

The Interest, Innovation, Practice and Challenge of Chinese Opera: Case Study of the Practical on Chinese Opera and Music of the Guangzhou Sanyuan Fang Primary School, China

Jin Bie*Manoch Prompanyo**

School of Management, Shinawatra University*

Email:33180833@qq.com

Email:Manoch.p@siu.ac.th

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Abstract:

In the context of vigorously promoting traditional culture and promoting the policy of "opera into campus" in China, but the acceptance of opera by young people is generally not very high, more than 100 students in sanyuanfang primary school in Guangzhou participated in the activities of combining opera and music under the guidance of teachers. Through a series of variable analysis and comparison, the author compares the students' feelings before and after the activities, and comes to the conclusion that teachers and students should be encouraged to "innovative" thinking, and innovative teaching of "drama" and "modern music" should be encouraged. Only in this way can students be exposed to opera music full of modern elements from an early age, and like opera, and understand it from the composition and connotation of opera, thus forming a complete opera experience process. Paying attention to the popularization of Opera Education will certainly enhance the artistic quality of the whole people, increase the cohesion of the Chinese nation, and through the Opera Education in the new era, at the same time, enhance the creativity and creativity of young people, and expand their thinking ability and vision.

Keywords: Chinese Opera, Innovation, Primary school students, Motivation

Introduction:

Chinese opera is a comprehensive stage art with a long history. It has gone through change and development for several thousand years and as a result, it integrates Chinese literature, music, dance, martial arts, acrobatics and performance art into itself, known as one of the three ancient theatre culture in the world together with Greek tragicomedy and Indian Sanskrit drama. It is also one of the outstanding Chinese traditional culture. However, same as other ancient arts and cultures in the world, Chinese opera is suffering from the problem of inheritance and development. Owing to a variety of reasons, Chinese opera has not been receiving much attention in Chinese school

education and even ignored for a long time. Therefore, most musical teachers in primary and middle schools are confused with the teaching of Chinese opera while their students are right the young who are the backbone to promote the inheritance and development of Chinese opera.

The cultivation of young audience is critical to inherit and develop Chinese opera this ancient art. Therefore, in order to improve this, Chinese government has undertaken a serious of educational reform. It has organized students to participate in and learn Chinese opera performance to evoke their love for traditional Chinese opera as well as to further enhance students' sense of responsibility and mission for inheriting and developing the excellent Chinese arts and cultures. It also has put forward the policy *Chinese Opera Into Schools* and promote this strategy throughout the primary schools, middles schools and colleges.

1. Chinese government has suggested the policy Chinese Opera into Schools early in 2008. In the February 2008, the Office of Chinese Ministry of Education has launched the *Notice on Setting Up the Experimental Point for Chinese Opera to Be Learned in Primary and Middle Schools' Classes*. In line with this document, Beijing Opera were to be included in the musical course in the 9-years-compulsory education. Besides, teaching of Beijing opera was added to the modified criterion for musical curriculum of compulsory education. What's more, from March 2008 to July 2009, the project to build the experimental points for Chinese opera to be learned in schools was conducted in ten provinces including Beijing, Tianjin, Heilongjiang, Shanghai, Jiangsu, Zhejiang, Jiangxi, Hubei, Guangdong and Gansu.

2. In the July 2015, the Office of the State Council has published the Notice on Policies to Support the Inheritance and Development of Chinese Opera and recommended to improve the work systems of protecting and inheriting Chinese opera art and the personnel cultivation system which is the combination of school education and the teaching-learning of the Chinese opera tropes during the 13th Five Year Plan period.

3. In the July 2017, four Chinese government departments including Chinese Publicity Department of the CPC Central Committee, Ministry of Education, Ministry of Finance and Ministry of Culture have ally themselves to publish the document *Official Opinions on Implementation of Spreading Chinese Traditional Opera to Schools* which declared that by the effort of the three-year pilot project and practice, the policy Chinese Opera Into Schools will be realized regularly, with institutionalization and throughout. Thus this policy is to benefit every schools.

4. Launched in the February 2019, the document *Outline on Development Plan of Guangdong-Hong Kong-Macao Greater Bay Area* put forward definitely that Guangdong-Hong Kong-Macao Greater Bay Area should be built as an energetic city cluster of world advanced level, the world's center of scientist and technical innovation, the momentous support of the construction of The Belt and Road Initiative, the model area of deep cooperation between Chinese mainland, Hong Kong and Macau, high quality life circles which are suitable for living, working and travelling. Hong Kong, Macau, and the nine cities in the Pearl River Delta have shared the same culture. People in these regions came from the closed lineage. They have the same customs. There are

complementary advantages in these areas. Chinese should build a civilized greater bay all together, raise the spirit of the Greater Bay Area, be confident in Chinese culture and thus promote the inheritance and development of Chinese outstanding traditional culture. Chinese also should enhance the soft power from the culture of the Greater Bay Area and increase the citizens' culture quality and the degree of the social civilization further, thus to establish and enrich the spirits of the Greater Bay Area.

