

## **New Views on Legends' Teaching in Ming and Qing Dynasties**

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**Abstract.** The Ming and Qing dynasties were an important stage in the development of traditional Chinese opera. The teaching process is more traditional and lacks innovation, so students' enthusiasm for learning is not high. The learning method is relatively simple, and student participation is not enough. This is because the problems reflected in the legends of the Ming and Qing dynasties are different from those in today's society. In addition, after the development of Chinese traditional drama into the modern society, there is a situation that the entire society has ignored the traditional theatrical performances due to the obsolete performance model and content. To solve these problems, the author explores the new methods of legendary teaching in the Ming and Qing Dynasties from the aspects of enhancing the enthusiasm of the students' role participation and viewing the experiential acceptance. Although these attempts were influenced by the number of hours and the syllabus, they were also useful attempts for traditional drama teaching.

### **Introduction**

The Ming and Qing dynasties were an important stage in the development of traditional Chinese opera. With its incomparable artistic charm, it left a glorious page in the history of Chinese opera. As an important link in the process of Yuan, Ming and Qing literature, its teaching plays an important role in the teaching of Chinese language and literature, and it is the main content of students to understand and learn the drama of Ming and Qing Dynasties. In the teaching of Yuan, Ming and Qing literature, the proportion of long-term popular novels is relatively large, and there are more famous works. For instance, the four major books of the Ming Dynasty, the "The Scholars' History" and the "A Dream of Red Mansions" of the Qing Dynasty, they attracts students' interest in learning with its rich content, profound thoughts and compelling storyline. Therefore, teachers and students are well-versed in the teaching of novels of the Ming and Qing dynasties, and students' enthusiasm for learning is high. However, there have been a series of problems with the teaching of legends in the Ming and Qing Dynasties.

### **The Status Quo and Existing Problems of Legend Teaching in the Ming and Qing Dynasties**

The legend teachings in the Ming and Qing Dynasties encountered difficulties because of the development of traditional Chinese opera in today's society. Students are more likely to understand and accept novels that are closer to life. The rhythm of traditional opera performance is relatively slow and traditional forms can not arouse students' curiosity and interest in learning. A large number of students even resist the study of operatic texts. This is related to the status quo of opera in the context of the entire environment. After the advent of television sets, traditional operas are faced with enormous challenges. The number of opera audiences has been lost, and the scope is also very narrow, confined to the middle-aged and elderly. Discussions on the crisis faced by traditional operas are also heard. There are two main viewpoints, the drama crisis and the demise of the drama. In the 1980s, for the opera, the audience's discussion was fierce. With the increasing attention paid to traditional culture, the renewal and change of traditional operas are also adapting to the aesthetic needs of the audience in the new era of the new society. For the Chinese language and literature students, there are mainly the following problems to learn the Ming and Qing legends.

**Traditional Form of Teaching Leads to A Low Level of Student Motivation.** The legend's teaching of Chinese language and literature in colleges and universities in the Ming and Qing Dynasties is limited to classroom teaching and belongs to the traditional teaching mode from the

perspective of teachers. Through pre-class preparation, the writer's works are taught in the classroom, and the teacher first analyzes the works from the perspective of literary history. And on this basis, teaching enters legendary representative chapters for appreciation. For example, "Peony Pavilion" is a representative work of the Ming and Qing dynasties. It first analyzes the life of its author Tang Xianzu, his main work "Linchuan Four Dreams", and finally enters the "Peony Pavilion". The analysis of the writer's thoughts is in place and has a certain depth, but the teaching of the works is limited to the analysis of the classroom and has no certain depth. Although students clearly know the story of the entire legend, but the analysis and experience of "Dreaming" is not in place. They have a distance to traditional operas, and classroom lectures can not bring intuitive feelings. Therefore, they only stay on the surface of understanding, and they do not actively take an active part in understanding the deep reasons behind why Du Li-niang's character image is earth-shattering. Teachers' teaching in accordance with the traditional teaching mode can not arouse students' interest in active learning as the cultural life becomes increasingly rich today.

