

# **The research of Daobai of DaXian opera teaching guidebook for Puyang Institute of Technology of Henan University**

**Guo Zhishan,**

**Chutasiri Yodwised and Jantimaporn Jantaramanee**

Bangkokthonburi University, Bangkok, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

\*\*\*\*\*

## **Abstracts**

Da Xian opera is one of the oldest operas in China, and it is a precious variety of national opera that is still active around us, and is known as the "living fossil" of Chinese opera. The research objectives were 1) to study Da Xian Opera. 2) To Develop Da Xian Opera learning guide book. 3) To teach student by using Da Xian opera guidebook, and 4) To evaluate the effect of teaching.

This research was a mixed method research. The qualitative research collected data by interview. The quantitative used the experimental research approach. The researchers conduct teaching practice at the School of Art, Puyang Institute of Technology, Henan University, the hometown of Da Xian opera. After interviewing the inheritors of the Da Xian opera, making teaching guides and detailed teaching plans for teaching experiments, passing the pre-, mid-term and final tests in the teaching process, and finally reaching the teaching conclusion: the researcher's teaching laboratory is successful, and after the teaching practice of using the Da Xian opera guidebook, the students' academic performance has been greatly improved compared with the guidance without the use of the guidebook, and the students' self-learning ability has been greatly enhanced. This is very meaningful for students to engage in opera work after graduating from university.

**Keywords:** Daobai; DaXian opera; Henan dialect; Teaching guidebook; Lesson plan

## **Introduction**

Most of the teaching of Daxian opera has been oral transmission for a long time, and there is no fixed education system, which has caused the fragmentation of the teaching of Daxian opera, which cannot form a scientific teaching system, and is not conducive to the development of Daxian opera, creating more good repertoire and making people like it. with this goal in mind, the Daxian opera course becomes a very important learning course, not a course of appreciation or appreciation for students. As one of the teachers of the Daxian opera course, Research found many problems in the teaching process of more than a year, among which, the learning problem of the Daxian opera Daobai is the most prominent, for example, the language problem of the bite and pronunciation of the Daobai, the breath and cavity opening of the Daxian opera, the cooperation between the hand-eye-body steps of the characters of different plays and the Daobai, at the same time, There is also a vocal teacher teaching students to sing the singing section of the Daxian opera, resulting in the lack of the inherent musical style and singing style of the Daxian opera when students learn the Daxian opera singing, just like a bel canto singer puts the singing words of Daxian opera into the singing technique of bel canto, which also leads to teaching deviations, and students will

---

<sup>1</sup>Received: October 27 2023; Revised: November 20 2023; Accepted: November 21 2023

definitely be at a disadvantage when learning in the future. In the study of Daoxian opera, some teachers think that teaching in Mandarin will improve the Daxian opera, but after exchanges and interviews with old artists of the Daxian opera and experts in the intangible cultural heritage of the Daxian opera, they believe that the Daxian opera is a local in opera Henan, and if it is used in Mandarin, it will lose the characteristics of the Daxian opera.

Therefore, from hundreds of Daobai of Daxian opera, select representative repertoire Daobai for study and training, absorb the breath training methods and vocalization methods of song teaching, and compile a teaching manual suitable for students' learning, so that students' Daobai learning is more stable and systematic, so as to improve learning efficiency and learning performance faster, and ensure the systematization of Daxian opera Daobai learning, which is an important research purpose of this study. By following the experts of the Daxian opera to learn the Daxian opera and the Daobai of the Daxian opera, the researchers formulated a scientific and systematic Daobai teaching guide for teaching, and quickly let students master the learning methods of the Daxian opera through teaching practice to improve students' academic performance, which is also the significance of this study.

## **Research Objectives**

The objectives of this research are:

- 1) To study Da Xian Opera.
- 2) To Develop Da Xian Opera learning guide book.
- 3) To teach student by using Da Xian opera guidebook.
- 4) To evaluate the effect of teaching