5. In the March 2021, the view that Chinese cultural influence should be increased further to reinforce the union of Chinese nation and the project to inherit and develop outstanding Chinese traditional culture should go deep into implementation to promote the creative transformation and innovative development of the excellent Chinese traditional culture was pointed out in the National Fourteenth five-year Plan which was passed by the fourth session of the thirteenth National People's Congress of China.

From the policies above, it can be indicated that China have attached more and more importance to the inheritance and education of its traditional culture and the government's support to the culture has also become stronger and stronger. However, what the current situation of Chinese opera is still needs our attention.

The Current Situation of the Popularization of Chinese Opera's Education

The training for teachers to serve musical education in the primary and middle school is conducted in the conservatories or normal universities while the one for teachers to teach Chinese traditional opera is managed in the institutions of Chinese opera or professional Chinese opera troupe. The high normal musical education was built on the base of western musical system and educational patterns while the major courses in the Chinese opera institutions have adopted the Chinese traditional teaching pattern of oral imparting with physical instruction mainly. Dong Weisong, professor of musicology from Chinese Conservatory of Music has said, 'In the study of Chinese traditional music, there is no systematic collection about Chinese opera teaching in Chinese musical schools.' (Dong Weisong, *Theory of Chinese Traditional Music and Its teaching*, Journal of China Conservatory of Music, Chinese Music, January 1999) Besides, what the problem today appears is that even the courses such as Chinese Traditional Music or Introduction of Chinese Folk Music were given in normal universities, they were taught simply by presentation of theory rather than deep learning and understanding.

In terms of the popularization of Beijing Opera education, nowadays there are Beijing opera courses being offered in several ten universities, most of which are preparatory or theory courses. Besides, textbooks for the Beijing opera course are not professional for that they are neither on history or theory of Beijing opera. These books are mainly designed by considering the characteristics of college students, which have focused on the combination of some theories and performance demonstration with comparatively simple content, intense interest and strong serviceability. Textbooks on Beijing opera adopted in universities now are presented as followed: *Course of Chinese Opera Art* (Zhang Delin, East China Normal University Press, 2000, adopted in Fudan University), *Chinese Opera Art — The Distinguished Flower of Chinses Culture* (Zhang Delin, Hebei University Press, 2003, adopted in Hebei University), *20 Lectures*

on Chinese Opera (Luo Zheng, Guangxi Normal University Press, 2005, adopted in Beijing University), Known All by Chinese Opera (Xiang Chen & Shao Hua, Beijing Lehua Press, 2003, with simple questions and answers, arranged both by pictures and words). From the mentioned textbooks above, it is found out that Chinese opera education in Chinese universities was mainly delivered by knowledge instruction through optional courses or lectures, which is a kind of general education. Even though in the musical education of normal university, the focus on Chinese opera was comparatively little and there also is no involvement of Chinese opera training right for musical teachers in primary schools.

Meanwhile, among the Chinese basic educational systems, particularly the music educational systems of primary and middle schools, more than ninety percent of the grass-roots musical teachers are those who have been educated in the high educational system of conservatories of music or normal universities. They were cultivated and trained by the western music educational system and as a result have contact Chinese opera less and know very little about it. The same is true of musical teachers in primary and middle schools in Guangzhou.

The Current Situation of Chinese Opera Education in the Primary and Middle Schools of Guangzhou

Guangzhou, the capital of Guangdong province, one of the Chinese center cities, a Chinese historical and culture city, is located in the middle south region of Guangdong province in China. Called as Guangzhou Fu in Ming and Qing dynasties, it is the birthplace as well as the core area and thriving land of Cantonese culture.

The major traditional opera in Guangzhou is Cantonese opera also named as Guangfu opera. It is performed in Cantonese, tracing back to Jiajing period of Ming Dynasty and full of the cultural features of Guangdong. Cantonese opera has been involved in the first batch of national intangible cultural heritage on 20th May 2006 and named itself on the World Intangible Cultural Heritage List by approval of the United Nations Education Scientific and Cultural Organization on 30th September 2009. (Exhibition Words of the Guangzhou Cantonese Opera Museum)

In the Chinese Pearl River Delta region, only the Guangdong Cantonese Opera School and some Cantonese opera schools of local cities such as Zhanjiang Cantonese Opera School and Jiangmen Cantonese Opera were engaged in professional education of Cantonese opera. Among of them, the most representative and best managed one is the Guangdong Cantonese Opera School, which was established in 1958 and upgraded to the Guangdong Dance and Drama College later by amalgamating the Guangdong Dance School. The college has mainly attempted to cultivate professional Cantonese performers for professional art organizations which merely enrolls 20 to 30 students, the pupils, who are to receive education from middle school to technologic college continuously every year.

