

# Creating Liuzi Opera Guidebook for First Year Students at Foreign Affairs Vocational University, Shandong Province, China

**Wang Fang,**  
**Chutasiri Yodwised and Thipsita Chalermpanyakorn**  
Bangkokthonburi University, Thailand  
Corresponding Author, E-mail: 1478573992@qq.com

\*\*\*\*\*

## Abstract

The purpose of this study are: (1) To study the music elements of Liuzi Opera from the key informants. (2) To create the guidebook for Liuzi Opera. (3) To use the Guidebook for teaching student. (4) To evaluate the result of teaching. This study adopted a mixed research method, qualitative research and quantitative research, and selected 30 students from first year students at Foreign Affairs Vocational University as experimental subjects to conduct a teaching experiment of Liuzi Opera. The researcher used qualitative research methods to interview key informants, observing the learning status of first year students at Foreign Affairs Vocational University. During the development phase, quantitative analysis methods describe the experimental design and statistically analyze the conclusions. This article analyzes the effect of students using the liuzi Opera Guidebook through three formative tests and summative tests.

The results of the study show that: (1) Through the study and interview of Liuzi Opera key informants, 6 Liuzi Opera excerpts suitable for freshmen were selected, and by reading the relevant literature of Liuzi Opera, a teaching guide combining theory and teaching was developed. (2) The evaluation score of the "Liuzi Opera Guidebook" was 0.84 (3) Through three formative test scores and the final summative test scores, from the first formative test score of 30 students all got C, to the summative test score of 30 students all got above B. The results show that this book has a good guiding role in improving students' ability to learn Liuzi Opera singing, and also proves that students' interest in learning Liuzi Opera is increasing. (4) In general, by compiling this guidebook, we have provided valuable teaching resources for university music educators and students, and have also made positive contributions to the inheritance and development of Liuzi Opera.

**Keywords:** Creating; Liuzi Opera Guidebook; Foreign Affairs Vocational University; Shandong Province; China

## Introduction

Chinese Opera originated from primitive singing and dancing. It is a comprehensive stage art style with a long history. It has formed a relatively complete Opera art through Han, Tang, Song and Jin. It consists of literature, music, dance, art, martial arts, acrobatics and performing arts. There are more than three hundred and sixty kinds of them. Chinese Opera, Greek tragedy and comedy, and Indian Sanskrit Opera are known as the three ancient drama cultures in the world. The Baihua Garden of Chinese Operas is centered on the five major Operas, Yue Opera, Huangmei Opera, Pingju Opera and Henan Opera (Liu & Liang 2020).

Liuzi Opera is a local traditional Opera popular in Shandong, Henan and other places. It is one of the four ancient Chinese Operas. There used to be "Dongliu, Xibang, Nankun, and Beiyi" in the history of Opera, among which "Dongliu" refers to Liuzi Opera in Shandong, which has a history of 600 years. In 2006, Liuzi Opera was listed It is the first batch of national intangible cultural heritage. Nowadays, the inheritance and development of Liuzi Opera is in Shandong area. Shandong Liuzi Opera Troupe is the only professional art performing group of Liuzi Opera in the country. The rich local resources provide a deep artistic soil for the development of Liuzi Opera (Ji, 1988).

The singing of Liuzi Opera belongs to the stringed singing system, which gradually developed on the basis of popular folk songs since the Yuan and Ming dynasties. The main body of the music of Liuzi Opera is the singing Qu Pai, which is composed of the popular Qu Pai of Yuan and Ming Dynasty and the Ke Qiang Qu Pai. The popular Qu Pai in Liuzi Opera is called "Qu Zi" and "Xiao ling", Specifically, there are five major songs, "compound songs, singles, and small orders." The five songs include: Shan Poyang, Suo Nanzhi, Zhu Yunfei, Huang Yinger, and Sua Haier. Each of these cards can be a set of its own. The five major songs basically represent the main styles of Liuzi Opera music. After the middle of the Ming Dynasty, with the prosperity and development of social economy, popular folk songs in the Central Plains flourished. This kind of music was originally popular folk songs in rural areas and small and medium-sized towns, which were processed by artists or refined and revised by literati, and then played and sang, and many names of the song brands were widely spread The name of Sanqu is the same, but the phrasing and melody are quite different, which constitutes the unique style and local flavor of the music of Liuzi Opera (Yu, 2011).