## **Research Methodology**

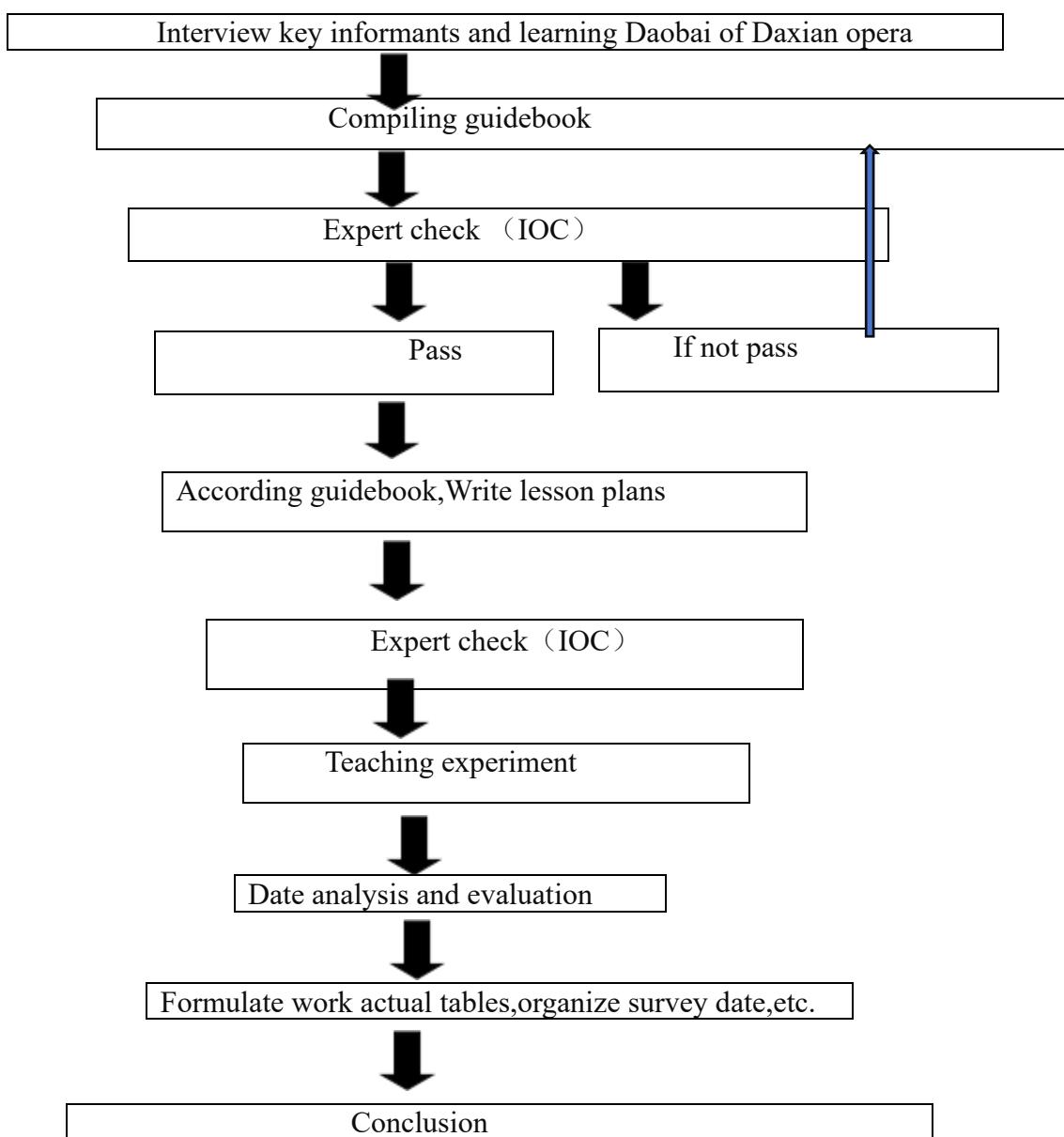
This research uses a mixed research approach combining qualitative research and quantitative research.

In the dissertation, the qualitative research is used for analysis expert interviews , student observation , and learning Daobai of Daxian opera from experts.quantitative research is mainly used for evaluation of experimental results.Evaluate Daobai of Daxian opera guide book, lesson plans, Formative test , Summative test and make and run the IOC performance test framework to evaluate the effect of the course,

The descriptive analysis of this experiment mainly includes interviews with teachers and students, questionnaire results from students, and the description and analysis of the data in the graphs and tables in the experiment.statistical analysis mainly focuses on the comparative analysis of data collected from the pre-test, formative tests, and summative tests in the experiment. The comparative analysis is mainly conducted in the form of graphs and tables. By comparing the data from the graphs and tables, it is possible to intuitively understand the changes in students' Daobai performance level before and after.

