

Research on the Implementation Strategy of the School-Based Curriculum of Qingyin, a Kind of Traditional Art in Sichuan

Ping Wei^{1,*}

¹Chengdu University, Chengdu, Sichuan 610106, China

*Corresponding author. Email: 979023801@qq.com

ABSTRACT

This paper summarizes the value of school-based curriculum of Qingyin, a kind of traditional art in Sichuan in terms of unique regional culture, the cultivation of students' local culture confidence, and the enrichment of students' music discipline literacy through the research and development of school-based curriculum of Sichuan Qingyin. This paper also puts forward the strategy of promoting the Qingyin curriculum, explores the combination of the Sichuan Qingyin school-based curriculum and the primary school music classroom, and gradually improves the development of the Sichuan Qingyin school-based curriculum to enhance students' comprehensive musical literacy and improve students' local cultural confidence.

Keywords: music, school-based curriculum, Sichuan Qingyin

I. INTRODUCTION

The Sichuan Qingyin, as the art of rap, originally named Sing with Yueqin and Sing with Pipa, originated in the Ming and Qing Dynasties. Part of it is the opera tune, part of it absorbs the musical elements of folk minors, and the sound is clear, melodious, fine and smooth when singing. Sichuan Qingyin was listed as the second batch of national intangible cultural heritage in 2008, which attracted the attention of many scholars.

School-based curriculum refers that the school makes full use of the local community and school curriculum resources based on its own educational philosophy and a systematic assessment of the needs of students, and compiles a variety of courses for students to choose through self-study, design or cooperation with professional researchers or other forces. The development of school-based curriculum has fully complemented the national curriculum and local curriculum, combining the actual local conditions with the actual needs of the school, to help students better understand their hometown culture, lay a solid foundation for local culture, and promote the sustainable development of local culture, cultivate students' cultural confidence, and cultivate students' core quality of music.

II. THE VALUE OF SCHOOL-BASED CURRICULUM OF "SICHUAN QINGYIN"

A. Inheriting unique regional culture

1) *Dialect culture:* Judging from the singing of Sichuan Qingyin, most of it is Sichuan dialect. For example, in the lyrics of the famous Qingyin "Little Fly Kite", "瓜子脸儿白生生, 叉叉裤儿现墩墩 (It means that the little boy is white with oval face, wearing open-seat pants and showing his cute butts", "白生生" is a mantra that Sichuanese often praise a child as white, tender and healthy; "叉叉裤儿" refers to the pants without crotch worn by children when they are unable to urinate and defecate on their own; "墩墩" means buttocks. Another example is "A Piece of Silk", in "一匹绸鞋, 哈哈, 将将才裁的够 (it means that a piece of silk is just enough for a pair of silk shoes)", "鞋" is pronounced "hai" in Sichuan dialect; "将将" means just right. The lyrics also reflect the pride of the singer, expressing his skill and precision.

With the development of urbanization, the popularity of Mandarin and the close communication between regions, the uniqueness of local dialects has been reduced, and Sichuan dialects are no exception. No matter whether it is an adult or a child, the accent of Sichuan dialect is not so pure. It always sounds a bit like the dialect of this place and a bit like the dialect of that place. Many dialect words are slowly forgotten, and the taste of Sichuan dialect is lost. As a result, both

*Project: Sichuan Province General Education Funding Project "Practical Research on Quyi Entering the Curriculum of Campus — Taking Sichuan Qingyin as an Example", Sichuan Education Department Issued [2018], No.495 research result.

singing tune and libretto of Sichuan Qingyin have an important role in the spread of Sichuan regional culture.

2) *Custom culture*: According to the "Sichuan Provincial Chronicles: Chronicles of Culture and Art", "Sichuan Qingyin" originated from the Ming Dynasty "Xiaochang" and the Qing Dynasty "Qingyin", through a variety of rap music and opera music components, gradually formed in the process of its spread. It can be seen from the records that Sichuan Qingyin originated in the Ming and Qing Dynasties. Although it concentrated a variety of rap music and opera components, it was finally spoken by Sichuan dialect, which also shows that it has strong local Sichuan characteristics. During the Ming and Qing Dynasties, the singing venue of Sichuan Qingyin was a tea house. Today, the tea house is still a scenic line in Sichuan.