The singing tunes of Liuzi Opera are divided into "four major tunes" (four major palace tunes) according to their different gong tone systems, namely "Yue tune" (D gong tone system), "Ping tune" (G gong tone system) System), "Two-Eight" (C gong tone system) and "Down tune" (F gong tone system). The stage language used in Liuzi Opera is mainly Mandarin in Heze and Jining, which belongs to the dialect of Southwest Shandong (Duan & Zhang, 2000).

The accompaniment instruments of Liuzi Opera are divided into two types: literary and martial arts. The traditional Liuzi Opera band is generally composed of seven people, and they play the flute and the Sheng and the three strings, which are called the three big pieces. They are the main instruments of the band, the Sheng flute player and the Suona player, and the three strings player and the small cymbals Basically the same as the flute used in Kunqu Opera, the martial arts field is composed of four people, respectively playing drums, big gongs, cymbals, gongs and Liuzi. The accompaniment technique of the three main instruments is based on the single melody playing in concert with the cavity. The three main instruments complement each other through different playing skills and gimballed characteristics In order to describe their role in the accompaniment and the close relationship between each other in the accompaniment singing, the melody played by the flute is basically the same as the singing, and when the sheng and the three strings can be played with flower variations, the flute can be improvised and form a backing polyphonic tone with the sheng and the three strings (Pan et al., 2013).

The classic traditional repertoires of Liuzi Opera mainly include: "Sun An Dong Ben", "Zhang Fei Chuang Yuanmen", "Playing and Jumping the Boat", "Wutai Huixiong", "White Rabbit", etc. These are the frequency of performances. The higher classic repertoire is very popular with the local people. Liuzi Theater Troupe is actively transplanting and creating new plays while sorting out traditional plays. Transplantation and performance of the modern drama "Lao Qingtian" and rehearsal of "Jiang Jie" and other repertoires have achieved good performance results. On the basis of retaining the style of Liuzi Opera itself, the troupe added new elements to the creation and made breakthroughs in music. In addition to the traditional singing style, accompaniment singing and other methods are added, so that the audience can see the changes in the music of Liuzi Opera (Duan et al. 2003).

### **Research Objectives**

1. To study the music elements of Liuzi Opera from the key informants.
2. To create the Guidebook for Liuzi Opera.
3. To use the Guidebook for teaching student.
4. To evaluate the result of teaching.

### **Research Methodology**

This is mixed method between qualitative and quantitative research.

The qualitative research is including Interviews and Observation form, to study the Liuzi Opera and interview the key informants and analysis the data by descriptive analysis.

Quantitative research is including Evaluation form for experimenting: Formative test, Summative test, Performance test. These tables are mainly used for the teaching experiment by using the "Liuzi Opera Guidebook" and using percentage statistic for data analysis.

