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ARTICLE

To What Extent Might the Methodology of School Inspection Affect the Fairness and Accuracy of the Process?

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ABSTRACT

Education is to learn or to gain knowledge of something through being taught by others or through self-learning. The two most important words about education are teaching and learning. By definition, teachers are leaders, and to put it simply leaders lead. Teachers lead their students along the path of knowledge. As for students, they who can be equipped with academic knowledge and a set of practical skills can be useful members of society and make a contribution to the economic development of a nation and even the world. In this sense, we should keep in mind that to consistently improve the quality of education is to promise a bright future for the nation.

1. Introduction

Considering how important a role education plays in social development, the UK educational authorities established a new government department called the Office for Standards in Education, Children's Services and Skills (Ofsted) in 1992. The official department aims at improving the education quality of all UK schools by doing inspections on each school for a certain period, during which the inspectors adopt a mix of methods to assess the teaching process and judge whether the school performs as well as required. In other words, the school inspection will help the authorities to know what the school does well, what it should improve and why they have come to their conclusions (Ofsted, 2000). Moreover, after the inspection, Ofsted will publish inspection reports and a summary to inform the school, parents and local community about the quality of education of the school and whether standards are high enough（The framework for inspecting school, 2000).

The importance of the education inspection is without doubt. However, there exists a disputable question which is whether the inspectors can make their conclusions in a just manner or whether the methodology of the school inspection affects the fairness and accuracy of the process in an unexpected manner and, if it does, to what extent.

Before discussing the question, we should at first take a glance at what the methodology is. Methodology refers to a series of methods inspectors take to observe the teaching

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process, which include observation, sampling and reading of children's work and collecting the views of pupils, teachers and parents.

It is reasonable to suggest that three kinds of evidence should be very crucial in making an assessment on the teaching quality of a school. However, it could not be asserted that the evidence must prove to be valid in evaluating the teaching process. One of the viewpoints is that the methodology of the school inspection affects the fairness and accuracy of the process. On the other hand, some studies find that all the methods ensure the fairness and accuracy of the process as much as possible. In the following essay, the Ofsted inspections, and the process of inspection, will be introduced and how the methods affect fairness and accuracy will be argued in a separate paragraph.

2. What Aim Is the Inspection Supposed to Achieve?

The inspectors of schools for England and Wales (HMCI) are required to make judgment on four main areas: the quality of education provided by schools, the educational standards achieved in them, the efficient management of the school's financial arrangements, the spiritual, moral and cultural development of pupils respectively. These four areas are very important, for through the reviews of the inspection of these four areas, the educational quality of the schools can be improved.

3. The Ofsted

3.1 What Are the Tasks of Ofsted?

Ofsted (The Office for Standards in Education, Children's Services and Skills), is responsible for providing up-to-date information about the quality of education through school inspection and Winch suggests that the principal function of inspection is to examine and evaluate the process of education, teaching and its ancillary activities like assessment and school administration, because the inspection is an inevitable part of school life. From a child's first day at school to the day that he or she leaves full-time education, the current political agenda follows the view that educational achievement must be accounted for.[1] Therefore, as with the old HMI (Her Majesty's Inspector), inspection is a powerful way of monitoring the system and of tracking both standards and performance levels over a period of time.

Furthermore, Ofsted inspections are an external judgment on school effectiveness, which ideally seek to validate the internal methods and outcomes of a school review, and help to make a judgment on the quality of education offered and standards achieved. In order to make a trustworthy assessment available to the general public, gathering data and evidence should be a considerably crucial step. The inspections are made up of three sections.