Hence, from the situation, it can be concluded that the education of Chinese opera in the Pearl River Delta did not connect itself with the cultivation of musical teachers in primary and middle schools, which still focused on education of professional opera performance. Advocated by the government, the activities of the policy Chinese Opera Into Schools have been undertaken for many years, but the whole influence of it was so

limited. For instance, there was about a thousand primary schools in Guangzhou, but simply there were 20 of them giving the interest classes of Cantonese Opera only for students who are volunteer to attend the courses. How to find a way to attract the young to be fond of Chinese opera is becoming an issue needing our deep thought.

Concerning the popularization of Chinese opera education, although Chinese government has made many endeavors on it, there has been no particularly successful related research so far due to many problems of the popularization of the Chinese opera education, such as the student gap, the shortage of teachers, the popularization approach deviated from modernity, the not enough policy promotion and so on. Aiming to improve this situation, this research which is based on the motivation and innovation theories has focused on the art troupe of the Guangzhou Sanyuan Fang Primary School by conducting the experiments and investigations after their innovative activities which are on the combination of Chinese opera and modern music in order to explore the influence degree and effect of the innovative Chinese opera teaching for the troupe members.

1. Introduction of the Guangzhou Sanyuan Fang Primary School

Sanyuan Fang Primary School lied in the old urban district in Guangzhou which is full of the atmosphere of traditional culture. It has set up Chinese opera training classes consistently, being a famous school that features with Linnan musical culture in Guangzhou. More than 90 percent of the students in this school have studied in its Chinese opera training class. The choir of this school is a club set up by the school to offer art training courses for students after classes. Every year, students can participate in it voluntarily and the choir's members are from Grade Two to Grade Six. As the researcher has worked as the conductor, composer and artistic director in the choir of this school, to better conduct the research, 55 students, the members of the choir, together with students chosen randomly from junior and senior grades were invited to participate in this research as the research sample. There are 130 students in total and aged between 8 to 13 years old, from all grades except the first grade. (Because students from Grade One is rather young. Their main task is to get used to the daily life of the school after their entrance to it. Therefore, all interest courses are only offered for those in Grade Two to Six in this school.)

2. Research Methods

According the situation of this school, the researcher deems that the traditional opera activities that the students have participated in are so abundant that what is required in this school is to increase the courses which combine traditional Chinese opera with modern art. After the study which is completed together by the researcher and Ms Liu Guannan the teacher in charge of the choir in this school, of the situation, it was decided that the research course in this school would be run by holding activities combing traditional opera with modern music.

In order to conduct the research activities better, respondents are chosen from the art troupe in this school, aged from 8 to 12 which included students of all ages in primary school. Since Chinese opera performance and lectures are held every semester in this school, these activities were not planned here for the research. For enhancing more participation of students that did not study in the Chinese opera classes, a piece of choral

work which features of Beijing and Cantonese opera was written and rehearsed for the research. During the rehearsal activity, as students has become more familiar with the work, introduction of the Chinese opera's origin and style as well as the demonstration of its acting posture were gradually given to the students and they were asked to discuss the effect of the chorus work constantly as the activity went on further. After this experimental course, the chorus work has been performed in the annual school performance and the chorus competition organized by the Liwan District Education Bureau, receiving considerable praises from teachers, students, parents of the school and the relevant experts of the education bureau. There are 110 respondents participating in the sample investigations before and after the activities. There 110 valid questionnaires being collected before the activities and 100 valid questionnaires after the activities. Totally, there were 220 valid questionnaires in this school to be research. Among the questionnaires finished before the activities, there are 88 students having leant Chinese opera, accounting for 80% while 22 students having no learning experience, taking up 20%. Among the respondents, 33of them are boy, in the proportion of 30% while 77are girls, in the proportion of 70%. Because the Chinese opera courses has been being offered for students from Grade Two to Six in Sanyuan Fang Primary School, it can be found that respondents who have no Chinese opera learning experience are the students in Grade Two and students from the senior grades are those who have learnt the opera before.

The aim of the questionnaires is to measure the possible changes of the motivation after the students have been taught by the Chinese opera activities. And the possible changes may be impacted by two aspects: the difference of gender and the previous experience of learning Chinese opera. According to the motivation theory, these motivations can be divided into six categories: intrinsic motivation, achievement motivation, utilitarian motivation, cost, expectation and self-efficacy. The different questions designed on the basic of them are applied to explore the feedback of each type of the students.