B. Cultivating students' cultural confidence rooted in local culture

The lyrics of the Sichuan Qingyin classic track "赶花会 (Gan Huahui, means going to the flower meeting)", "豌豆尖儿白, 苕花红亮亮, 胡豆花儿蓝, 菜花金晃晃, 翠竹蝉鸣田鸡叫, 绿柳丛中黄莺唱.....(Peas are white, sweet potato's flowers are red, lima bean's flowers are blue, and cauliflowers are golden. In the green bamboos, the cicadas are chirping and the frogs are croaking. In the green willow forest, the orioles are singing)", describes the pleasant Western Sichuan Plain. Sichuan Qingyin's works are rooted in the local culture and mostly express the life and culture of the hometown. Students can appreciate the local cultural connotation of Sichuan through the works. Sichuan Qingyin, as a school-based curriculum, allows students to feel the local natural landscape, cultural landscape and custom culture, and stimulates their love for their hometown.

C. Cultivating the core literacy of students in music

1) *Feeling the unique Sichuan rhyme and flavor of Sichuan Qingyin*: The ultimate goal of education is to cultivate people. By listening to the works of famous singers of Qingyin, people can intuitively feel the music elements of the Qingyin, the graceful melodies, the distinctive haha accent, the tongue tone, learn authentic Sichuan dialects and experience rich emotional expressions; people can also appreciate the Qingyin works and understand the performance form of singing and playing at the same time of Qingyin. Teachers can let students actually experience the unique Sichuan flavor and rhyme of Sichuan Qingyin in imitation and learning.

2) *Understanding the local culture of Sichuan Qingyin*: The ethnic culture of a region often represents the local humanities and customs of a certain period.

Through learning the Sichuan Qingyin course, students can feel the local culture of Sichuan, and understand that Sichuan Qingyin is a unique and important part of Sichuan folk culture. To this end, the school also specially leads students to Kuanzhai Alley and Daci Temple in Chengdu, Sichuan, where they can taste Sichuan's Gaiwa tea while watching Sichuan Qingyin performances, allowing students to experience the Sichuan Qingyin culture in the teahouse. Comparing the differences of Sichuan Qingyin's performance form, music characteristics, and lyrics content from other arts, students can feel the unique local culture of Sichuan Qingyin as a form of opera arts.

3) *Expressing the artistic charm of Sichuan Qingyin*: The launch of the second class of Sichuan Qingyin of the school has planted the seeds of the members who love Qingyin. These group members have a good driving role in learning Qingyin from other students in the class. In the class classroom, students explain the knowledge of Qingyin to the teachers and visitors in small groups. Everyone is an appreciator of Qingyin, a participant of Qingyin, and an inheritor of Qingyin. Through comprehensive training of hands, eyes, body, methods, and steps, students will transfer the learned knowledge to family and friends, and spread the knowledge of Qingyin in classroom to the family and society. They also actively participated in the community performances that benefit the people, the performance of the provincial diplomats in Chengdu hosted by Chengdu, and the Chinese opera exhibition and performance of elementary and middle school students in Chengdu. The children of Chengdu Montpellier Elementary School even performed for educational tour groups in more than ten countries including Britain, France, the United States, Germany, Austria, Canada, etc., and went to Germany to participate in the 2018 Third World Primary and Secondary School Chorus Competition, singing the "Cuckoo Birds Grumbling" of Qingyin. It takes the local culture with Qingyin as the carrier, go out of China and go to the world.

III. IMPLEMENTATION STRATEGY OF SICHUAN QINGYIN SCHOOL-BASED CURRICULUM

The development and research of the school-based curriculum must refer to the national curriculum standards, but also different from the local curriculum. It should be the curriculum that can rich students' learning content and collect local characteristic and school needs.

A. Gradually improving the Sichuan Qingyin school-based resource library

Sichuan Qingyin school-based textbooks must strictly follow the curriculum standards, and arrange reasonable teaching content for students of different grades, which can fully reflect the students' emotions, attitudes, values, knowledge and skills, methods and processes in the learning process. The research group independently developed the Qingyin textbook "Sichuan Qingyin (Experimental Draft)", collected a large number of Qingyin classics, and scheduled the Qingyin teaching week for the whole school students in the last week of each month. Different school ages are assigned different teaching tasks, and the teaching tasks are adjusted in time for student feedback.

