

Exploration And Practice Of Aesthetic Education And Curriculum Civics For College Students In Drama

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Abstract

In order to cultivate innovative talents in the new era, the integration of aesthetic education and thinking and politics education is the new development goal of the general education curriculum in higher education. In order to implement the Ministry of Education's "Guideline for the Construction of Curriculum Civics in Higher Education" and to explore the path to enhance the comprehensive quality of talents in higher education, the Liaoning Institute of Foreign Trade and Economic Cooperation (LIFETEC) opened the course "Theatre Appreciation" for undergraduate students in 2021. The course is closely focused on the fundamental task of establishing moral education and actively looking for the path and method of integrating the teaching of aesthetic education with curriculum thinking and politics. This thesis will take the course "Drama Appreciation" as an example, and discuss the relationship between drama aesthetic education and curriculum thinking and politics and the path to realize the integration of drama aesthetic education teaching and curriculum thinking and politics from three aspects of the course's thinking and politics objectives, content and practice, so as to fully integrate the aesthetic education process of "educating people with beauty" and thinking and politics teaching into the whole process of talent training.

Key Words: *Higher Education ,Aesthetic Education in Drama, Curriculum Civics*

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I. Introduction

In December 2016, at the National Conference on Ideological and Political Work in Colleges and Universities General Secretary Xi Jinping stressed that "we should use classroom teaching as the main channel, ideological and political theory courses should adhere to strengthening in improvement, enhance the affinity and relevance of ideological and political education, meet the needs and expectations of students' growth and development, and all other courses should guard a section of the canal and plant a good field of responsibility, so that all kinds of courses and ideological and political theory courses go in the same direction and form a synergistic effect."

There is a natural synergy between the teaching of aesthetic education and ideological and political education. Aesthetic education is an important part of the implementation of education and teaching in China, and is an important way to cultivate students' noble sentiments, optimistic attitude towards life and purify their minds. In October 2020, the Central Committee of the Communist Party of China and the State Council issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, which clearly states that "Aesthetic education is aesthetic education, education of sentiment, education of the heart, education that enriches students' imagination, education of the mind, education of the mind, and education of the heart. It has the value of enriching students' imagination, enhancing their aesthetic qualities, cultivating their sense of innovation and stimulating their creativity. It can be said that aesthetic education is highly consistent with Civic Education in terms of teaching objectives, teaching process and teaching effects. In terms of teaching objectives, both need to play the fundamental task of establishing moral education and helping students to establish a correct outlook on life, while in the teaching process, aesthetic education achieves a subtle ideological education by educating people with drama and moistening their hearts. In terms of teaching effect, both carry the

responsibility of nurturing the "new man of the age", guiding students to know goodness and good moral character, and to form a sense of family responsibility and patriotism. Therefore, the aesthetic education course has a unique advantage in thinking and politics, in the construction of the curriculum, it is necessary to play this advantage, the organic integration of the two, synergistic education, and ultimately achieve the teaching effect of one plus one is greater than two.

For example, the historical drama Qu Yuan is not only a tragic historical story, but also a symbol of the Chinese national spirit. Students feel the tragic and open-minded spirit of the main character, and are able to understand the deeper meaning of Chinese culture and history, and feel the profundity of the Chinese nation. The theme of Lao She's work Teahouse is to reveal the inevitable founding of a new China. In addition, the art of drama has a distinctly emotional character, which can leave a deep impression on students and even deeply influence their values through a variety of fascinating dramatic plots, dramatic structures and vivid characters. Therefore, the teaching of aesthetic education needs to take "beauty" as the grip, and bring into play the cognitive and emotional characteristics of theatre art, and integrate the curriculum into the teaching process. Although there are similarities between the teaching of aesthetic education and the teaching of thought politics, this does not mean that aesthetic education is turned into an ideological and political curriculum. Aesthetic education is embedded and genetically integrated into all aspects of the teaching and learning process.

In 2021, our school introduced Theatre Appreciation, a course that focuses on the introduction to drama, plays, Chinese drama, Western drama and theatre arts. The author will combine his own practice, mainly using literature research and practical research method, will discuss the content and practice of the course from two dimensions, hoping that it can play a role in the Civic Education teaching of aesthetic education courses.

II. Aesthetic thinking content: enriching the course selection with ideas and culture

Leading value orientation with new-age thinking.