From the data collected from the investigated students (boys and girls, Chinese opera former learners and none former Chinese opera learners) of Sanyuan Fang Primary School, it is displayed that:

- After the relevant Chines opera activities, most motivation of the investigated students from SFPS who whether had learnt Chinese opera before or not have increased markedly. Particularly, the motivation raising of the none former Chinese opera learners are sharper than that of the former learners.
- After the Chinese opera activities, the raising range of the motivation cost of the none former learners is larger than that of the former learners. This means that Chinese opera activities have impact on both its former learners and none former learners. However, this impact is not inevitable but different from person to person.
- The two questionnaires completed respectively before and after Chinese opera activities demonstrate that there are differences between boys and girls as well as the former Chinese opera learners and the none former Chinese opera learners. After the Chinese opera activities, the measure value on all motivations of the boys who are positive of the opera raised more than that of the girls who are also positive of the opera.

3. Data Analysis and Conclusion

3.1 Differences Between the With and Without Learning Chinese Opera Before in the Motivations

The following is analysis of the differences between the respondents with and without the Chinese opera former learning on motivation in the pre-activity and post-activity questionnaires. The independent sample t is adopted to test the different motivations while the paired sample t is used to test the same motivation in the pre-activity and post-activity.

Analysis of the Difference Between the With or Without Learning Chinese Opera Before in the Motivations

		With Chinese Opera Learning M (SD)	Without Chinese Opera Learning M (SD)	T	P
Self-efficacy	Pre-activity Test	54.49(21.16)	85.24(16.32)	-6.264	.000
	Post-activity Test	79.74(25.84)	95.24(7.5)	-5.030	.000
	T	-9.924	-4.830		
	P	.000	.000		
Intrinsic Value	Pre-activity Test	45.94(13.48)	64.29(13.63)	-5.647	.000
	Post-activity Test	64.95(19.03)	74.05(7.09)	-3.688	.000
	T	-12.442	-5.447		
	P	.000	.000		
Utility Value	Pre-activity Test	42.86(21.08)	65.95(14.8)	-5.970	.000
	Post-activity Test	62.19(28.66)	78.33(10.53)	-4.367	.000
	T	-9.804	-6.708		
	P	.000	.000		
Cost	Pre-activity Test	22.91(20.22)	39.52(32.17)	-2.273	.032
	Post-activity Test	37.19(27.4)	36.19(31.7)	.148	.883
	T	-6.398	3.162		
	P	.000	.005		
Expectation	Pre-activity Test	56.58(17.31)	72.62(21.25)	-3.695	.000
	Post-activity Test	72.3(19.86)	83.33(15.11)	-2.399	.018
	T	-6.712	-7.071		
	P	.000	.000		
General Motivation	Pre-activity Test	44.56(9.94)	65.52(14.2)	-6.439	.000
	Post-activity Test	63.27(13.37)	73.43(11.08)	-3.247	.002
	T	-15.914	-7.514		
	P	.000	.000		

From the form above, conclusions can be drawn as following.

① Self-efficacy

In the aspect of self-efficacy, in the pre-activity questionnaire, there is distinct difference ($P < 0.05$) between the score of the respondents with the learning of Chinese opera and the one without the learning of Chinese opera. The score of the respondents

with the learning of Chinese opera is higher.

In the post-activity questionnaire, there is also marked difference ($P<0.05$) between the score of the students with the learning of Chinese opera and the one without the learning of Chinese opera. The score of the students with the learning of Chinese opera is higher.

In the comparison of the pre-activity and post-activity questionnaires of respondents with the learning of Chinese opera, there is notable difference ($P<0.05$). The core of post-activity raises evidently.

In the comparison of the pre-activity and post-activity questionnaires of respondents without the former learning of Chinese opera, there is obvious difference ($P<0.05$). The core of post-activity raises clearly.

It showed that students with the learning of Chinese opera have higher score in the pre-activity questionnaire. Through the teaching, the scores of the students with or without the learning both have increased. But the score of the students with the learning experience is still higher than the one without the learning experience in the post-activity questionnaire.

This means that the self-efficacy of the students with former learning is higher than that of the students without former learning. But the raising range of self-efficacy of the students without former learning is larger than that of the students with former learning after attending the activities.

In terms of intrinsic value, in the pre-activity questionnaires there is distinct difference ($P<0.05$) between the score of the respondents with the learning of Chinese opera and the one without the learning. The score of students with the learning of Chinese opera is higher.

In the post-activity test, there is also marked difference ($P<0.05$) between the score of students with the learning of Chinese opera and the one without the former learning. The score of students with the learning of Chinese opera is higher.

In the comparison of the pre-activity and post-activity questionnaires of the respondents with the learning of Chinese opera, there is notable difference ($P<0.05$). The core of post-activity raises distinctly.

In the comparison of the pre-activity and post-activity questionnaires of the respondents without the former learning of Chinese opera, there is obvious difference ($P<0.05$).

The core of post-activity raises clearly.

