The Contemporary Significance and Development Strategies of Traditional Drama Education Entering Campus

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Abstract. Chinese traditional drama is facing the danger of disappearing because of the loss of audience. Now, in order to maintain traditional cultural heritage, the government is introducing drama education into the campus. But in the process of actual implementation, we must pay attention to new media for publicity, disseminate the knowledge through lectures, and should also choose the scripts which are more suitable for the aesthetic habits of contemporary young students. Besides, traditional education should be combined with quality education so as to maintain the heritage and development of Chinese traditional culture.

Introduction

Chinese traditional drama matured in the end of North Song Dynasty, which is the early twelfth century and then developed in the forms of \textit{Zaju, Nanxi, Chuangqi} and \textit{Huabu}. From the North Song Dynasty to today, Chinese drama has a history of almost a thousand years, and is recognized as one of the three performing systems in the world drama stage with extensive and profound knowledge. As a symbol of Chinese culture, Chinese traditional drama is shining unique Chinese charm and style through singing, dialogue, acting and acrobatics. As a common carrier of the memory of the Chinese nation, it is necessary for the students to learn Chinese traditional drama at present, and it is of great significance to inherit and carry forward our traditional culture.

Since the reforming and opening up, China has changed rapidly, bringing unprecedented cultural innovation. With the development of market economy and the quickening pace of life, especially with the coming of modern media and Internet, traditional drama has gradually lost its mainstream status in cultural and entertainment activities, and is rapidly substituted by other forms of entertainment. When the young audiences no longer sit in front of the stage crazy for the play like their grandparents, Chinese traditional drama is at the risk of disappear with no successor and being marginalized. The fast food culture, such as movie and TV, pop songs, cartoon and online games, is becoming popular among the majority of students. They are becoming more and more separated from traditional dramas, which strongly influence the spread and inheritance of traditional culture. Contemporary students should not only learn new things on the cognition in the view of globalization, but also inherit the national treasure of the traditional culture. They need not only to improve their scientific knowledge, but also to develop their own art and cultural qualities.

Advantages for Traditional Dramas to Enter into Campus

Traditional Dramas’ Artistic Characteristics are the Inner Reason for it to Enter into the Campus and Accepted by the Students. First of all, Chinese drama is a highly integrated national art. The synthetic feature of traditional drama is not only manifested in its integration of various art categories, such as literature, music, dance, painting, acrobatics and so on, but also in its exquisite performing arts. Singing, speaking, acting and acrobatic are the most concentrated and prominent embodiment of the drama. The four performing techniques are connected with each other, and are used depending on the needs of the plot. But they are all integrated as a whole, reflecting the beauty of harmony and rhythm of Chinese traditional drama. All kinds of artistic factors are closely
integrated with performing arts, and all the functions of the drama can be realized through the performance of actors and actresses. Therefore, Chinese drama is a form of drama which is characterized by comprehensive performances of singing, speaking, acting and acrobatics. Secondly, Chinese traditional drama has its virtuality. On the stage, the time and space are processed flexibly, so three or four steps on the stage mean walking all over the world, seven or eight people on the stage imply a mighty army, and a few years passed in a blinking on the stage. At the same time, actors on the stage simulate some specific actions in real life, such as closing the window, sailing and riding a horse, doing some needlework and so on. These actions are put onto the stage vividly but with a little difference, which is a good example of the virtuality of Chinese traditional drama. This is a kind of creation of beauty. It has greatly liberated the artist's creativity and audience's artistic imagination, thus has greatly enhanced the aesthetic value of the drama. Third, Chinese traditional drama uses stylization to reflect real life. Stylization refers to the standardization of life movements by dance performers, and can be used repeatedly. For example, riding the horse, boarding the ship, climbing, and so on are performed according to certain styles. These styles are models of beauty. However, because these styles are too far away from modern life, therefore, in the process of entering the campus, we must do well in the popularization of relevant basic knowledge of Chinese traditional drama.

