ethical norms people follow, while "music" is various art forms such as poetry and dance. The Duke of Zhou combined ritual and music, which could perform the function of governing the country by law and the effect of educating the people by art.

At the end of the Spring and Autumn Period, Confucius separated education from politics and established an independent education system. He taught his disciples the "Six Arts", of which "music" was a subject of aesthetic education. Confucius fused poetry, dance, and music into his view of aesthetic education. Confucius' idea of aesthetic education was the cornerstone of the idea of aesthetic education espoused in Chinese feudal society, which gradually evolved over thousands of years into the ancient Chinese tradition of aesthetic education.

1.2 The Ideology of Aesthetic Education in Modern China

Although the earliest ideas and practices of "aesthetic education" emerged in China as early as the Western Zhou Dynasty, no definition of what "aesthetic education" is has been widely agreed upon for a long time.

In modern China, Cai Yuanpei (蔡元培) was the first to give his own understanding of the issue of "aesthetic education". He expressed his view in the "Dictionaries of Education" (《教育大辞书》) edited by Tang Yue (唐钺): "Aesthetic education is the application of aesthetic theory to education, with the purpose of cultivating feelings." [2] He explained the relationship between aesthetic education, aesthetics and education, but did not highlight the distinctiveness of "aesthetic education", which tends to make readers equate aesthetic education with aesthetics education. Aesthetic education is the education of aesthetic knowledge and theory, which is not very different from education in the usual sense. But aesthetic education contains strong emotions and is expressed through a large number of sensual images. Although Cai Yuanpei (蔡元培) made it clear that the purpose of aesthetic education is to cultivate the feelings of the educated, the causal relationship between aesthetic theory and cultivation of feelings was not clearly expressed.

There is a common view in today's academia that aesthetic education is conducted to help carry out moral indoctrination. This view is that aesthetic education is dependent on moral education and is a special way of moral education, and there is no doubt that a separate system of aesthetic education can be established. This view is not an empty one; looking back over thousands of years



of Chinese history, aesthetic education has always existed as a part of moral education. For a long time, our ancestors did not recognize the unique significance and importance of aesthetic education, and there was no clear boundary between aesthetic education and moral education.

1.3 Contemporary Chinese Ideas on Aesthetic Education

Contemporary Chinese educators have broken through the limitations of previous perceptions and fully realized the differences between aesthetic education and moral education: first, aesthetic education not only improves the moral sentiments of the educated, but also promotes their intellectual and physical development, and the imagination and creativity of the educated are fully explored in the process, which moral education cannot do. Secondly, if aesthetic education is moral education, our individual's emotional needs cannot be met and the free development of the individual is not guaranteed, which will lead to conflicts between the individual and society and is not conducive to the cultivation of talents.

To regard aesthetic education as a means of conducting moral education is not in line with the reality of society. "Although aesthetic education always manifests itself as a process of sensual activity, it dissolves rational social content in the sensual form of the object and historically accumulates rational human abilities in the sensual intuition of the subject, and it conducts a comprehensive education of moral, intellectual, physical, and aesthetic qualities in a unique way. Treating it only as a form, that is no longer aesthetic education in itself." [3]

2.The significance of aesthetic education for adolescents

In the journey of building a harmonious socialist society, we need a new generation with a healthy body and mind to shine, and schools play a vital role in this process. In the process of forming their personalities, young people will face the complexities of the world. In the process of growing up, young people are bound to encounter many contradictions and conflicts, and educators need to help young people face these contradictions and conflicts correctly to help them develop a perfect personality.

2.1Contributes to the aesthetic ability of young people

To improve the aesthetic ability of teenagers is not only to improve their ability to judge beauty and ugliness, but also to cultivate teenagers to look at the world with an aesthetic eye. Students in their teenage years are not yet mature and lack social life experience, so they tend to focus on the surface of things and seldom analyze the essence of things. Phenomena such as school bullying and bullying against teachers can be attributed to a large extent to the young people's lack of ability to judge right and wrong, and their eagerness to pursue a unique way of behavior, which leads them to blindly imitate and learn from these bad behaviors.

Educators should influence young people through their own words and actions, so that they can pursue a kind of spiritual and behavioral beauty, learn to judge things around them with an aesthetic eye, discover the essence of things, and then improve their aesthetic ability and shape



their own perfect personality.

2.2 Contribute to the establishment of correct values

With the continuous opening up of China and the rapid development of market economy, more and more values appear in our daily life, and we are inevitably influenced by these values. However, there are so many values that it is difficult for adults with certain cognitive ability to distinguish between them, and it is even more difficult for young people who lack social experience.

One of the characteristics of aesthetic education is that it can purify the mind of the educated in a silent manner. Aesthetic education for young people can help guide them to improve their moral standards while pursuing the values of truth, goodness and beauty. Schools should strengthen the education of aesthetic knowledge and methods when educating young people, and enhance students' aesthetic ability by watching movies, listening to music, and appreciating beautiful texts, so that they can learn to appreciate things around them, improve their ability to judge right and wrong, and thus establish correct values and pursue a positive attitude toward life.

2.3 Helps youth develop more holistically

Despite the many measures we have implemented to alleviate the academic stress of our youth, it is undeniable that today's students are still carrying an extreme amount of pressure to advance to higher education. This has led teachers, parents, and students to focus more on students' advancement to higher education, and students' daily behavior revolves around getting good grades on exams.

To this day, our school education still focuses on intellectual and moral education, and aesthetic education has not received the attention it deserves, which has led to a considerable lack of spiritual life for students in school. "There is never a lack of beauty in life, only a lack of eyes to discover beauty, we should pay attention to the study of aesthetic education for young people, enrich their spiritual life, promote the joint development of their physical and mental qualities, and make them become a well-rounded person." [4]

3. Current Problems of Aesthetic Education for Youth

At the First National Conference on Secondary Education held in 1951, we proposed to implement education for the all-round development of moral, intellectual, physical and aesthetic education, and wrote this policy into the "Provisional Regulations for Primary and Secondary Schools" a year later. Aesthetic education plays a crucial role in the process of training socialist successors and builders. For quite a long time in the past, educators have not paid enough attention to aesthetic education, and some problems have arisen.

3.1 Ignoring the importance of aesthetic education

Aesthetic education is a discipline that teaches people to find, recognize and understand beauty in life, and it interacts with intellectual education and moral education, and aesthetic education has a



positive effect on students' learning and growth. However, aesthetic education has not been mentioned in an important position for some time in the past, and although China proposed in the first national secondary education conference in 1951 that the young generation should achieve all-round development in all aspects of intellectual, moral, physical and aesthetic education, this policy has not been fully implemented.

It was not until the 16th National Congress was held in 2002 that we reintroduced the idea of cultivating a well-rounded socialist successor. Nowadays, the "meritocracy" is so prevalent that extracurricular practices that do not help students get good grades in exams are regarded as irrelevant activities. In schools, aesthetic education programs are often taken away from the curriculum. Outside of school, the importance of aesthetic education for youth is also not given enough attention.

3.2 The dating of aesthetic education talents

The impact of the long-term lack of attention to aesthetic education is multifaceted, and its impact is not only reflected in the lack of aesthetic education for students in schools, but also in the lack of professional aesthetic education talents. The lack of awareness of aesthetic education in the construction of our education system from kindergarten to university has led to the lack of a systematic system and method for aesthetic education for young people, so that young people not only lack aesthetic knowledge and ability in their growth process, but also lead to a break in the generation of aesthetic education talents in China.

Because aesthetic education is a low priority in school education, the treatment and development platform provided by most schools are difficult to meet the needs of professional aesthetic educators, and thus schools rank low in the career choice of many aesthetic educators. In some economically underdeveloped areas of China, it is difficult to sustain education in basic courses, let alone aesthetic education. Most classes in aesthetic education are filled by teachers of other subjects, or the class is changed to a free time for students.

3.3 Lack of understanding of teenagers' subjective initiative

More importantly, in the process of aesthetic education for students in schools, teachers as educators are not aware of the subjective initiative of students. In many schools, there is no mandatory requirement for aesthetic education in the assessment, so teachers generally "go through the motions" in the process of teaching, and they do not care whether this "going through the motions" of aesthetic education can get the desired effect.

Nowadays, most of the schools are still using the traditional teaching mode of aesthetic education for students, that is, "the teacher speaks from above and the students listen from below", and there is a lack of positive interaction between teachers and students. The content of the lectures is also limited to the knowledge in the textbook, and there is no extension of the knowledge. This model does not pay attention to the independent thinking of students in the classroom, and it is difficult to fully mobilize students' learning enthusiasm because of the dullness of the lecture, and the



subjective initiative of students as educated people is largely ignored.

4. Aesthetic education to shape the perfect personality of young people

"Perfect personality of adolescents refers to the state of coordinated development of adolescents in physical, psychological, social, moral and aesthetic aspects, which is reflected in the two major relationships between adolescents and the harmony of the external world and the world of self."

[5]31As educators, we need to find practical ways to promote the all-round development of students and help them build a perfect personality when we educate them about aesthetics.

4.1 Nurture in practice

Hands-on activities are one of the most important ways of aesthetic education on campus. In aesthetic education in schools, it is important for students to understand the reasoning in the classroom. But it is more important for students to actively and positively practice aesthetics in their own daily lives, internalize the aesthetic knowledge in the classroom, and shape the perfect personality of young people in practice.

The development of perfect personality of adolescents requires educators to pay attention to the practice of aesthetic education for adolescents. However, at the same time, in the process of leading young people to aesthetic practice, we must be guided by correct and scientific theories and make good plans to reduce the influence of blindness and spontaneity of practice on young people's aesthetic practice. When setting up the moral education curriculum in schools, we can enhance the practical nature of the curriculum, so that students can have more opportunities to participate in social life and feel the real society in practice, thus improving the aesthetic judgment ability of adolescents and building the foundation of their perfect personality.

4.2 Building Campus Culture

"Campus culture is a school's potential educational resource; it is an educational factor formed in long-term educational practice that is shared by all teachers and students and concentrates on a school's nurturing strengths." [5]31A healthy and positive campus culture plays a boosting role in the process of students developing a healthy and perfect personality.

To build a good campus cultural environment. On the one hand, we should pay attention to the construction of campus physical environment, such as planting flowers and trees in the campus, rational planning of the college building layout, etc. In addition, the campus should be planned in a way that promotes the overall and healthy growth of students as the first priority.

On the other hand, we need to pay attention to the construction of campus cultural environment. The teachers who spend time with students on campus are important influencing factors for students to achieve all-round development. Teachers' daily words and behaviors all influence the students around them in a subtle way. Educators must sincerely express their emotions to students



in order to evoke their emotions. They should teach students by example in their daily life on campus, and set positive examples for students with their words and actions to help young people develop a perfect personality.

4.3 Use of web tools

The Internet is playing an increasingly prominent role in the aesthetic education of young people, providing a new and practical way to shape their perfect personalities. As educators we need to make full use of the Internet as a tool to help build aesthetic education on campus by establishing a healthy campus information network. In addition, schools should organize more student-oriented educational activities to address students' weak ability to distinguish right from wrong and teach them how to move forward and develop healthy hobbies in the complicated world of the Internet.

For a long time in the past, we regarded the information on the Internet as a flood of beasts and blocked them out of school education in one go. However, in the past, this approach has proven to be detrimental to the development of aesthetic education in schools. We should change our way of thinking and "change the blockage to dredging" like the Great Yu. Educators should make full use of the existing online tools in schools to create an open and free online communication environment and encourage students to express their opinions and struggles in their lives, so that schools can better understand the current problems of students and formulate appropriate policies.

As an important part of students' aesthetic education, teachers cannot ignore the importance of the Internet, and should actively learn about the Internet and understand the popular Internet "hot topics" among students. At the same time, they should help students establish the correct "Internet style", educate them to be civilized and law-abiding when browsing Internet information, let them establish a healthy "Internet morality", and improve their ability to distinguish Internet information.

5. Conclusion

Aesthetic education plays an important role in the cultivation of young people's perfect personality. Through the cognition and experience of beauty, young people can develop various qualities such as independent thinking, good expression, tolerance and openness, and responsibility, thus laying a solid foundation for their future development. Aesthetic education is of great significance to the cultivation of young people's perfect personality. We should pay full attention to the role of aesthetic education in the growth process of young people, create more opportunities for them to contact beauty and experience beauty, and promote their all-round development to become talents with high quality and excellent ability.

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Research on the Evaluation of Higher Vocational Teaching Quality under the Background of Informatization

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Abstract

With the gradual deepening of the reform of education evaluation, objective and scientific evaluation of teachers' teaching quality has become a very important issue in the current school governance. This paper, focusing on "student-centered", carries out research on scientific design of teaching quality evaluation index system and implementation of teaching quality evaluation with the help of information tools, in order to promote the progress of teacher teaching evaluation.

Keywords

Informatization; Higher vocational college; "Student-centered"; Teaching quality evaluation

"Overall Plan for Deepening the Reform of Education Evaluation in the New Era" clearly puts forward the reform of teacher evaluation, promotes the implementation of teaching and educating mission, requires the comprehensive evaluation of professional quality and teacher morality, and carries out the performance evaluation of teaching and educating. Based on this, higher vocational colleges began to actively explore the specific evaluation of practical teachers' teaching quality. The evaluation of higher vocational teachers' teaching quality based on the perspective of students' growth means that in the process of evaluating teachers' teaching work, it takes teachers' ability to teach and educate people and promote students' growth as the standard, and pays attention to students' learning process and learning effect in the observation point. As a higher vocational college that pays attention to the training of students' vocational skills, it is a very important topic how to carry out the evaluation of teachers' teaching quality based on students' learning results and improve the scientificness and effectiveness of the evaluation through the application of information refining technology.



1. Problems in The Evaluation of Teachers' Teaching Quality

1.1 Small evaluation range

Teachers' teaching evaluation usually includes the evaluation of teachers' quality, teaching work process and teaching work performance, and the evaluation from the perspective of quality is mainly the evaluation of the teaching work process. However, in the past, teachers' teaching quality evaluation only focused on classroom teaching evaluation in the process of teaching work, and paid insufficient attention to teachers' moral cultivation, teaching process of teacher education and teaching, and whether teachers can introduce practical experience and scientific research results into the classroom.

1.2 The Evaluation Content is Teacher-centered

The concrete content of teacher teaching quality evaluation is embodied in the evaluation index system. The traditional evaluation index system of teachers' teaching quality takes teachers as the center to set specific evaluation indicators, focusing on teachers' teaching content, teaching method, teaching means, teaching attitude and teaching effect, and ignores the independent setting of evaluation indicators such as students' knowledge mastery, students' participation and students' ability cultivation. In addition, teacher-centered evaluation often shows two deficiencies in the process of students' learning and ability improvement. On the one hand, the perspective of attention is relatively narrow, most of them pay attention to the ability of students intuitively displayed in class, and pay insufficient attention to the ability improvement of students after learning; On the other hand, most of the evaluation indicators are qualitative indicators, which completely depend on the subjective judgment of the evaluator (teacher).

1.3 The Scientific Evaluation of Teaching Index is Poor

At present, the evaluation indicators for students' evaluation of teaching are generally designed and formulated by the teaching management department, and teachers and students, as the main body of the evaluation, do not have high participation. The content of the indicators is also set from the perspective of teaching managers, and the problems are not fully considered from the perspective of students. The expressions of teachers' ethics, teaching style, teaching attitude, teaching design, teaching methods and means, teaching effect, etc. involved in teaching evaluation indicators are more professional and general, and more from the perspective of "teaching" to obtain teachers' teaching status and process, rather than focusing on classroom experience and learning effect. When students evaluate teaching, special counseling and interpretation are not carried out in advance, so it is difficult to fully understand the significance and value of various evaluation indicators, resulting in a disconnect between the indicator system and teaching practice,



and making it difficult for students to make objective and accurate judgments when evaluating teaching, and the evaluation results are highly arbitrary.

2. The Causes of The Problems in The Evaluation of Teaching Quality in Higher Vocational Colleges

2.1 Lack of Corresponding Teaching Evaluation Standards

In the quality of classroom teaching in higher vocational colleges, evaluation is the key method and means. In order to promote the scientific and comprehensive development of evaluation, it is necessary to give full play to the guiding role of teaching evaluation standards. At present, the main reasons for the lack of corresponding teaching evaluation standards in higher vocational colleges are as follows: First, because the concept of teaching evaluation started relatively late in the field of higher vocational education, the teaching evaluation standards that can be applied are not enough. Second, because the research on classroom teaching quality evaluation usually focuses on the research related to classroom teaching in primary and secondary schools, the research on higher education is relatively vacant, especially the research on classroom teaching quality evaluation in higher vocational colleges, resulting in the unsatisfactory effect of teaching quality evaluation.

2.2 The Evaluation Criteria Need to Be Innovated and Reformed

In order to promote the effective implementation of classroom teaching quality evaluation, it is necessary to effectively design classroom teaching in higher vocational colleges, and strengthen the organic integration of classroom teaching and market demand, fully design, practice and optimize the quality evaluation, so as to promote the cyclic improvement of the evaluation effect, and actively implement the reform of thinking concept and index system. However, in the actual development of higher vocational evaluation work, there are still cases of evaluation standards to be innovated and reformed. Many schools fail to optimize the quality work in many aspects and do not optimize the corresponding evaluation standards, resulting in related work failing to achieve the expected evaluation effect and gradually separating from the core of teaching quality evaluation. At the same time, due to the lack of value orientation in the evaluation work and practice, it is not possible to combine the corresponding pre-designed indicators to strengthen the full connection between the results and the goals. Usually, the evaluation indicators are still placed in the phased and final results, and the relevant basis is placed in the quantitative results of students and the results of questionnaires conducted on students. There are no aspects to control the whole process of the formation of teaching quality.



2.3 Evaluation Tool Lag

There is a lack of scientific and effective evaluation tools and methods in higher vocational colleges: the current teaching evaluation tools and methods are relatively single and simple, and it is difficult to fully reflect the actual reaction and performance of students to teaching. Therefore, it is necessary to develop more comprehensive, objective and effective evaluation tools and methods in order to better evaluate the quality of teaching. This makes the relevant work very inconvenient in the process of operation, and there is a lack of relationship between some observation points and teaching effect, which leads to unsatisfactory evaluation effect.

3. Construct a "Student-centered" Teaching Evaluation Mechanism

3.1 Clarify The Purpose of Classroom Teaching Evaluation

"Student-centered" classroom teaching evaluation can not only improve teachers' teaching level, promote the improvement of teaching quality, but also promote the all-round development of students. The purpose of classroom teaching evaluation is not only to make a summative evaluation, but more importantly to pay attention to the teacher's development and education effect, to make classroom formative evaluation. The purpose of "student-centered" classroom teaching evaluation is to give full play to the function of guidance and feedback. The guiding function of classroom teaching evaluation is to sum up the teaching situation in the previous period and guide the teaching activities in the next stage, pay more attention to the implementation of the concept of "student-centered", pay attention to the changes in classroom teaching methods and teaching quality of front-line teachers, highlight ideological and political education and the shaping of ideals and beliefs, and pay attention to the cultivation of students' comprehensive quality. The feedback function of classroom teaching evaluation focuses on checking and correcting the teaching process from the perspective of students, paying attention to the aspirations and specific demands of students, promoting the achievement of the goals of the teaching process and teaching links, and realizing the positive interaction between teaching and learning and the evaluation transformation of "student-centered."

3.2 Construct "Student-centered" Classroom Teaching Evaluation Index System

Teaching evaluation index is the main basis of students' evaluation. To establish a scientific, reasonable and feasible teaching evaluation index system according to the learning situation directly affects the effectiveness of students' evaluation of teaching, and also affects teachers' teaching behavior and teaching effect.



When designing the index system of student evaluation of teaching, higher vocational colleges should follow three points: First, fully consider the differences in knowledge points and knowledge systems between different courses and different disciplines, organize students to participate extensively, and study and formulate evaluation scales based on the characteristics of different courses and solicit opinions from various aspects and angles; Second, the establishment of student evaluation indicators should follow the principle of development, which should not only focus on the overall development and continuous improvement of students, but also pay attention to the improvement of teachers' teaching and ability, so as to enhance the enthusiasm of teachers and students to participate in teaching evaluation. Third, the setting of student evaluation indicators should follow the principles of constructivism classroom teaching, implement the concept of "student-centered", conform to students' evaluation ability and evaluation standards, and make the language easy to understand and implement for students. Based on the above principles and requirements, this paper suggests that the student evaluation index system should set up six indicators, including teacher ethics, ideological and political education, teaching attitude, teaching content, teaching method and learning effect, and evaluate classroom interaction, learning experience, knowledge harvest, ability improvement and scientific feedback.

3.3 Establish an Information Feedback Platform For Classroom Teaching Evaluation

To carry out classroom teaching evaluation according to OBE education concept, feedback is the core link of continuous improvement. Evaluation subjects such as students, teachers, supervisors and educational administration departments should actively participate in the feedback process of classroom teaching evaluation results, and the teaching departments should summarize and analyze and give feedback in time after collecting and summarizing the results. Teachers should attach importance to and respect the opinions of students, and combine the feedback of other subjects for teaching reflection, exchange feedback and continuous improvement. Students, peers and supervisors continue to track classroom teaching, and teaching departments continue to follow up and improve the implementation of classroom teaching to ensure the effectiveness of classroom teaching and promote the growth of teachers. In order to obtain the classroom teaching evaluation index and feedback the classroom teaching evaluation result more flexibly and conveniently, it is necessary to establish the classroom teaching evaluation information platform. The information management platform is used to carry out process evaluation such as questionnaire survey, quiz question and answer, discussion, etc. The evaluation information of students, supervisors, peer teachers, educational administration department and teachers is integrated, and the data text analysis is carried out with the help of the platform to issue personalized evaluation reports and give feedback for improvement. With the help of the platform, the evaluation feedback information is more timely, the evaluation feedback is more efficient, the improvement is more effective, the quality of education is improved, and the quality evaluation closed-loop of



"evaluation - feedback - improvement - promotion - reevaluation" is finally formed.