It displayed that students with the learning of Chinese opera have higher score of intrinsic value in the pre-activity questionnaire. Through the teaching, the scores of the subject with or without the former learning both have increased. But the score of the subject with the learning experience is still higher than the one without the former

learning experience in the post-activity test. In other words, the students with the former Chinese opera learning feel better with their intrinsic value than those without the former learning. The activity of learning Chinese opera have influence both the students who whether have learnt Chinese opera before.

With regard to utility value, in the pre-activity questionnaires there is marked difference ($P<0.05$) between the score of students with the former learning of Chinese opera and the one without the former learning. The score of the students with the former learning of Chinese opera is higher.

In the post-activity questionnaires, there is also distinct difference ($P<0.05$) between the score of respondents with the former learning of and the one without the former learning. The score of the students with the former learning of Chinese opera is higher. In the comparison of the pre-activity and post-activity questionnaires of students with the former learning of Chinese opera, there is notable difference ($P<0.05$). The score of utility value of the former learners in the post-activity raises clearly.

In the comparison of the pre-activity and post-activity questionnaire of respondents without the former learning of Chinese opera, there is also obvious difference ($P<0.05$).

The score of utility value of the none former learners in the post-activity raises evidently.

It indicated that students with the learning of Chinese opera have higher score in the pre-activity questionnaire. After the teaching, the utility value's scores of respondents with or without the former learning both have increased. But the score of the former learner is higher than that of the none former learners in the post-activity questionnaire. In other words, the scores of utility value gained by the students with former Chinese opera learning are generally higher than those gained by the students without the former learning. The former Chinese opera learners know more clearly the present and future impact of Chinese opera in their life than the none former Chinese opera learners.

In line with cost, in the pre-activity questionnaires there is marked difference ($P<0.05$) between the score of students with the former learning of Chinese opera and the one without the former learning. The score of the students with the former learning of Chinese opera is higher.

In the post-activity questionnaires, there is no obvious difference ($P>0.05$) between the score of respondents with the former learning and the one without the former learning.

In the comparison of the pre-activity and post-activity questionnaires of the students with the former learning of Chinese opera, there is notable difference ($P<0.05$). The score of utility value of the former learners in the post-activity raises clearly.

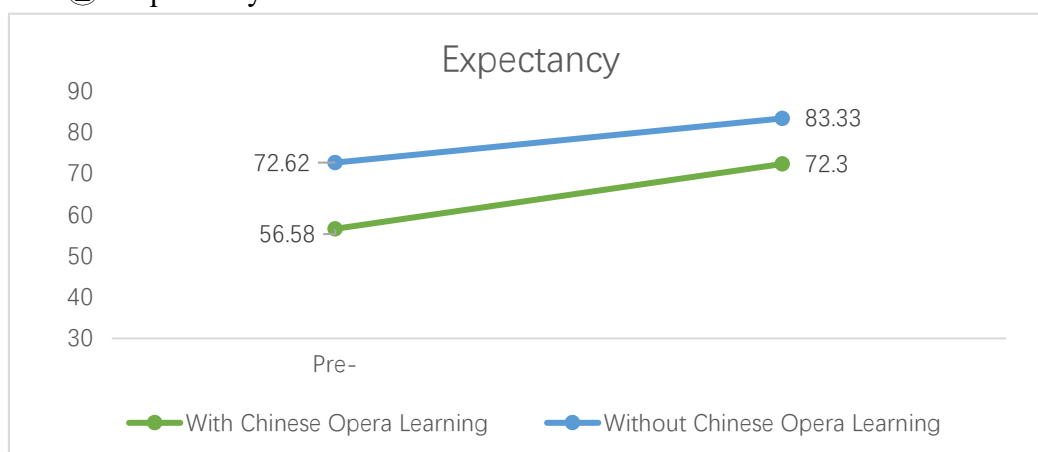
In the comparison of the pre-activity and post-activity questionnaire of respondents

without the former learning of Chinese opera, there is also obvious difference ($P < 0.05$).

The score of utility value of the none former learners in the post-activity raises evidently.

It can be perceived that the scopes of the former Chinese opera learner on cost are higher. After the relevant training, scopes of both kinds of learners have enhanced evidently. Particularly, the scopes of students without the former learning increased more sharply. As a result, there is no difference between the scopes of the two kinds of learners. This means that in the Sanyuan Fang Primary School, the subject student's experience of learning Chinese opera have influenced both the two kinds of learners. However, the impact is not definite. Students' feeling about the difficulty in learning Chinese opera is different from individual to individual.

② Expectancy



In terms of the expectation, in the pre-activity questionnaires there is distinct difference ($P < 0.05$) between the score of students with the former learning of Chinese opera and the one without the former learning. The scores of the students with the former learning of Chinese opera are higher.