Compared with the favorable development of musical education and arts education in China, Chinese traditional drama education does not develop very well, making many college students not familiar with the artistic quality of drama. When it comes to the term art, many college students often think of music, painting and dancing and so on while neglecting our traditional drama as a national artistic treasure. Drama education in college will not only make students know more about drama, but also benefit them through broadening their artistic horizon. Different from education of music and painting, drama education combines many elements like clothing, face painting, performing, dancing, singing and even martial arts, thus it has broad artistic connotation and aesthetic value. After learning drama, students can greatly broaden their artistic vision and thinking space and form a new understanding about the concept of art. With the waning of Chinese traditional drama in our country, improving student's ability to identify and appreciate drama art is of far-reaching significance and is also vital in terms of inheritance and future development of Chinese traditional drama.

The External Environment of Drama Education in Campus. On August 3, 2017, the Central Propaganda Department, the Ministry of education, Ministry of finance, the Ministry of culture jointly issued the "opinions on the dramas into the campus". For the majority of students, this is a shortcut for drama art to attract young viewers, while strengthening the primary and secondary school students' learning of traditional culture. The "Opinions" pointed out that in 2017, on the basis of the pilot, qualified universities, colleges, high schools and primary schools of some provinces and cities and all universities and colleges of the central ministries and commissions are striving to achieve the free appreciation of an excellent drama performance to all students. In 2018, the drama will be vigorously developed on campus, and drama education will be rich and varied. Annual performance of a fine drama performance for every student will be achieved in the major primary and secondary schools in China. In 2020, drama will be normalized, institutionalized and popularized on campus. In this way, drama will have a strong external guarantee for the transmission of its culture to young audiences.[1]

The Strategies and the Problems of Drama Education into Campus

In order to achieve good results in the education of traditional dramas into the campus, proper methods must be taken. First of all, a list of plays must be selected carefully. The popularity of youth edition of Peony Pavilion on campus can be attributed closely to its fitness to young people’s psychological acceptability with the youth people as its target and youth love as the theme. The forewords in Bai Xianyong Talking on Kunqu Opera say that “Youth version is to use elegance, beauty, and youth for performance of Peony Pavilion to show youth love between Du Liniang and
Liu Mengmei so as to attract and move young audiences by their love[2]. So, it can be safely concluded that it is because of the accurate and precise grasp of the themes and audiences that the staff of youth edition of Peony Pavilion always revolve around spreading kunqu art, cultivating kunqu audiences and seeking for the spread of its culture to new generation, and then take a decisive advantage in transmission chain.

Secondly, the opera art, with a careful organization and youth aesthetic fashion, is a comprehensive art combining audio sense and visual sense, therefore it carries three-dimensional and multifaceted information during the communication process. In terms of the cultural aesthetic of the present society, pursuing the sensual pleasure of "fashion", "visualization" and "picture visualization" is the main consumption patterns of the young audience, which requires the modern drama performance, whether the story line, or stage set, actor modeling, music design and so forth must have the full impact, especially the visual impact. In other words, today's excellent opera works only contain rich information from deep ideology and culture to surface sensory perception, and the best performing communication effect can be obtained.

Thirdly, traditional opera communication mainly depends on stage performance and text distribution. In the media information age, it is difficult to attract the public with stage performance and text distribution. With the help of media power, using the various communication forms and expanding channels of communication can attract more attention. The youth edition of peony pavilion clearly understood that way in the process of communication, and has made a positive and beneficial attempt in the use and expansion of communication forms and channels. In the information age, we can use the new media on the internet, WeChat public platform and other ways to expand the drama propaganda. Mass communication constructs an information environment that surrounds modern people, and any organization that wants to disseminate effectively must make full use of and exert the power of mass communication.