## Conceptual Framework

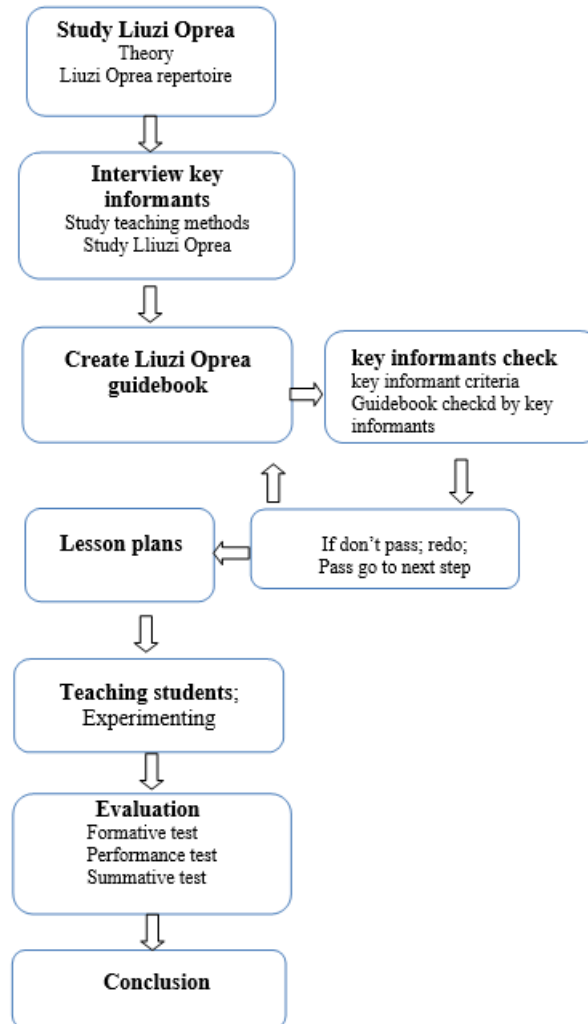


Figure 1. Conceptual Framework

## Research Findings

### 1. To study Liuzi Oprea musical repertoire from key informants.

Through interviews with key informants from the Liuzi Department, six Liuzi Opera singing segments were selected for first-year undergraduate students of Shandong Foreign Affairs Vocational University. And by reading relevant literature, a guidebook on Liuzi Opera was produced.

### 2. To create Liuzi Oprea musical repertoire guidebook.

Researcher created guidebook for students and learned from key informants in Liuzi Opera. This teaching guide is divided into three chapters, including the historical development of Liuzi Opera, musical characteristics, singing characteristics, stage performance and other basic theoretical knowledge, as well as 6 songs of moderate difficulty. This guidebook is designed

to help college students understand Liuzi Opera, learn Liuzi Opera singing, master basic theoretical knowledge and singing skills, and guide college students to experience the unique charm of Liuzi Opera. After completing the guidebook, three key informants were invited to evaluate it. The evaluation result was 0.84. The three key informants unanimously believed that the content of this guide was moderately difficult and the knowledge was comprehensive. The guide was feasible.

### **3. To use Liuzi Opera musical repertoire guidebook for teaching first year student.**

When using the Liuzi Opera Guide in the classroom, the teaching process can be divided into four parts. The first part introduces the basic theoretical knowledge of Liuzi Opera; the second part analyzes the connotation of songs and the research on singing teaching; the third part is group practice and individual guidance; the fourth part is the evaluation of classroom teaching effects.

During instruction, use effective classroom management to clearly communicate classroom rules and expectations to students before class begins to ensure they understand expected behaviors and learning objectives. During the class process, actively motivate and encourage students, often praise and encourage students' efforts and progress, and improve their self-confidence and enthusiasm for learning. In terms of teaching methods, we choose diversified teaching methods and use a variety of teaching methods and resources to meet the learning needs and learning styles of different students and improve classroom participation and learning effects. During the practice process, students are divided into groups, allowing them to discuss the historical background of Liuzi Opera, singing skills, etc., and design collaborative projects, such as performing Liuzi Opera. Arrange students to participate in role-playing and performing classic scenes or roles of Liuzi Opera, allowing them to experience first-hand the performance skills and emotional expression of Liuzi Opera, stimulating their interest and enthusiasm.

### **4. To evaluate the teaching result of guidebook.**

Through a semester teaching experiment, a total of 16 weeks and 32 class hours, 30 students provided formative test, summative test and performance test, which proved the effectiveness of Liuzi Opera guidebook.

In the First formative test, of the above 30 students, all got C, with the highest score of 68 and the lowest score of 60. In the second formative test 19 students got B and 11 students got C, the highest score is 80, and the lowest score is 68. In the third formative test, 1 student got A, 24 students got B and 5 students got C, with the highest score of 85 and the lowest score of 73. With the increasing difficulty of the music, the students have performed well; In the Summative test, among the 30 students, 17 got an A and 13 got a B, and their grades and grades rose in an all-round way. The highest score is 90, and the lowest score is 78. The students' level is approaching.

The results show that the number of test scores is rising, and all students' scores are rising, which proves that this book has a good guiding role in improving students' ability to learn Liuzi Opera guidebook, and also shows that students are becoming more and more motivated to learn Liuzi Opera. The success of this guidebook can provide reference experience for other Liuzi Opera teaching.

In the final performance test, all 30 students achieved excellent results in six measurement indicators. These data show that after 16 weeks of study, all students are doing well. They not only improved the level of intonation and rhythm, but also made great progress in singing Liuzi. They are willing to show on stage, understand the basic theoretical knowledge of Liuzi Opera. The deficiency lies in the accuracy of sound skills moisture the aria and rhythm. In the future teaching, it is necessary to create a better learning environment for Liuzi Opera, do more sound and rhythm training, and create more performance scenes to improve the teaching effect and make up for the shortcomings in learning.