In the post-activity questionnaires, there is obvious difference ($P < 0.05$) between the score of respondents with the former learning and the one without the former learning. The scores of the students with the former learning of Chinese opera are also higher. In the comparison of the pre-activity and post-activity questionnaires of the students with the former learning of Chinese opera, there is no notable difference ($P > 0.05$).

This means that the former learners didn't raise their expectation after the activities. In the comparison of the pre-activity and post-activity questionnaire of respondents without the former learning of Chinese opera, there is also obvious difference ($P < 0.05$).

This indicates that the students without the former learning raises their expectation evidently in the post-activity questionnaire.

It can be seen that in the pre-activity questionnaire the expectation score of the former Chinese opera learners is higher. After the activities, this score doesn't grow markedly. But the score of the students without the former learning increases evidently. However, in the post-activity questionnaire, the former learner's score is still higher than that of the none former learners. To put it from another way, in the Sanyuan Fang Primary School, the expectation of the students with former Chinese opera learning is higher both before and after the activities than that of the students without the former learning. In the aspect of general motivation, in the pre-activity questionnaires there is distinct difference ($P<0.05$) between the score of the respondents with the learning of Chinese opera and the one without the learning. The score of students with the learning of Chinese opera is higher.

In the post-activity questionnaires, there is also marked difference ($P<0.05$) between the score of students with the former learning and the one without the former learning. The score of students with the former learning of Chinese opera is higher. In the comparison of the pre-activity and post-activity questionnaires of the respondents with the former learning of Chinese opera, there is notable difference ($P<0.05$). The general motivation's score of the former Chinese opera learners raises distinctly in the post-activity questionnaires.

In the comparison of the pre-activity and post-activity questionnaires of the respondents without the former learning of Chinese opera, there is obvious difference ($P<0.05$).

The general motivation's score of the none former Chinese opera learners raises distinctly in the post-activity questionnaires.

It is demonstrated that the general motivation's score of students with former learning of Chinese opera is higher in the pre-activity questionnaire. After training, the scores of the two groups of students both increased distinctly. As a result, the score of the students with former learning is still higher. In the Sanyuan Fang Primary School, after comparing the average score of the five specific motivations collected from the respondents with or without former Chinese opera learning, it indicates that the scopes of the students with former learning are higher than those of the students without former learning on the whole. That is to say, Chinese opera activity is certainly to change its learner's motivations markedly.

3.2 Gender Differences in the Motivations

The following is analysis of gender differences on motivation in the pre-activity and post-activity questionnaires. The independent sample t is adopted to test the result. It is studied that whether there are differences between the boys and girls in the pre-activity and post-activity questionnaires.

Analysis of the Gender Differences in the Motivations

		Boy M (SD)	Girl M (SD)	T	P
Self-efficacy	Pre-activity Test	56.00(24.07)	62.75(22.81)	-1.558	.122
	Post-activity Test	80.50(28.74)	83.91(20.74)	-.716	.476
Intrinsic Value	Pre-activity Test	49.40(9.68)	49.02(18.22)	.146	.884
	Post-activity Test	66.83(20.52)	66.36(15.78)	.141	.888
Utility Value	Pre-activity Test	46.70(20.17)	47.10(23.25)	-.098	.922
	Post-activity Test	64.90(24.30)	65.14(29.07)	-.049	.961
Cost	Pre-activity Test	14.00(11.25)	34.42(26.24)	-5.773	.000
	Post-activity Test	33.40(28.26)	39.64(27.83)	-1.199	.233
Expectation	Pre-activity Test	64.60(13.40)	55.65(21.50)	2.789	.006
	Post-activity Test	72.80(17.12)	75.29(21.14)	-.685	.494
General Motivation	Pre-activity Test	46.14(9.57)	49.79(15.50)	-1.583	.116
	Post-activity Test	63.69(14.00)	66.07(13.18)	-.949	.345

From the form above, it can be perceived that in the line of self-efficacy, there is no obvious difference ($P>0.05$) between the boys and girls in the pre-activity and post-activity questionnaires. Whether in the pre-activity or post-activity tests, the self-efficacy sense of the boys and the girls are the same.

In terms of intrinsic value, there is also no evident difference ($P>0.05$) between the boys and the girls in the pre-activity and post-activity questionnaires. Whether in the pre-activity or post-activity tests, the boys' and girl's intrinsic values are also the same.

