



"Yo Yo Lu Ming, Art Inheritance" Rural Children's Drama Aesthetic Education Course Practice

Meiqi Liu^{1,*} and Jingyi Yao²

¹ China Academy of Art, Hangzhou, Zhejiang, 310009, China

² Zhejiang Normal University, Jinhua, Zhejiang, 321004, China

*Email: meigiliu2024@163.com

Abstract. Currently, China is actively cultivating social aesthetic education talents for the public service system. However, aesthetic education in rural areas remains underdeveloped. Considering the growing public demand for public art education, this paper, based on the case study “Yo You Luming, Art Inheritance” from Sanqu Art Museum in Changshan County, Quzhou City, delves into the preparation and implementation process of drama aesthetic education and explores the strategies of promoting rural aesthetic education in underdeveloped region. Our goal is to share practical experience with similar regions across China and enhance the education quality for rural children, creating a more equitable and inclusive educational environment.

Keywords: Aesthetic education; Drama; rural education; children's education; Educational Practice and Innovation

1 Introduction

Although we are born with innate mechanisms of emotion for survival, individuals may learn by themselves more subtle and complicated emotional responses through acquired emotional experience [1]. Aesthetic education refers to the method of cultivating students' aesthetic abilities and accomplishment, especially in emotional expression. Rudolf Arnheim emphasized that art education is the most important means of developing perceptual capability. In 2015, the General Office of the State Council and the General Office of the Central Committee of the Communist Party of China respectively issued the “Opinions of the General Office of the State Council on Comprehensively Strengthening” and “Improving Aesthetic Education in Schools”, reflecting the importance of "aesthetic education".

Quzhou, ranking 9th in Zhejiang Province's 2022 GDP standing, is generally considered an underdeveloped region in Zhejiang Province. The study of rural aesthetic education and related course development in this region can provide valuable insights in how to balance the education resources between developing and developed areas.

2 Case Studies and Research Status of Aesthetic Education practice in Quzhou

According to the search results from the CNKI database, there are approximately 4262 papers related to “Zhejiang education”. On the other hand, the number of papers related to “Quzhou education” is only around 153, which only accounts for 0.03% of the total entries for papers containing “Zhejiang education”. This suggests that Quzhou hasn’t place a strong emphasis on education and there’s a huge gap in education between Quzhou and top-tier cities in China.

After assessing the current state of basic education in Quzhou and conducting further research using “Quzhou drama education” as the keyword, we found Quzhou lacks a solid foundation in drama education. However, there’s a growing demand for drama education.

Not only that, but the number of schools in Quzhou that popularize aesthetic education is still small. To alleviate this problem, this paper suggests that the construction of aesthetic education in rural schools in Quzhou should be improved from four aspects: making up for the shortage of teachers, solving the problem of insufficient investment, enriching the types of aesthetic education courses, and improving teachers' teaching ability, so that more rural children can experience high-quality drama aesthetic education.

2.1 Quzhou Rural Drama Aesthetic Education Curriculum Planning

At present, China is actively cultivating talents in social aesthetic education and improving the public educational system. However, there’s a clear imbalance between the weak foundation of aesthetic education in rural areas and the strong demand for it.

As an aesthetic education activity widely carried out for all members of society, social aesthetic education can provide a steady stream of creative energy for the continuous progress of society [2]. Rural education is an important part of social aesthetic education. Exclusive, customized, and experiential education should be provided for local children based on their characteristics. Additionally, Chinese culture has deep roots in agrarian traditions and rural areas is a treasure trove of intangible culture heritage. Classical samples of painting, graphics, ornaments and folk art should be made based on the "artistic" content of the area, since they are not influenced by time [3]. Quzhou has many non-heritage cultures, including theatre and puppetry. The sample philosophy should be applied to the promotion of aesthetic education. In such a context, we decided to implement the intangible heritage rural aesthetic education project “Yo Yo Lu Ming, Art Inheritance”.

Aesthetic education is not only related to the comprehensive development of the individual's morality, intelligence, physical and aesthetics, but also related to the development of the country and the nation and is a major project that affects the aesthetic power and cultural self-confidence of the nation. How to provide high-quality aesthetic education services to the public, especially in rural areas, has become a new issue faced by government departments and educational institutions [4].

