

## **Integrated Development of Drama Education under the Circumstances of Belt and Road**

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**Abstract:** In the six years since the development strategy of "Belt and Road" was proposed, China's economy and culture have been deeply integrated into the world's economic and cultural system, and a new pattern of all-round opening and development has been established. The strategy of "Culture First" has built a platform for cooperation between China and Asian, African and European countries. As one of the cultural export carriers, Chinese drama has gained unprecedented development opportunities. How to integrate and develop drama education under the new situation and how to solve the problems brought by cultural shock in cross-cultural communication are new issues facing the Chinese drama educators. In the integration and development of drama education, drama educators should have a strong cultural confidence. The integration is not a simple formal combination, but a deep integration of high-quality things that can promote the development of drama education and the traditional drama style in China. There are a lot of drama forms, such as modern drama, Peking Opera, various local operas, etc., which are the basis for us to exchange with foreign drama educators. It is necessary to grasp the essence of national culture on the one hand and strengthen the study of foreign drama on the other hand. It is high time to introduce more excellent Chinese drama works to the world stage, and promote the integrated development of drama education under the environment of "Belt and Road".

### **1. The Background of the Integrative Development of Drama Education**

"One belt and one road" is a new historical development strategy put forward by the historical symbols of the ancient Silk Road. It is the general program for China's opening up to the outside world in the future.

General Secretary Xi Jinping pointed out in the report of the Nineteenth National Congress: "Culture is the soul of a country and a nation. Culture rejuvenates the nation and prospers, culture strengthens the nation and nation strengthens [1]. Every nation's culture is the spiritual pillar of its working life and the spiritual force of its survival and development. The ups and downs of culture directly affect the survival of this nation. Different countries have different historical processes, religious beliefs, living habits and development environments, thus nurturing a variety of national cultures [2]. While establishing an economic cooperation framework, we must also make the culture play its biggest role. Using economic activities to drive the development of culture, only the economic "Belt and Road", the lack of humanities is difficult to travel, the same, only the humanities "Belt and Road", the lack of economics is difficult to sustain [3].

As one of the important carriers of cultural exchanges, drama bears an important historical mission. It should keep pace with social development. Under the environment of "one belt and one road", Chinese drama has gained unprecedented development opportunity [4]. Drama education is a means of cultivating drama talents. We must also combine our own artistic and artistic advantages by studying and exploring the artistic styles of various ethnic groups and the methods of drama education. Summarize the drama education mode and the cultivation method of drama talents in the new era to meet the higher demand for drama talents in the "One Belt, One Road" environment. Under the "One Belt, One Road" environment, how to promote the integration and development of drama education is a new topic facing the drama educators.

## **2. The development of Chinese drama education under the circumstances of "Belt and Road"**

### **2.1 Historical Experience of the Integration and Development of Drama Education in China**

The integration of Chinese theatre concept and Western Theatre concept originated in the early 20th century. The pioneers of Li Shutong, Ouyang Yuqian and other dramas (then known as Civilized Drama) introduced western drama. The original drama was also a minority art form between China and the West [5]. In 1935, Chinese drama master Mei Lanfang visited the former Soviet Union and visited the former Soviet dramas such as Stanislavsky and Meyerhold. At an academic conference on Chinese opera, Mei Lanfang demonstrated on the spot the various performance gestures, footwork and vocals of Peking Opera. Mr. Mei's exquisite speech and the essence of China's national treasure shocked the participants. Mr. Mei was hailed as "The master of the drama master." Similarly, Kabuki, a master of Kabuki, who is known as Japan's Mei Lanfang, came to China to study Kunqu after watching the Kunqu Opera Peony Pavilion. At the same time, he read the Analects of Confucius, Mencius and Laozi. "Zhuangzi" and other classics. He said that he is going to deepen his understanding and understanding of Chinese culture. He cooperated with Suzhou Kunqu Opera Theatre to interpret the Chinese and Japanese version of Kunqu Opera "Peony Pavilion" in Chinese, and also created the Kabuki version of "Yang Guifei".