It is also important to continuously improve instructional design and lesson examples. Each music teacher in the research group has a Qingyin course task for different works. Every takes a Qingyin demonstration class in a week in turn, and the remaining teachers in the subject group watch collectively and evaluate the class after the class. The first is the coaching teacher's self-statement of the feelings of this lesson, and the second is the subject group teachers' evaluation and suggestions in turn; the coaching teacher adjusts according to the teachers' ideas and suggestions to improve the lesson plan. In constant practice, teachers have richer and richer experience in teaching Qingyin courses, and the way of teaching has been greatly expanded. The teaching resource database of school-based teaching materials has been gradually improved.

B. School-based teaching and research to improve teachers' professional quality of Sichuan Qingyin

School-based teaching and research is an important measure to improve teachers' professional quality of Sichuan Qingyin. The subject research school conducts training and research activities of Qingyin courses twice a week, with themes and plans to improve teachers' Qingyin singing ability, accompaniment ability and comprehensive performance ability. At the same time, through special lectures, etc., it can expand the cultural horizon and appreciation level of teachers of Sichuan Qingyin. It can mainly conduct professional ability training from the following aspects.

1) Vocal training: Chengdu Montpellier Elementary School invited teacher Tian Linping, the last disciple of the Qingyin master Li Qiuyue, to teach traditional Qingyin singing. Rehearsal of Qingyin songs are arranged by professional actors of Quyi Troupe. Combining work study and rehearsal, teachers in music group study together with students. Both teachers and students have received professional guidance on the position of vocalization, the use of breath, the way of

biting and spitting words, special techniques such as moisturizing, glide, haha, and tongue sound, and the master of emotions. Teachers have also made great achievements in the rehearsal of students' Qingyin programs. For a long time, the school has led students to participate in performances and achieved good results. Although Sichuan Qingyin has certain similarities with traditional opera or folk vocal singing, it also has its unique characteristics, which requires professional technical guidance.

2) Bamboo drums performance: In the singing of Sichuan Qingyin, the main accompaniment instrument now is the Qingyin bamboo drums.

The standing posture is a T-shaped step, with the left foot in front and the right foot in the back, standing on the left rear of the bamboo drum with a straight chest and abdomen.

It requires people to hold the drumstick in their right hands, pinch their big fingers and index fingers at a quarter of the drumstick, and open the rest of their fingers. Using the principle of leverage, people hit the tail of the drumstick with their middle fingers. The front part of the drumstick hits on the drum. The sound is crisp and granular.

The elbow of the left hand is slightly opened, holding a sandalwood board, and controlling the strength and sound quality of the board with wrist movements, requiring stable rhythm. The board is equivalent to the conductor of the band. When the board starts, the band starts. And the end is the board too.

3) Comprehensive performance: Sichuan Qingyin is a highly comprehensive form of musical expression. "Singing while striking the bamboo drum" is the most common way of performing and is also suitable for elementary school students. Performers must not only sing, but also play musical instruments, as well as express the situation of the work. The singing voice is crisp and delicate, melodious and gentle, and the instrumental music is crisp and powerful. Most of the performance scenes of the works are hand movements. The action should not be too large, the eyes follow the hands, the expression is exaggerated, and the eyes should be sentimental and tasteful. In the training, teachers can do dozens or hundreds of exercises with one look and gesture.

When singing, not only the sentence-breaking method and the key phrase learning method are used, but also it should focus on the form and charm of the hands, eyes, movements and steps in the performance. During the performance, it must pay attention to the creation of scenarios, communicate with eyes, actions, sounds, and expressions to achieve a good comprehensive performance.

4) *Subject research*: Project research is an important way to guide teachers to deepen professional development. With the deepening of the research on this project, the teachers of the research group actively provided lessons at all levels of teaching and research activities, participated in the "Sichuan Qingyin" workshop of the first National Orff Education Conference in July 2017, "Sichuan Qingyin" workshop of Beijing National Music Education Conference in July 2018, and the National Music Education Conference in 2018. In 2018, Zigong Academy of Education was invited to participate in the famous teacher studio training demonstration class "Gan Huahui", forming a lesson plan and school-based textbook experimental draft.

C. Participating in various performances to improve students' comprehensive performance capabilities

Students are singers, communicators, and inheritors of local excellent traditional culture. In order to promote students' interest in learning Sichuan Qingyin, and to better apply it to their practical application, it is necessary to essentially enhance students' cultural confidence. It is a very important way for the school to create a variety of performance opportunities and stages. Classrooms, schools, communities, exchanges and visits, competitions and performances, the school has created different participation methods for children at different levels, and strives to achieve a combination of points and faces.