Conclusion

In short, based on the new requirements of The Times for higher vocational education, this study gives play to the guiding role of education quality evaluation, clarifies the purpose of curriculum teaching evaluation, and reconstructs the "student-centered" classroom teaching student evaluation index system and information feedback platform, providing an important basis for achieving efficient classroom teaching evaluation.

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Exploring the Path of Ideological and Political Education in Universities from the Perspective of Rule of Law

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Abstract

Rule of law education is the basic way of ideological and political education, and it is an objective need to boost ideological and political education. The rule of law has the functions of prediction, guidance, compulsion and evaluation, which provide a strong guarantee for the ideological and political education work. In the current rule of law education in colleges and universities, there are problems such as students' low awareness of responsibility and weak concept of rule of law, unreasonable curriculum setting of rule of law education, and neglecting the integration of rule of law education and ideological and political education. To better implement the concept of "three whole education", quality rule of law education is the necessary way to implement ideological and political education, we should give full play to the role of the main channel of classroom rule of law education, focus on improving the professional quality of rule of law education teachers, actively promote the construction of rule of law education practice base, make full use of modern information technology and modern education technology to popularize quality rule of law education resources. We should make full use of modern information technology and modern education technology to popularize high-quality rule of law education resources, so as to achieve the fundamental task of educating people with moral character.

Keywords

Rule of law, Ideological and political education, Rule of law education, "Three whole education" concept

The Fourth Plenary Session of the 18th CPC Central Committee adopted the *Decision on Several Major Issues Concerning the Comprehensive Promotion of the Rule of Law* (《关于全面推进依法治国若干重大问题的决定》), which put forward the overall goal of comprehensively promoting the rule of law: "building a socialist rule of law system with Chinese characteristics and building a socialist rule of law state."

^[1] Since then, China has entered a new stage of building a socialist rule of law system,



and comprehensively promoting education according to law has entered a new journey. Colleges and universities are responsible for the important functions of talent cultivation, scientific research, social service, cultural inheritance and innovation and international exchange and cooperation, and ideological and political education is an important way for colleges and universities to realize the fundamental task of establishing moral education and to cultivate high-quality talents for building a strong socialist modern country. In the new era, the rapid and healthy development of ideological and political education cannot be achieved without the guarantee of rule of law.

1.The current situation of the construction of rule of law guarantee for ideological and political education work

The fundamental work of ideological and political education is education legislation. Good law and good governance, good law is legislation in line with the core values of socialism, and is the legal guarantee of ideological and political education. As the rule of education by law enters a new journey, China has formed a legal system consisting of laws, administrative regulations, departmental regulations and a large number of local laws and regulations, which legally clarifies the status of ideological and political education and plays an important role in guiding, promoting, regulating and guaranteeing the development of ideological and political education work.

Article 44 of the *Education Law of the People's Republic of China*(《中华人民共和国教育法》) stipulates that as educated persons, they should abide by laws and regulations and fulfill the obligation to develop good ideological and moral character and behavioral habits, thus enhancing the ideological and political quality of educated persons; Article 1 of the *Teachers Law of the People's Republic of China*(《中华人民共和国教师法》) stipulates that we should build a teaching team with good ideological and moral cultivation and business quality, and promote the ideological and political quality of educators by enhancing the Article 51 of the *Higher Education Law of the People's Republic of China*(《中华人民共和国高等教育法》) stipulates that higher education institutions should assess the ideological and political performance and professional ethics of teachers, administrators and teaching support staff, as well as other professional and technical personnel, and the assessment results should be used as the basis for appointment or dismissal, promotion, reward or disciplinary action. The role of ideological and political literacy is clearly defined. Article 58 stipulates that students' passing ideological and moral character is a prerequisite for graduation. Article 4 of the *Law of the People's Republic of China on Vocational Education*(《中华人民共和国职业教育法》) stipulates that vocational education should promote the core socialist values and provide ideological and political education and professional ethics education to the educated students so as to improve their overall quality. In addition, the obligation of ideological and political education that must be carried out in general colleges and universities, private schools,



and institutes of the Chinese Academy of Sciences is also specified in such norms as the *Provisional Regulations on the Establishment of General Colleges and Universities*(《普通高等学校设置暂行条例》), the *Regulations on the Implementation of the Law on the Promotion of Private Education*(《民办教育促进法实施条例》), and the *Regulations on the Responsibility of the Director of the Institute of Chinese Academy of Sciences*(《中国科学院研究所所长负责制条例》).^[2]

2.The problems in the development of rule of law education in colleges and universities

Rule of law education is an educational activity carried out through various channels such as legal propaganda and legal education, aiming at enhancing citizens' awareness of the rule of law and legal literacy, and thus maintaining fairness and justice in social development. Ideological and political education can be distinguished as ideological education and political conviction education, reflected in the education system is to uphold the fundamental task of establishing moral education. Rule of law education has the role of prediction, guidance, compulsion, evaluation, etc., and plays a positive role in ideological and political education, rule of law education is an objective need to ensure the development of ideological and political education, and problems such as insufficient attention to rule of law education will not contribute to the healthy development of ideological and political education.

2.1 Students have a low sense of responsibility and a weak sense of the rule of law

Along with the reform and development of China's education, the overall level and overall ability of colleges and universities to govern education according to law have been improved, and the concept of rule of law of the majority of college students has been significantly improved, but there is still a gap with the overall requirements of education reform. The rule of law education in some colleges and universities still has the problems of insufficient attention, relatively single education method, insufficient systematic and scientific teaching content, and effectiveness and relevance to be improved. Some college students have strong self-awareness, increased intensity of self-experience, rapid promotion of rights awareness and no reciprocal promotion of responsibility awareness; some students are not enthusiastic in learning the law, the phenomenon of poor understanding of the meaning of the law exists from time to time, the lack of faith and reverence for the law, the problem of not respecting the law and not abiding by the law still occurs from time to time. For example, in recent years, there are many fraud cases involving students in colleges and universities, and the cases are complicated and diverse. Students in colleges and universities are either victims or perpetrators in fraud cases, and the fraud cases are diverse, which shows that some students in colleges and universities have a weak awareness of the rule of law, so that students can establish correct values and enhance the concept of rule of law, which has become an urgent task to realize the modernization of ideological and political education construction and promote the construction of rule of law education.



2.2 The curriculum of rule of law education is not reasonable

The characteristics of higher education can be summarized by the words "high" and "specialized". The teaching of higher education has the characteristics of academic and professional, and the ideological and political contents of general education are more related to ideology and morality, professional quality, etc. The contents of rule of law education are abstract and theoretical, and there is no curriculum for the legal knowledge of civil, criminal and administrative methods that non-law students are exposed to in their practical life, and there are less general legal courses in various majors. . At present, the rule of law education in colleges and universities takes theoretical courses as the main way for students to learn legal knowledge, and theoretical courses are mostly conducted by indoctrination teaching methods, which is difficult to mobilize students' learning enthusiasm, and course evaluation is mostly based on written assessment. Some colleges and universities have teachers who have not received systematic legal knowledge training to teach legal courses, and the training of basic theory, basic knowledge, basic skills and basic methods in rule of law education is lacking, and the intersection, penetration and synthesis between rule of law education and ideological and political education and other disciplines are lacking, which ignores the ability of college students to solve various complex legal problems and leads to the lack of students' ability to use legal knowledge to analyze, solve practical problems and defend the law. As a result, students lack the awareness and ability to use legal knowledge to analyze and solve practical problems and protect legal interests.

2.3 Ignoring the integration of rule of law education and ideological and political education

In view of the professional characteristics of higher education, there are problems of unbalanced development and fragmented development of rule of law education and ideological and political education, and some universities ignore the integration of the two. The integration of rule of law education and ideological and political education is not a simple addition and reconciliation of the two, but a deep-level combination of the two. This kind of integration is all-rounded and is a fundamental fusion of educational ideas, educational principles, educational values and curriculum development. Specifically, this integration is an organic whole of rule of law education and ideological and political education, which seeks to make ideological and political education built on top of rule of law education, with the goal of promoting the overall improvement of students' quality and achieving the fundamental task of establishing moral education. Rule of law education and ideological and political education are like two wheels of a car, indispensable. Ideological and political education should take rule of law education as the premise, and rule of law education should take ideological and political education as the foundation, and the two are interdependent. At present, some colleges and universities do not pay enough attention to rule of law education and do not integrate ideological and political education enough, so it is difficult to carry out ideological and political education without the value guidance of rule of law education.



3. Thinking about the strategy of carrying out ideological and political education in colleges and universities

The Opinions on Strengthening and Improving the Ideological and Political Work of Universities under New Situation ("《关于加强和改进新形势下高校思想政治工作的意见》") points out that it insists on educating people in all aspects of the whole staff and the whole process. It is stated in the Opinions on Strengthening Ideological and Political Work in Colleges and Universities that we should insist on educating people in the whole process and all aspects of education and teaching, and form a long-term mechanism of teaching, research, practice, management, service, culture and organization. [3] In order to better realize the "three comprehensive education", realize the operation science of ideological and political education, and guarantee its powerful development, the popularization and enhancement of the concept of rule of law is the premise and foundation. In the process of comprehensively promoting the rule of law, education on the rule of law and making teachers and students in colleges and universities firmly establish the concept of socialist rule of law are the top priorities of ideological and political education in the education system.

3.1 Give full play to the role of the main channel of classroom education on the rule of law

To further cultivate students' legal consciousness and enhance their rule of law literacy, the key to giving full play to the role of classroom teaching lies in recognizing the main position of students and stimulating their enthusiasm and initiative in learning rule of law knowledge. Teachers should actively explore the Civic and Political elements in rule of law education, find a good entry point, adopt a variety of teaching methods, and avoid indoctrination teaching. Combining the professional characteristics of rule of law education, adopt teaching methods such as case discussion, mock court, etc., and adopt heuristic, conversation and discussion teaching, so that students can better understand the main legal knowledge of China's politics, economy, culture and society, as well as the main legal knowledge of important international conventions and international law. We should strengthen the concept of integrating rule of law education and ideological and political education, establish a curriculum system that integrates rule of law education and ideological and political education, and set up activity courses, taking problem identification as the starting point and problem solving as the basic process, so that students can acquire knowledge and develop their abilities in different learning modes. At the same time, we should open a compulsory course on "ideology, morality and rule of law" and encourage law teachers to offer law elective courses and legal lectures. To make students understand the basic legal principles in the legal system and the basic legal norms of each departmental law, so as to improve students' legal awareness and practical ability to analyze and solve practical problems.

3.2 Efforts to enhance the professional quality of teachers of rule of law



education

The professional quality of the legal education teacher system is one of the crucial factors for achieving the goals of rule of law and ideological and political education in schools. At present, in view of the current situation of professional division in higher education, there is a general lack of professionals trained in law in higher education schools that do not set up law majors, and there is a problem of teachers who are not law majors teaching law courses. As the knowledge system and professional content contained in rule of law knowledge are more systematic, teachers lacking professional legal knowledge training lack in the ability to understand the concept of rule of law and apply law to solve practical problems, and cannot better teach rule of law knowledge by using heuristic and discussion-based teaching methods. It is necessary to adopt a scientific and systematic training method to train outstanding teachers who have systematic experience in rule of law education, to further enhance them as outstanding teachers, to convey typical replicable and disseminable experiences, and to further study the laws and scientific methods of rule of law education in colleges and universities.

3.3 Actively promote the construction of rule of law education practice base

The practice base of youth rule of law education is an effective link to open up the second classroom of rule of law education and comprehensively enhance the rule of law awareness and legal literacy of youth. ^{[4]P91} To enhance the concept of rule of law education, innovate the way of teaching the rule of law, and realize the normalization and systematization of rule of law education, it is necessary to fully apply the law of education and the law of students' development and growth, open up practice bases for rule of law education, and learn rule of law knowledge, enhance the concept of rule of law, and improve ideological and political literacy through immersive, experiential and participatory learning activities. Colleges and universities should effectively increase the construction of rule of law education practice bases, through the integration of social resources, strengthen the collaboration with public security, courts, procuratorates and other relevant administrative departments and judicial departments, hold multiform and multilevel rule of law education practice bases, combine the growth needs of college students, professional knowledge needs and employment and entrepreneurship needs, and use real events with social influence, participate in the practical activities of experience Receive warning education. We will promote the rule of law education on campus and rule of law publicity outside the school to complement each other, cultivate high-quality talents who learn and obey the law, respect the law and use the law, and improve the ideological and political quality of students comprehensively.

3.4 The use of network technology to popularize high-quality rule of law education resources

With the advent of the information age, the Internet, as a new mass media, has the characteristics of wide range of information dissemination, large number of information audiences, fast information propaganda and deep information interaction,



etc. The utilization rate of the Internet is very large among the college student groups. Modern education technology has gained rapid development under the influence of new theories such as information technology and learning science. How to develop paths to make network technology better popularize high-quality educational resources is the top priority of education work in the new era. The use of modern network technology in higher education to improve the degree of informationization of legal education requires the following elements: teachers - a team of teachers skilled in applying modern information technology; quality curriculum resources - by fully mobilizing the enthusiasm of all sectors of society, selected by higher education institutions, the The process - the application of a variety of media and network technology in the teaching of rule of law education to explore the construction of a more efficient teaching model. Pay high attention to the importance and necessity of using the Internet to carry out the popularization of law among young students under the new situation, further innovate the way of work, and maximize the positive resources of the Internet and the guiding role of useful information. ^{[4]P96}

4. Conclusion

The 20th Party Congress clearly pointed out: "Education is a national plan, the party's plan. What to train people, how to train people, and for whom to train people is the fundamental issue of education. The root of education lies in the establishment of morality." As China's development enters a new historical orientation, ideological and political education in colleges and universities should keep pace with the times and take up the new mission given by the new era.

In the field of education, establishing moral education is the fundamental task, and the purpose of ideological and political education in colleges and universities is essentially to cultivate "human" education, which is to cultivate new creative talents with both professional and cultural qualities, personal and civic qualities, professional and moral qualities. Education on the rule of law is an objective requirement and an important connotation of ideological and political education. Enhance the concept of the rule of law, improve the use of the rule of law thinking and rule of law to promote the development of ideological and political education, ideological and political education to promote the rule of law to highlight the value of civilization, which is undoubtedly important to the implementation of the fundamental task of establishing moral education.

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Motivation : the Key to Acting Creation

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Abstract

The logical pattern of drama shows that motivation is the key element linking dramatic context and stage action, and at the same time, motivation is inseparable from personality, which is also the sum of motivation in a dramatic work. Therefore, motivation is very important in the process of creating characterization on stage. To understand the play, explore the given circumstances, create the stage actions and shape the characterizations by tapping into motivation is a creative method that can be entered and grasped more efficiently.

Keywords

Motivation, Characterization, Stage action, Given circumstances, The logical pattern of drama

The concept of motivation first appeared in the field of psychology - "A set of factors that guide and motivate the behavior of humans or other organisms." [1] In a nutshell, motivation means "why does a person behave in various ways and why does he or she do what he or she does?" It arises from the psyche and acts directly on human behavior (actions). Although dramatic acting and psychology belong to different fields, they are naturally and closely related to each other as disciplines that also focus on "people". The art of drama acting is an art centered on character creating, action as the content of expression, and action as the means of expression, reflecting the mental world of characters through their actions, the core of which revolves around both behavior and psychology. In this sense, psychology is a valuable reference for the art of theatrical acting, and motivation as a link between human behavior and psychology is also of great research value.

The logical pattern of drama, as proposed by Prof. Tan Peisheng, can be summarized as follows: "The alignment of individuality and context leads to the condensation of individuality into specific motivations, driven and held together by the propulsive and cohesive forces of the context. These motivations, in turn, serve as the intrinsic driving force for actions." [2]P106 Specifically, this can be represented in the following diagram:



The logical pattern of drama

The proposed logic pattern not only determines the rationality and authenticity of the play in the field of playwriting, but also has a great inspiration for the art of acting. The ultimate task of the acting art is to create a character, the "person" in the above diagram; "context" refers to the dramatic situation, the environment in which the character lives; "action" refers to the stage Action refers to the stage, which is the means and way of presenting the character's image. Both context and action are the core elements of acting art, and "motivation", as the link between the two, will inevitably lead us to think: what kind of inspiration does motivation have for acting art? Is it possible to find a way to create "Person" through the study and grasp of motivation?

1. The key elements that connect the three core elements of acting

For the acting art, the creation of characterization is its supreme task. In the process of acting creation, stage action, given circumstances, and characterization constitute the three core elements of acting, and we can see from the logical pattern of drama that motivation is in it as the key element connecting these three core elements. Let's discuss the relationship between motivation and them separately.

First of all, let's see what is the relationship between motivation and characterization. Character image is the main body of the character image, and the character is first of all in the script, is the actor based on the script of the character of the second creation, so the acting creation must first clarify the character of the play. And how is the character of the play embodied? Tan Peisheng(谭霈生) said: "In drama, motivation is inseparable from personality and individuality. To put it briefly, in drama, the motive of action is the personality and character condensed in a particular situation. If, in a dramatic work, personality can only be presented in water through the actions of the subject, then it is the motive of action that truly embodies personality. Drama experiments with human subjects, and its mode of experimentation is precisely to create a specific situation for the subject, so that the personality of the subject condenses into a specific motive and leads to action, in order to reveal the qualities of personality. In this sense, the personality in a dramatic work is also the sum of motives." [2]P120A key is clearly stated here: the character of a play is equal to the sum of the character's motives, which can't help but make us see a viable path to creating character - creating a character can start with showing the character's motives.

Let's look at the relationship between motivation and context. Since both are "born" in the play, it



is natural to talk about them from the perspective of playwriting. The key phrase in Prof. Tan's quote earlier is: "In drama, the motivation for action is the conglomeration of personality and character in a given situation." In order to make the motivation manageable, once the playwright has identified the character's needs, he sets up obstacles to those needs, and the needs are accompanied by obstacles, which naturally create conflict, which is often accompanied by the creation of motivation, and in this process shows the dynamic process of human life, which is the idea of playwriting. This is the idea of playwriting. In short, it is to set up a specific situation for a particular character that will reveal his or her personality. The personality enters the specific situation and condenses into a specific motivation that leads to action in order to complete the self-expression. This logical pattern suggests that situations are the prescribed and realized forms of personality, and that motivation condenses in situations. Due to the differences in the given circumstances, the congealed motivations of the characters differ. For different scripts, the situations are unique and specific, and the motivations are also unique and specific. The specific content of the situation that really affects the character and generates motivation is the relatively important and action-oriented content of the situation, and the motivation contains the "flashpoint" of the situation

Finally, let's look at the relationship between motivation and stage action. There is no doubt that there is a natural connection between action and motivation. It can be said that motivation is the engine of action, and a clear motivation can make the action positive, clear, and with a clear direction. Motivation is very important as an intermediate link between situation and action. First of all, motivation inspires the creation of action. In terms of psychological interpretation, motivation involves the origin, direction, and intensity of behavior that leads to action. In dramatic works, the character often cannot easily reach his goal, and the playwright will put pressure on the character through the situation, while causing him to deviate from his original trajectory. The changed situation will condense into new motives, which will sometimes be consistent with the original motive, and sometimes deviate, or even completely opposite. But in any case, the change is still based on the original motivation, and continues. At this point, the motivation develops and is no longer a point concept, but a continuous line. The continuity of the motive ensures the continuity of the action, on the basis of which the whole action of the characters in the play continues to develop.

It can be seen that motivation is linked to the three core elements of situation, action, and character, and the specific relationship is that the situation acts on character, condenses into a specific motivation, produces action, and the action changes the situation and produces a new motivation... forming the whole chain of character action. Among them, character is a collection of motivation, motivation is the condensation of the given circumstances, and action is the result of motivation. For the acting arts, building character can be equated with building motivation, and grasping the given circumstances can also start from motivation, while action is the specific way of achieving motivation. Is this idea valid in the specific creative process?



2. Motivation is the "key" to uncovering the given circumstances

Let's first look at the practical role of motivation for grasping the given circumstances.

The given circumstance is the most distinctive "stage" set by the playwright to showcase the character's most deeply buried personality. But in acting classes, there is always a category of comments that you hear: "You lost the given circumstances" "The prescribed situation wasn't specific enough." From the beginning of young actors' exposure to acting, teachers have been emphasizing the prescribed context and students understand its importance, but why do they always fail to grasp it, or fail to grasp it?

The reason for this is simple: the "stage" is too vast. The definition of a situation is that it is the specific environment and the actual situation that the writer has defined for the characters' activities in the play, as well as the numerous additions that the artists make to the play and the acting in the process of secondary creation. To put it more concisely, the given circumstances include what the writer has in mind and what the actors can think of. The content is very diverse, and it is a test of the actor's ability and approach to find the specific contextual content that is most helpful to his or her role. For actors, it is certainly right to focus on the details of each situation, but the process of consideration should not be a "flurry" of all the information, but should be primary and secondary, quickly and deeply grasp the effective information in the given circumstances, which is an efficient creative thinking.