In order to improve the attention and aesthetic ability of Quzhou 6-12-year-old teenagers to traditional Chinese drama, the course "Yo You Luming, Art Inheritance" was selected at the Sanqu Art Museum in Changzhou County, Quzhou City, Zhejiang Province. This course is mainly divided into two sub-themes: Wu Opera and Twenty-Eight Puppet Show. What they all have in common is that they are closely related to Chinese theater culture.

The teaching team hopes that through this activity, the rich aesthetic education resources and achievements can benefit more disadvantaged youth groups in remote areas. Next, we will discuss the planning, implementation and effect of drama courses, to provide new ideas for the practice of drama education in youth aesthetic education in Quzhou and other remote areas.

2.2 Curriculum Implementation

Before designing the curriculum of drama aesthetic education for rural children, the team first conducted an analysis of the learning situation. The main target group of this class is rural children aged 6-12, and "rural children" are defined here as minors living in rural areas. The team of the China Academy of Art, "Yo Yo Lu Ming, Art Inheritance" reached a cooperation intention with the Sanqu Art Museum of Changzhou County, Quzhou City, and learned that most of the students there are rural children from economically disadvantaged families. Combined with the characteristics of students' psychological development and according to the abilities of these children, the team of China Academy of Art recruited 45 children. They have weaker concentration and emotional control than urban children. Based on the above, the design of the course should not be too long, and the learning content should be more interactive and involve multiple sensors.

Based on the above analysis of the learning situation, the team of "Yo Yo Lu Ming, Art Inheritance" has personalized the design of the course. In terms of course content, the team achieves certain teaching effects in three aspects: knowledge, ability and emotion through classroom teaching, task-driven and group performance. In terms of course length, 15 students are children aged 6-12, and rural students have relatively weak concentration and learning ability, so each lesson does not exceed 40 minutes, interspersed with games.

2.2.1 Course 1: Quzhou Wu Opera.

At the beginning of this course, the teacher introduces the main aspects of Chinese opera to the students and introduces the theme of Wu opera with Peking Opera and Yue Opera as examples, so as to help rural children in Quzhou understand the important position of Wu opera in the art of Chinese opera [5]. In the second part of this course, the teacher introduces the skills and characteristics of Wu opera face painting, and helps rural children use skills and methods such as color, facial features, and facial expressions to judge the character of Wu opera characters. By introducing how young people inherit and carry forward the culture of Wu opera, the teacher will let the students have a deeper understanding of the culture of Wu opera. In the third part of the educational

practice, the teacher encouraged the students to draw opera masks with pen and paper, and actively interacted with the students, asking questions about the classic characters and plots in Yue opera. Finally, the teacher asked the students to put on their own masks and go on stage to play classic Wu opera characters such as Guan Yu and Cao Cao for dialogue.

2.2.2 Course 2: Twenty-Eight Puppet Shows.

At the beginning of this course, the teacher first introduces the main overview of Chinese puppet theater, the geographical location of puppet theater in Twenty-Eight Capitals, and points out that puppet theater is a drama that uses puppets to perform stories. As one of the traditional arts of the Han nationality, Chinese puppetry has a long history, so it is necessary to have an in-depth understanding [6]. In the second part of this course, the teacher introduces the main overview of the puppet theater and engages students to understand the culture of the puppet theater by playing musical opera. In the third part of the course practice, the teacher introduces the basic composition of string puppets in detail, helps students master the knowledge of the main characters of Quzhou puppet show, and introduces the main repertoire of the puppet show in detail, so as to help the children in Quzhou rural understand the main repertoire of puppet show. Finally, the teachers encouraged the children to design puppet images for the urban image of Quzhou City, "Grandpa Nankong", and perform on stage, telling the students the significance of the inheritance of the puppet show in the form of drama performances, so that the students can more deeply understand the importance of cultural inheritance.

From May 3rd to May 5th, 2024, the Quzhou Rural Music and Art Education and Research Course was launched at the Sanqu Art Museum in Changshan County, Quzhou City.