**A Single Way of Learning Leads to Insufficient Student Participation in Learning.** The legend's teaching of Chinese language and literature in colleges and universities in the Ming and Qing Dynasties are not highly involved students seen from the perspective of students. It is reflected that students listen to the teacher's lectures, think based on the teacher's questions and then discuss and analyze. All of this requires teachers to be able to filter based on their teaching experience, choose topics that can excite students and engage in in-depth discussions. At the same time, these topics need to be extracted from the legend. Students passively follow the teaching process arranged by teachers to perform the learning experience and perform work appreciation according to the assignments required by teachers. This is the mode of operation requirements of traditional teaching. Therefore, students lack active participation, and they do not enter works fundamentally. The understanding of legends of Ming and Qing dynasties only stays on the surface of the finished work. The overall learning effect is general and they do not have a deep sense of identity for traditional culture. For example, the study of the "Changshengdian" is only to see it as a love story with the Yuan Zaju "Indus rain", but the difference between the two is not very clear. Neither did the concept of love be linked to the trend of thoughts of the "Most Passionate" in the late Ming Dynasty. The effect of learning was naturally not good.

**Differences in the Background of the Times Leads to Students' Poor Understanding of Learning.** The main content of the Ming and Qing dynasties legends is the long drama. The development of drama has encountered a bottleneck in contemporary society. The collision between tradition and modernity is both an opportunity and a challenge for contemporary drama. In an entertainment-oriented society, tradition is neglected. With the prominent consumption culture in the society, the spirit of "entertainment to death" has become the goal followed by the majority of young people. The open society has provided rich life choices, which has caused the traditional performance form drama to suffer from neglect. Young people tend to choose a variety of entertainment programs. They are reluctant to spend time to appreciate traditional dramas. In addition, the range of performances of local drama is also shrinking. Before legends of Ming and Qing dynasties were learned, students had almost no experience of drama appreciation. With the development of the times, the cultural ideas conveyed in traditional drama are different from those of modern young people. Under the premise that there is a difference in the social background, students also have problems with the understanding of the legend. For example, for Du Liniang's death of sorrow, it is unbelievable for students for her recover from death. Students cannot go deep into the ideological and cultural connotations of the "emotion" and "rationality" contained in this image under the context of this work.

In light of the above three issues, legends' teachings in the Ming and Qing dynasties can be reformed from the following aspects in order to achieve better teaching results.

### **Teaching Attempts of Legends' Teaching in Ming and Qing Dynasties**

The main content of legends' teaching in the Ming and Qing Dynasties is traditional drama. First of all, we should analyze the current situation of theatrical performances in light of the traditional

drama model. That is, people's daily life has been flooded with various kinds of entertainment, and the art of drama is no longer the only choice. In the entertainment projects that people can choose, the drama is rather far away from modern people's life because of its pure and elegant artistic aesthetic taste. Therefore, it has been abandoned by the general public due to long actor training cycle that is not suitable for the characteristics of modern mass media. There are two trends in the scope of appreciation, the underdeveloped regions where the level of education is relatively low or the intellectual population with extremely high cultural literacy. The survival and development of dramatic art has become increasingly difficult in the contemporary context. In the drama appreciation of the whole society, as a part of the drama teaching in colleges and universities, we should explore new ways and methods so that students can understand the legend of Ming and Qing dynasties further and understand more about Chinese traditional culture. This is another important purpose of learning ancient literary history.

In recent years, there have been many discussions on classroom teaching reform. There are mainly attempts at classroom and the Internet combining teaching methods such as microteaching, muke and others. There are also "divisional classes" to improve students' learning autonomy. For the study of legends' teachings in the Ming and Qing Dynasties as a traditional drama, it is planned to try from the following aspects.

**The Update of Role-Participation Teaching Mode.** The biggest difference between legend's teaching and the novel teaching in the Ming and Qing Dynasties is that the teaching of the novel is more intuitive and easier to understand. The legend's teaching, compared to the intuitive novel, can only be a book-like experience. The role-participation experience should be included in the classroom teaching. This view comes from my teaching experience in the Yuan Dynasty drama "The West Chamber". The play is a representative of love in traditional drama, so students are relatively familiar with the content. They select two representative "Nao Jian" and "Kao Hong" in five plays and arrange for the corresponding students to prepare after class. And then next class will be live performances, so student participation is highly motivated. The classroom performance is vivid and students who are not involved can also enjoy the performances that fit the original work. Because the subject of the classroom is transformed from being taught by the teacher to being led by the student, the change triggers students to actively familiarize themselves with the original drama, deepen their character on the basis of familiarity, and understand the expression of traditional culture through this role-participation display. This kind of teaching mode will have a significant improvement over simple teaching. Therefore, we should select some works in the legend's lectures of the Ming and Qing Dynasties so that students can take the initiative to participate. The legend's teachings in the Ming and Qing Dynasties were mainly concentrated in the late Ming and Qing Dynasty. Here, Meng Chengshun's "Jiao Hong Ji" was selected as the role-participation work. Not only does it show the love concept of "concentricity" in the works that "having the same feelings in the same room, the same dead, the same appearance, the same heart." It is also because this work is a further manifestation of "The Emotionalism" in "The Peony Pavilion". The love stories of Shen Chung and Jiao Niang have further sublimated in the same death. "Jiao Hong Ji" inherited "The Peony Pavilion", and released "Love of Friends" in "Strange Tales of a Lonely Studio", which is a famous novel in traditional Chinese love stories. Therefore, as a legend of love theme, "Jiao Hong Ji" can cause students' interest more than other subjects, and its viewpoint is even ours in the contemporary society. Therefore, in order to make full use of role-participation teaching mode, teachers should choose suitable works, and then students return to the classroom to play and create after fully prepared after class.