This study began in March 2023 starting, from March 2023 to October 2023, a total of 8 months. firstly, collecting relevant literature as well as understanding the stylistic characteristics of Da Xian opera music and Daobai of Da Xian opera, the requirements for writing Guidebook through expert interviews, secondly, completing the "Daobai of Da Xian opera teaching guidebook " and submitting it to the expert group for the guidebook will be used in the experimental group, and the data results will be analyzed through the experiments, and finally a summary will be made.

## Research Conceptual framework



## Research findings

The researchers invited teaching experts (the second group of experts) to evaluate the content of the Daxian Daobai Guide book through IOC, the Department of Science and the Department of Systems of Teaching, and the three evaluation experts were satisfied with the guide book and thought it was feasible and had teaching continuity.

Scoring Instructions: Scoring +1 means that the project of the content is sure; Scoring 0 means unsure; Scoring -1 means that the project of the content is negative; Criteria for determining the IOC value: If there is a value of 0.50 and above, it means that the question is measured at the purpose. Indicates that the question is valid. The final Average of IOC is 0.9175. This data value shows that the group of experts is very satisfied with the feasibility of the Daxian opera guidebook.

The aim of this study from expert and according to the experts' opinions is to construct a Daobai of Daxian opera guidebook for the grade-two student of the School of Art of Puyang Institute of Technology, Henan University. to use this guidebook to conduct teaching experiments among 6 students and evaluate the teaching results. The main objectives of this guidebook are to help students learn the knowledge of Da Xian opera and Daobai, and improve their mastery of Da Xian opera performance skills through learning, so that they can benefit from their future opera work. Daobai of Daxian opera teaching guidebook is an important vehicle for Daobai of Daxian opera teaching practice. The book consists of four parts, the first part is the relevant knowledge of the Daxian opera and its Daobai, the second part is the breath use, sound requirements, and rhythm training of the Daobai of the Daxian opera, the third part is the combination of Henan dialect Daobai and the rhythm instrument of the Daxian opera, and the fourth part is the comprehensive learning of the combination of the Daobai of different opera and different characters and the accompanying music of the Daxian opera.

Before writing the Daobai of DaXian opera lesson plan of each class, the researcher would consult the experts' opinions in advance and write the lesson plan based on the opinions of the three experts. After the lesson plan was completed, the researchers gave the lesson plan for each lesson to the experts for inspection and evaluation. Experts evaluated the Daobai of Da Xian opera knowledge points, Daobai train skills, explanation, demonstration, targeted exercises, time arrangement and practicability of the lesson plan. The following is a summary of the assessments of the course experts for 17 sessions throughout the semester.

The form of the test was scored by the students' performance of an exercise piece, which was scored through the scoring principle, divided into four grades: A ( $\geq 16$ ), B ( $\geq 12$ ), C ( $\geq 8$ ), and D ( $\geq 4$ ).

After five classes, the researchers arranged an in-class test to measure the students' progress over time. The test is divided into four items, each with a score of 5. The total score is 20 points

**Table 1.** Formative test 1

<b>In-class test 1 (total score 20)</b>					
<b>Student</b>	<b>Daxian opera Knowledge (5)</b>	<b>Breath, vocalization (5)</b>	<b>Henan dialect (5)</b>	<b>Combined with rhythm instruments (5)</b>	<b>Total scores (20)</b>
Student 1	3	3	3	3	12
Student 2	3	3	3	3	12
Student 3	3	3	2	3	10
Student 4	3	2	3	3	11
Student 5	4	3	3	2	12
Student 6	4	3	2	3	12

In the 3rd week (fifth time) of the course, all 6 students participated in the first Formative test, according to the test data, the students have made progress in all aspects. and the results of the test were: 4 students for B ( $\geq 12$ ), 2 students for C ( $\geq 8$ ), and the average was 11.5. through tests and conversations with students, it was found that the reason why their basic knowledge of big string opera improved quickly was that this knowledge could be quickly improved through memorization. For breathing and vocalization, originally the school has vocal courses, but the vocalization of the big string opera Daobai and the vocalization of vocal learning are different, as long as it is adjusted, you can master it relatively quickly, in terms of language, among the 6 students tested, 4 students are Henan, the other two are Shandong, the basic mastery can be, for the combination of the rhythm instrument and Daobai of the big string opera, the main problem is the mastery of Daobai.