In *The Ontology of Drama* (《戏剧本体论》), the term "condensation" is always used for the relationship between motivation and context. A person's motivation is formed by the stimulus of an event, but it is linked to all aspects of the situation. Unique and specific life circumstances and relationships lead to unique and specific motivations. It can be said that a motivation contains information about every aspect of the character and is a high-level overview of the situation. In response to the difficulty of grasping given circumstances, see what can be done with motivation. Take the play *Mort sans sépulture* (《死无葬身之地》) as an example, the climax of the whole play is the crowd's decision to strangle François. For a group of comrades, including François's sister, the action of killing their own brothers and relatives is very unusual, and it is necessary to find sufficient motives for the action, and the process of finding them is accompanied by the "selection" and "addition" of the situation. The process of searching is accompanied by the "selection" and "addition" to the situation. The motivation for the decision to kill François was the discovery that he might not be able to withstand the interrogation of the enemy and the captain had to do so in order to avoid great losses. Then the focus shifted to François, his motive was because he could not stand the folded path of the Churchman, hoping to confess in exchange for some temporary peace. In the process of searching for the reasons of motivation, it is possible to "select" the situation that directly affects François: he is just a young guerrilla fighter with no experience of being arrested: he is deeply frightened by the enemy's insults to his comrades and to his sister: he is about to be interrogated, and he knows what the enemy wants to know, so that he



can exchange for temporary peace At the same time, we will find new questions: why did François suddenly break down? The reason for this is, on the one hand, the intensity of the enemy's torture of his comrades and, on the other hand, the immaturity and cowardice of his own character. These are not directly stated in the script, so, on the basis of "choice", in order to strengthen the motive, it is necessary for the actor to "add" to the situation to reinforce the external stimuli: the severity of his comrades' wounds, their weakness, their being tortured by the enemy. The degree of closeness to François of his comrades, who have been tortured by the enemy: but also to find the internal source - the psychological weaknesses, which may originate from his upbringing, what his family of origin is like, how he perceives his sister, his captain and other teammates... All this needs to be added by the actor as needed. Go in to help the actor to create. The "chosen" and "added" dramatic situation gradually forms the specific given circumstances for the creation of the character, and this process is accompanied by the process of digging deeper into the motivation.

From the above, we can see that the motivation is generated by the stimulation of the situation, in the process of digging deeper into the motivation, it is natural to "choose" the most direct role in the motivation of the dramatic situation to help create. And when the dramatic situation is not deep enough, we have to "add" appropriate content to enrich the situation, so as to enrich and deepen the character's motivation. This phenomenon stems from the special nature of the motivation: it originates in the personality of the subject, but is the product of a specific situation. It can be seen that the process of finding motivation is accompanied by the "selection" and "supplementation" of the situation, and motivation is a "key" to digging into the given circumstances.

3. Motivation is the "key" to character creation

Now let's clarify the role that motivation plays in character creation.

As mentioned before, the character is the sum of motives, which is not only reflected in the creation of the character, but also in the audience's appreciation. The process of audience appreciation is actually the process of "capturing" the character's motivation and combining these motivations in their own mind to form their own understanding of the character. This "capture" of motivation is not the same for every viewer, it is related to the viewer's individual situation, such as his personal life experience, perception of life and so on. This causes the audience to understand the characters differently, which is the reason why the audience can discuss one of the characters in the play afterwards. This process of discovering and feeling the character as well as discussing the character gives the audience the pleasure of aesthetic appreciation and exploration of human nature. Therefore, all the actor has to do is to provide the audience with as many clues as possible to "capture" the character's motivation, in other words, to show the audience the character's motivation through his or her acting as much as possible. This is a step towards "playing the character clearly".



At the same time, the pursuit of coherence in the acting process comes from the psychological coherence of the actor's creative process. From the psychological point of view, it is feasible and effective to maintain psychological coherence through motivation. According to Maslow in *Motivation and Personality* (《动机与人格》), "Man is a creature of constant need, rarely reaching a state of complete satisfaction except for brief periods of time. When one desire is satisfied, another quickly appears and takes its place; when this is satisfied, another comes to the fore. That man is almost always hoping for something is a characteristic throughout his life." This same law applies to the characters in the play, so that a stable, gripping psychological line can be formed by grasping the evolution of motivation.

Therefore, showing the character needs to act on the deep and essential motivation within the character, to truly stimulate the actor to produce action, and to show the motivation accurately and distinctly through action, while maintaining psychological coherence in this. So how to make motivation work in practice? Take the character of Gavri in the play *Chelkash* (《契尔喀什》) as an example. In the opening scene, he, who is honest and honest, surprisingly tries to attack Chelkash from behind as the plot develops. If we don't understand his motive, we can't make a reasonable characterization. Starting from the event of "attacking Cherkasy", the immediate motive is "wanting money", but this is only very superficial, we must first explore the deep and essential multiple motives of the character: the reason why Gavri wants to rob the money is firstly, the amount of money is enough to change Gavrie wants to rob the money because, first of all, the amount of money is enough to change his own fate; secondly, the uneven distribution of the spoils by Chelkash makes him see no hope; again, the previous abuse and beatings by Chelkash more or less makes him hate himself; finally, Chelkash's unsuspecting of himself also provides the possibility of robbing the money. The combined force of these motives allows Gavrie to finally make the action of "attack", then in the whole process of acting, the actor needs to show the details and development process of each motive to the audience accurately through the organization and selection of movements, gradually showing the final "attack" process of formation. This series of design from two aspects, on the one hand, to show the audience the gradual formation of the motivation process, so that the audience can feel the psychological changes in order to further see the character, and on the other hand, in order to produce the final action of the motivation, and give the actor the correct logical sequence of stimulation. The process of "finding" to enrich the character's image begins with the enrichment and deepening of the character's motivation. At the same time, these "found" scenes have a clear psychological basis, are not made up out of thin air, and give the actors a real desire to act. Thus, motivation is also a "key" for organizing the stage action and shaping the character's image.

4. Conclusion

Because of the direct correlation between motivation and situation, stage action and character, the actor can quickly and purposefully excavate the given circumstances by capturing the character's



motivation, and the process of organizing and selecting dance actions can also be carried out with the goal of reflecting the character's motivation. Practices have proved that in the process of acting, taking "search for motivation" as the entry point and "show motivation" as the goal, can point out the direction of the stage character creation, so that the actor can efficiently and accurately grasp the character. It is an effective method of creation that can be entered and grasped more easily. Therefore, we can say that motivation is the "key" to acting creation.

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Preservation and Transmission of Intangible Cultural Heritage of Local Opera

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Abstract

Linyi Liu Mount Bangzi is an opera art with great local characteristics, which is a fusion of local dialects, folk tunes and folk styles to form an independent local opera. Due to the impact of multiculturalism, imbalance of economic benefits, lack of inheritance vitality, lack of cultural innovation, insufficient publicity and other factors, the survival situation is worrying. This paper focuses on the protection and inheritance of Linyi Liu Mount Bangzi and discusses the measures for the protection and inheritance of intangible cultural heritage.

Keywords

Local opera, Bangzi of Liu Mount, Intangible cultural heritage, Protection and inheritance

The Bangzi of Liu Mount entered the Linyi area at the end of the 19th century and reached its heyday in the first half of the 20th century. It is centered in Xijiang Village, Fangcheng Town (Yuanfei County), Lanshan District, Linyi City, and most villages in the towns of Xinqiao, Wanggou, Huyang, Fangcheng and Tanzhe, all of which have Bangzi of Liu Moun troupes. Bangzi of Liu Mount is a fusion of local dialect, folk tunes and folk styles to form an independent genre of drama, which is loved by the people. Whenever the farming, wedding and funeral, birthday celebrations, New Year's festivals, each village set up a stage to sing, exhibition tour, the villagers for hundreds of miles around came to listen to the play, really thousands of people, lively and extraordinary. In March 2014, it was named as Linyi Municipal Intangible Cultural Heritage, and in November 2021, it was named as the representative project of the fifth batch of Shandong Intangible Cultural Heritage.

1.The formation and development of Linyi Bangzi of Liu Mount

According to "Records of Fei County" (《费县志》), "popular in the mountainous areas of Feimeng are Bangzi of Liu Mount, Henan opera, Liuqin, Beijing opera, Lv opera, etc, with Bangzi of Liu Mount being the most famous." [1] Another according to "Shandong local opera music" (《山东地



方戏曲音乐》) records: "Before the Qing Qianlong Bangzi of Liu Moun has set up a theater club performance, to the Qing Qianlong years there are self-proclaimed old Taoist Cao Hetai(曹和泰) to Zhongxi Jiang of Yimeng to teach and often sing some folk tunes, bang cadence, performance into the folk blowing, rap music, etc, which is the predecessor of Fei County slip mountain bang troupe." [2]In the "Records of Fei County Dialects"(《费县方言志》), it is recorded that "Leaning Mountain Bangzi (Bangzi of Liu Mount) is a type of drama that arose in Fei County more than 200 years ago," further confirming the formation period of Bangzi of Liu Mount. In the book "Millennium Ancient County - Fei County"(《千年古-费县》) compiled by Fei County Civil Affairs Bureau, it is recorded that: "Kaoshan Bangzi, also called "Bangzi of Liu Mount" "desperate Bangzi"(拼命梆). It is an independent type of opera that was produced more than 200 years ago in Central and Western Jiang (now Lanshan District). Because of its early formation, it had a great influence on the national culture and art in the southeast of Lu, especially in the Linyi area.

According to the "Records of Fei County"(《费县志》), "The Bangzi of Liu Mount Clapper Opera Troupe of Zhongxijiang(中西蒋) was founded in the late Qing Dynasty and reached its peak around 1920." In 1885 (the 11th year of Guangxu Reign), an artist Li Zhongsan(李忠三) (stage name "Xi Laohen"戏老猥) from Caozhou escaped to Zhongxijiang and was taken in by the opera troupe of this village. He incorporated the beautiful tunes of Shandong Wooden Clappers and Henan Wooden Clappers into his new tunes and gradually formed an independent opera, which was called Leaning Shan Wooden Clappers or Luoshan Wooden Clappers. Around the time of the May 4th Movement, Li Guixiang(李贵祥) (stage name Erhe 二合), the son of Li Zhongsan(李忠三), presided over the troupe and was capable of performing 300 operas. On the basis of his father Li Zhongsan's work, the Baishan Wooden Troupe in Fei County, represented by Erhe, brought forth the old and reformed, and further developed and improved its melody, structure, singing style and style. During the Anti-Japanese War, the troupe further expanded its ranks and recruited dozens of members, including Hu Wenxiu(胡文修) and Li Yucai(李玉才) (the son of Erhe). Since then, the Bangzi of Kao Mount has continuously developed and improved on the fertile land of Fei County. In 1953, he participated in the Shandong Provincial Drama Performance and was praised. The performance stopped in 1966 and resumed in 1979. In 1985, there were 46 amateur actors.

Currently, in 2007, the The Bangzi of Liu Mount Village-Yin troupe was established in Wanggou town(汪沟镇), and in 2016, the Fengsheng Yosan Bangzi troupe was established and resumed performances with the support of the leadership of Fangcheng town government.

2.The artistic characteristics of Yoyama Bangzi

2.1 Music features

The first is that the basic rhythms of the male role and Female role cavities are both in rhythm, and in key (the male role cavity is in the Gong mode, the vocal cavity is in the Angle mode) both form



a strong contrast. The second is that the vocal melody is centered on the main tone of the tonic, which appears twice in each tonic, while the final tones fall on the main tone of the tonic, and the end of the phrase is mostly performed with the melody of 7/6 and 6/5 in the upper second. The melody gives an upward momentum and a stable artistic effect, while the basic tune of the Dan cadence is changed from a palace to a tune, with a downward leaping melody, a brighter jump, an ebb and flow, presenting the musical characteristics of bangzi sound and bold, rigid and soft.

2.2 Performance characteristics

The Bangzi of Liu Mount performance is rough and bold, long on exaggeration. Especially the big flower face (also called red head) "push round field", palms open, back and forth to push, the whole body followed by a substantial back and forth, leaning on the flag swing back and forth, pushing the see the courage, moving to see the fierce, making the image of the stage characters brave and powerful vivid, great atmosphere. The performance of the male role character is also very beautiful, especially the small male role's small steps and slightly slower rhythm, the whole body from head to foot very coordinated twisting together, up and down into one, like a rural girl, making people feel friendly, simple, vivid, the atmosphere of life is strong, with a unique flavor.

2.3 Board type features

In terms of the board style, the Bangzi of Liu Mount has formed more than 20 characteristic board styles by using the basic methods of adjusting and playing tightly, stretching and breaking up. First, the basic board style: one board, three eyes, large open board, original board, pressure board; second, the original board style: one gong, one drum, two gongs, flower cavity; third, tightly derived board style: two boards, fast four water head (also called fast four tiger head), slow four water head (also called slow four tiger head); fourth is the disassembly of the derived board style: (1) tightly played and slow singing class: slow Zhahuang(乍簧), tight four water head. (2) Scattered boards: big open board, double drum strip two boards, reed turn crying puzzle, original board crying puzzle, top curtain (also called big shouting board), to two boards; fifth is the extension of derived boards: croaking mouth, golden hook hanging, puffing moth.

3. Linyi area the Bangzi of Liu Mount realistic dilemma

3.1 Multicultural impact

With the development of modern civilization, economic globalization, the narrowing of the gap between urban and rural areas, and technological progress, all of which are changing people's living environment, lifestyle and philosophy of life, local traditional operas have become difficult to be accepted and appreciated by audiences. The roots of the survival of the Bangzi of Liu Mount are in the countryside, and the traditional cultural symbols and unique information resources represented by itself are gradually forgotten and the soil of survival is gradually destroyed. As a result, the market appeal of the Bangzi of Liu Mount has been gradually lost due to multiculturalism.



3.2 Imbalance of economic benefits

Tight funding constrains the development of the Bangzi of Liu Mount. "There are two main ways of market operation for various domestic opera troupes: a limited market operation mode supported by the government and a purely market-oriented operation mode." [3]The existing the Bangzi of Liu Mount troupe performances are mainly government-advocated folklore shows during the New Year's Eve, competition winners, villagers to do business chartered for economic sources, which is a drop in the bucket for equipment maintenance, personnel salaries, talent training, cultural innovation, no good economic benefits also affect the development of enthusiasm.

3.3 Insufficient inheritance vitality

"The Bangzi of Liu Mount has a general status with other intangible cultural heritages and can only play a supporting role, or even a supporting role of a supporting role". [4]Comparing the development of the Bangzi of Liu Mount in Linyi area with Liuqin opera, there is a big gap. Liuqin opera is the first batch of national intangible cultural heritage, in the scope of dissemination of Liuqin opera is almost a household name, while the Bangzi of Liu Mount is more narrowly spread except for a few townships; in terms of influence, Liuqin opera has established a combination of official research institutions and folk groups, while the Bangzi of Liu Mount is mainly a folk troupe; in terms of marketability, Liuqin opera has a better environment, while the Bangzi of Liu Mount has weak momentum and poor benefits. A comprehensive analysis shows that the niche status of the Bangzi of Liu Mount is less influential and its heritage is less dynamic.

3.4 Lack of cultural innovation

The repertoire of the Bangzi of Liu Mount is mainly divided into transplanted traditional repertoire and newly created repertoire according to the history and timely administration of different periods. The transplanted traditional plays are mainly based on historical stories, historical characters, historical events and mythological stories, such as Zha Mei An(铡美案), Lady General Mu Takes Command(穆桂英挂帅) and Ding Jun Shan(定军山), etc. There are more than 300 plays in total. Newly created plays are mainly based on the main themes of resistance to invasion, people's liberation, reform and opening up, such as beating the Japs, beating Meng Yin, lazy daughter-in-law, small hundred flowers, good supporters, etc., totaling more than 30. From the number of plays performed is really quite a lot, but there is a lack of representative repertoire. The singularity of the performance mode and the solidification of the performance form do not meet the needs of the audience. The lack of economic benefits and the lack of creative talents make it difficult to keep up with the development of the times, and there is a crack in the connection with the spiritual and cultural needs of the people.

3.5 Insufficient publicity

In the context of global community, cultural exchanges are more frequent, especially the development of network technology, which makes the dissemination of culture more convenient, and the way of single access in the past no longer exists. The inheritance of non-heritage is the



continuation and transmission of spiritual culture, and the process of inheritance is the spiritual communication between people, and if no one inherits it, it loses the channel of inheritance. The singing voice of the Bangzi of Liu Mount is bold and spirited, reflecting the local character, and the strong local dialect is very infectious. The Bangzi of Liu Mount has a unique cultural connotation, and it takes a lot of effort to master the essence. At present, the performers of the Bangzi of Liu Mount are generally older, young people are not very enthusiastic about opera, the unique singing style of the Bangzi of Liu Mount, the performance form, the understanding of the inheritors, etc. presents a fragmented phenomenon, especially for its the Bangzi of Liu Mount contains little cultural heritage. If you do not increase the publicity, more locals will not know the existence of the Bangzi of Liu Mount, and this culture will disappear.

4.Linyi areathe Bangzi of Liu Mount development strategy

The Bangzi of Liu Mount is rooted in the Yimeng region and is inseparable from the local social development, living needs and spiritual beliefs. It is an important part of the spiritual culture of the Yimeng people and it is urgent to solve the dilemma in the protection and inheritance of the Bangzi of Liu Mount.

4.1 The government cannot be absent

The Law of the People's Republic of China on Intangible Cultural Heritage specifies the functions of the government in the protection and inheritance of intangible cultural heritage, incorporating protection and inheritance into social development planning; incorporating expenditure on protection and inheritance into the financial budget; strengthening publicity work and enhancing the public's awareness of protection and inheritance; conducting relevant investigation activities according to the needs of protection and inheritance work; establishing a list of representative items and strengthening Dissemination efforts, etc. Only when governments at all levels provide policy guarantee and financial support can they revitalize the intangible cultural market and guide society to protect and inherit intangible cultural heritage from the perspective of national development, social harmony and people's happiness, thus enhancing individual cultural literacy, national identity and national soft power, so governments at all levels cannot be absent.

4.2 Refine the protection system

The enactment of the Intangible Cultural Heritage Law of the People's Republic of China has established legal protection for the protection of intangible cultural heritage, forming a major protection system at four levels: national, provincial, municipal and county levels. However, the development of such a small genre as the Bangzi of Liu Mount is limited and cannot be separated from the local folk ecology and the support of townships and village committees. To deepen the institutional requirements of the township and village committees for the protection of intangible cultural heritage, and to stimulate cultural vitality with the construction of new countryside, ideological and moral construction, and to closely combine the protection and inheritance with the "implementation of rural revitalization strategy". The township and village committees should



seek to achieve a win-win situation for the protection and development of intangible cultural heritage, and a win-win situation for the economic revitalization and cultural revitalization of the countryside.

4.3 Protection of heritage groups

At present, policy support, inheritance subsidies and training are given to representative inheritors of national intangible cultural heritage, but the treatment of representative inheritors of intangible cultural heritage at the provincial, city and county levels still needs to be improved. In addition, other practitioners who have not been evaluated as representative inheritors fail to receive material protection and spiritual care. Through research, most of the practitioners of the Bangzi of Liu Mount are older farmers, and their main source of income is still farming, labor, singing is only a preference and not a stable income from it. The Bangzi of Liu Mount troupe belongs to a private organization, social funding is limited, it can be said that there is no economic benefit, the basic interests of the practitioners are difficult to protect, the sense of professional identity is also gradually weakened. To protect the representative inheritors, it is also necessary to protect other practitioners of non-heritage culture, so that young people can obtain professional identity, cultural identity, etc.

4.4 Realize both internal and external training

The Bangzi of Liu Mount "internal" to keep the rural base, but also to pay attention to the traditional and innovative synergistic development. The "standing voice" of the Bangzi of Liu Mount singing is clear and high, but it is difficult and physically exhausting to sing; the dialect pronunciation, although clear, but difficult to understand, should be integrated into the spitting of Mandarin; the accompaniment is mainly bangzi, clapper Hu, Da Luo, Xiao Luo, flute, cymbal and other instruments, should add electronic piano, Erhu and other instruments to enrich the melody; should Follow the trend of the times to create small repertoire that is pleasing to the eye. The Bangzi of Liu Mount should adhere to the market-oriented means of operation, so that art and market form a mutual promotion, common prosperity, into the urban and rural cultural construction, and strive to become the local cultural card. The only way to activate development momentum is to develop intrinsically innovative, and the only way to enter a sustainable development track is to actively explore the market externally.

4.5 Increase publicity efforts

Increase publicity so that more people know and are familiar with the historical evolution, cultural connotation, singing characteristics, role lines, performance forms, etc. of Yishan Bangzi. In particular, new media with new forms, new postures and new technologies have become the favorite of the current market and audiences, making full use of the advantages of new media such as fast and convenient, wide coverage, personalized customization and multi-element combination to promote intangible cultural heritage projects, which is also in line with the values of the contemporary new audiences. In addition, the government and enterprises increase funding to



organize special performances in the fields, schools and communities, parks and scenic spots, so that more people can understand the Bangzi of Liu Mount. The key to the protection and inheritance of the Bangzi of Liu Mount is good, the key lies in the youth, the Bangzi of Liu Mount into the music curriculum of primary and secondary schools, strengthen cooperation with colleges and universities, into the elective courses for college students, play the strength of scientific research in colleges and universities to provide theoretical support in academic research.