Fourthly, we must do a good job in the following popularization of drama, and carry out the academic seminars and lectures. As a professional and problematic academic exchange activity, the academic seminar itself has the symbolic meaning of cultural attributes. The youth edition of "peony pavilion" has promoted the cultural taste with the support of various academic seminars while trying to go to the public. In the course of the tour, the academic seminars related to youth edition of peony pavilion have been held in Suzhou University, the Chinese Academy of Arts, the University of Hong Kong and the University of Berkeley. Obviously, the holding of these symposiums, not only represents the elegant cultural attributes of but also can bring more young people to this ancient art.

Fifthly, quality education is a kind of modern education thought and mode, its main goal is to improve the comprehensive quality of educatees, in addition to the culture class, it also attaches great importance to the ideological and moral quality, ability training, physical and mental health, social skills of educatees. With the continuous improvement of higher education in China, the implementation of quality education has achieved some results, but there are still some gaps in the international education level. Therefore, education of Chinese higher education needs to continue to promote the value, the advice of development and the extension of education of university drama, and cultivate more comprehensive and well-trained modern talents. The education can directly promote the process of education in China and improve the comprehensive quality of college students. As the discussion above, the opera is an art compromising various elements art form; the student can learn a lot of knowledge of other disciplines including music, art, dance, literature, performance when studying opera. On the one hand, students can learn more knowledge while studying opera. On the other hand, in this process, middle school students have learned how to integrate knowledge and use it for their own use. From the current curriculum system of colleges and universities, the education students accept is very comprehensive. The ability to integrate all kinds of knowledge is vulnerable. Drama is an art with various elements, so students can subtly cultivate their ability to digest, and to integrate the knowledge and improve their comprehensive quality in the learning process.

However, the activity of opera entering campus should connect the local conditions and cannot
adopt one pattern. As the quintessence of China, the artistic achievements of Peking Opera should not be neglected. However, in addition to Peking Opera, there are a lot of local operas. These local operas also needed to be inherited and popularized. Local operas are usually played in dialect, and there will be more interests for local students. At the same time, we should combine the characteristics of students of different ages to cultivate students' interests and teach them according to their aptitude. The lower grade is mainly based on basic form, learning basic singing. For senior students, however, they can be organized to go to the opera troupe and experience the charm of opera. Carry out a variety of forms of opera art activities in art education in colleges and universities, such as "opera facial makeup painting competition", "knowledge contest of opera group" and so on, these activities is beneficial to improve college students’ enthusiasm of opera, promote their active participation, and develop its own cultural accomplishment, psychological quality, innovative consciousness and the education of non-material cultural heritage protection. Carry out field research and other activities to combine theory and practice.

Summary

"National characteristic is welcomed by the world."[3] In the era of global village, when foreigners talk about China's traditional culture, the extensive and profound traditional opera art inevitably will be involved. When comes to China, in addition to Chinese food, Peking opera facial masks are mentioned in the traditional opera often, which shows the art charm and influence of traditional opera. The art of opera is a precious artistic treasure that the Chinese nation has long created, and it has become a remarkable symbol to recognize the individuality of the Chinese nation. It has become an inevitable trend for opera art to enter the campus.

As a comprehensive art, Chinese traditional opera culture absorbs many advantaged, such as combination of artistic means such as singing, speaking, acting and acrobatic fighting. It combines acrobatics, magic, martial arts, the persona, garments and other technical action and decorative art, widely mobilizes the art expression of poetry, novels, performance, music, dance, singing, reading, painting, sculpture, construction and other various categories. It is bearing the weight of the gene of the Chinese nation culture origin, containing the core values of the Chinese nation, ways of thinking, imagination and cultural consciousness, building a profound cultural background, so it is the valuable intangible cultural heritage of China.

All in all, adding the content of the traditional opera to all levels of school art education has important functions. On the one hand, it enriches the content of art education discipline, improves the students' humanities accomplishment, on the other hand, it has profound time-background and significance for protecting intangible cultural heritage and carrying forward cultures. The traditional opera in the campus can not only promote the improvement of students' artistic cultivation, but also help to continue the lifeblood of Chinese culture.

References