The school is a place of inheritance for spreading excellent culture. In the course of more than two years of research, through the practice of Sichuan Qingyin to enter the classroom, enter the community, and enter the campus, every student has made great progress: the students have won Chengdu City Little Intangible Cultural Inheritance Successor "Little Fan" Award and Chengdu City elementary and middle school students drama performance "best performance award", and the school has received interview of Chengdu TV station about "Intangible Cultural Inheritance". Singing the Sichuan Qingyin "Cuckoo Bird Clucking" won the silver medal of the 3rd World Elementary and Middle School Students Chorus Competition. The students have also participated in more than 30 international exchange performances at all levels, and they have participated in school countless performances and community exhibitions. On the way of inheriting the Sichuan Qingyin, the children are more and more confident and have more details.

D. Creating a cultural environment for Sichuan Qingyin in campus

In the atmosphere of campus culture, the school sets up a special Qingyin cultural gallery, organizes students to set up Qingyin board newspaper exhibitions, hangs

the introduction of Qingyin knowledge on the school cultural wall or corridor, as well as performance stills or pictures of accompaniment musical instruments, so that students can know the art of Sichuan Qingyin unconsciously.

The participating schools also need to encourage interdisciplinary teachers to actively participate in Qingyin learning. School music teachers lecture Sichuan Qingyin knowledge for faculty or students in stages. Parents can also be invited to listen and participate, educate together with the school, commonly inherit Qingyin, and jointly construct Sichuan Qingyin special courses.

Classes use classic Qingyin tracks and famous aria as class bells, and carry out Qingyin themed class meetings and organize students to draw hand-drawn Qingyin themed boards according to academic conditions, creating good atmosphere of Qingyin for teachers and students.

Through the research and exploration of the school-based curriculum development of Sichuan Qingyin, local cultural communication with Qingyin as the carrier has achieved initial results. In future research, the research group will further improve the development of the Sichuan Qingyin school-based curriculum, so as to allow excellent local music culture to take root in the hearts of children and lay the foundation for the inheritance of traditional local music culture.

IV. CONCLUSION

Sichuan Qingyin has its unique charm in Sichuan local music culture. It not only carries the connotation of Sichuan local custom culture, life culture, language and culture, but also has a strong rhyme of Sichuan rhythm in accordance with the dialect "to sing according to the character". As a national intangible cultural heritage, Sichuan Qingyin performed by drumming and singing is very close to the music life experience and level of primary and middle school students, and is very suitable for promotion on campus.

In the process of Sichuan Quyi entering the campus, perfecting the development of school-based curriculum resources, improving teachers' professional qualities, improving students' comprehensive performance capabilities, and creating a good Sichuan Qingyin campus culture are all effective strategies for implementing Sichuan Qingyin school-based courses.

The road is long of the research and exploration of Sichuan Qingyin traditional culture into the campus, people are still on the road. There are still many problems and confusions waiting for people to solve.

References

- [1] Local Chronicles Compilation Committee of Sichuan Province, Sichuan Provincial Chronicles: Chronicles of Culture and Art [Z]. Chengdu: Sichuan People's Publishing House, 2000, Nov. (in Chinese)
- [2] Li Xueling, Yang Yuan, Reference Study of Sichuan Voiceless Singing Skills to Sichuan Folk Song Vocal Training [A]. Home Drama, 2005, 03 (part II). (in Chinese)
- [3] Jiang Shanye, The Basic Approach of School Curriculum Reform in China [J]. Curriculum, Teaching Material and Method, 1996 (9). (in Chinese)
- [4] Zhang Wenjun, Thoughts on the Idea and Practice of School-based Curriculum Development [D]. Changchun Normal University, 2004. 7. (in Chinese)
- [5] Wei Ping, Li Li, Practice and Thinking of Traditional Culture Entering Classroom — Taking Chengdu Montpellier Elementary School as an Example [J]. Northern Literature, 2017: 209. (in Chinese)
- [6] Li Aiju. Exploring Strategies of Local Opera in Classroom [J]. Basic Education Research, 2015. (in Chinese)
- [7] Zhong Shanxiang. Recognition of the Category and System of Sichuan Unvoiced Music [J]. Explorations In Music, 1987. (in Chinese)