In the process of this course, teachers need to improve their teaching methods based on meeting the requirements of the core literacy of education. [7] First, focus on creating realistic learning situations. This course is task-driven, inviting students to design a Facebook mask for the city's IP image, which can create a real sense of need. Second, it focuses on cultivating students' disciplinary literacy to form interdisciplinary knowledge. This course combines music, art, information and other disciplines to help students enter traditional drama through an interdisciplinary perspective. Third, focus on cultivating students' sense of self-directed learning and cooperation. In this course, students are invited to design their own face masks, and students are invited to design their own drama works and try their hand at performing on stage.

During the course practice, the teacher found that 3 of the 15 children in the class were not from Quzhou City, and they had come to the outskirts of Changshan County, Quzhou City to celebrate the festival. In the process of teaching, 3 children from Hangzhou, Ningbo and other big cities were significantly better than 12 children from Quzhou rural areas of the same age group in terms of painting expression and language expression.

However, the teacher found that the three teenagers from Hangzhou, Ningbo and other big cities showed the characteristics of more stylized composition and strong regularity of color matching in their painting methods, and their experiments with color

diversity and bold ideas were not as good as those from rural Quzhou. Every child needs planned, aesthetic education in order to influence the experiencing, feeling and enjoying of beautiful things as a counterbalance to our currently rationalized world [8]. The creative potential of rural children in drama aesthetic education has yet to be developed.

3 Design and Implementation of Quzhou Drama Aesthetic Education Curriculum

This course mainly focuses on the two national intangible cultural heritages of Quzhou City, aiming to lead rural children in Quzhou City to pay attention to the excellent traditional Chinese drama.

The first lesson is the education curriculum practice of Quzhou Wu Opera, which adopts the PBL education method, starting with the face design needs of the IP image of "Grandpa Nankong" in Quzhou City, and forms a curriculum idea guided by knowledge popularization and driven by tasks. According to the course objectives, students can understand the history and culture of Quzhou Wu Opera, feel the charm of Quzhou Wu Opera, and draw their own Wu Opera masks.

The second lesson is the education course of puppet theatre in Quzhou Twenty-eight Capital, which adopts PBL-style education method, starting from the drama design needs of puppet show inheritors, and designs a curriculum idea guided by puppet knowledge and driven by tasks. According to the course objectives, students will learn about the past and present of the puppet show, feel the musical charm of the puppet show, and design their own puppet show story.

4 Conclusion

Based on the above-mentioned practical cases of aesthetic education for rural children in underdeveloped areas at home and abroad and the practical experience of the intangible cultural heritage aesthetic education course of Sanqu Art Museum in Changshan County, Quzhou City, we will put forward some suggestions on how to carry out aesthetic education for rural children [9].

4.1 Promote New Teaching Methods and Promote the Development of Rural Aesthetic Education

Schools in rural areas should promote the normalized application of new classroom teaching. Through the innovation of teaching equipment and teaching utensils, the development of rural drama aesthetic education classes is promoted. For example, the Qili Campus of Luming Primary School in Quzhou City, located in the countryside, is linked with the headquarters of Luming Primary School in the city center through cutting-edge electronic equipment and shared classrooms with famous teachers, so that left-behind children in rural Quzhou can enjoy a fairer aesthetic education.

4.2 Carry Out Professional Training in Rural Aesthetic Education and Achieve Urban-Rural Cooperation

Rural school educators should conduct special research on drama aesthetic education through the training of relevant majors in colleges and universities and other authoritative institutions. Specifically for rural children, this paper focuses on the analysis of each child's personality characteristics and living environment, to use diversified teaching methods to help the planning and development of rural aesthetic education courses.

Quzhou City can also improve the quality of rural aesthetic education by implementing paired and all-round assistance for rural schools. It will contribute to the development of aesthetic education in Quzhou by pairing with primary and secondary schools in Hangzhou, Ningbo and other places with complete experience in aesthetic education, inviting urban aesthetic education teachers with rich experience in aesthetic education to go to the countryside for guidance and teaching seminars.

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