The "curriculum thinking politics" is not a simple superposition and patchwork of "curriculum" and "thinking politics", but combines the learning and development guidelines of art education, in accordance with the laws of teaching, curriculum and learning, On the premise of following the law of teaching, the law of curriculum and the law of learning, a new concept, a new approach and a new perspective of curriculum education are used to comprehensively promote a new classroom education reform, integrating knowledge, ability and moral qualities with education on ideals and beliefs, values and traditional culture, so as to better meet the educational objectives of modern talent training, and to cultivate students' imagination, independent thinking, originality, group cooperation and literary literacy skills.

In the teaching of aesthetic education in the classroom, it is important not to turn the aesthetic education course into an aesthetic ideological and political course, especially as the sameness of the two can cause confusion between aesthetic values shaping and ideological education, where the distinction between aesthetic values education and ideological and political education should be focused on. The process of aesthetic education is an activity full of emotional experiences. The advantage of aesthetic education is that through emotional education it can effectively dissolve its cognitive resistance and make students take the initiative to accept the ideological inculcation of aesthetics, thus achieving the purpose of education. In contrast, ideological education mainly studies the basic theories and knowledge of Marxism, Mao Zedong Thought, Deng Xiaoping Theory and ideological and political education, understands the laws of the formation, development and change of human ideological and moral character, and provides people with the laws of ideological and political education, with the teaching of ideological and moral character as the main focus. If the importance of awareness is elevated and the attributes of theatre beauty are ignored, it will be divorced from the teaching objectives, not to mention carrying out curriculum thinking and politics. A good aesthetic classroom should integrate the core socialist values into the

teaching process in a clever and flexible way, in a form that is pleasing to students, using a silent and entertaining approach, so that students can consciously and comprehensively appreciate, identify with and practise the core values while gaining aesthetic enhancement and artistic enrichment. Therefore, the aesthetic education classroom in the process of thinking and politics should avoid the "end" of the shelf, the content of thinking and politics from the text, rigid, which will be contrary to the "beauty", and students will be more and more distant from the emotional distance.

So how can we bridge the teaching of drama and aesthetic education with the curriculum? Based on the background of the blended teaching model, the selection of topics for the class becomes the core element of the flipped class. The significance of topic selection is to deepen students' understanding of the online learning content and to form their own knowledge system through independent learning, independent inquiry and effective cooperation. Therefore, the content of the topic selection determines the effectiveness of the course Civics. The content of the selected topics should have both aesthetic value and cognitive value in art, reflect the aesthetic characteristics and aesthetic spirit of the new era, provoke students to think about themselves, and enlighten their conscience, wisdom and mind.

In terms of the content of the topics chosen, new materials with ecological awareness, family sentiments, digital drama and rural drama can be selected as Civic Studies cases. For example, as times change and technology advances, the concept of "meta-universe" has been introduced in the field of drama. The "Digital Mei Lanfang" project in China is a digital reproduction of Peking Opera master Mei Lanfang, forming a "digital human" that is highly similar to a real person in terms of appearance, form, voice and facial expression. Through the example of "technology has brought many changes to the theatre stage", students can further discuss the pros and cons of digital theatre and its impact on theatre, thus enhancing their cultural and technological self-confidence.

Use the beauty of tradition to enhance ideological awareness.

Excellent Chinese traditional culture has a long and profound history and is the crystallisation of the wisdom of Chinese civilisation. Through its rich cultural heritage, profound philosophical thoughts and exquisite artistic expression, it plays the role of "literature to carry the way, the way to transform people" and influences students implicitly.

As an excellent traditional Chinese culture, ancient Chinese drama contains rich resources for thinking about politics and has a unique way of thinking about politics. First of all, traditional opera is a rich resource for thinking about politics. The traditional lyrics, the plot of the play and the life experiences of the actors in opera are rich in elements of thought politics. The plots of traditional plays are full of ups and downs, with the main characters risking death and danger, going to the righteousness of the cause, and their character of enduring humiliation to reflect the indomitable national spirit; in times of national crisis, many opera artists' short stories of self-respect and self-improvement become a touching story. Through explaining traditional drama, students are educated and inspired, and their national spirit of self-improvement and sense of family and country is stimulated. Secondly, traditional culture contains a wealth of intangible cultural heritage, which can build students' awareness of cultural heritage protection. For example, Minxi Han Opera, a fusion of red culture, Hakka culture and southern Min culture, forms a unique traditional drama in Longyan. As a unique local drama genre, traditional drama is an important intangible cultural heritage and an important cultural conservation object, and learning about traditional drama is of practical significance for environmental protection and the building of intangible civilisation heritage. Once again, the exquisite artistic expression of traditional theatre has enabled Chinese culture to go global. In recent years, Chinese opera has been highly esteemed by the world's culture and arts. In 2018, the new garden version of the Kunqu Opera "Six Records of a Floating Life", featuring its unique artistic presentation and immersive sensory experience subjected to, attracted the attention of audiences at home and abroad, and was on