The Bangzi of Liu Mount is rooted in the fertile soil of Yimeng folk music, and in the long-term artistic practice, the artists have gradually formed a unique artistic style and strong local characteristics by drawing on and absorbing each other. As an intangible cultural heritage, the protection and inheritance of Yishan Bangzi requires not only policy support from all levels of government, but also internal and external training. Both to protect the representative inheritors, but also to allow practitioners to gain a sense of achievement. Increase publicity so that more people are familiar with the Bangzi of Liu Mount, feel the intangible spiritual wealth, comprehend the essence of traditional culture. The only way to better protect and pass on intangible cultural heritage is to break the dilemma and explore new models.

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The Mutual Illumination of “Katharsis” in Chinese Theater Arts and Ancient Greek Drama

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Abstract

The concept of "katharsis", which concerns the essence of dramatic art in a broad sense, is not only applicable to ancient Greek tragedies or tragedies, but also has universal significance in different dramatic genres and in the dramatic art of different national cultures. A comparison of the Chinese theater "Sentiment Advocacy Theory" with the ancient Greek theater "katharsis" provides a new perspective for a better understanding of Chinese and Western literary theories, especially the similarities and differences between Chinese theater and Western theater in terms of aesthetic and educational significance. Taking the Western "katharsis" theory as a reference system and comparing it with the relevant doctrines of traditional Chinese literary and artistic theories, on the one hand, we can more clearly understand the enduring theoretical value of ancient Chinese literary and artistic psychological thought and its guiding significance for current practice, and bring into play national characteristics; On the other hand, it will help creators and researchers of national theater to understand and explore the "katharsis" in the broad sense of theater from a new perspective, broaden their horizons, pursue the essence, and bear artistic fruits that are more nutritious to the human spirit.

Keywords

"Katharsis", Chinese theater arts (Xiqu), Ancient Greek tragedy, "Sentiment Advocacy Theory"



In his discussion of tragedy, Aristotle proposed the role of "katharsis" in drama, which is a definition of the function of drama - drama has a subtle effect on the audience's ideology and artistic aesthetics. However, the concept of "katharsis", which concerns the essence of theater art in a broad sense, does not only apply to ancient Greek tragedies or tragedies, but also has a universal meaning in different dramatic genres and theater arts of different national cultures. It is not difficult to find the theatrical "katharsis" in the traditional oriental theater arts that are distantly related to the ancient Greek civilization, such as Chinese theater arts (Xiqu), Indian Sanskrit drama, Indonesian Balinese physical theater, Japanese Noh drama, etc. Among them, Chinese theater arts and ancient Greek drama, as the representative cultural treasures of two ancient civilizations, have many wonderful links with each other. Among them, Chinese theater arts and ancient Greek theater, as the representative cultural treasures of two ancient civilizations, have many wonderful links with each other, and the commonality of the function of theater arts-"katharsis", is worth exploring and digging.

In this paper, the concept of "katharsis" is discussed in the Chinese cultural context by retaining the Chinese phonetic form of the word "katharsis", while its interpretation is based on the concept of "catharsis" as synthesized by Professor Luo Jinlin(罗锦鳞), an expert in ancient Greek drama, by integrating the different "katharsis" doctrines of ancient and modern China. The concept of "katharsis", which is a comprehensive distillation of the doctrine of "katharsis" from ancient and modern times, is "purgation, purification, edification, sublimation. The concept of "katharsis" is a synthesis of the ancient and modern Chinese and foreign doctrines of "katharsis" - "purgation, purification, edification, sublimation. This is an important premise for exploring the semantically complex, rich and uncertain concept of "theatrical 'katharsis'".

The ancient Greek theater was born in the sixth century B.C., and the formation of Chinese theater arts have been variously described as "You Meng Yi Guan"(优孟衣冠 Figurative impersonation of an ancient person or impersonation of another. Also refer to put on an act) in the Spring and Autumn Period when King Zhuang of Chu, "Dong Hai Huang Gong"(《东海黄公》) in the Baixi Acrobatics (百戏) of the Han Dynasty, and "Ta Yao Niang" in the Northern Qi and Tang Dynasties are all considered to be important symbols of the embryonic and infantile period of opera. The Song-Yuan Southern Opera that emerged during the confrontation between the north and south of Song and Jin in the twelfth century is considered to be the earliest relatively mature and complete Chinese theater arts (Xiqu). The difference between the birth of the two theatrical civilizations is almost 1,800 years, but they have a lot in common, for example, both were born in religious activities; ancient Greek theatrical performances used masks, Chinese theater arts used faces; both performed open-air performances, ancient Greek theater used the open square as a viewing space, Chinese theater arts used the open-air stage; and the orientation of the stage and the audience, and so on; On the other hand, due to the geographical and temporal distance between the traditional theater arts of the East and the West, geography, politics, economy, society, humanistic customs, national character, and artistic soil are very different, each of the two theater



civilizations has given birth to unique creative styles and theater viewing styles, such as Chinese theater arts are good at "Song and Dance Narrative", while Western theater is good at poetic language; Chinese theater arts focus on writing, while Western drama focuses on realistic, and so on.

Chinese theater differs from Western theater in subject matter, philosophical philosophy, and aesthetic pursuits, but it has a strong intoxicating effect on audiences because of its expertise in singing secular stories in music. Especially starting from the Yuan Dynasty, when it appeared with songs and dances to act out stories, Chinese theater arts attracted audiences more than the previous songs and dances and rap performances, and produced certain elements found in Western drama. Of course, this was not because some kind of cross-cultural exchange in the arts arose at that time, but rather as a product of the development of secular literature such as sagas and Yuan operas. The Chinese tradition of theatrical acting is a stage art that integrates song, dance, music, and recitation, and it inherently has the form and characteristics of an integrated art. The development process of Chinese theatrical directing is also quite similar to the development history of European acting theater. In the early days of theater, there were often deacons who had the power to organize, direct and perform, and were responsible for organizing the performance scenes as well as arranging rehearsals and previews. In the Song and Yuan dynasties, scripts were gradually produced, and the content of the plays included "sections" and "meshes" (action cues), thus revealing certain connotations of directing. Therefore, the playwright was often the director of the performance at that time. At the end of the Ming Dynasty, the famous writer Tang Xianzu(汤显祖) began to summarize his past performance experience and became the pioneer of the art of theatrical directing in China. He personally participated in the performance practice, and wrote valuable poems and comments on "directing the stage", which provided extremely important clues to the directing art. Later, Feng Menglong (冯梦龙) directly wrote down his "A new definitive version of Xiqu" of dealing with art, elaborating on the revision and deletion of the original play and the actual conception in rehearsal, leaving a wealth of literature for the study of directing art in China. In the Qing Dynasty, the song and music department and the exercise department in Li Yu's(李渔) "Xian Qing Ou Ji"(《闲情偶寄》) greatly enriched the "directing methodology" of Chinese theater arts, and laid a solid foundation for the later directing and acting art creation.

It is important to note that for a long period of time in the development of Chinese theater arts, the position of director was not clearly defined. This highly programmatic art passed on the elements of acting, directing, performance form, and performance content of theater works together through the master teaching the apprentice. A strong sense of theatrical reception permeates Li Yu's theories of Chinese theater. He believed that the play structures, the plot arrangements and the spoken parts should all take into full consideration the audience's psychological and aesthetic habits, and focus on bringing the audience a pleasant theatrical experience. It can be seen that the "acting-spectating" relationship is the core element in the theater, which is common to both Eastern and Western theater arts, and is not only applicable to the traditional Chinese theater arts.



"In Sanskrit theater, the actor's goal is to evoke a specific feeling in the spectators, and the same attitude can be found in Kabuki." [1] The "evocation of a specific feeling in the spectators" is a common pursuit in the creation of theater art. But what exactly does this "specific feeling" mean? There are different concepts in different cultures and different theater arts.

The edifying effect of the art of poetry on man is emphasized in the "Preface to Mao's Poems" (《毛诗序》):

"Poetry is where people express their aspirations, in the heart is the ambition, expressed in language is poetry. If the emotion is touched in the heart, it will inevitably be expressed in language, language is not enough to express, it will sigh, sigh is not enough to express, it will sing long, long song is not enough to express, it will not be able to help dancing.

Emotions need to be expressed by sound, which is music. The music of peace and prosperity is peaceful and joyful, and the politics of peace and prosperity is smooth and smooth; The music of troubled times is resentful and angry; the politics of troubled times is brutal; When the music of the subjugation is sad and thoughtful, its people are in poverty. Therefore, correcting the political gains and losses, moving the gods and the earth, nothing is closer than poetry to achieve this goal. Ancient Kings used poetry to correct the relationship between husband and wife, cultivate the behavior of filial piety, the moral integrity of human relations, the atmosphere of honest education, and change bad customs."

This doctrine of ritual, music, and edification basically established the practical character of Confucian literary psychology and foreshadowed the important role that later literary and artistic works could play in nurturing individual and social psychology.

When contemporary scholars discuss the ontology of Xiqu, Shi Xusheng(施旭升) argues in his "Cultural Studies of Chinese Theater Arts"(《戏曲文化学》) that the "music" of Chinese theater fundamentally represents the value of a realistic and sensual entertainment for the masses. He also argues that this is how "teaching for fun" is summarized. It can be said that "joy" is the embodiment of the spirit of Chinese theater arts, which essentially represents a realistic and optimistic sentiment, a positive attitude to the world, and a spirit of sensual entertainment. From the perspective of the thematic style of the works, this is not only reflected in some comedic works, but also in some tragic works, where the tone of pity is replaced or neutralized by joyfulness and optimism. This word "joy" reveals the fundamental aesthetic spirit of Chinese theater arts. In order to further explain the essence of "music" and the concept of "teaching to music" extracted for opera, the author has to discuss Horace, who first mentioned "teaching to music" in the West, and naturally, the author goes back to the theory of "katharsis", which is more influential than Horace's theory, and discusses its interplay with Chinese theater theory and its differences in color.

"The 'sentiment advocacy' of Chinese theater arts and the 'katharsis' of Western poetry have obvious similarities and, at the same time, have their own differences. As the embodiment of artistic and aesthetic functions, the two are generally consistent, but from the sensual choice of



pleasing the ear and the eye to the spiritual pursuit of pleasing the intellect and the spirit, there are indeed great differences between the two. The 'katharsis' of Western drama, as a form of tragic experience in the struggle for human existence, shows its quality of pursuing divinity and sublimity, rationality and freedom of will. In contrast, the "sentiment advocacy" of theater starts from 'pleasing people' to 'moving people', and finally goes to 'great music in harmony with heaven and earth'. The realm of 'bliss in harmony with heaven and earth'. Western drama seeks to achieve emotional purgation or purification in the midst of fierce confrontation; Chinese theater arts, on the other hand, are more concerned with experiencing the 'unity of heaven and man' and the 'oneness of things' in the interplay of scenes, feeling the exhilaration of vitality and the 'participation with heaven and earth'. It is more important to experience the 'unity of heaven and man' and the 'oneness of things' in the scenes. Western theater's 'katharsis' represents a metaphysical pursuit of life; Chinese theater arts' 'Le Gui He' (乐贵和) implies a realistic realm of round beauty in life. The former is the stimulation and elevation of life conflicts; the latter is not just the simple reconciliation, compromise and dissolution of conflicts, but the sensual transcendence of all finite; and in this sensual transcendence, not only individual life and emotional experience obtains a soaring, and more importantly, the leap of group spirit, is 'adjusting evenly to the world, with the people's happiness '. This is the highest expression of the aesthetic spirit of 'Le' (乐) in Chinese theater arts." [2]

Shi Xusheng's(施旭升) comparison of "sentiments advocacy" and "katharsis" provides a new perspective for us to better understand the similarities and differences between Chinese and Western literary theories, especially the aesthetic and educational significance of Chinese theater arts and Western drama. However, it should be noted that his comparison is based on the definition of "katharsis" as "purgation or purification" and "tragic experience". If one understands it from the perspective of edification and sublimation, the "pleasing" and "moving" in "sentiment advocacy" are also similar to the meaning of "katharsis". The meaning of "katharsis" is similar to that of "katharsis", and with our understanding of the universal meaning of "katharsis" for different genres, "katharsis" is not incompatible with the "Le" pursued by opera. The "katharsis" is not incompatible with the "Le" of Chinese theater arts.

In addition, Zhuangzi's(庄子) theory of "emptiness and tranquility" requires people to focus on intuitive perception beyond utilitarianism. The "sense of things" theory points out the origin of the artist's psychological motivation for creation, and discusses the relationship between subjective psychological emotions and objective external nature. The "divine thought", "subtle understanding", "child's heart", "mood", "taste" and so on, "They are all important ancient Chinese psychological theories of literature and art, which are worthy to be explored and activated again with an open mind in the localization and nationalization of theater directing and creation, and to promote their modern transformation and application.

Through the previous comparisons, we find that it is not difficult to find theatrical phenomena and



theoretical doctrines in Chinese theater art that reflect the "katharsis". As stated in "Zhou Yi·Xi Ci" (《周易·系辞》), "The world is the same but different, the same but a hundred considerations". There is a common basic law of human theater art creation and practice, and there is also a meeting point of related logical thinking and theoretical generalization. Taking the Western "katharsis" theory as a reference system and comparing it with the relevant doctrines of traditional Chinese literature and art theories, on the one hand, it can help us clearly understand the theoretical value of ancient Chinese literature and art psychological thought and its guiding significance to current practice, and bring into play national characteristics; On the other hand, it will certainly help us to understand and appreciate the theory of "katharsis" from a new perspective, and to comprehend new creative inspirations. It is very important to actively hold dialogues between China and the West in the fields of drama theory and literary psychology, because only through continuous dialogues and comparisons can we clarify the common laws and the special laws of similar creative phenomena and theories, so that creators and researchers can jointly broaden their horizons and pursue the essence, and bear artistic fruits that are more nutritious to the human spirit.

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Research on Modern Pottery in the Context of Postmodernism

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Abstract

Under the influence of postmodernism, Chinese modern pottery has developed in the direction of diversification, popularization, and openness, creating modern pottery works that are full of modernity and Chinese charm, and taking the path of modern pottery development with Chinese characteristics. Through the study of postmodernism theory, we will search for the fit between postmodernism and modern pottery, and reveal the important influence of postmodernist thinking on modern pottery.

Keywords

Postmodernism, Modern ceramics, Pluralism, Openness, Popularization

As a new way of thinking about art, postmodernism opens up new perspectives and new ideas for art creation, replacing certainty and predictability with variability and ambiguity, and replacing unity with plurality, promoting modern pottery towards openness, plurality and popularization. In addition, postmodernism advocates a return to tradition, provides theoretical support for modern pottery to inherit traditional culture, promotes the combination of tradition and modernity, Western and Eastern languages, and brings a new passion for development and creative experience to modern pottery, which has theoretical value and practical significance for the development of modern pottery.

I. Discerning the concepts of postmodernism and modern pottery

Postmodernism began in the early 1960s, appearing in the collection of wave art and modern fiction, and is a cultural trend with great influence, involving many fields such as literature, art and film. The influence of postmodernism on art creation is very great, and to some extent, postmodernism has changed the development trend of ceramic art. On the whole, postmodernist thinking shows profound criticality and rebelliousness, and its pluralistic and popularized mode of thinking is fiercely impacting traditional culture and all aspects of art creation. China's ceramic



culture has a long history, a profound cultural heritage and exquisite craftsmanship, but it also suffers from a solidified mindset and a single process. The emergence of postmodernism is a new mode of artistic thinking that continues to impact traditional modes of thinking and promote the development and improvement of Chinese ceramic art.

Yang Yongshan(杨永善) believes that "modern pottery, in many developed countries and places in the world, has transcended the level of ordinary crafts and become a unique artistic creation, and is increasingly noticed and loved, which is the development and enrichment of ceramic arts and crafts." [1] In order to correctly understand modern pottery, we must first clarify the dialectical relationship between traditional pottery and modern pottery. China has thousands of years of porcelain-making history, there is no absolute boundary between modern pottery and traditional pottery, and what the two reflect is the change of human needs and aesthetics under different civilization conditions. "All ceramic objects made by following the many norms and patterns formed by certain historical technical mastery, kiln division, and period characteristics can be included in the category of traditional pottery." [2] Traditional pottery (Figure 1) conforms to the aesthetics of the ancients, has a deep cultural heritage, and pays attention to the inheritance of techniques as well as styles in its creation. As a result, traditional pottery often lacks independent innovation in terms of modeling styles as well as decorative methods, and presents a monolithic character relative to modern pottery. Modern pottery (Figure 2) is influenced by the open-mindedness of post-modernism, which breaks through traditional thinking patterns and focuses on conveying the concepts of the times, with artists trying to explain the nature of the world through their works. The emergence of modern ceramics is in no way a rejection of traditional ceramics, nor does it imply a reduction in the requirements for craftsmanship. On the contrary, modern ceramic art needs to inherit and carry forward the essence of traditional ceramic art, to draw on the strengths of others, and to highlight artistry while ensuring craftsmanship. Because of the special nature of ceramics as an art form, many designers and artists have participated in the creation of ceramic art, which has largely contributed to the development of modern ceramics. Due to the complexity of the ceramic process, however, it is difficult for crossover artists to master the process precisely, and the misconception that creation is more important than craft has emerged, with some artists even using the word "art" to explain flaws in their work and distort the truth. For this phenomenon, artists often say their own words, resulting in many viewers who do not understand the ceramic process can not correctly understand the modern pottery.



Figure. 1 Northern Song Dynasty Ding Kiln white glaze with lotus pattern and sunflower mouth bowl



Figure 2 Zhou Xuan's "Chinese Thinking"

Chinese modern pottery started late, but through the unremitting efforts of artists, modern Chinese pottery has gradually come out of its own way and developed into an artistic creation with distinctive Chinese characteristics. A large part of the reason for the rapid development of modern pottery is that it conforms to the aesthetic characteristics of the contemporary public, reflects the spirit and characteristics of the times, and thus resonates emotionally with the viewer.

2. Postmodernism in the creation of modern pottery



With the continuous improvement of social and economic level, people pay more attention to the demand for spiritual food. As an essential part of people's lives, plastic art reflects the aesthetic sensibilities of the public and the spirit of the times. Post-modernism advocates the decorative art of works, expressing the author's inner feelings through artistic creation, and a higher degree of creative freedom, resulting in new opportunities for modern art. In terms of ceramic works, "some postmodernist pottery works tell the universal characteristics of human beings with its unique perspective and narrative, showing the concept with a new expression." [3] Postmodernist art influences the development trend of modern pottery with its open and popular way of thinking about art, making modern pottery show new characteristics. As a material carrier, modern pottery shows more of the artist's inner emotions and understanding of the nature of the world, and pays more attention to the display of liberalization and human culture compared with traditional pottery. Under the influence of post-modernist art consciousness, modern pottery actively absorbs the essence of traditional pottery in the process of art creation, combines traditional culture with modern art, and creates a new perspective of decorative art.

2.1 Open way of thinking about art

Postmodernism advocates an open way of thinking about art and opposes the dogmatic and directed mode of thinking. In modern pottery, we see the inheritance of traditional pottery, and at the same time we also see the independent innovation that is different from traditional pottery. As the crystallization of plastic art and natural science, modern pottery is one of the important carriers of artistic means of expression. Modern pottery, through the continuous exploration and practice of artists, has shown a "modern beauty paradigm", re-examining traditional pottery in an open-minded way, and the works are very different from traditional pottery in terms of artistic characteristics and aesthetic style. Traditional pottery mainly shows a "classical beauty paradigm", in the choice of materials and craft techniques are concerned with fine workmanship, decorative design mainly relies on color, modeling is concerned with symmetry, balance, the overall style of the work presented more beautiful and elegant, harmonious and uniform. Modern pottery, on the other hand, continues to innovate on the basis of traditional pottery, incorporating its own characteristics. The materials, colors and shapes of modern pottery have become a space for artists to innovate and explore. For modern pottery, color is not only a means of decoration, but also an important way to express the artist's inner world and convey emotions, and the artist expresses his inner world freely through artistic expressions such as color contrast and white space, and his works are very personal. In addition, modern pottery has the characteristics of "abstraction" and "sculpturalization" in terms of modeling design, and the whole has shown a new situation of diversification and blossoming. For example, Zhu Legeng's(朱乐耕) ceramic spatial installation "Five Colorful Clouds" (Figure. 3), exhibited at the Wynn Macau Art Museum, breaks away from the traditional concept of ceramic art creation by creating the concept of framing the audience with the work, using ceramics as the medium of infection field, and presenting a strong artistic meaning and infinite possibilities. Instead of typical images and classic patterns with symbolic



meaning, the author uses abstract symbols with multiple interpretations, combining circles and lines arranged in a certain order with flowing clouds, bringing multiple sensory experiences to the viewer.