Firstly, as David and Susan pointed out, lesson observation is an important method of gathering evidence because classroom teaching quality is the core of school teaching. Lesson observations will be recorded on a standard Ofsted pro forma for inclusion in the record of inspection evidence. There is another pro forma for observation of work other than in lessons, such as registration periods, assemblies and extra-curricular activities. Secondly, sampling and reading of children's work is another critical part of a full HMI inspection. Although not all the schools regard it as a regular method, it can still be used as an effective means for monitoring and evaluating the quality of teaching and learning. Thirdly, oral evidence can be collected during the formal and informal conversations carried out between registered inspectors and students and parents. On the one hand, the students will be asked to talk to the inspectors about their work, the help from teachers and guidance they receive. Thus, inspectors can find out how the students feel about schooling. On the other hand, parents will be invited to a meeting arranged exclusively for them. The meeting will be arranged on a day when as many registered pupils' parents as possible are able to attend the meeting. The parents can share their opinions about the school without the presence of those who are in charge of the operation of the school. Besides, the teachers' views will also be gathered during the school inspection.

3.2 What Efforts Have Ofsted Made to Ensure the Fairness and Accuracy of the Process?

However, these methods can also lead to uncertainty. For example, when collecting the views of pupils, every pupil has different feelings about the class, and therefore how the views are collected is important for how the inspectors come to a conclusion. To put it in another way, if the methodology of the inspection is used improperly, the ideal outcome of the school inspection cannot be achieved. Therefore, not only the methodology of the school inspection but also how to apply it to the inspection plays an important role in ensuring the fairness and accuracy of the process.

With the purpose of ensuring the accuracy and fairness of the inspection, Ofsted must maintain a record of the evidence base during the inspection to ensure that the evi-

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dence constitutes a sufficient and valid sample of the work of the school (Woods and Orlik, 1994). This means if HMCI gives a grade to describe a school, either outstanding or inadequate, there must be sufficient evidence to support the case. On the other hand, the evidence consists of a great deal of data, lesson observations, discussions with teachers and pupils, pupils' homework, observation of work and curriculum outlines. Likewise, the record of evidence includes statements demonstrating the estimation from the inspectors. Moreover, the most important thing is that all who attend the meetings are clear at the outset that they cannot be occasions for seeking to modify the judgments which the inspection teams have reached, provided that these judgments are not based on factual inaccuracies (Ofsted 1994a, Part 3, p.21). These are a series of measurements which can ensure the fairness and accuracy of the inspection as much as possible.

Moreover, the record of inspection evidence must include an evaluation of each of the lessons and other activities, many further evaluation statements and the judgment recording statements which contribute to the Ofsted data bank. According to Ouston, Earley and Fidler (1996), for an 11–18 secondary school this requires nearly 1000 judgment recording statements to be agreed by the inspection team, whilst for a primary school covering key stages 1 and 2 the number would be about 600.[2]

Apart from that, once the school produces its action plan following the report and has it approved by Ofsted, it is likely to have no further contact with Ofsted until the next inspection takes place, unless it is deemed failing or likely to fail in this inspection. This measure can also prevent the school and the inspectors from having too many connections.

3.3 Ofsted Inspection Process

The following paragraphs focus on the three stages and discuss about to which extent each step will affect the accuracy and fairness of the process.

Before the inspection begins, the registered inspectors who will assume the responsibility for the inspection must contact the head teacher of the school in order that the school can work on things in advance and prepare the demanded documents. They will also talk with representatives of the faculties and staff, explain the inspection process and answer their questions and meet some parents to listen to their views about the school. Meanwhile, the inspectors are required to get acquainted with the context of the school and review the relevant school documents. In addition, inspectors will observe where the school has changed compared with the last inspection. But for sure, to minimise the school's burden, registered inspectors are forbidden to request any further information at this stage.

Then on the inspection day, inspectors will visit the classrooms, check pupils' previous homework and talk to pupils, discuss some school work with school staff and listen to their opinions. It should be noted that during the process the inspectors need to develop good relationships with staff, pupils and governors, to make it easier for the inspectors to obtain enough authentic evidence to judge from.

Finally, inspectors should deliver definite, formative evaluation feedback to the school. For instance, inspectors can provide the feedback on teaching and relevant problems in the class to individual teachers as well as some oral feedback.