All local operas in our country are intangible civilized wealth created by the local nationalities in combination with their own cultural needs. Before blending with foreign dramas, we must first fully understand the cognitive Chinese culture and use Chinese culture as the basis for the development of drama integration.

At the beginning of the 20th century, the realist drama system represented by Stanislavsky system was formed. In China, modern drama, which rose after the May 4th Movement, steadfastly embarked on the road of realism from the very beginning [6]. In the 1930s and 1940s, a group of mature realistic playwrights such as Cao Yu and Xia Yan appeared. Later, under the influence of the drama system of the former Soviet Union, a batch of realistic drama works with new socialist characteristics emerged one after another. In terms of artistic expression, realistic drama draws extensively on the essence of other genres, thus enriching the expressive force of the stage.

A group of dramatic innovators represented by Brecht, Grotowski and Meyerhold enriched and developed realistic drama in stage art [7]. And redefined the concept of drama, that the stage should establish a new connection with the audience, promote the diversification of the form of drama, and provide a basis for the development of contemporary drama education.

Japanese traditional operas such as Nengju, Kabuki and Tata, Indian folk classical dramas and soft arts, French clown performances and silent dramas, American Maxler school training methods, and Odin Theatre in Oslo, Norway, are all living textbooks for our drama education to learn from. Of course, we can't paint tigers according to cats, but use the known, advanced, and practiced drama styles to enrich our drama education.

### **2.2 Theory and Practice of Integrative Development of Drama Education in China**

Over the years, drama education and practice have highlighted the importance of the integration of drama education. Three years ago, Chinese drama educators were invited to attend the Brazilian International Arts Festival as workshop mentors [8]. During the workshop, foreign artists and actors are most interested in the training methods of traditional Chinese drama. Seeing the foreign colleagues' relish, pondering, imitating the Chinese drama's bow and arrow, arranging the mountain, running the round field, starting the hegemony, and reading the rhyme white, at that moment, the Chinese counterparts participating in the festival steeply increased the self-confidence and pride of the national culture. Practice has proved that learning Western drama is to find an interface and platform for dialogue with it. On this platform, we must use the Chinese nation's own vocabulary to express the profound connotation of Chinese culture.

In recent years, some colleges and universities have introduced traditional art forms such as cross talk, Peking Opera and Quyi into the curriculum of drama performance, offering compulsory courses, elective courses and even adding phonological training to the content of lines. The purpose is to let our drama education master and spread its own national drama and cultural essence while

going international.

Mr. Jiao Juyin wrote in "Chrysanthemum Hidden Art Tan" when talking about what drama should learn from traditional opera: "Mainly learn its rich expressive techniques, not its ready-made forms."

To learn the law of opera is to reveal the inner world of the characters with details and actions, especially to express the inner thoughts and activities of the characters by means of romanticism, and to apply them to the creation and performance of dramas. For example, the Department of Musical Opera of Beijing Dance Academy has changed the phonological training of lines into five items in the exploration of drama teaching reform, namely, the training of withdrawal rhyme, four-breath, the training of opera breath, the mastery of vocal organs and resonant cavity, and the practical application. The teacher of the line also put the training results on the stage in the form of practical lessons, including cross-talking specials, Peking Opera specials, one-act play, and art performances. The training mode of the opera was incorporated into the curriculum of the drama class, and the result of such training was generally recognized by the peers.

Before summing up the theory of "plain drama", Grotowski made a thorough study of the training methods of actors in Europe and beyond. Such as: Duran's rhythm exercises, Delsat's research on extroversion and introversion, Stanislavsky's "body movements". Meyerhold's biodynamic training, Vakhtangov's comprehensive training method, and Chinese Peking Opera, etc., on this basis, formed his own unique "pure drama" theory.