## Discussion

Liuzi Opera is a representative traditional local opera in China. It not only accumulates rich cultural heritage, but also has a unique artistic style. From ancient times to the present, Liuzi Opera has continued to innovate and develop in terms of repertoire, music forms, and performance techniques. As times change, Liuzi Opera faces new challenges and opportunities. On the one hand, the influence of modernization has brought the risk of decline and loss to traditional opera culture. On the other hand, the need for cultural preservation and innovation has driven the revival and progress of Liuzi Opera. A multifaceted approach should be adopted to protect the intangible cultural heritage of Liuzi Opera, including cultural policy initiatives, community engagement, and educational promotion efforts (Li, 2010). China's traditional music education can provide resources and experience for Liuzi Opera to enter the classroom. Liuzi Opera's inclusion in college music education can effectively make up for the shortcomings of traditional music education. The inheritance and development of Liuzi Opera through education has become a very effective method. Combined with music education universities, it provides students with opportunities to have close contact with Liuzi Opera, which can promote the spread and development of Liuzi Opera (Gao, 2000).

When designing the guidebook, researcher studied the works of domestic and foreign key informants, and the key informants provided good suggestions. When designing guidebook, first designed a problem prototype, created a guidebook based on the problem, and determined the teaching content, goals, and the learner group identifies a type of problem, collects samples of problem descriptions, determines a solution to the problem, and designs an application to solve the problem. After determining the teaching content, the teaching strategies should be modified in time, and be modified, deleted, or added in a timely manner. Also designing the guidebook, you should also determine the timetable, conditions and steps for using the guidebook, design and application, and check your own teaching strategies (Merrill, 2012).

Creation of Guidebook is a complex process, and teachers should have a clear model. This is the "systematic" teaching model, which serves as a "closed" topic for guiding teaching. In essence, the entire teaching process is broken down into a series of activities that should be considered from goal setting, content and task selection, procedures and assessment. Any mismatch between outcomes and intentions can be attributed to any one or more teachings. Breakdown of steps. (Merrill, 1971). When formulating a guidebook, a reasonable course plan should be developed, and some practical suggestions should be given, as well as strategies for teaching different types of students. When designing the guidebook, attention should be paid to the fact that the content should be adapted to the actual learning situation (Laura & Katherine, 2019).

Based on domestic and foreign research, this guidebook absorbs their advantages. At the same time, this guidebook is created based on the opinions of key informants. In the content and structure of the guidebook, we discussed the characteristics of the learner group, students without music foundation, the guidebook is used as a textbook for first-year elective courses. The guidebook should provide a comprehensive and systematic introduction to Liuzi Opera, which can be divided into basic theoretical knowledge and selected representative arias. The basic theoretical content should include the historical development and artistic characteristics of Liuzi Opera. The selected arias should be of moderate difficulty and more suitable for students to sing. This can also enable students to fully understand this art form. We discussed the guidebook The goal is to popularize education on Liuzi Opera; it also discusses the design and application of the steps for using the guidebook, and examines its own teaching strategies. Based on the opinions of key informants, it adopts a combination of theory and practice, with the help of multimedia video playback, and more Easily improve students' interest.

When designing guide books, give full consideration to how to stimulate students' interest, through the design of this guidebook, such as cover, illustrations, and content. We also discuss how to improve the practicality and interactivity of the guidebook by playing multimedia such as pictures, audio, and video.

This guidebook provides a valuable reference for the introduction of Liuzi Opera into art education in colleges and universities, and can help more college students learn and understand this precious national intangible cultural heritage of Opera.

## **Recommendation**

### **1. Practical Recommendations**

#### **1.1 Create a diverse teaching model**

**1) Let Opera learning go out.** Organize students to observe and learn in inheritance bases, theaters and other places. Watching a performance on-site, the on-site stage design, lighting atmosphere, role-playing, etc. can help people better grasp the connotation of the Opera. The actors promote the development of the plot through tunes and body movements, and can more intuitively feel the charm of the Opera, which provides a source of motivation for improving the artistic quality of college students.