**Change of Viewing Experience Acceptance Mode.** Chinese drama is a comprehensive art. Only by combining singing, acting and script can we further understand this art. Therefore, after the legend development in the late Ming and Qing dynasties has become a desk-making trend, we should adopt an experiential acceptance method that immerses them in learning. In teaching, teachers should think about how to make students interested in the legend's learning of the Ming and Qing Dynasties, and how to inspire their enthusiasm to appreciate. And then the Ming and Qing legends will become more accessible to students.

First of all, the viewing experience acceptance mode is reflected in the appreciation of the legendary original drama of the Ming and Qing Dynasties. The change of this mode is not a simple video appreciation. In the course of teaching, multimedia works are used to present the video works of outstanding works in the Ming and Qing Dynasties to readers. On the face of it, this kind of viewing experience seems very simple and it only needs to select certain video data. In fact, the choice of viewing video is very difficult. Taking the "Peony Pavilion" as an example, it has numerous video data, including Mei Lanfang version, Bai Xianyong youth version, Tianxiang version and others. Mei Lanfang version is slightly longer than usual. Although it is the classic, it reflects the sense of distance between the times after students appreciate. Therefore, youth edition is more suitable for students to watch. This viewing experience-based acceptance mode is based on the familiarity of the story. Therefore, teachers should choose famous works to experience in the Ming and Qing legends' teaching process. Coupled with the limitations of class arrangements, it is impossible for every legend to adopt this teaching method. The legend of the Ming Dynasty selects "Peony Pavilion" and the legend of the Qing Dynasty selects "Peach Blossom Fan". This arrangement also meets the requirements and arrangements for the teaching progress of the legend's Ming and Qing dynasties. "Peach Blossom Fan" includes Kunqu version and Huangmei version. It also has a film version of Xi'an Film Studio in 1963. How to appreciate a relatively long work in a limited class requires teachers a good quality. In this aspect, the teacher can choose according to specific circumstances.

Second, the viewing experience acceptance mode is also reflected in the acceptance of traditional drama culture. As a college and university located in Xi'an, it should also have a certain understanding of the Shaanxi drama while learning the legends of the Ming and Qing Dynasties. There are a large number of traditional repertoires in the Qin Qiang, such as "Three Drops of Blood", "Flame Horse", "Five Dian Po", "Yangmen Women", "Yu Tang Chun", "Zhou Ren Hui Fu", "The Incense Burns", and so on. The modern repertoire also have "The Late Roses", "Big Tree Move West" and "Xijing Story". They are closely connected with society and lead people to think deeply. Contemporary college students are the main inheritors and the most capable disseminators of traditional culture. By effectively organizing students to enjoy the performances of Qin Qiang in colleges and universities or let them enter the Shaanxi Drama Academy and other professional Shaanxi institutions to admire the Qin Qiang, it not only can make students profoundly experience the traditional drama art of the Qin Qiang, but also can reconsider through the intuitive form of Ming and Qing legendary performances, killing two birds with one stone. Of course, this organizational arrangement requires teachers to do a lot of preparation. First of all, we need to clearly understand whether the Ming and Qing legends have been adapted into the Qin Qiang and are still performing, such as "The Incense Burns". Secondly, in the course of a semester of study, teachers should choose the repertoire that can arouse the interests of contemporary college students and change their intrinsic notion of "eight hundred miles of Qinchuan, thirty million children and women, sing Qi Qiang together". Let them admire the bold and unrestrained boldness of the Qin Qiang, and also see their delicate and graceful emotional expression. Therefore, it will change the situation in which students continue to remain in the literary level for drama learning, and they can experience the unique artistic charm of traditional drama through the complete repertoire.

The new exploration of the legend's teaching method in the Ming and Qing Dynasties is only a preliminary reflection of the problems that arise in everyday teaching. Today, as classroom teaching continues to improve, it is expected that there will be better teaching methods to enable students have a deeper understanding of drama in traditional culture.

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