Figure. 3 Part of Zhu Legeng's "Five Colorful Clouds"

Because of the late start of modern Chinese pottery, after experiencing the stage of imitation of Western modern pottery, ceramic artists began to explore a new path for the development of modern Chinese pottery, creating modern pottery with the characteristics of national aesthetic style. To achieve this goal, ceramic artists have made many attempts. Some artists started with the concept of pottery, for example, Yao Yongkang(姚永康), a representative artist of modern pottery in Jingdezhen, suggested using the term 'new ceramics' instead of 'modern pottery'. The term 'modern pottery' first emerged in the West, so Mr. Yao believes that the term 'modern pottery' inevitably smacks of 'fetishism'.^[4] Yao Yongkang's(姚永康) intention is not to deny modern pottery, but to hope that Chinese modern pottery can go out of its own way and integrate the concepts and methods of Western modern pottery and traditional Chinese pottery into the artist's blood, so as to create modern pottery works that are both modern and Chinese. From this, we can see that Mr. Yao Yongkang has a precise grasp of the development trend of Chinese modern pottery, and under the background of the post-modernist trend, he is oriented to an open artistic way of thinking to come out of the path of modern pottery development with Chinese characteristics.

2.2 Popular way of thinking about art

Whether traditional or modern pottery is a product of the spirit of the times, it is bound to be influenced by the culture of the times. Chinese ceramic art has a long history, originating in the Stone Age and flourishing in feudal society. Ancient Chinese ceramics were produced partly to meet the needs of the nobility, focusing on technical craftsmanship, and partly to meet the lives of the common people, focusing on practicality. In the 21st century, artists are no longer serving the few, but are more inclined to create works of art that are pleasing to the public and meet their spiritual and cultural needs.

"Popular culture stands out for its identification with the way in which the universal everyday



values of popular life activities exist, and is a description of the values of the everyday experiences of popular life." [5] Under the influence of popular art thinking, modern pottery affirms the everyday experience of public life and the meaning of real life, focuses its creative perspective on the real world of ordinary life, and grasps the essence of the world from everyday experience and real culture. Through the material carrier of ceramics, ceramic artists convey the spirit of the times and national culture in the form of artistic expression. For example, in Huang Huanyi's (黄焕义) "Three Coke Bottles" (Figure. 4), the artist decorates secular Coke bottles with oriental celadon, which symbolizes Western industrial consumer culture and celadon symbolizes Eastern national culture. The work is based on everyday experiences and expresses the creative concept of elegance and vulgarity, full of contemporary flavor and national cultural characteristics.



Fig. 4 Huang Huanyi's Three Coke Bottles

3. The influence of postmodernism on modern ceramics

3.1 Promote modern pottery to explore its own national language

Compared with Western modern pottery, Chinese modern pottery started late and lacks a slow growth process, and the theoretical foundation is not yet perfect. However, due to the long history of Chinese porcelain making culture, with its profound cultural heritage and exquisite skill inheritance, it can provide a solid theoretical foundation and skill support for modern pottery.

"Modern art is art that rebels against tradition, focusing on the study of artistic forms and on expressing the inner essence of things in terms of form, which leads to the neglect of the outer content." [4] Post-modern art, on the other hand, is a reflection and transcendence of modern art, advocating a return to tradition. Modern Chinese pottery was nurtured in the fertile soil of the excellent Chinese traditional culture. In the creation of modern pottery, artists draw inspiration from daily life, add traditional elements, and focus on building their own national art language. For example, Huang Sheng's (黄胜) "Water Wash" (Figure 5) is decorated with the traditional Chinese element of plum blossoms, which is ornamental and reflects traditional Chinese culture



with distinctive national characteristics.



Figure. 5 Huang Sheng's "Water Wash

In his book *The End of Modernity*, the famous Italian philosopher Gianni Vattimo states: "The fact of 'post' in the term 'postmodern' expresses a farewell to the modern"[6] P 4. "We see the postmodern not only as something new in relation to the modern, but also as a dissolution of the concept of the 'new' - in other words, as an experience of the end of history --- rather than as the emergence of a different phase of history itself." [6]P 8 . Modernity has the basic characteristics of secularization and affirmation of the value of the new, and the meaning of postmodernism is the dismantling of the value of the "new", a rebellion against modernity, or even in a way a revision of modernity. "Postmodern art respects tradition, tries to mix traditional and modern elements, and pursues a complicated and ambiguous aesthetic effect." [7] Postmodern art is a kind of rebellion against modernity. Postmodern art reopened the "museums" abandoned by modernism and searched for the value of traditional culture. Under the influence of postmodernism, modern ceramics entered a new stage of development, but because of the multifaceted and mixed characteristics of postmodernism itself, modern Chinese ceramics also took on a diverse appearance. In short, under the influence of postmodernism, modern Chinese ceramics has increased its creative flexibility, broken the original single mode of creation, actively explored its own national cultural language, and made long-term progress under the cultural exchange between China and abroad.

3.2 Excessive pursuit of arbitrariness

Post-modernism undoubtedly pushed the individual consciousness to a higher level, and the creative nature of artists was liberated, while at the same time posing higher demands on art creation. In the process of rapid growth, modern pottery has also gradually revealed some problems. As mentioned above, modern pottery has shown the development trend of popularization under the influence of post-modernism, which can also lead to the problem of



excessive pursuit of arbitrariness in the creation of modern pottery. Part of the reason is that the level of artistic creation varies, and part of the reason is that some artists have a misunderstanding of "modern pottery," believing that modern pottery only focuses on the expression of the artist's emotions, leaving behind the craft requirements. Therefore, some works on the ceramic exhibition, although with a strong visual impact, but the lack of cultural connotation, the public is difficult to see through the work of the deep emotional implications. Successful works of art are never a crowd pleaser, but rather contain deep cultural connotations along with superb craftsmanship, and have strong emotional resonance with the viewer. The freedom advocated by the postmodernist trend is not simply arbitrary, but freedom in creative thinking, seeking innovation on the basis of a rich knowledge base, and creating cultural products that the public will enjoy.

4. Conclusion

As a new way of thinking about art, postmodernism has an important influence on the development trend of modern pottery. Post-modernism promotes modern pottery to break through traditional thinking patterns, to inherit the essence of traditional pottery while incorporating the flavor of the times, and to push potters to create modern pottery works that are full of modern flavor and contain Chinese charm. However, since modern Chinese pottery started late, it has a long way to go. In the face of the relatively perfect Western modern pottery system, there is still much room for progress in the aesthetic theory of modern Chinese pottery. The development of modern Chinese pottery must not follow the same path, but must be boldly innovative and build its own national art language.

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Music Network Communication and Contemporary People's Music View

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Abstract

In the information age, the music transmission under the network environment brings diversified audio-visual feast to the contemporary people. Online, artificial intelligence, etc., spread music in different ways, so that contemporary people's aesthetic appreciation of music has been improved in different degrees, and various needs have been satisfied. By the end of 2019, there are 26.66 billion Internet terminal devices in the world, and everyone can produce and upload cultural products with personal style, which is very explosive. Music, as one of the cultural products, is looking for its own development path in the direction of diversified communication and modern development through the Internet, which is a convenient and fast way of communication. From the characteristics of music network communication and the change of contemporary people's music concept, combined with the serious defects of network music reproduction and replacement, this paper explores a more suitable development path for music and musicians.

Keywords

Network communication, Infinite copy, Change of music view, Innovative development



The wide application of network music makes music spread rapidly through this medium. This new mode of communication makes network music different from traditional music, which has a certain impact on the change of contemporary people's music view.

1. Music Network Communication

1.1 Peculiarity

First, compared with the previous transmission mode, network music selectively enhances people's subjective initiative to a greater extent, and the optional range is greatly increased.

Second, online music infinite repetition, this feature is radio, television and other forms of music communication do not have the characteristics, on the Internet, music can be repeatedly downloaded, played and spread by the audience.

Third, music transmission through the Internet is not only timely feedback, on the Internet platform, the transmitter and the receiver do not have a complete absolute limit, so online music also has strong interactive characteristics compared with other forms of music transmission.

Fourth, at present, most Internet websites provide massive free music resources for the network audience. Not only that, but also online music disseminators can freely release to the network through music production and editing software. Compared with the past, the cost of music production and transmission is very small, or even negligible.

1.2 Defect

1.2.1 Copyright issue

Piracy is traditionally a deep-seated problem in the recording industry. However, the virtuality and non-restriction of the network world increase its harmfulness and seriousness.

1.2.2 Content issue

"Love business", "Hurt can't afford", "Blow the trumpet" and some other corrupt content, vulgar taste of the network songs have been widely publicized on the network, there are still a large number of vulgar songs spread on the network, to people's thoughts have brought great corruption, in the act of social stability constituted a negative impact.



2. Contemporary People's Music View

2.1 The Change of Creative Concept

2.1.1 Rich music creation concept

The massive information and high-speed communication of network communication, the access to materials and information is more extensive and immediate, resulting in a rich concept of music creation. In the various "virtual reality" worlds created by the Internet for people, art can quickly enter the various styles of art and music in the world today with the help of various technological advances.

2.1.2 Creativity More Personalized

The artificial orientation and interference of the past disappear, creators do not have to change themselves in order to win the approval and love of some judges in the competition, and at the same time, their personal creative thinking and creative ideas have been greatly liberated, and many different creative characteristics and original music will be produced.

2.1.3 Creativity Comes From Life and Serves Life

As a powerful medium of mass communication, in the process of guiding the public to accept art consumption, the mutual proximity between art and mass art is no longer the spiritual territory of a small number of people, but the carrier that contemporary citizens can share their daily life. This extensive dialogue with public art in daily life leads directly to the life and entertainment of music creation. From the grand narrative to the daily life, from the spirit to the perceptual aesthetics of consumption, the concept of the art of music creation is a fundamental change.

2.1.4 From Self to Audience-centered

Contemporary art not only requires the artist to prove himself to the audience, but also needs the audience's support more than ever in order to stimulate the audience. Singers such as Xu Song and Xu Liang and their songs have become popular overnight, all because of clicks on the Internet and public support. At the same time, in the process of network communication, the audience has a strong subjective initiative and participation, emphasizing the communication between the creator and the audience. Interactivity and the great power of public evaluation in this communication process, so that the creators, in order to win more support, will be as public as possible from the



public level of the public oriented, innovative, more and more playful aesthetic standards for public art works.

2.2 The Change of Aesthetic Concept

2.2.1 The Pursuit of Formal Beauty Ignores Its Deep Meaning

From a historical point of view, contemporary music culture is undergoing a transition from music to ethnomusicologists, from elite culture to mass culture. Throughout the beauty of contemporary music culture in our country, most of the content forms are diverse, it is difficult to innovate the function. Because the formal beauty can more intuitively grasp the aesthetic psychology of the audience, so the importance of music content and music connotation interpretation is becoming more and more prominent, and is not limited to experiencing the deep enjoyment of music.

2.2.2 Aesthetic Entertainment

In the fast-paced social life environment, music information is overwhelming, it is difficult for people to reasonably screen all kinds of music information, and in a surreal state of self-realization of the spiritual aesthetic experience, under the guidance of music culture consumption. The function of music itself is becoming more and more prominent, the aesthetic hedonism of music is expanding greatly, and many people spread music just to obtain spiritual pleasure, but its musical connotation is seriously ignored.

With the continuous updating and development of music culture and communication technology, a large number of music and cultural information from various sources are integrated into every corner of people's social life. In the era of information globalization, people are enjoying convenient music services, and a large number of music garbage is also pouring into people's faces. People's feeling of music is gradually numb and aesthetic fatigue appears to a certain degree. At present, people have two attitudes towards music. One is that they refuse to accept music and feel tired of listening to it. The second is to refuse to accept passively.

2.2.3 The Change of Value Concept

With the commercialization of music, people become music culture consumers, wonderful music is no longer noble, but has become a convenient "spiritual fast food". Due to the large amount of fluid music information, the rapid change of music culture, people often discard it after a short experience, or choose to accept it without all the music information, and lose their own music interests and values, all of which reduce the original value of music to a certain extent.



3. The Development of Network Music Communication

Through the Internet, artificial intelligence and other communication paths, music enables contemporary people to have access to more diversified musical aesthetics, and can have more extensive and comprehensive access to a variety of different styles, different times and different types of music. The essence of network music transmission is the network copy of music. The large-scale reproduction of music in the network has formed the "tap water effect" of network music. Contemporary people's music view has also undergone earth-shaking changes. Music network communication, happiness and sorrow are half, beauty and ugliness are half, achievements are half. Its positive significance makes us rejoice, but we can't ignore the negative effects it brings.

3.1 The Significance of Network Music Transmission

First, the communication of network music has fully demonstrated the development trend of world music culture towards the digital era, and to a certain extent, it is also the new development of our country's music culture in the new era and under new background.

Second, with the rapid development of network music, a large number of musicians have been invested in network music, music network communication has gradually become a new mode of music creation, distribution and profit, and has brought a positive impact on the surrounding industry.

3.2 The Path of Network Music Transmission

With the development of network music culture, the network communication of music has become an important issue in the development of economy, culture and society. How to strengthen the management and supervision has become an urgent problem to be solved. There are two solutions: First, improve the principle of market access and control the quality of online music. Second, adhere to the correct direction of public opinion, advocate the public to establish correct ideological values, and choose to accept the network music culture.

4. Conclusion

With the development of economy, science and technology and the improvement of network technology, the quality of life of contemporary people has also been greatly improved. People's



pursuit of spiritual and cultural enjoyment from the previous physiological needs such as eating has also promoted the development of music to a certain extent. With the opportunity of the rapid development of the Internet, music seeks to spread through the Internet, which can undoubtedly accelerate the development of music. Music is a world, it is a special world, every day in a special way and intertwined with our lives, each of us should have our own musical life. As a musician, we should be aware of the importance of Internet for music communication and conform to the development of The Times. The progress of science and technology, resulting in every change in the carrier of music, will affect the trend of music style, music from the original minority groups to a more popular circle, the network, the Internet, artificial intelligence and other bearing a huge way of transmission. However, there are still many problems that need to be solved in this means of communication, so we should study and adapt to the development of the network well, so as to obtain better innovation and development of music works in this means of communication.

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Localization of the textbook of Administrative Sciences: Problems and Paths^①

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Abstract

During the context of deepening educational reform, localization has become an inevitable choice for the development of administrative teaching materials. Localization of administrative teaching materials is of practical significance for building a localized discourse system, improving the settings of administrative majors and cultivating talents needed by the country. In recent years, the localization of administrative teaching materials has made certain achievements, but it is still far from the expected goal. It is found that the textbooks have problems such as disconnection between theory and practice, unscientific theoretical settings, inappropriate case selection, low enthusiasm of researchers' participation, and difficulty in improving writing quality. Thus, the article proposes development suggestions and solution paths such as integration of theory and practice of teaching materials, scientific setting of teaching material theories, reasonable selection of teaching material cases, motivation of researchers, and improvement of quality of teaching material writing.

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Keywords

Localization; Administrative teaching materials; Problems; Paths

I. Problem formulation

Adhering to the principle of localization and being based on Chinese development practice is an important factor for the Chinese nation to stand in the forest of the world for a long time. In modern times, faced with China's internal and external difficulties, advanced intellectuals advocated learning from Western theories to promote China's progress, and their motives implied a deep sense of localization. Under the influence of the idea of localization, scholars at home and abroad began to focus on the practical activities of localization, and the discussion and practice of localization became an academic craze[1] .

At present, academics mainly discuss around localization, localization of administrative science, and localization of administrative teaching materials. Regarding localization, Wang Shaoguang and other scholars analyze from the perspective of political science, believe that localization research should focus on the real problems that exist in society and learn to analyze Chinese teaching materials with Western theories. [2] ; Tan Liwen and other scholars explain from the perspective of management science that the localization of management science is to analyze and explore the problems in the operation of organizations and put forward constructive opinions by making full use of the basic principles and methods in management theory according to the actual situation in China.;[3] Regarding the localization of administrative science, scholars such as Lan Zhiyong believe that the localization of administrative science is the theory and method summarized by learning the advanced theories of the West and then combining them with the administrative practice of their own countries[4] ; Scholars such as Shen Zhuanghai believe that localization of administrative science is the introduction of Western ideas and experiences into China's management practice activities in order to meet the needs of China's administrative reform ; [5] Regarding the localization of administrative textbooks, Professor Huang Daqiang argues that the localization of administrative textbooks starts from the specific national conditions of China and explores administrative theories and methods with Chinese characteristics by drawing on Western experiences. [6]

To sum up, the essence of localization of administrative science textbooks is a textbook reform approach that uses localized logical thinking as a guide to interpret the dilemmas in Chinese real life in localized language and thus find effective solutions. However, there are few research results on the localization of administrative teaching materials in China, and many problems of teaching materials have not been given due attention. In view of this, this paper conducts a study on the localization of administrative textbooks, on the one hand, to address the many difficulties that exist in the textbooks. Such difficulties as the disconnection between theory and practice,



unscientific theoretical settings, inappropriate case selection, low motivation of researcher participation, and difficulty in improving the quality of writing.

II. The Necessity for Localization of Administrative Textbooks

After the reform and opening up, China has introduced a large number of western classic teaching materials for a long time and played the role of knowledge consumer. However, the rising comprehensive national power and international influence require the country to change from the role of knowledge consumer to the identity of knowledge producer and knowledge creator, and the study of localization of administrative science textbooks is conducive to this role change. Therefore, it is valuable and necessary to promote the localization of administrative teaching materials, mainly in three aspects: localization of administrative teaching materials is an important step to build a localized discourse system, an important support to improve the development of the discipline, and an inevitable requirement to cultivate the talents needed by the country.

1. Localization of administrative teaching materials is an important step to build a localized discourse system

In his "Speech at the Symposium on the Work of Philosophy and Social Sciences" in May 2016, Xi Jinping raised the issues that "the voice of China's philosophy and social sciences is still relatively small in the international arena, and it is still in a situation where there is no reason to speak, no way to spread the word after speaking", and the most crucial factor in determining whether Chinese administrative science can go international and carry out international dialogue is its The most crucial factor to determine whether Chinese administrative science can go international and carry out international dialogue is whether it can provide a localized discourse system[7] . Administrative textbooks are not only the material carriers for scholars to conduct academic research and disseminate knowledge, but also an important basis for students to understand Chinese administration and its discourse system. In this sense, a localized administrative textbook is a product of adaptive transformation according to the development of the times. It needs to be based not only on Chinese practice but also on the localization of Western theories, and the mission it carries makes it an important reason for building a localized discourse system.

2. Localization of administrative teaching materials is an important support to improve the development of the discipline

The localization of administrative science depends on the localization of disciplinary education, which in turn depends on the localization of teaching materials [8]. Therefore, the localization of textbooks contributes to the scientific, practical, and usefulness of administrative science. In the sense of scientificity, localization of teaching materials can provide students with a deeper understanding of administrative issues and make it more relevant to their surroundings and actual



situations; In terms of practicality, localized textbooks can adopt expressions that learners are accustomed to and focus on the presentation of local culture, thus helping students to master the principle knowledge and administrative skills. At the same time, localized administration textbooks can collect, organize and improve the theoretical and practical experiences of the nation according to the development and characteristics of local administration. Therefore, it is important to pay attention to the role of localization of administrative teaching materials in promoting the development of localization of subject education and the development of localization of administration in reverse.

3. Localization of administrative teaching materials is an inevitable requirement for cultivating the talents needed by the country

"To govern a country, education is the first priority, and education is school-based." The mission of the school is to cultivate a continuous stream of talents for the state and society. In the new era, the relationship between the state and society and the market produces unprecedented changes, and the new situations, new problems and new challenges brought by these changes put forward higher requirements on the political quality, professionalism and practical ability of talents. The localization of administrative textbooks means presenting the real problems of China in textbooks, allowing students to understand Chinese problems and equipping them with the ability to solve the outstanding problems faced by complex societies through the learning of administrative theories and skills. Thus, based on the problem of talent demand in the context of national construction, the only way to localize administrative science textbooks is to base on the local area and grasp the reality in order to cultivate new talents with sufficient political quality, professional competence and professionalism.

III. Problems in the localization of administrative teaching materials

1. Disconnect between theory and practice of teaching materials

The disconnection between the theory and practice of administrative textbooks is manifested in the following three aspects: First, the theory of textbooks is difficult to respond to the hot issues of society. With the development of modern information technology, the focal issues of society are presented to the public at a faster speed, while the social issues mentioned in the textbooks of administrative science are mostly old issues that have been around for a long time, which can hardly solve the outstanding problems that China is facing; secondly, the conceptual and principled introduction of the textbooks can hardly answer the operation process of contemporary government. However, the textbooks are limited to a simple introduction of the concepts, characteristics, types and roles of governmental decision-making, i.e., they focus on the theoretical overview of what administrative decision-making is and what it is, but they cannot explain how the government actually makes decisions, which makes it difficult for students to the actual



functioning of the Chinese government. Third, the theory of the textbook lags behind the development of practice. After the reform and opening up, academic research results with Chinese characteristics, originality and foresight, which were developed in the process of practice, were not compiled into textbooks in a timely manner. Many theoretical results obtained in field investigations, such as pressure system, tournament system, administrative contracting system, hierarchical policy experiments, movement-based governance, and decentralization system, have not been well integrated into textbooks [9].

2. The theoretical setting of the teaching materials is not scientific

Over the years, the theoretical content of administrative science textbooks has changed, but hardly to a satisfactory extent. First of all, administrative science textbooks rely too much on Western theories, which objectively leads to the lack of localization. Domestic textbook writers draw on the advanced theoretical knowledge of administrative science from the West as an inevitable step to carry out the construction of administrative science in China, but the excessive use of Western knowledge frameworks, cases, and other contents in the preparation of textbooks will reduce our country to a testing ground for Western theories.; Secondly, the theory of textbooks tends to impart modern and advanced knowledge, neglecting the cultivation of vernacular sentiments and the depiction of rural reality [10], which may lead to rural students being lost in reality [11]; Finally, the theoretical knowledge and practical skills knowledge in the textbook are not coordinated. Administrative textbooks are important carriers for students to acquire theoretical knowledge and practical skills, but from the practical point of view, there is still a lack of such textbooks in higher education institutions in China. The existing textbooks have strong theoretical knowledge, which is far beyond the students' ability, which will lead to students' inability to properly understand the theoretical knowledge they have learned in the learning process, and thus also to effectively apply the theoretical knowledge to practical problems.