In the 6th week (after twelve classes) of the course, all 6 students participated in the second Formative test, The results of the test are as follows:

**Table 2.** Formative test 2

<b>In-class test 1 (total score 20)</b>					
<b>Student</b>	<b>Daxian opera Knowledge (5)</b>	<b>Breath, vocalization (5)</b>	<b>Henan dialect (5)</b>	<b>Combined with rhythm instruments (5)</b>	<b>Total scores (20)</b>
Student 1	3.5	4	3.5	4	15
Student 2	4	4	3.5	4	15.5
Student 3	4.5	4	3.5	3	15
Student 4	3	4	3.5	3.5	14
Student 5	4	4	3	3.5	14.5
Student 6	4	4	3.5	3.5	15

Overall, student achievement has improved significantly compared to the first time. and the results of the test were: 6 students' grades for B ( $\geq 12$ ), The student's overall grade is 89, and the average was 14.83, Compare with the average grade point of the first time 11.5, The grade point average increased 3.33, Percentage of growth is 16.65%. Students' knowledge of big string opera has been steadily improved. For the cooperation of breathing and sound, after the first test, the teacher guides, coupled with vocal music courses, students adjust better, although the student's Henan dialect itself has any problems, but with the improvement of learning difficulty, the increase in grades is not very fast, this is also normal, students in the cooperation of the big string opera instrument and Daobai is more growth, because the rhythm instrument of the big string opera is fixed, the beat is relatively small, and the students can gradually stabilize in terms of the continuity of learning.

In the 8rd week (after seventeen classes) of the course, all 6 students participated in the Summative test, The results of the test are as follows:

**Table 3.** Summative test:

In-class test 1 (total score 20)					
Student	Daxian opera Knowledge (5)	Breath, vocalization (5)	Henan dialect (5)	Combined with rhythm instruments (5)	Total scores (20)
Student 1	4.5	5	4	4.5	18
Student 2	4.5	5	4.5	4.5	18.5
Student 3	4.5	5	5	4	18.5
Student 4	4	5	4.5	4.5	18
Student 5	3	4.5	4	4	15.5
Student 6	4.5	5	4	4.5	17

During the 8rd week of the semester, 6 students were given a Summative test, the results from the test showed that 5 students achieved an A ( $\geq 16$ ), 1 students achieved a B ( $\geq 12$ ), and the average was 17.58, Reaching this score, compared to the previous two tests, after 16 lessons, students made great progress.

**Table 4.** Comparison of results

Level of results	Comparison of results		
	Formative test 1	Formative test 2	Summative test
A	0	0	18(83.3%)
B	12(83.33%)	14.83(100%)	15.5(16.7%)
C	11.5(16.66%)	0	0
D	0	0	0
Average score	11.5	14.83	17.58

After more than two months of study, to the final test of the third month, the student has made great progress from the comparison of the student's final test score with the previous test score. There are 5 students gained A ( $\geq 16$ ), 1 students achieved a B ( $\geq 12$ ), Students have a firm grasp of the basic knowledge of the historical origin of Daxian opera, the development of Daxian opera, representative characters, repertoire, and Daobai roles. He is also proficient in breathing and vocalization, as well as in the Henan dialect of Daxian opera. In terms of the choice of Daobai of the Daxian opera, students can also integrate the performance of the Daobai into the characters in the repertoire, so the production of the teaching guidebook of the Daxian opera Daobai is successful, and the teaching experiment is also successful, and good teaching results have been achieved.

## Discussion

This research reveals that as a national intangible cultural heritage, it is very meaningful to teach the Daxian opera in schools, which explores a good method for the inheritance and future development of the Daxian opera. As Hu Lili (2007:40) said, as a treasure of Chinese culture and art, the Daxian opera is also one of the symbols of Chinese music culture, the more people like to sing the Daxian opera, the Daxian opera will have more and more mass base, this thousand-year treasure can be handed down, the Daxian opera can also occupy a place in the treasure house of Chinese music opera, and can also contribute to China's colorful opera art. But the Daxian opera is also facing problems (Liu, 2014: 32). In real life, although the situation of the Daxian opera has been developed in a certain good direction, but the Daxian opera is indeed much worse than before, mainly manifested in many young people do not like it very much, many young people often feel more fun to enjoy the Daxian opera, and cannot like it from the bottom of their hearts (Li, 2021: 65-68). Although this has a certain relationship with more and more entertainment programs, more and more varieties, and people have more artistic preferences, as college teachers and music workers, they should lead people's preferences for artworks through their own efforts, and there are more people who like to appreciate Daxian opera, and we must pay attention to the original teaching style of Daxian opera in teaching (Ma, 2018: 30).