We should scientifically and rationally study foreign excellent drama education theories and training methods. Language of different nationalities can not be substituted for each other. Language pronunciation skills of any nation are based on their own language. We have already gone to the textbooks and clips selected in the class of words. Foreign masterpieces account for a large proportion. After reinterpretation of translations, some are very good, while others are not ideal. Teachers add national dramas to the selection of textbooks to supplement the lack of selection of lines.

In short, in the "the belt and road initiative" environment, China's drama education should strive to be inclusive, that is, based on its own national culture, absorb the essence of foreign drama schools and use it for its own use.

### **3. The era entrusts drama educators with responsibilities**

After the founding of the People's Republic of China, the theatrical circles of our country were influenced by the former Soviet Union's theatrical system and respected the realism of "specific period". Even so, there are still different directions of exploration. Jiao Juyin, Huang Zuolin and other old men have tried hard to explore different theatrical styles and ways of expression of Chinese drama. Mr. Lin Liankun once said, "Because our country has a short history of drama, we have not yet established our own school and complete system. Since the late 1930s, the main work of the Steiny system, "Actor Self-cultivation" was introduced to China, and until the early 1950s, due to various complicated reasons, the situation of Stanley was gradually formed, plus we The lack of comprehensive and scientific research and discussion in a system has also led to a situation in which the theory and the application of this system have emerged, and even has not been thoroughly clarified."

The development of drama must be the contention of a hundred schools of thought and the blossom of a hundred flowers. Drama is not a doctrine, and conformity will be eliminated by the times. It is currently the best era of drama development, and innovation and development are also the mission of the era to give drama. Drama educators must think about and establish a system of genre that belongs to the development of Chinese drama education. A small step forward for each individual is likely to be a big step for the development of the drama.

Drama education should inherit and disseminate Chinese traditional drama, which is the premise and guarantee for the development of Chinese drama. Drama educators should learn from the experience of other countries in the protection and development of traditional drama, and put forward the protection and development plan of traditional Chinese drama according to the current

situation of Chinese drama. In the process of introducing domestic and international dramas, domestic and foreign artists should also be invited to enter the university classroom to broaden their horizons. With the increase in the introduction of dramas, musicals, traditional operas, etc., the drama art of various countries has entered the public's field of vision. While watching, students conduct various cultural comparisons and exchanges. The student union is interested in a certain kind of drama, not just the teacher to make choices for the students.

On the big platform of "one belt and one road", there will be more outstanding Chinese dramas going out, including traditional, contemporary, realistic, expressionist and so on. Through different types of theatrical performances, let the world see the different aspects of Chinese drama, the actors can also find out the problems and deficiencies of their own existence through the feedback after the performance, and at the same time avoid the rigid thoughts, so they are self-styled.

Drama educators should also actively create conditions for participating in domestic and foreign drama festivals, such as Avignon Drama Festival, Edinburgh Drama Festival, Berlin Drama Festival, Liga Drama Festival and Wuzhen Drama Festival, and participate in the International Drama environment through different forms. Understand the development of drama in various countries, and at the same time strive to launch China's outstanding plays, so that Chinese drama will shine on the international stage.

#### **4. Conclusion**

Chinese drama education has gained unprecedented development opportunities under the environment of "one belt and one road". Drama educators are taking the lead to actively build a platform for exchanges and cooperation with art education in Central and Eastern European countries, and use this platform to promote and promote the interaction of Chinese drama in the world context on the basis of adhering to cultural self-confidence with dialogue.

In the process of integration and development of theatre education with other countries in the world, theatre educators should first enrich themselves, strengthen the study, research and excavation of Chinese traditional opera, incorporate the excellent theatre culture of all nations in the world into the textbooks of theatre education, so as to create valuable theatre works and dance to the world in the name of Chinese theatre. Taiwan. Drama educators should work hard in the "One Belt, One Road" environment to develop and advance the Chinese drama art to the world and contribute their own efforts and labor to the better development of Chinese drama education.

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