the stage of the Avignon Theatre Festival in France. Through the study and appreciation of traditional opera, it serves to develop students' drawing skills and promote excellent traditional culture.

In the teaching practice of drama appreciation, there is a need to draw on the rich content of thought and politics in traditional drama. The traditional repertoire is not the only thing that has to be used, but rather the repertoire that resonates with the times and is suitable for students to appreciate. For example, the legendary novel *Ying Ying* is a famous work of legend from the Tang dynasty, but its ideological values do not match those of contemporary concepts of love and life. In particular, the tragic plot of a poor scholar's unrequited love for a fallen noblewoman can easily lead to misinterpretation by students. The story of Du Liniang and Liu Mengmei's love for each other and their eternal union in the play conveys the humanist glory of liberation of the mind and freedom of life.

It is worth noting that although traditional theatre carries cultural connotations and has a national spirit, it can also present cognitive difficulties in the process of student acceptance. The singing, lyrics, proverbs and stances of opera all require students to have a certain level of general knowledge of opera. In order to allow for a better role of Civic Studies, the process of absorbing good traditional repertoire should take into account the students' receptive and cognitive levels. If the topics chosen are too esoteric, obscure and have less overlap with students' knowledge, it will lead to students losing their motivation to learn. Therefore, priority is given to works that are more familiar to students and easy to understand. By reflecting on past knowledge, students are not only motivated to learn, but also transform old knowledge into new knowledge, giving them new insights and reflections on traditional repertoire.

III. Aesthetic thinking practice: theatre experience enhances aesthetic perception.

According to Schiller, "Of all the states of man, it is play, and play alone, that makes man whole, that brings out his double nature at once." Experts have defined play as 'pretend play', and the 'play house' of children as children is a manifestation of fictional play. Dramatic play is also known as role play, imaginative play, fictional play, etc. Children naturally initiate or participate in dramatic play, in which they demonstrate various play abilities, use their bodies, voices and words, learn to cooperate and communicate with others through imagination and character interaction, and also try to guide, persuade or resolve conflicts. The socio-cultural-historical school considers 'pretend play' to be the most decisive activity in the development and socialisation of children. Through this type of play, children learn the shapes and patterns of social behaviour and become aware of the effects of their own behaviour and that of others. This is essential for understanding others and for understanding solidarity and friendship. Play also trains children in problem-solving skills and provides opportunities to deal with emotions.

The playful nature of drama helps teachers to organise curriculum content effectively, allowing pupils to create dramatic performances, explore texts and their connotations, and stimulate their emotions and thinking. Play is in the nature of children and they all have experience of participating in it and will engage in it voluntarily and spontaneously. This also provides a natural context for the creation of thought and political education, allowing students to have a sense of participation and experience in order to reap the benefits of beauty and be inspired by it. Universities should be aware of the importance of aesthetic education practice, and make use of the characteristics of university students' pursuit of individual freedom and liberation, and their courage to explore, to build a practice platform that meets the needs of university students. The ways in which our university explores aesthetic practice include: classroom practice and extra-curricular practice.

In the classroom, students can enjoy a collection of music, dance and poetry through aesthetics, entertainment and communication, and talk about their understanding of theatre works in the form of a debriefing. The content of the debriefing is related to the content, artistic features, thoughts and feelings of the work, which