3. Inappropriate selection of cases for teaching materials

The textbook cases are essentially an effort to act on the issue of "localization", hoping to reflect more realistic and vivid Chinese management practice issues through the cases. At present, the following problems exist in the selection of cases for administrative textbooks: First, the sources of cases for textbooks are not authoritative enough. Most of the cases in the administrative textbooks come from online short stories, which often have "examples" but no "cases" and lack the basic elements of teaching cases.[12] makes it difficult to dig deeply into them. Second, most of the textbook cases are western cases. Most administrative textbook cases cite classic public management textbook cases from the United States and other developed countries, but due to the lack of examination of the specific national context and cultural background behind the case issues, it is difficult for China's administrative practices and local experiences to converge with those of the West[13].

4. low motivation of textbook researchers to participate



Researchers' motivation to participate in this research is affected by a variety of factors, including academic concerns and incentives. First, in terms of academic attention, localization research is a controversial academic issue, and in the face of academic criticism of the "scientificity and rigor" of localization research, they may become skeptical and self-denying, and thus give up exploring this field. Second, in terms of the attractiveness of localized textbooks to university teachers, many teachers, driven by social science funds or job promotion, are usually reluctant to focus on localized textbook research that cannot bring realistic benefits to scholars in a short period of time; finally, in terms of incentives for localized textbook research, localized textbook research, like other research topics, suffers from the problem of insufficient research funding and subsidies. Under such circumstances, many researchers are unable to obtain sufficient funding and subsidies to support their research, which in turn reduces scholars' motivation to engage in research in this area, ultimately leading to a hindrance in the process of textbook localization research.

5. It is difficult to improve the quality of the preparation of teaching materials

The reasons for the poor quality of textbook writing in China at present include: first, the low degree of specialization in textbook writing. Whether the textbooks imported from abroad or written by domestic personnel, it is found that the contents of many administrative textbooks generally have the problem of conceptualization. For example, the content of the chapters on administrative functions, administrative power, administrative organization, and administrative leadership are often conceptual and principled introductions to Western administrative science, while lacking interpretation of the background and real problems reflected in the cases, as well as in-depth consideration of administrative concepts with Chinese characteristics and their operational processes, such as the system of selected students, Chinese style fiscal federalism, Chinese style administrative audit administrative contracting system, hierarchical policy experiments, etc.; second, there are fewer professional editors and researchers, and there is a sharp shortage of textbook experts who combine subject research, teaching experience, and editorial quality. Many excellent textbooks are completed by experts in different disciplines, and the existing textbook editors and researchers are not yet able to meet the requirements of writing either in terms of disciplinary research or teaching experience and editorial quality; third, textbook writers generally have more experience and less research or more theory and less practice. The theoretical content of textbooks follows the repeated test of practice-theory-practice, so textbook writing requires a lot of time and effort to summarize theoretical and practical experience, and any lack of experience may put textbook writers in a situation of self-justification.

IV. Optimization path of localization of administrative teaching materials

1. Integration of theory and practice of teaching materials



The integration of theory and practice in administrative textbooks must follow the path of practice-theory-practice, and the reason why this path is adopted is due to the heterogeneity and complexity of Chinese society. This path strategy contains three stages: the first stage, from practice to rationality. In this process, it is important to focus on Chinese policies and practices, and actively guide students to pay attention to Chinese issues, which can be presented in the form of cases in the textbook content, so that students can put administrative issues in specific historical conditions through textbook cases for concrete analysis in order to understand the Chinese national conditions; the second stage, from rational to practical stage. In this process, students should make good use of traditional theoretical resources and modern domestic and foreign theoretical resources, and refine administrative concepts with Chinese characteristics based on Chinese facts; the third stage, from practice to theory again. The many achievements made in the study of administration need a process to be tested and recognized and accepted by the society since they were presented, and the theoretical achievements with Chinese characteristics and originality formed in this process should be compiled into the teaching materials in time.

2. Scientific setting of teaching material theory

The theory of teaching materials is scientifically set up to focus on the theme of "not forgetting the origin, absorbing the foreign, and developing the future". "Not forgetting the origin" requires us to be based on Chinese society, rooted in the fertile soil of China, and good at drawing experience from the traditional excellent culture. As early as the slave society and feudal society, China has accumulated a large number of ancient administrative experience, through the study of these experiences can provide a new research perspective and a new understanding of the contemporary government management practice and reform; "absorb foreign" is to take a positive attitude to foreign culture. The American administrative theory did not enjoy worldwide fame from the beginning, but has been highly recognized by domestic and foreign scholars in the process of its continuous improvement and maturation. Similarly, the localization of administrative teaching materials is also a process of learning, introducing and borrowing the theories of other countries, in which we should always adhere to the principle of "the problem is Chinese, the theory is Western"; "developing the future" puts forward higher requirements for administrative teaching materials. The "development of the future" has put forward higher requirements for administrative textbooks, which should serve not only the cultivation of talents, but also the development of the discipline and the construction of a localized discourse system. The task of administrative teaching materials is not only to let students master theoretical and practical knowledge, but also to enable them to apply what they have learned and solve social problems, so as to cultivate talents who meet the needs of national and social development.

3. Reasonable selection of teaching material cases

Textbook cases can explain the laws and facts reflected behind the policies and are the entry point to enhance students' theoretical learning. Whether the selection of cases is reasonable or not plays



an important role in the teaching purpose and teaching effect. When making the selection of textbook cases, it is necessary to ensure the authenticity, logic and standardization of the cases. First of all, the collection of cases should follow the objectivity of data collection, scientifically record the real situation of the event without falsifying the specific facts, and reveal the truth of the event in the public view; secondly, the preparation of teaching materials should be logical and standardized. The logic is to pay attention to the logic of the scenario of the problem and the manual with the answers to the analysis, to create a context for the students to open a "dialogue" with a theory through the background, cause, process, conflict (dilemma), and ending of the case. In this way, students are stimulated to think about the problem. In terms of the standardization of textbook development, local universities can learn from Tsinghua's case building experience and improve their own textbook development, so as to form a set of cases with local characteristics and contribute to the construction of a public administration case base with Chinese characteristics.[14].

4. Motivating researchers

In order to motivate researchers to focus on the localization of administrative teaching materials, they should be given corresponding material and financial support.. First, researchers should be given enough care and attention. The localization research of textbooks is a process of continuous attempts, failures, and then steps toward success. In this process, the government and academia should give researchers sufficient attention and encouragement to help them build up academic self-confidence; second, researchers should have a localized attitude. In modern times, in the face of Western cultural infiltration, Liang Qichao has admonished the academic community "first not to be a slave to the old Chinese learning, and second not to be a slave to the new learning of the West." As advanced intellectuals in the forefront of the times, scholars should inherit this localization idea; finally, we should give researchers enough material protection so that they can devote themselves to the localization research of administrative teaching materials without distractions. Specifically, we can attract more scholars to join the research in this field by increasing the research funds and subsidies for scholars engaged in the localization of administrative textbooks.

5. Improve the quality of teaching materials development

The construction of teaching materials has become a prominent problem faced by the management of teaching materials in higher education institutions. Only by facing the problem directly can the quality of building materials be paid corresponding attention and the depth of teaching materials preparation be improved. How to make improve the quality of textbook writing, the first thing is to improve the professionalism of textbook writing. Specifically, we can adhere to the problem-oriented approach, dig deeper into a local problem and analyze its deep-seated causes to propose localized solutions; secondly, we can improve the capacity and quality of textbook writers. The development of such ability and quality is a continuous process, so it is necessary to provide



regular or occasional training for textbook construction personnel to make them have more solid professional knowledge and theoretical literacy, so as to create a textbook construction team with high political quality, professional quality and professionalism [15]; Again, textbook writing should go deep into practice and be tested by society. Experts in textbook writing should go deep into campuses, classrooms, and students to summarize research experiences and collect theoretical materials needed for textbook writing; finally, it is hoped that more diverse subjects, such as scholars in the field, university teachers, students, expert teams, and professional organizations, will actively participate in textbook writing and contribute to it together.

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Comparative Analysis of Animal Proverbs in Chinese and Serbian

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Abstract

The research paper will provide a comparative analysis of animal proverbs in Chinese and Serbian. The stories with zoonotic connections are numerous in different languages. The reason for this is the fact that an animal has been the closest man of the human being since ancient times. In all nations, animals are assigned symbolic meanings and human traits, most commonly negative ones, because they are related to the behavior and actions of animals themselves. Thus, the attitude that people have towards animals, and what is their prehistory in a religious and historical sense, puts in the forefront, and based on this, these terms have been shaped. The use of idiomatic expressions is of great importance because they are being revived by the written word, but they also establish closer contacts among people. After a review is made of the formal definition of the proverb and its significance in the culture of one nation, in the central part of the work, the proverbs will be analyzed that address the animals and their characteristics.

Keywords

proverbs, zoomorphism, Chinese language, Serbian language, culture, languages

1.Introduction

According to Humboldt (Wilhelm von Humboldt), the founder of linguistics, human becomes human only through language, because in this way we get to know the immanent world and establish a relationship with ourself. Here it can be seen that Humboldt understands man as the only being, which is set against the world he interprets, in an almost Cartesian subjectivist key, but despite this his interpretation is above all based on the relationship to language, which is set as the primary way of man's understanding of that same world. The subject-object relationship is



precisely formed through language, because it realistically understands the world and transforms the objects around man into necessary ones, and elevates him to the level of the subject. In his theses, one can read to some extent the awareness of man's occasional discrepancy between the apparent world and his inner world, because he says, among other things, that man dematerializes apparent things, that is, he abstracts them by naming them and often gives them a completely independent meaning, whereby they become a part of his personal world and experience. ^[1]

That language is a living, moving creation, and as such is constantly accompanied by the most diverse changes, can be seen in the development of the Glagolitic and Cyrillic alphabets, the predominance of the Cyrillic alphabet, and its reforms testify to this. Language is also defined as a "social, cultural, psychological, artistic (in that sense creative), aesthetic, communicative or informational, interactional and pedagogical phenomenon; sometimes as legal, political, ideological, ethnic, national, class, racial, group, professional, and even economic; then as a philosophical, rhetorical, logical, semiological, physical, physiological, neurological, biochemical, cybernetic, ethological, ecological, and who knows what other phenomena." Every study of language, including change, is fruitful and useful in that sense. Glottocentrism is based on Humboldt's understanding that thinking does not depend only on language in general, but is determined to a certain degree by each individual language. In this way, he anticipates what today's science will know as a linguistic turn, of course not in the concrete sense that he has today, but more with his principles.

This turn also implies a turn in philosophical thinking, which can no longer only philosophize about language, but must philosophize with language. In such a way that thinking about language itself is also a question about philosophy itself. Thus, by studying different languages, the linguistic ability of the human race can be comprehensive. To what extent this was possible cannot be determined with certainty, because language is a permanent category that implies an eternal movement from subject to object and back, but also from subject to subject. That's why glottocentrism is not limited to language, and for the same reason it talks about a view of the world, because it only sees the arrival of the truth through the confrontation of different views of the world.

Accordingly, language and civilization do not stand in the same mutual relationship. India is cited



as an example, where the principle of language was extracted from the context of the spirit, and originated from the same foundations as civilization. Short oral genres - proverbs, sayings, riddles, reading books and anecdotes indicate the lexical wealth of a language as much as they indicate the cultural and folklore wealth of a people. Orally in different literary eras and stylistic formations is reinterpreted in different ways in the written text. The ultimate interestingness of the centuries-old relationship between artistic oral and written words, the game of memory, forgetting and remaking of ancient verbal clothing, the search for new meaning in new forms and contexts, enables the creator to escape from the provincialism of his own contemporaneity and to establish a dramatic meaning in the confrontation with other times, their experiences and their chasing destiny. [2]

2.Proverbs in the Serbian language

The first mention of proverbs in the Serbian language was recorded by Zaharij Orfelin.^① In the first Serbian magazine - *Slavenoserbski magazin*, that is, a collection of various compositions and translations, for the benefit and enjoyment of servants, Orfelin mentioned proverbs, referring to the vitality and lexical importance of certain oral forms. However, Orphelin does not come up with a clear formulation, both proverbs and enlightenment, as Dositeus will do later, who subordinated his entire literary, linguistic and above all educational work to a proverbial statement - *Sapere aude!* Have the courage to use your own reason. [3] Vuk Stefanović Karadžić was the first to collect proverbs and define them by genre:

„As far as I know, in our people there is no name for proverbs, but when one wants to say it, it is usually said: What has a word; or: What the old say; or What grandmothers say.“ [4]

^① „Zacharia Orfelin is the most extraordinary figure of our eighteenth century. His surname Orfelin causes great confusion, but it is believed that it is actually a translation of the surname Stefanović. Very little is known about his life, and the data that has been preserved is considered unreliable. Jovan Deretić therefore concludes that Orfelin strove for very little to be known about him, to remain a mystery, which he succeeded in doing. It is known that he was a teacher for a time, and that from 1752 to 1762 he was in the service of Metropolitan Pavle Nenadović, and that during that time he published several books. Although his life was in darkness, his work was reconstructed, and even a large library remained behind him. At first he wrote poetry (1757-1768); then in Venice in 1768 he printed the *Slavenoserbski magazin*; 1772 two-volume *History of Peter the Great*; that near the end of his life he would print the works *Experienced Cellarer in Vienna*; *Perpetual Calendar* (1783). Orfelin also wrote calligraphy textbooks: *New Slavic-Serbian calligraphy*; *Slavic calligraphy*.“ in: Nenad Nikolić, Orfelin: *Unfinished Modernity*, in: *Meanders of Enlightenment*, 2010, pp. 19-75.



Vuk also points out that the first time proverbs were collected by Jovan Muškatirović, after which he published them in 1787 in Vienna, and the second time in Budim in 1807. Vuk's collecting work of proverbs is extensive, and he followed the collecting work of folk songs and words of the Serbian language:

"For poems and short stories, a man can ask anyone to tell him; but it can't be used for proverbs (as well as for words), rather, when talking to someone, you should be careful and wait until the one is said in the conversation. It may be that there will also be a proverb that I remembered from Tršić, but it will not be here in the book (because it did not occur to me to write it down)." [5]

The origin of proverbs is not determined, they primarily represent individual creativity, which is formulated as a conclusion from life experience, and which is accepted in tradition. Vuk divided the proverbs into true proverbs, "which are always said the same way" (It is difficult for the pot of spices from the village to wait); and to those "that are spoken differently" (He would translate the thirsty over the water).

Proverbs in the Serbian language are rarely used by themselves, but their meaning is expanded and used in a figurative sense. Also, if the proverb states a life rule about behavior in a certain situation, that rule is not usually formulated as a regulation, but as a comment: What he sought, that is what he found; When a man sinks, he grabs a hot iron. The proverb does not carry any drama in it, and even when it is directed towards the future, it does not demand, but indicates a law that cannot be changed. [6] Vuk also pointed to the appearance of certain stories along with proverbs, in order to better understand the proverb:

"In order to make the proverbs easier to understand, I added a few words to many of them; and in order for the reader to know immediately which proverb is popular and which is my addition, the proverbs are printed in larger ecclesiastical letters. With the old proverbs (that I knew), I added the stories from which the proverbs became, and by which the reader will easily be able to find out in which events the proverbs are now spoken." [7]

3. Proverbs in the Chinese language

Chinese proverbs are related to culture, religion and life. They are a reflection of Chinese wisdom



and ancient culture. It is precisely "the thought that has suffered criticism that remains as a permanent value of the entire civilization and as such represents an inexhaustible source even for today's generations." ^[8] Although they originated from the people, a large number of proverbs are authorial, but Confucius (Kong Zi) stands out. He was the first man in China to teach in a private capacity a large number of students who accompanied him on his travels. He was the founder of the Yu school in the west, known as the Confucian school. Since phraseology as linguistic means are marked by expressiveness, and are very suitable for marking different emotions and at the same time bring in some of the traditional, cultural and historical characteristics of the speakers who use them, it is very important to consider Chinese idioms within the framework of tradition and culture.

4. Animals in Chinese and Serbian proverbs

Types of oral forms and idioms appear as a result of the evolution of the collection and analytical presentation of narrative material. They appear as classification categories that favor the classification of material. Proverbs about animals are among the oldest forms of prose oral creations, because they originate from magical and mythical spheres - their creation is guided by pantheistic principles, man equates nature and all factors from nature with himself. The bearers of the center of gravity in these proverbs are animals, and the choice of animals depends on the climate and culture of the nation in which the proverb originated.

Proverbs can often be accompanied by fables and stories about animals, in order to more clearly explain its meaning and transpose the meaning into immanent reality. The origin of the fable goes back to the past, but it has not yet been determined whether its homeland is Greece, Egypt or India or some other country. It is assumed that it first appeared on the soil of India and the Eastern Mediterranean, but the full beauty of this literary genre was given by the ancient Greeks by taking over old motifs. From Greece, fables spread to Rome and European literature. Eastern and Greek fables permeate our oral and written literature. Partial reworkings of the Panchatantra ^① are traced through Arabic and Greek conditional translations, in the 12th and 13th centuries (Stephanit and Ihnilat). ^[9] The more developed form of fable is not only a reproduction, but a staging, a conscious



schematization by means of which life relationships are interpreted based on experience, natural characteristics and behavior of animals. [10] Motives and motifs in stories about animals rest on international connections. Stories about animals that originated in our area show the events of domestic animals - rooster, dog, cat and ram or some wild ones - bear, fox, wolf. Miraculous events, motifs and themes from these stories are absent. Realistic frameworks are sometimes broken down and enriched with humorous elements, which brings these stories closer to humorous novellas, "whose twist is based on a misunderstanding or an unexpected, rapid development of events". [11] Chain compositions are formed with such elements, as Latković states, when in order to maintain panic and tension, the story is enriched with humorous scenes.

5. Comparable categories of proverbs

Thematic circle of proverbs about a horse

In Vuk's collection of Proverbs, there are a large number of proverbs about horses:

- (1) If God took the horse's legs, it is not a horse.
- (2) If the horse is lame, it is not a penny.
- (3) Talk like a horse.
- (4) Tie the horse where the master commands you.
- (5) A thirsty horse does not drink water.
- (6) Feed your horse like a brother, and ride it like an enemy.
- (7) From horse to donkey.

In the Chinese language, proverbs often appear with the lexeme horse, although China is an agricultural country, so cattle occupy a vital place in agricultural society. In China, cattle are used as elements of sacred spirituality, and are even worshipped. People often associate cattle with being simple, honest, strong, diligent, hardworking and stubborn, so there are many Chinese proverbs with a horse motif:

- (8) The old horse knows the road well.

Each of the proverbs, both in Serbian and in Chinese, gets its full meaning in a specific context, and the lexeme horse most often replaces the lexeme man and states a certain situation that speaks of a person's life path. The proverbs collected by Vuk contain an additional explanation right next



to the proverb:

(1): "When an old man talks like a young man"^[12] ; (2): "When two horse thieves caught someone's horse in the field, one of them noticed that the horse was lame and told the other, and the latter replied: If the horse is lame, it's not a penny, i.e. we'll sell it for at least a penny, so we're making a profit again." (3): "sharp, fast"^[13] ; (4) Instruction and explanation are missing, because the proverb carries a clear meaning; (5): A thirsty horse is not discerning; (6): The proverb contains no explanation, because it is clear and out of context; (7): "when one's luck runs out".^[14]

Chinese proverbs also contain an explanation, which further clarifies the origin of the proverb and its metaphorical meaning. In both languages, it is noticeable that such proverbs with the lexeme horse are most often built as a type of comparison. There are explanations for Chinese proverbs, usually in the form of stories: (8): "During the spring and autumn, the kingdom in the north, Shanzhuang, captured the state of Yen, which asked for help from the state of Qi, a strong and powerful country at that time." The King of Qi, Huangong, personally led the army that marched to the aid of the State of Yen. Among the participants was Guan Zhong, the famous minister of the State of Qi. The Qi army defeated the Shanzhuang kingdom without much difficulty, and its king escaped to the Guju kingdom. King Chia then led his troops on a new campaign, this time to Goja. The campaign was again successful, but the price was very high. The battles started in spring and lasted until winter. When it was time to return home, the Qi army faced a much changed view of the landscape in which they found themselves. In the spring, flowers bloomed and succulent grass grew everywhere, and the roads were conspicuous and clearly marked (...) The Qi army camp no longer resembled a military camp at all. Amid the commotion and chaos, Minister Guan Zhong addressed the king: Your Majesty, when a dog leaves the house, it always manages to find its way back. A horse has the same ability, especially if it is old, so I suggest we use an old horse to lead us and show the way."^[15]

According to the Serbian Mythological Dictionary, the horse in the Serbian tradition has certain mythological properties - "In the Serbian folk tradition, the horse usually appears in connection with the demons of the underworld. Sinful souls, then witches, seas and werewolves turn into horses. A chthonic demon is represented by a black horse that helps in the discovery and digging of hidden treasures, as well as a black horse that helps in the discovery of vampires. The belief



that a black horse will never step on a grave containing a vampire clearly reveals the chthonic nature of this horse. Chthonic demons are obviously also represented by horses in customs that, in some regions, are performed on St. Todora and about Christmas. In the folk tradition, in addition to St. Đorđe, St. appears on horseback. Archangel, St. Sava, St. Nicholas and especially Christmas.“^[16] However, in the proverbs in the Serbian language, such mythological influences are not recorded, but are exclusively transferred to the immanent level of meaning:

(1) A good horse should never be encouraged, because old wood is best for burning, and an old horse for riding.