In terms of the teaching of Daxian opera, an important problem in the teaching of Daxian opera Daobai is in the selection of repertoire learning of Daobai in Daxian opera (Luan, 2014: 78). Teachers choose Daobai repertoire more casually, there is no gradual process of repertoire

from easy to difficult, students learn more difficult repertoire at the beginning, so that the progress of learning is very slow, the selection of repertoire lacks systematic, and does not follow the teaching and learning laws from easy to difficult, which will cause great difficulties to students' learning (Pan, 2013: 13). The most important thing is to cause students to have no enthusiasm for the learning of Daxian opera and produce disgust emotions, then it will lead to the failure of the entire Daxian opera learning, which will have a very bad impact on students' future performance and teaching of Daxian opera, as well as the future engagement in Daxian opera and other opera inheritance work (Shang, 2006: 16). Only by allowing students to master the knowledge of Daxian opera, singing characteristics, and solid basic learning will students have greater interest in learning, and can cultivate more performance talents for the stage performance of Daxian opera, and it is more conducive to the inheritance of this excellent opera (Yan, 2021: 89).

## **Recommendation**

### **1. Practical recommendation**

It's important to consider practical recommendations to ensure the effectiveness of your study. DaXian opera is a traditional Chinese art form, and Daobai is a significant aspect of its teaching. Here are some practical recommendations for your research: Clearly outline the objectives of your research. What specific aspects of Daobai in DaXian opera teaching are you investigating? Defining your research goals will guide your study. Conduct a comprehensive literature review to understand the historical, cultural, and educational context of Daobai in DaXian opera. This will provide a foundation for your research and help you identify gaps in existing knowledge. Engage in fieldwork by attending DaXian opera teaching sessions and observing the role of Daobai. Take detailed notes and gather insights from both instructors and students. Conduct interviews with DaXian opera instructors, students, and experts in the field. You can also administer surveys to collect quantitative data about the perceptions and effectiveness of Daobai in teaching. Analyze historical documents, scripts, and teaching materials related to DaXian opera, paying particular attention to how Daobai has been traditionally incorporated into teaching.

### **2. Recommendation for future research**

It's essential to build upon existing knowledge and explore new avenues. Here are some recommendations for future research in this field: Conduct comparative studies between Daobai in DaXian opera and Daobai in other Chinese opera forms, such as Peking opera or Yue opera. This will provide insights into the unique characteristics and pedagogical approaches of Daobai in DaXian opera. Investigate the historical evolution of Daobai in DaXian opera teaching, tracing how it has changed over time. This research can shed light on the influence of cultural, social, and technological factors. Collaborate with experts in music, dance, theater, and other relevant disciplines to explore the interdisciplinary nature of DaXian opera and Daobai. This can provide a more holistic understanding of the art form. Examine how Daobai techniques and teaching methods vary across different regions in China. Understanding regional differences can enrich our understanding of the diversity within DaXian opera. Research and develop innovative teaching methods for Daobai in DaXian opera. This might involve incorporating modern technology, interactive learning, or creative approaches to engage students. Document the experiences and insights of DaXian opera teachers and performers who have deep knowledge of Daobai. These oral histories can provide valuable

context for future research. Explore the creation of digital archives to preserve traditional Daobai techniques, costumes, and scripts. This can serve as a valuable resource for both research and education. Investigate the effectiveness of specific teaching methods and approaches in Daobai instruction. This research can help refine teaching techniques and improve student outcomes.

## Reference

Hu, L. (2007). Cultural Inheritance of National Opera - Also on the survival of the Puyang Grand String Opera in Henan. *Dramatic Literature*, (3), 40.

Li, M. (2021). *Research on the Development and Ecological Relationship of Big String Opera in Huixian County from 1949 to 2019*. Henan Normal University, 65-68.

Liu, S. (2014). Basic requirements for phased vocal music teaching. *Music Time and Space*, (13), 32.

Luan, F. (2014). Investigation and research on the development status of Puyang big string opera. *Music Time and Space*, 78.

Ma, J. (2018). The Value and Development Suggestions of Chinese Opera Education. *Drama House*, (27), 30.

Pan, S. (2013). Protection and Inheritance of Big String Opera. *Big Stage*, (6), 13.

Shang, W. (2006). The Sound of Heaven - Charming Big String Play. *Henan Science and Technology News*, (5), 16.

Yan, Y. (2021). Research on the Artistic Characteristics of Rare Drama Genre Big String Opera. *Chinese Drama*, (5), 89.