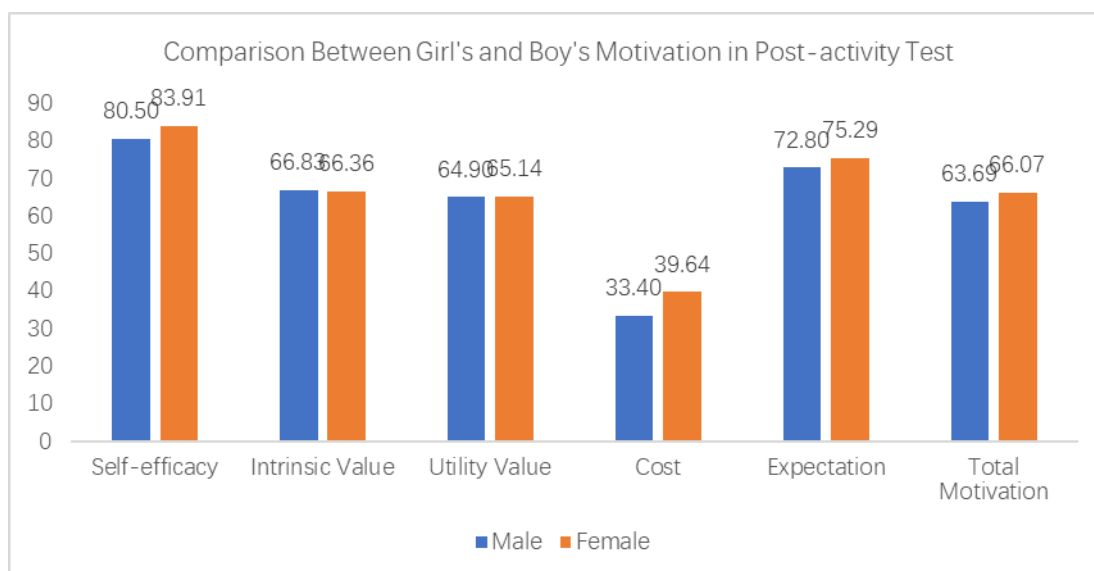
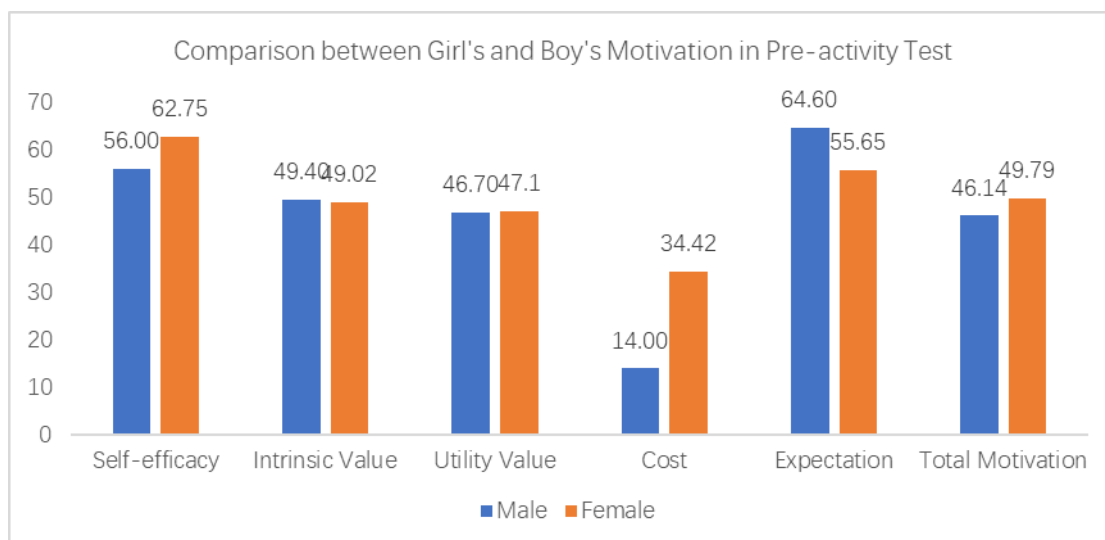
With the regard to utility value, in the two questionnaires, there is no distinct difference ($P>0.05$) between the boys and girls. The boy's utility value are the same with the girls in the pre-activity and post-activity tests.

In the aspect of cost, in the pre-activity questionnaires, there is obvious difference ($P<0.05$) between the boys and the girls which indicates that the girls' cost value is higher than the boys'. But in the post-activity questionnaires, there is no marked difference ($P>0.05$).

In the field of expectation, there is distinct difference ($P<0.05$) between the boys and girls which shows that the boys' expectation is higher than the girls' in the pre-activity questionnaire. While in the post-activity questionnaire, there is no obvious difference ($P>0.05$).

As for general motivation, there is no marked difference between the boys and girls in both the pre-activity and post-activity questionnaires. The general motivations of the boys and girls are the same in the both questionnaires.

The following is the comparison between the boys and girls in the pre-activity and post-activity activity.



From the data analysis, it can be found out that two factors, whether respondents have learnt the Chinese opera before or not and the length of time spent in learning the opera, both have prominent influence on the interest of the students to learn Chinese opera. Meanwhile, the Chinese opera courses which have consolidated modern music are more welcome by students. In addition, there is a particularly interesting phenomenon that after the Chinese opera learning, boys have accepted and been fond of the Chinese opera more willingly than the girls.