provides favourable conditions for curriculum thinking. As the saying goes, "There are a thousand Hamlets for a thousand readers", and students have different life experiences and values, so their understanding of drama literature is naturally different. In the classroom, teachers can quickly capture their ideas, especially their understanding of society, family and self, and provide targeted guidance from which students can be inspired. In addition, students can understand the work through role-playing and the lines of the work can serve to immerse the mind. When role-playing, students not only have to memorise their lines, understand the plot development and ponder the inspiration of the creator, but they also have to understand the psychology, motivation and thoughts of the characters, so that the whole drama activity is explored to a deeper and higher level. However, different students have different attitudes towards role-playing, which is determined by different personality types. Jung's classification of different people in terms of psychological traits. There are eight basic personality types: Extraverted Sensing, Extraverted Intuitive, Extraverted Thinking, Extraverted Emotional, Introverted Sensing, Introverted Intuitive, Introverted Thinking and Introverted Emotional. Among them, extroverted personalities, cheerful and lively, with a wide range of interests and easily revealed emotions, are usually good at role-playing, such as the performer personality type (ESFP) where E stands for extroversion, they are natural performers who love the spotlight and the stage, and many professional actors are performer personalities. In contrast, introverted personalities are steeped in their own subjective feelings and lack interest in acting. Therefore, teachers need to be sensitive to the personality traits of their students, teach with encouragement and provide the more stoic and introverted students with practice such as narration and props, following the laws of their psychological development and guiding them in their practice.

At the same time, extra-curricular practice also offers more possibilities for the education of students in Civics. The classroom is constantly breaking down the "walls" and actively integrating with local aesthetic resources and the curriculum, allowing students to immerse themselves in the situation and make sense of it. Class visits to museums, theatres and galleries are organised to enrich knowledge of humanities and history and enrich the spiritual world. In addition, the participation of university students in TV dramas has become an emerging form of internship. According to the Red Star News, nearly 1,000 university students were involved in the shooting of the war film *The Great Breakout*, in which the majority of students were not professionally trained in acting, but became mass actors in the drama. When talking about their experience of taking part in the film, the students felt that it was a "very meaningful" thing to take part in the filming of the anti-Japanese theme, and that they felt full of a sense of justice when they were wearing the uniform of the Eighth Route Army. The cast and crew provided our school with experience to draw on for aesthetic practice outside of school. The Dalian Lushun Film and Television Base is a famous filming base for historical and cultural film and television dramas in China, which also provided our students with the opportunity to visit, learn and perform in the field.

With the continuous development of Internet technology and information technology, short videos have gradually become an important carrier of news dissemination and entertainment. According to the data report on non-heritage drama released by ShakeYin, as of November 2021, about 98.83% of national non-heritage drama projects have entered the short video platform, and the videos have been played 60 billion times and received 2.2 billion likes in total, of which The proportion of "post-90s" and "post-00s" viewers exceeded 50%. It is evident that theatre is influencing many young people through the medium. Therefore, students can be encouraged to create and adapt theatre by using a form of media that they enjoy. The advantage of short video creation is that not only is it not limited by time and space, it also helps students to take the initiative to learn video editing and platform operation skills. Of course, encouraging students to create short videos does not mean that they can make bottomless and magical adaptations of theatre. Teachers should guide students on the themes and video scripts they should produce, and they can subtly incorporate elements of thinking and politics into the themes, such as "drama with local characteristics", "continuing traditional drama For example, videos can be recorded on the

themes of "Drama with Local Characteristics", "Continuing Traditional Drama" and "Rural Drama". In terms of form, they can be created through recitation, performance, dance, music and other forms.

Of course, both off-campus and on-campus practice is not an easy task. Teachers need to organise and arrange students' participation in activities in a comprehensive manner, and coordinate and communicate well with schools and enterprises. Although students' participation in creation and performance can enable them to gain a deeper understanding of theatre. However, if there is a mistake at any point in the process, it can make the practice less effective. Therefore, the following issues need to be taken into account in the realisation of classroom practice: firstly, the content of the practice should match the teaching programme; the purpose of teaching practice is to serve the syllabus, and it is not appropriate to carry out performance-based teaching if the content studied is a basic concept of theatre. Secondly, before the teaching practice, students should be clear about the purpose of the practice and what aspects of the skills they will be able to develop through the practice. Thirdly, for visit-based practice, a summary report is required. Teachers need to design the teaching content and plan it well before organising and arranging the practical activities.

IV. Conclusion

Only by organically combining aesthetic education with ideological education can we better promote the comprehensive development of students' overall quality. In teaching, it is not only necessary to deeply integrate the educational elements contained in the spirit of the times and inspire students' potential with the beauty of traditional culture, but also to organically integrate value shaping, ability cultivation and knowledge transmission. This can effectively break through the bottleneck of rigidity in the teaching of Civics, stimulate the vitality of classroom teaching, better help students to establish a correct concept of aesthetics and national self-confidence, and add fuel to the construction of the teaching of aesthetic education courses.

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