(2) Although it can run a thousand miles, a horse will not go forward without being led.

(3) A swift horse needs no whipping, and a good drum needs no heavy beating.

Differences in this type of proverbs mostly come from environments. Living in different circumstances, people show the difference in the ways of expressing ideas and the way of observing the world, differences in cosmic vision, aesthetics and beliefs in West-East culture. As we can see from the examples, and from the explanations we find in Chinese and Serbian mythology, proverbs about the horse in both cultures have the same meaning, and the reason for this is the identically observed relationship between man and horse.

Thematic circle of proverbs about the snake

The snake is cold and angry, so the sayings "Cala is like a snake" and "Hit you like a viper" are recorded among the people. According to the mythological dictionary, it spends the winter in the ground in its mortvil (wintering house), and in the summer it moves quickly, even though it has no legs. Such "her features are unusual and repulsive to people, because they cause fear, disgust and the belief that she is not an ordinary natural being. Her name is not mentioned, because, according to belief, whoever mentions her will be bitten; the more times it is mentioned, the more times it will be met. Instead of names, euphemisms and derogatory names are used: nepomenica, okamenica, poganica, kamenica, gadulja, baja, baurina, kućarica, dugačka, the one from the grass, etc. People divide snakes into good and bad: the good ones are useful, because they are dark vermin and people don't chase them or kill them; evil snakes bite and poison people and livestock with their poison, so evil spirits are chased away and killed. Thus arose the dualistic belief about good and evil snakes.“^[17]



Vuk recorded several dozen proverbs about snakes:

- (1) If it is a snake, it is from the heart.
- (2) Step on the snake's tail.
- (3) I bought everything and the snake under the stone.
- (4) To catch snakes with someone else's hands.
- (5) To carry a snake in one's bosom.

From these proverbs, you can see the duality in the meaning of the snake - its good and bad side.

(1) Along with this proverb, Vuk states - "Even if he is the worst child, his parents still like him and feel sorry for him." It could be that this proverb is from the story that is sung and told that a woman gave birth to a snake." [18] ."; (2) The metaphorical meaning of the snake is to come close to evil and cause additional evil. (3) This proverb brings a positive meaning and speaks of the comprehensiveness of one's endeavor. (4) The proverb means that it is easy to be brave with other people's actions. (5) When he who seems good, thinks evil to man.

There are also snake proverbs with unusual meanings in the Chinese language.

- (1) Even a dragon finds it difficult to fight a local snake.
- (2) He keeps the serpent in his chest.

Namely, the snake has a negative connotation of evil. And evil often appears secretly - noiselessly like a snake.

6. Conclusion

A word is not a language, but a part of a linguistic totality in which these parts are essentially determined by the whole. Thus, articulation in language is not only the organization or shaping of matter for understanding a certain content, but it is there to produce an unlimited number of statements and thus bridge the gap between the finite and the infinite. The process of developing the Serbian and Chinese languages is not finite, but endless. It will go through various changes, whereby many lexemes and expressions are suppressed, and their place is taken by new ones. All this is clearly conditioned by social, political and social circumstances, which language cannot control, but such circumstances control language. Nevertheless, idioms are part of the cultural drift and make language a living creation.



Themes and motifs in proverbs with motifs about animals are connected with events, incidents and accidents of animals, and the bearers of the plot are exclusively animals. Observing and repeating the reality of human experience assigned to animals leads to a reportable schematization. Characters in proverbs can be main and secondary, active and passive, positive and negative, static and dynamic, but basically individualized. Whether they carry the action or participate in it, they fall easily into basic types. ^[18] The choice of characters for the proverb depends on the climate, and each record bears the stamp of the cultural environment and in many ways sheds light on the period in which the proverb was created on a fabulous basis. The snake in the proverbs is always wise and carries the experience that man needs - that because of the first parent's sin, they can never be friends.

Variability and reported changes, similarities and differences that are present in proverbs, show different types of actions and motives. The same type of relationship and action is presented in different ways. As the scheme of proverbs is similar, the choice of characters and motifs is also similar, proverbs and stories about animals are often intertwined - where the main difference is in the presentation of lessons. The variety that is present in these stories additionally illuminates and distinguishes all the models of creation of these oral creations. Such a form and motivation is suitable in various forms of teaching, especially in literature, because proverbs contain a certain enlightening intention. On one side, they are self-contained narrative entities, and on the other, natural learning, lessons, which develop in connection with the stories, but independently of them. To a large extent, the relationship between myth and ritual is also significant for proverbs, which in a certain way separates them from superficial interpretation. Proverbs show the way to simple forms, images, simple forms of the spoken word. In them, this simplicity preserves and nurtures a mythical image of the world, which is fundamentally unique to every culture - both Serbian and Chinese, but in many respects - wherever life and cultural experiences converge and coincide - it turns out that the proverb is clothed in metaphorical clothing. a universal truth and value that is identical for different languages and their cultures.

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Building a Harmonious Student Management System to Strengthen Ideological and Political Education of Higher Vocational Students

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Abstract

In China's higher education, higher vocational education is a very important component and an important venue for transporting skilled talents to the society. In higher vocational institutions, building a harmonious management system can strengthen the ideological and political education of higher vocational students to a great extent and improve the quality of talent cultivation. In order to innovate the management and continuously improve the ideological and political education of higher vocational students, higher vocational colleges and universities should start from the actual development, combine the theory with the actual situation and promote the comprehensive development of students. This paper discusses the strengthening of ideological and political education of higher vocational students, and researches practical countermeasures to build a harmonious management system to strengthen ideological and political education of higher vocational students, so as to provide help to higher vocational educators.

Keywords

Management system, Higher vocational students, Ideological and political education, Countermeasures

In higher education institutions, the education received and the knowledge imparted are basically teenagers, and these students, from the time they enter higher education institutions, represent less time to experience between study and employment, and they have to receive school education and consider employment aspects at the same time. If students receive shallow education during school, their development in the society will be hindered, and ideological and political education is especially important. Therefore, schools must pay attention to the ideological and political education of higher vocational students during their school years, and help them to establish the right concepts from the ideological aspect, so that they can drive on the right path even after they enter the society and the workplace.



1.The significance of ideological and political education for higher vocational students

Ideological and political education in higher education institutions means to convey correct ideological theories to students, and then to achieve good practical effects through concrete practice. The effectiveness of ideological and political education lies in setting the cultivation goal and then achieving the expected effect in the process of practical operation. To carry out good ideological and political education for higher vocational students, it is necessary to build a harmonious management system and promote the growth of students under the constraints of the system. Combining with the current stage of China's socialist development, we put forward specific requirements for ideological and political education of students in higher vocational colleges and universities, follow the law of change of students' ideological personality, and implement education for students in an organized and purposeful way[1]. Continuously guide students to form a good outlook on life, values and morality in their study and life.

Society is constantly progressing and developing, and the new education concept brings opportunities for ideological and political education in higher education institutions while making them face greater challenges. Therefore, higher vocational institutions have put forward more perfect and specific requirements for the management of students. Ideological and political education is the root of building a harmonious management mechanism. Schools should constantly innovate management methods to make ideological and political education in higher vocational institutions give full play to its value and promote the all-round development of students.

2.The current situation of ideological and political education of senior students

2.1 For higher education institutions

Nowadays, some higher education institutions do not have a team with high political quality and stable ideology and politics to guide students, and the ideological and political level of students is largely influenced by educators in higher education institutions, so a high quality and high standard ideological and political construction team has an important value to improve the ideological and political education of students. However, there are some modern education practitioners in higher education institutions whose quality needs to be improved and whose ideological aspects are rather old-fashioned, which is very unfavorable to the development of students. Many teachers in higher vocational institutions pay more attention to the teaching of professional and technical aspects in the teaching process compared with ideological and political education, and think that ideological and political education is naturally formed without deliberate



guidance, and thus neglect ideological and political education.

2.2 For senior students

After investigation and development, students in higher education institutions generally have the problems of uneven quality, backward concept of rule of law and weak political thought. A large part of students, because of their own poor self-control, are very easily influenced and disturbed by the external environment, and then have great misconceptions about political concepts, and have little sense of responsibility for the individual, the collective and the society. In their daily study life, they lack the spirit of hard work and teamwork, and over time, they become more and more selfish and self-interested, and in the future, they cannot develop well in the workplace.

2.3 Social aspects

From the social level, first of all, the management system of ideological and political education in higher vocational colleges and universities is not perfect. From the current development, the management system of most higher vocational colleges and universities has certain problems. When carrying out ideological and political education, more attention is paid to the test scores, ignoring the comprehensive evaluation of surrounding students, counselors or class teachers, etc. The management is relatively single and cannot play the role of ideological and political education. Secondly, there is still a problem of prejudice against higher vocational students in modern society, and people do not recognize students coming out of higher vocational colleges to a high degree. Such a problem seriously frustrates the motivation of higher vocational students, and the students themselves may think that receiving education from higher vocational colleges is not important. Coupled with the temptation of bad internet to students, students' consciousness of upward mobility is weak, and the psychological pressure of students is very high at the beginning of entering into the learning environment. Finally, the guarantee of teaching staff in higher education institutions is not in place. After investigation and development, at present, China's higher vocational colleges and universities are expanding, and there has been an expansion of enrollment, but after the expansion, they cannot complete the expected expansion plan well. Many higher vocational institutions will assign the enrollment task to teachers, and the higher vocational teachers have to complete the enrollment task on the basis of completing teaching objectives, completing guiding students' internship and scientific research, the teachers' task is very medium, and the time allocated to teaching is relatively small, moreover, they have no free time to understand students' ideological state, which is not conducive to the growth of higher vocational students[2] .

3. Practical measures to build a harmonious management system to strengthen the ideological and political education of higher vocational students



3.1 Create an excellent ideological and political management team in higher education institutions

In the ideological and political education of higher vocational colleges, it is necessary to have a team with excellent quality and high efficiency as support, to create a team of counselors or class teachers with strong comprehensive quality ability, good political thinking, outstanding management ability, rich experience in ideological and political management and love for students, which is the key to manage and educate students well, and also the key for higher vocational colleges to be recognized by the society and the management system to be modernized. To build a strong political management team, first of all, the ideological and political quality of teachers is required. In the process of teaching, they should not only study professional knowledge, but also strengthen the study of politics, and have good moral qualities themselves, so as to give students an exemplary role. They should have the spirit of dedication to provide better services to higher vocational students. Second, to develop a standardized ideological and political education management system, on the basis of the team established, but also focus on supervision and training, to add a new assessment criteria to the ideological and political education team, active and responsible to do a good job of student employment guidance, in the guidance of the integration of ideological and political education, so that students establish a correct career concept, guidance in the work of what is beneficial and what is harmful. Again, to establish a high-quality team of ideological and political education, we need to abide by the principle of "people-oriented", based on the ideological and political work of students, respecting the main position of students and meeting their ideological needs within a reasonable range. Finally, it is necessary to adhere to the fundamental starting point of ideological education for higher vocational students, and to carry out strict management while paying attention to humanistic care. In the process of ideological education, it is necessary to respect students' individual development, guide them to give full play to their own strengths, actively engage in study and life under the guidance of correct values and outlook on life, and independently develop good ideological and political awareness.

3.2 Play the role of classroom learning to enhance ideological and political concepts

In the teaching of higher vocational institutions, ideological and political courses are the main channels to cultivate students to establish correct values. Therefore, higher vocational institutions need to implement ideological and political education into specific teaching plans in the real teaching process in accordance with the relevant requirements of socialist construction. In terms of theoretical research in the ideological and political classroom, to improve the quality of teaching, teachers need to use diversified means to continuously enrich the content of ideological and political education. It is necessary to combine with real problems, introduce cases related to ideology and politics with the help of information technology network platform, and present them in the form of videos, start research with some cases close to students' real life and in line with the



teaching content, solve real, ideology and politics related problems in this way, and improve students' ideology and political concepts and ability to deal with problems. Students are able to take an interest in these topics by relating them to real-life issues that exist in current society, such as the latest situation in the country and internationally, and issues of social concern. In turn, students can fully feel the prosperity of the motherland, cultivate their patriotism and establish a correct outlook on life, values and worldview.

3.3 Using campus network to enrich the form of ideological and political teaching

With the advent of the information era, network technology has been effectively utilized in all walks of life. In higher vocational institutions, campus network has been popularized and become a brand new platform for students' learning and life in higher vocational institutions. Through the campus network, it can realize the sharing of information and optimize the allocation of resources, which is very beneficial to the ideological and political construction. Teachers should do a good job of guiding higher vocational students to use campus network reasonably, continuously expand the space of ideological and political education for higher vocational students, and stop the spread of bad network information. Teachers are the supervisors of students' use of campus network. Teachers should take students as the main body, build ideological and political education websites that are ideological, interesting as well as knowledgeable, actively communicate in the websites and correctly penetrate ideological and political knowledge. At the same time, teachers need to pay close attention to the campus network dynamics, understand the students' ideological dynamics through the network, and constantly strengthen the communication work with students so that they can form good ideological and political concepts.

3.4 Strengthen campus culture construction and create a good ideological and political atmosphere

The administrators and teachers of higher vocational colleges and universities should work together to advocate the mainstream campus culture in many ways so that the campus environment, atmosphere and thoughts can be purified. Institutions of higher education can organize various forms of campus activities such as legal publicity activities and ideological and political construction competitions to enhance students' interest, so that they can learn ideological and political knowledge in a pleasant atmosphere and enrich campus culture. Practical activities outside campus are also essential to combine theory with practice to promote students' better development. For example, let students go into homes for the elderly and participate in community activities to respect the old and love the young, so that students can feel the society with a correct and sincere heart and help them establish good beliefs, so that ideological and political education can be rooted in the heart of every student in higher education institutions[3].

3.5 Respect the individual development of students and do a good job of psychological counseling

In the implementation of ideological and political education in higher education institutions, the concept of "people-oriented" must be implemented, every student should be understood and



respected, and the actual situation should be served for higher education students. When carrying out ideological and political education activities, it is necessary to eliminate formalism and empty lectures, to educate people with the most real emotions, to impress students with sincerity, to solve students' difficulties, to respect students' individual development, and to carry out ideological and political education according to students' characteristics. The types of students in higher vocational colleges and universities show a diversified development trend, and the quality levels are also different, so teachers should provide different education for different students. Students in higher vocational colleges and universities are in their adolescence and are more sensitive. Teachers should maintain students' self-esteem and have a clear understanding of different students' independence and ability to bear. The professional learning of students in higher education institutions is also different. Teachers of each major should teach students to establish good professional ethical thoughts from the students' point of view, constantly standardize professional ethical education and help students solve various ideological problems. They should seize the right time to carry out mental health education, do a good job of psychological guidance for students in a timely and patient manner, build a harmonious and conducive management system for students' development, help students master the knowledge of thinking and politics, and guide them to apply it in practice.

4. Conclusion

In a word, in the background of today's big data era, it is both an opportunity and a challenge for the development of students in higher education institutions. In order to get better development and be based on the society, we must strengthen the ideological and political education of higher vocational students, improve the ideological and moral standards of students, build a harmonious ideological and political management system, and provide high-quality talents for social development.

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A Review of Research on Talent Training Mode of China's Higher Vocational Tourism Management Majors^①

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Abstract

Whether the talent training model is scientific or not is directly related to the quality of talent training. The research on talent training mode of higher vocational tourism management has been conducted for more than 30 years, and researchers have conducted research from the perspectives of different stakeholders, such as society, schools, enterprises, students and parents, from policy, theory and practice, showing a blossoming situation.

Keywords

Higher vocational tourism management, Talent training mode, Overview

The domestic discussion on talent training mode reform began in the early 1980s, and twenty years after the reform and opening up, with the development of the national tourism industry, the exploration of tourism management talent training mode began. the beginning of the 21st century, the academic community launched a lively discussion on the training mode of undergraduate, senior and secondary tourism management talents. Among them, the research on the cultivation mode of senior tourism management talents mainly focuses on exploration, construction and implementation, and then turns to innovation, characteristic mode research and case study. The research on "engineering combination", "dual system" and "order-based" talent training mode based on school-enterprise cooperation, social demand and industry demand has become a hot spot. Between 2010 and 2020, researchers have explored many aspects, such as diversification, internationalization, application-oriented, competence-oriented, interdisciplinary, innovation and entrepreneurship, and cultural and tourism integration. In this paper, we have combed through

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nearly three years of research, and OBE, modern apprenticeship, 1+X certificate, interdisciplinarity, cultural and tourism integration, Internet+, smart tourism, and professional and creative integration have become new research hotspots. Researchers pay attention to the change of educational concept and the application of relevant educational and teaching theories in the cultivation of higher vocational tourism management talents, and pay more in-depth attention to the impact of new dynamics and changes in the social industry on the cultivation of talents.

1. Research related to talent training objectives

1.1 Research on colorful talent training objectives in the new tourism industry

With the advent of globalization and informationization of tourism, the demand of tourists is no longer limited to traditional sightseeing, and the tourism products or services are constantly innovating and changing the tourism business model, and new business models of tourism have emerged, such as tourism+, shared tourism, private customized tourism, recreation tourism, study tourism, etc. Domestic researchers have paid close attention to the social changes brought about by the changing needs of tourists, and have attempted to develop new tourism business models in the areas of "tourism+", "cultural-tourism integration", "industry-education integration", "new liberal arts", etc. In the specific context of "new liberal arts" and other specific backgrounds, the training objectives of higher vocational tourism talents are analyzed from the changes of social demand and talent demand in tourism industry.

Shen Dongsheng(沈东生) proposed that under the background of "tourism+", the talent demand of tourism industry is diversified, and the talent training goal of higher vocational tourism management is "to cultivate comprehensive talents with cross-border knowledge and ability [1]." Yan Lingling takes the 14th Five-Year Plan requirements of cultural tourism integration as the standard, and summarizes the talent requirements of the current stage of cultural tourism industry as having comprehensive practical ability, craftsmanship and responsibility consciousness, networked, digital and intelligent service and management ability, resource collaboration ability, creative planning ability and cross-border thinking ability, international vision, open mind and cross-cultural communication ability. mentality and cross-cultural communication ability, normative and professional service skills and flexible response ability, legal awareness, normative consciousness and innovation and entrepreneurship ability, composite knowledge structure, strong external communication skills and marketing and promotion ability, humanistic literacy, cross-border knowledge and vision, coordination and communication ability, and sense of responsibility for cultural dissemination and inheritance [2]. Li Lejing(李乐京), Yao Xiaoyan(姚小燕), and Li Nannan(李楠楠) clarify the logic and correlation of the training orientation of talents required for cultural tourism integration based on the perspective of industry colleges and focus on the training objectives of talents for cultural tourism industry integration [3]. Based on the background of rural revitalization, Li Songzhi(李松志), Lei Bin(雷彬) and Li Lan(李澜) focused on exploring the cultivation of tourism professionals in local colleges and universities and



conveying "double-creative" talents for rural tourism [4]. Lv Shanshan(吕珊珊) found that high level copywriting talents, talents with high comprehensive quality, and tourism planning and operation management talents are the three types of cultural tourism talents that are in great demand [5]. Han Rui believes that excellent tourism service talents are those who adapt to the needs of economic and social development and have higher-level thinking, innovation, management and activity organization and integration abilities [6].

Researchers coincidentally align the objectives of higher vocational tourism management professional talents training with social development and industry enterprise needs, pay more attention to the cultural, innovative and practical nature of tourism talents training, and pay more attention to the "what kind of people" should be trained by higher vocational tourism management majors.

1.2 Research on the goal of talent training that seeks the development characteristics of each

Some researchers have found that homogenization of higher vocational tourism management talents' orientation and blurring of training objectives are common problems at present. Under the guidance of OBE concept, Yan Yingqi(闫英琪) et al. repositioned the major. The orientation of "tourism planning" of tourism management in Northwest Normal University and "rural tourism" in Lanzhou College of Arts and Science is different from that of other universities in the province. The students are trained to have a solid knowledge of humanities and social sciences and professional ability, with first-class tourism professionalism and international vision, and to use new technologies to skillfully manage travel agencies based on the "Internet +" environment, and to be able to perform the work related to tourism enterprise product planning, tourism enterprise product sales and tourism enterprise human resource management. Wang Hui and Xiong Liming focus on the influence of culture and technology on tourism, and take Changsha College as an example to highlight the professional characteristics from a new liberal arts perspective around "culture + technology + tourism", and clarify the principle of knowledge innovation and ability-oriented high-quality, application-oriented "three plus three creative "The goal of training digital cultural and tourism talents is clearly defined with the principles of knowledge innovation and ability orientation [8].

Among many institutions, it is important to take the needs of the society as the guide, find the precise positioning of ourselves, so as to determine the scientific talent training objectives, and clearly and scientifically define "for whom to train people" to become the primary issue of talent training mode reform.

2.Research related to talent development issues

The current situation and problems of higher vocational talents cultivation are also stated by the researcher in terms of contradiction of supply and demand, horizontal comparison and case study.