Discussion

In the learning process, the increase of modern elements which are accepted by the students can stimulate the students' interest in learning Chinese opera. This is a teaching approach with an innovative mind. It is critical to remain this mind during the teaching and the same is true of the popularization of Chinese opera education.

The ability of being innovative can be cultivated. As a teacher, one should not only

attach great importance to himself or herself but also the students to develop this ability. The teaching that accompanied with innovation is full of enjoyment. If a teacher can persevere in teaching with innovation, he or she will surely again return and rewards from the teaching effect and students' feedback. However, this also definitely means that as the musical teacher, one should step out of the "comfort circle" of his or her own, be brave to take risks and strive to innovate with the students. If this can be insisted in, the ability of innovation is not difficult to be raised.

During the teaching process of the songs with Chinese opera style in the Sanyuan Fang Primary School, it appeared that students cannot respond as actively as the teacher expected in some teaching steps. Even though the teacher has endeavored to guide them, the teaching effect was still away from satisfaction. In this situation, teachers should change the teaching design. Considering why the teaching effect is not obtained, they should also adjust their teaching according to the reasons. In addition, during the teaching process, if teachers endow the role, the master of classes to students probably, encourage them to "take risks" and guide them to reflect and try, consequently, a good teaching effect more than expectation will usually be harvested. A reasonable and appropriate encouragement of taking risks in trying is important to cultivate innovation during the teaching. For instance, during the teaching of the Beijing opera Farewell My Concubine, teachers can guide students to figure out the thinking of the heroine Yuji when she is stepping outside to appreciate the moon and imagine her gestures lead by that thinking. After that, students are to be invited to perform what they have imagined and watch this scene presented in the video. Through thinking and trying to act, students can understand the stylized action of the Chinese opera better and this is much more helpful for them to learn the stylized action of the opera. From this example, it can be found out that whatever creation it is, creation itself is a process full of trying. Many a scientist or artist is not sure what they have done is right while they are in a work as well as whether they can receive the effect that they are expecting. Only do they all try and find the answer constantly in the process of the adventure, they finally can obtain the correct methods and ways. This pattern is also great beneficial to raise the students' interest in learning Chinese opera.

Challenge:

To better inherit Chinese opera is a process which requires the efforts of several generations. It needs us to cultivate young audiences and its enthusiasts and to popularize Chinese opera education by cultivating teachers with innovative ideas.

A person with innovative idea should be the one that likes to explore, research and try. He or she is fond of studying different ideas and always considering whether they can be applied in his or her work or study. The ability of being innovative and creative can be acquired by learning. The right way is that one need to arouse the interest in innovation intendedly and during the process of carrying out it, he or she should summarize, reflect on, criticize and revise the thought, then innovate again and this process continues to advance and cycle. In addition, in the process of carrying out innovation, even without the agreement of others temporarily, one should persevere in his or her faith rather than give in out of objection. During the teaching process, teachers ought to encourage and inspire students to express themselves bravely with their

comprehension and creation of the music in musical activities. As regard with teachers themselves, they should revise their teaching designs and plans timely from the actual teaching effect and feedback.

For the teachers, in the Chinese opera teaching process which is to be creative constantly, their role must be diversified such as creators, directors, audiences, teachers, listeners and so on. However, the most important role of them is the creator. Because teachers need to learn continuously and consolidate modern music or other element reflecting their comprehension of art in the teaching of Chinese opera boldly. They also are required to encourage students to participate in their comprehension and creation of the music through their experience and action. Additionally, they sometimes also need their students to explore together with them. Only do they create such Chinese opera classes full of new elements, which is a world filled with curiosity, their students will be willing to explore, experience and study Chinese opera and as result to feel the beauty of the opera in this learning process.

Conclusion

Chinese opera is a precious gem of Chinese culture. How to raise the interest and enthusiasm of it is the crucial aspect to bring about a rebirth of it in the new era. This requires the application of innovation. Nowadays to own the ability of innovation is significantly the request of society for talents as well as the key to enhance the civil competitiveness and economic development. How to connect innovation with Chinese opera? To solve this problem, multiple roles involved in the Chinese opera teaching, including schools, headmasters, teachers, students should be encouraged to support the innovative teaching of Chinese opera in the popularization of its education. It should come true that students are able to be introduced to Chinese opera music with modern style easily from their childhood and have chance to experience a completed process of Chinese opera which means they will understand Chinese opera from its composition, connotation and the participation in its performance. To attach importance to the popularization of Chinese opera education significantly will improve the artistic quality of the whole nation and reinforce the union of Chinese nation. Through the Chinese opera education with the features of the new era, not only the innovation and creativity of the young will be increased but also their minds will be opened up as well as their knowledge will be widened.

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