**2) Invite Opera teaching.** All levels of finance have increased their support for the performance activities of "Shandong Provincial Intangible Cultural Heritage Opera on Campus" and supported intangible cultural heritage Opera performance groups to perform in colleges and universities, so that students can enjoy excellent Opera performances on campus. The school relies on the "local Opera" characteristic courses to establish an on-campus inheritance base. Invite the intangible cultural heritage inheritors of Opera to the campus [5] and present intangible cultural heritage through on-site teaching. Students can interact with the inheritors and participate in the experience at the event site.

#### **1.2 Rich community activities**

##### **1) Strengthen the inheritance role of art professional societies.**

The key to the dynamic inheritance of campus lies in students. Relying on art majors and art courses, teachers and students of relevant majors are encouraged to establish "local Opera" on-campus clubs. Through cultural activities and competitions inside and outside the school, we combine intangible cultural heritage with school club activities, promote the "local Opera" intangible cultural heritage project, cultivate "new forces", and implement the

inheritance and innovation of local Opera intangible cultural heritage. It enhances the cultural identity of college students, improves the cultural inheritance capabilities of colleges and universities, and also enriches the teaching content of higher education.

## **2) Give full play to the role of non-arts professional societies.**

The inheritance of Opera culture in schools needs to activate the enthusiasm of teachers and students in the school. Although many non-art major students do not have relevant knowledge reserves and complete systematic training in Opera art education, they have established campus "Opera fans" and campus "Opera festivals" by establishing clubs similar to "campus fanatics" to fully screen and gather Students with common interests and hobbies can give full play to their peripheral leadership role and the cohesive role of the campus Opera atmosphere.

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

Continuous improvement: regularly evaluate the teaching effect of the teaching guide, listen to the feedback from teachers and students, and constantly improve and perfect the content and teaching methods of the teaching guide.

By creating a guidebook this guidebook, we have improved valuable teaching resources for music educators and students of Liuzi Opera, and made positive contributions to the inheritance and development of Liuzi Opera. Researchers expect that the teaching and research of Liuzi Opera will be more in-depth in the future, not only limited to the traditional teaching model and research scope, but also combined with modern educational concepts and technical means to innovate teaching methods and research approaches. It is hoped that in the future, the teaching and research of Liuzi Opera will pay more attention to the combination of tradition and modernity, while retaining the traditional charm and characteristics of Liuzi Opera, while advancing with the times, combining the needs and interests of contemporary students, developing new teaching resources and methods, and maintaining Liuzi Opera. In order to realize the inheritance and development of Liuzi Opera and the traditional charm of the Opera, it will rejuvenate it with new vitality.

## **References**

- Duan, Y., Zhang, Y., & Liu, Y. (Eds.). (2003). Compilation of Historical Materials on Liuzi Opera. *Shandong Education Press*, 2003 (2), 185-197.
- Duan, Y., & Zhang, Y. (Eds.). (2000). Complete Collection of Liuzi Opera and Melodies. *China Federation of Literary and Art Circles Publishing House*, 2000 (2), 171-182
- Gao, D. (2000). Introduction to Shandong Opera Music. *People's Music Publishing House*, 35 (4), 39-45.
- Ji, G. (1988). A Brief History of Liuzi Opera. *China Drama Publishing House*, 1988 (2), 245-261
- Li, M. (2010). Preserving the legacy: Strategies for the survival of Liu Zi Opera. *Shandong Education Press*, 34 (4), 52-57
- Laura & Katherine. (2019). *Introduction and Practical Guide to Music Education*. Routledge.
- Liu, J., & Liang, G. (2020). Discussion on the Current Status of Inheritance of Local Opera Arts in China - Taking Shandong Lv Opera as an Example. *Humanities World*, 36 (12), 112-115.
- Merrill, M. D. (2012). First principles of instruction: Identifying and designing effective, efficient, and engaging instruction. *Pfeiffer*, 2012 (5), 57-64.

- Merrill, S. A. (1971). On the logic of comparative analysis. *American Political Science Review*, 55 (13), 763–772.
- Pan, R., Yue, W., & Liu, Y. (2013). Liuzi Opera. *Shandong Friendship Publishing House*, 2013 (2), 298-310.
- Yu, S. (2011). On the Variation of Melodic Patterns in Liuzi Opera. *Dawutai*, 2011 (5), 67-73.