2.1 Talent training orientation problem

Shen Dongsheng proposed that there is currently an imbalance between the cultivation of talents in higher vocational tourism majors and the demand for talents in the industry development, and the practical teaching cannot be better dovetailed with the technology required by tourism enterprises [1]. Lv Shanshan(吕珊珊) found that the teaching of cultural tourism majors neglects the integration of multiple disciplines, and the existing knowledge cannot be dovetailed with the real-world business of cultural tourism industry [5]. Yan Yingqi(闫英琪), Wei Ying(魏颖), Zhang Qi(张麒), and Zhang Wangzhou(张旺州) raised the current problems of unscientific understanding about professional cognition and professional orientation, rough and vague professional goals and standards and lack of measurability and verifiability [7].

2.2 Talent development process issues

Shen Dongsheng proposed that there are currently inadequate curriculum structure setting and classroom teaching mode innovation in higher vocational tourism, and there is a lack of dual-teacher and intelligent teachers with relevant industry enterprise experience [1]. Lv Shanshan(吕珊珊) found that the quality of teaching humanities and thinking education in cultural tourism, the graduates' character, attitude in the world, continuous learning, task execution, observation, judgment and flexible adaptability are not sufficiently cultivated; the problems of not yet formed cross-disciplinary talent training system and lack of highly skilled teachers restrict the cultivation of talents [5]. Yan Lingling(严灵灵) used the analysis method to make an analysis of the current situation that the cultivation of higher vocational tourism management majors emphasizes travel over literature, science over practice, and lagging curriculum [2]. Yang Guoqiang(杨国强) believes that the current higher vocational tourism professional training has problems such as the learning process is too sloppy, the learning process does not fully mobilize students' initiative, the lack of attention to individual students and the cultivation of comprehensive quality, the evaluation system cannot fully reflect the learning effect, and the interface between school and society is not strong [11]. Chen Nan(陈楠) found through his research that the curriculum system has the problems of unclear talent training objectives, unreasonable distribution of course contents, unscientific planning of course structure, and imperfect ways of course evaluation [9].

From the statements of domestic researchers, it is found that the academics all agree that at present, there are problems such as large and comprehensive curriculum system, slow updating of teaching contents, teacher construction is the bottleneck, two skins of practice and theory, and single school-enterprise cooperation to varying degrees in the cultivation of talents in China's higher vocational tourism management.

3.Relevant research on countermeasure suggestions

Based on the problem analysis, the researcher has discussed the talent training strategies of modern apprenticeship, 1+X certificate, interdisciplinary, applied, cultural tourism integration,



Internet+, smart tourism, and professional and creative integration from different perspectives such as education theory, practical experience, and social (industry) development.

3.1 Research based on educational theory

Some researchers believe that higher vocational tourism education should take "competency-based" as the core and cultivate applied talents with certain tourism professionalism and operational skills that can be competent for the basic and management positions of front-line service and operation in tourism industry. Xu Zhe believes that the higher vocational tourism management profession should reflect the skill-based, practical and vocational characteristics of VET personnel training, draw on the CBE concept, take the industry demand as the base, take job competence training as the core, consolidate the depth of industry-education integration, structure the scientific training assessment system and strengthen the construction of "dual-teacher" team, etc. [12].

As OBE (Outcomes-Based Education) is widely used in the national higher education system, some scholars also try to reverse the teaching process design starting from the results, breaking the specific ideas of traditional education design and forming new strategies. Yan Lingling(严灵灵) introduced the OBE concept combined with the current situation of the industry and the needs of enterprises to explore the strategy of adjusting the ideas and ways of cultivating talents in higher tourism management [2]. Based on the OBE concept, Chen Nan(陈楠) constructs the curriculum system of higher vocational tourism management based on the principles of insisting on the cultivation of students' ability, the orientation of expected results, the reverse design of curriculum system, and the combination of professional training and market demand [9]. Based on the "tour guide skills competition", Lu Zhihai(卢志海) carried out reform and practice in five aspects, including OBE competency index construction, curriculum system construction, curriculum standard and content design, teaching organization and implementation, and evaluation of tourism management majors [10]. Yan Yingqi(闫英琪), Wei Ying(魏颖), Zhang Qi(张麒), and Zhang Wangzhou(张旺州) were guided by the OBE concept to reposition the direction of professional development, develop professional training objectives and standards, and set up an innovative curriculum system to form a talent training model that matches the market [7]. Yang Guoqiang(杨国强) applied the OBE concept to teaching and sought to build an all-round talent training system in five aspects: focusing on the learning process, paying attention to learning outcomes, reforming the teaching model, innovating the evaluation system, and emphasizing continuous improvement[11]. Focusing on students' knowledge, ability, quality cultivation and sustainable development, reverse design of curriculum system, curriculum standards and teaching contents has become a hot spot of current research. However, the scientific construction of the expected outcome index system of higher vocational tourism management talent cultivation based on OBE theory and how to assess them are currently research gaps.

3.2 Research based on practical experience



Based on the actual cultivation of tourism management talents in some higher vocational schools, some researchers have analyzed the process and summarized the effectiveness by combining the modern apprenticeship system, "1+X" certificate, skill competition and "double creation" education, and formed a characteristic cultivation model of higher vocational tourism talents.

Li Songzhi(李松志), Lei Bin(雷彬) and Li Lan(李澜) proposed the realization path of "double-creative" talents training for tourism majors in local colleges and universities in the context of rural revitalization, and constructed the "three-three-three-three system" model: reconstructing "three systems" of "double-creative" education for tourism majors, building "three platforms" of "double-creative" education for tourism majors, and improving "three platforms" of "double-creative" education for tourism majors. The "three systems" of tourism education, the "three platforms" of tourism education, the "three platforms" of tourism education, and the "three systems" of tourism education. The "three integration" of "double-creative" education of tourism majors [4]. Han Rui(韩瑞) put forward the "Want in, Fade out" talent training model, constructing a project-based curriculum system combining engineering and improving the "primary - intermediate - advanced The "T" type faculty team with extensive knowledge, in-depth professional knowledge and skills, and in-depth school-enterprise cooperation [6].

3.3 Research based on social development

Shen Dongsheng(沈东生) proposed to strengthen moral education and focus on comprehensive literacy training, refine talent training objectives with local characteristics, strengthen the training of intelligent tourism talents, and innovate multi-disciplinary integration training mode [1]. Wang Hui(王晖) and Xiong Liming(熊礼明) take the teaching reform to serve the development of digital economy as a breakthrough to realize interdisciplinary cross-fertilization and provide full guidance and support for students' innovation, creativity and entrepreneurship [8]. Based on the structural contradiction between the supply of cultural tourism graduates and the demand of cultural tourism industry in local colleges and universities, Lv Shanshan(吕珊珊) constructs the "1+1+N" multi-subject collaborative education system to solve the shortcomings of cultural tourism talents training [5]. Tourism+education, tourism+technology, tourism+culture, tourism+....., researchers have been looking for a way out between the broad adaptive surface and precise employment point of tourism management majors, and the talent cultivation of higher vocational tourism management individuals has gradually changed from large and comprehensive composite talents to high-quality technical skill talents.

The researcher also tries to construct quality standards for the training of applied tourism talents in the new era from the perspective of industry enterprises. Zhang Xiaoling(张晓玲) used web crawler technology to analyze the recruitment information collected from major recruitment websites to construct a new era applied tourism talent training quality index system, and designed a questionnaire survey with this system to obtain the quality requirements of tourism enterprises for applied tourism fresh graduates and grassroots managers and their satisfaction with graduates



[13]. According to the findings of this research, relevant suggestions and countermeasures are proposed for higher education institutions in response to the changes in the quality requirements of applied tourism talents, and also provide the basis for the research on monitoring and early warning of the quality of applied tourism talents training in the new era.

4. Conclusion

Whether the blossoming and colorful higher vocational tourism management talents training mode meets the diversified, different and complex demands of social industry enterprises, whether it really cultivates the employment competitiveness and development potential of students, and how to establish a scientific assessment system are the next questions worth exploring.

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Research on the Composition of the Linguistic Landscape of Tourism Scenic Spots Based on Communication Science^①

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Abstract

Language landscape construction is an important indicator to measure the level of planning and construction of a tourist attraction. Language landscape is important to the consumption experience, which can meet the different forms of embodiment of tourism product value, maximize the benefits of tourism consumption, and meet the needs of consumers for various aspects of tourism consumption. Existing studies on the construction of linguistic landscapes tend to focus on a certain aspect, which is oriented to commercial purposes, and the connotation of linguistic landscapes is thin. Based on the perspective of communication, this paper analyzes each element of the language landscape from four dimensions: cultural communication, emotional transmission, visual communication and auditory transmission, which can not only provide reference for the construction of language landscape in tourism scenic spots, but also structure the index system for evaluating the performance of language landscape construction in tourism scenic spots.

Keywords

Tourism scenery, Linguistic landscape, Constituent elements, Communication

Since the New Crown epidemic has been effectively controlled, the demand accumulated from tourism consumption in previous years has fully exploded, and tourist attractions around the world have ushered in rare development opportunities, with many sites showing a spurt of tourists, who have increasingly high demands on tourism product supply and higher requirements for the construction, management and services of tourist destinations. The construction of linguistic landscape plays an important role in inheriting excellent culture, highlighting regional characteristics, enhancing emotional identity and cultivating aesthetic interest, etc., and is receiving more and more attention from academia and tourism scenic spots. In the usual sense, "linguistic landscape refers to the linguistic landscape in public space jointly

^① Fundamental Project: Shandong Province Language Promotion Base Construction Project "Study on the Language Landscape Construction of Rural Tourism Scenic Area in the Context of Rural Revitalization" (YYWZTGJD2022C24) Milestones



constituted by the language words on various signs"^[1], but with the increasing diversification and personalization of tourists' tourism needs and the continuous iteration of communication media, the However, with the increasing diversification and individualization of tourists' needs and the continuous iteration of communication media, it is obvious that "the language words on various signs" can no longer cover the connotation and function of linguistic landscape.

In this paper, we analyze the specific issues reflected in the linguistic landscape of tourist attractions from the perspective of overall social information communication. We believe that the linguistic landscape of tourist attractions can play a variety of information and emotional functions, and can play an important role in "food, accommodation, travel, purchase and entertainment". While fully satisfying tourists' information needs, it can also give them multi-dimensional consumption satisfaction, thus gaining a full experience of tourism value. Based on this knowledge, this paper considers the following four elements of language landscape construction:

1. Elements of Cultural Communication

The cultural communication element is the primary factor of the linguistic landscape and is an important part of the sublimation of the physical elements of the tourist attractions into the tourist experience. In terms of specific functions, it contains the following two categories.

1.1 Messaging

The role of linguistic landscape in tourism products is most rarely seen in the role of information transfer, such as road signs, plaques, signage, etc. In the tourism scene, the linguistic landscape connects the signage creator with the tourists and communicates information with them through language words. The most basic function of tourism linguistic landscape is to convey tourism-related information for tourists through various kinds of language and words, such as directional guidance, attraction introduction, merchandise service, etc. Commonly, such as attraction introduction, scenic guide, scenic service, scenic instruction, scenic propaganda slogan, scenic service organization, etc. The signage in the tourism language landscape is not a simple, isolated information carrier, but a complete closed-loop, effectively connected as a whole, intuitive, eye-catching, reasonable layout of the area is its basic requirement, in order to meet the needs of foreign tourists, foreign language signs are also necessary elements.

1.2 Cultural presentation and dissemination

The purpose of contemporary tourism consumption is much more than just "visiting the mountains and playing in the water". The vast majority of tourism consumption behavior also has educational (such as study tours, educational function is even the main function), cultural experience and other needs. The demand for cultural tourism consumption specifically for the purpose of appreciating exotic cultures, tracing cultural relics or participating in various thematic cultural activities is growing, and



has become a current trend among tourists. The core of cultural consumption is the combination of history and modernity, therefore, how to integrate modernity and history is an important proposition for the language landscape design of cultural theme tourism scenic spots.

Highlighting regional cultural characteristics, cultivating and promoting cultural confidence is the focus of cultural tourism as a feature of the construction of the scenic language landscape. The names of ancient buildings, inscriptions and poems, paintings and calligraphy of famous people, couplets and plaques, as well as the ancient characters on artifacts can themselves constitute a unique linguistic landscape, "conveying to tourists "traditional" "authentic" " historical", "antique" and other symbolic meanings" ^[1]. In many thematic scenic spots that showcase traditional relics and culture, such as Songcheng in Hangzhou and the ancient city of Taierzhuang in Zaozhuang, all have the typical feature of restoring the old as the old, where building names, store names, and store signs use traditional characters with the characteristics of calligraphy of their respective eras, and the color, shape, font, and other styles are highly harmonized to create a cultural atmosphere with strong historical restoration and effectively attract tourists interested in history and culture. This will effectively attract tourists interested in history and culture to come and spend money.

In addition to traditional culture, regional characteristics and other marketing points, minority customs, such as Xinjiang, Tibet and many other scenic spots, the minority texts themselves become an important part of the landscape, dialects, ancient songs and language remains, etc. are likely to become consumer tourism products, such as the Naxi ancient music in Yunnan.

Out of the need for international communication, we must also pay attention to the application of foreign language script in the language landscape, both to uphold cultural confidence and to facilitate the promotion of tourism products, "In Taishan, Chinese appears in all sample signs and is the absolute dominant language; English appears in all bilingual and multilingual signs and is a strong foreign language; Japanese and Korean in multilingual signs are also in a significant position, with Japanese being higher than Korean and the second strongest foreign language."^[2] In this regard, we still have to follow the market's choice.

2. Emotional transmission elements

Tourism activities, in addition to increasing knowledge, physical and mental pleasure, since ancient times have "from the feelings, stop in the rituals" of the pleasure function. In the process of tourism consumption, the tourism experience itself has a strong emotional element. Language landscape construction has an irreplaceable and important role in the transmission of emotion, in the "food, accommodation, travel, tourism, shopping, entertainment" of the whole process are reflected. The recent unusually hot "Zibo barbecue" phenomenon, tourists involved in the real experience is never the barbecue of this food consumption, but the "fireworks" "human flavor", the consumption is emotional The "fireworks" "human touch", the consumption of



emotions.

Some hotels directly choose the name related to "home", such as "such as home", itself should strive to make tourists have "home" as warm and comfortable feeling. Scenic areas, hotels through the electronic display, showing the name of the tour group or tourists, name, so that people feel at home, which has become common practice in many scenic spots, hotels. "Spring breeze is not as good as you" "remember the nostalgia of the place", such a welcome word immediately close the distance with the tourists.

The emotional design of language signage can optimize consumers' experience and evaluation. Some studies show that customers have more favorable feelings towards stores that use their familiar language and are more willing to spend money in such stores. The road names of Qingdao city use a lot of local names from all over the country, which seems to be careless, but it will make people feel that "other country is the hometown", which will optimize the emotional experience of tourists.

From the viewpoint of the way of emotional transmission, different tourist attractions have different styles of language landscape design, broadly speaking, there are harmonic type, chicken soup type, nostalgic type, new type, network popular type, etc., but all these types have a purpose, is to let tourists produce "empathy effect".

In today's full media era, scenic language landscape design should pay great attention to the emotional role of network language. Inherent "public opinion" is the emotional element, the design of network language, condensed in the scenic network publicity is particularly important. Traffic society itself "attention" is wealth. Strengthen the keyword optimization of the site, is an important grasp of the design of the scenic language landscape. Before the official opening of Linyi Lushang Ginzha Tianmeng Scenic Area, we put "Yimeng Mountain Tourism", "Meng Mountain Tourism", "Tianmeng Mountain", "Tianmeng Scenic Area" and other scenic area-related keywords optimized to the first or second page of Baidu, playing an important role in attracting the attention of tourists. Zibo city government and related departments to face the "Zibo barbecue" network traffic events since March this year to take a number of initiatives have also become a hot topic of discussion, such as "Youth Station" "Director of the Bureau of Culture and Tourism" "High-speed rail, bus line" and other terms have become a period of network hot search, deepening the general recognition of the enthusiasm and friendship of the majority of tourists to the people of Zibo city, to enhance the good feeling of the city of Zibo. "Whether it is a cab driver and other service personnel or ordinary citizens, 'fireworks' 'hospitality' and other terms expressed everyone's love for the city, became an important theme in this network opinion ".^[3]

3. Visual communication elements

Visual enjoyment is one of the most important demands of tourism consumption, is an important carrier of the aesthetic experience of tourism. And the design of scenic language landscape in meeting the aesthetic experience of tourists often plays a



"finishing touch" sublimation role.

The visual communication elements that are the focus of this paper include two levels: form and content. At the level of form, tourist attractions have to establish a high degree of brand image self-consciousness, of which the use of VI (visual identity system) for the design of the linguistic landscape is an important tool. "In today's academic world, VI does not have a unified and clear definition, but combined with VI itself, it is simply a systematic and complete visual expression system consisting of a series of standard colors, a few standards and a few symbols as the core content." [4] It is a powerful tool for shaping the image of tourism enterprises and creating tourism brands, it strengthens the ability to transmit information by unifying the brand identity, so that visitors to tourism products to improve recognition and goodwill, making the brand publicity more effective with half the effort. As the product of scenic VI planning performance in the language landscape level, the font, color, volume of the text should have the overall design, so that it is coordinated with the environment and aesthetic. Such as Taishan scenic area of the cliff carved stone, Jing Shi Yu Vajra and other text itself is both part of the scenic area, but also has a distinctive Taishan characteristics. In the scenic layout and embellishment of "hundred blessings" "hundred longevity" and other text content, must be fully considered its overall positioning, such as mountain scenic text landscape and theme park type, cultural and tourism town type, the characteristics of the bed and breakfast type scenic area must be different.

At the content level, the visual communication of the linguistic landscape is mainly expressed in the sense of normality and quality. "The status planning related to the language landscape includes the mandatory or restricted use of different languages, the choice of signage codes for different fields, how to distinguish the visibility and prominence of strong and weak codes through fine regulations on font size, color, etc." [5] The language is precise, concise and competent can bring tourists to identify with the quality of tourism products.

4. Auditory conduction elements

Auditory conduction element is the acoustic expression of the linguistic landscape. In the process of marketing products in tourist attractions, radio, film and television, the network and other digital media increasingly play a pivotal role in the sound medium to attract tourists can not be ignored, the same in the marketing of other goods. For example, "Swallow Dance recorder" and "Wowhaha drinks" are deeply rooted in people's hearts because of their unique and charming advertising language.

On the whole, the acoustic design of the language landscape, first of all, should pursue the beauty of phonetics. First of all, we should reflect the beauty of phonetic rhyme. Most of the TV and network tourism propaganda slogans in different cities and regions are metrical and neat, with coordinated phonetic rhyme. The application of phonetic techniques such as superimposed words and superimposed rhymes gives people a catchy, painful or energetic feeling. Such as Shanghai tourism promotion



slogan "Shanghai: discover more, experience more", Shanxi tourism promotion slogan "Jinshan Jinmei", Fujian's "Blessing to come and go, free and easy", Zhu De's former residence "South Mountain E'e, the living is a hundred years old: the wind and waves of the sky, drink of Taihe" and so on. In the cultural tourism-oriented tourist attractions, the language landscape should pay more attention to the rhyming rhyme, neat counterpoint, so that when applied in the communication media, can resonate with the audience phonetic beauty. In the opening call, the teeth call, together with the mouth call, the mouth call phonetics "four calls" in the most widely used to open call, precisely because of its catchy, easy to remember to spread. Such as "hospitable" "great beauty" and so see many places tourism promotion language is an example.

In this regard, Zhejiang rural tourism projects, including special towns, B&B projects at the forefront of the industry, such as one of the ten scenic spots in Xixi, "Smoke Fishing Village", in the promotion language to "willow smoke, smoke, smoke, cooking smoke" three smoke of the wonderful people.

The realization of the acoustic communication function of the linguistic landscape must be reflected in the guide words. In the process of writing guide words, it is crucial to fully consider the beauty of phonetics, because the best and most popular way to communicate guide words is from the guide's explanation. Guide words is the value of the attractions and the depth of the content of the excavation and reproduction, and by the tourism consumer demand for new and changing needs, guide words must be a constantly evolving system of its aesthetic value and spiritual and cultural connotations continue to enrich the same time, the auditory aesthetic enjoyment is also a key link. To expand on this, from the perspective of international communication, the translation of tour guide words should also take into full consideration the beauty of phonetics. Understanding and knowing the aesthetic construction type of Chinese tour guide words and their English translation can make the foreign tour guides use English to explain the attractions more fully to show the charm of the attractions and enhance the aesthetic pleasure of tourists. ^[6]

5. Conclusion

At present, there is a time lag between the growing popularity of the tourism market and the investment in scientific research in the tourism industry, and the research on the construction of linguistic landscapes in tourism scenic spots is not sufficient. Based on this, from the perspective of the tourist group, drawing a portrait of user needs, starting from the original intention of tourism value pursuit, focusing on the full range of tourism feelings of tourists' eyes, ears, nose, tongue, body and mind, stimulating the excitement of tourism consumption, discovering the unspoken and unperceived desire of people, eliminating the pain points and blockage points of good tourism experience, is what all tourism practitioners and management departments should think deeply and practice. This paper always believes that the construction of language landscape in tourist attractions is a systematic project, not only tourism enterprises should pay high attention to it, but also tourism industry authorities should have top-level design awareness, and form standards and norms, and form a



performance assessment system, in order to really improve the supply of tourism products and promote a healthier development of the market.

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