During the process, the inspection covers teaching quality, course design and application, provision of students' specific education demands, school administration and management, teaching facilities, students' welfare and the connection between schools and parents.

Notably, parents are very important people for the registered inspectors to meet, and only the parents of children who study at the school have access to this meeting. Inspectors will listen to what the parents say, keep a record of raised points and continue to follow up any significant points by seeking more information during the week of the inspection.[3]

After the inspection, the registered inspectors will mark the school based on the evidence and data collected as one of four levels: outstanding, good, requires improvement, and inadequate. Following the scores, an inspection summary report informing the school, parents and local community of the quality of education in the school and whether standards are high enough will be published（The framework for inspecting school, 2000) which the parents will refer to when they are deciding on a suitable school for their children. And the inspection team's findings will also assist the school in an improvement plan. Therefore, this report is necessary and must be authentic. In consideration of the authenticity of the report, the published version of the report must be returned to the school for reassuring. Should any mistake concerning the facts be found, it must be corrected. Apart from mistakes as mentioned above, no part of the report may be revised.

4. Observation

4.1 How Do the Inspectors Observe in Class?

As the most reliable methodology to ensure fairness and accuracy, observation plays a major role in the work of inspection. It is also the method which accounts for the majority of the inspectors' time – as the Handbook recommends, the inspection team should spend at least 60 per cent of its time observing lessons during school time (Ofsted 1994b, p.12). Although the time spent on lessons may vary, some whole lessons must be observed. Moreover, lesson observation is a means by which the inspectors acquire evidence, focusing more on teaching and listening. In detail, the inspectors will observe the teaching methods, styles and how well students understand the contents. For instance, inspectors may discuss the homework with the students. During the process, from what the students think about the homework, the inspectors can know whether the lessons have been fully understood by the students or not.

After the lesson observation, the Handbook indicates that inspectors start to fill in a 'lesson observation form' (LOF). The LOF is an A4 sheet paper which allows inspectors to organise their comments under the headings of achievement, quality of learning and quality of teaching.[4]

Another method is observation of the school's work such as the leadership and management of the school. In terms of this part, the school inspection handbook claims that the inspection must examine the impact of leaders at all levels, including governors, and evaluate how efficiently and effectively the school is led and managed. However, observation of work differs from lesson observation, which includes a wide range of matters in the school, for example, students' registration, assemblies and extra-curricular activities.

4.2 How Can the Fairness and Accuracy of Lesson Observation Be Ensured?

The Ofsted pro forma for lesson observation contains a section on standards of achievement by students in their work as observed in lessons, and inspectors will make a graded judgment of students' standards and achievements in relation to national norms.

Now that the inspectors have resorted to a tick-box approach, which means that they grade students' abilities and academic performance in class according to the criteria by which standards of achievement can be judged. Admittedly, standards can facilitate teachers' in improving their teaching quality, for those who want their teaching to reach the national standards must follow the requirements. To be more precise, it is important that teachers familiarise themselves with the criteria for judging standards of achievement in all subject areas and become able both to assess them for themselves and others as appropriate in the teaching and learning situation and in the examination of students' work. Moreover, as for the inspectors, the unified criteria play a pivotal role in making a relatively convincing and fair conclusion. Inspection agencies also vary in terms of their remit. In some countries, many inspectors come from a legal background and may not have any professional knowledge of education, while in others the inspectorate is focused upon school improvement and rests heavily upon the individual inspectors' educational knowledge and experience. In order to guarantee the judgments to be fair, valid and consistent, the tick-box approach should be employed in judgments.

Besides the pre-set of questions, the design of answer types should be considered (how the answers are evaluated, which is related to the subsequent analysis methods of the answers. The available types are nominal data, ordinal data, interval data and ratio data.

(1) Nominal Data

Such answer can be easily classified, such as Yes or No. They can be later represented by variable 1/2/3, etc.

(2) Ordinal Data

In the inspection, personal information can be regarded as the ordinal data. As for the students' ages, the students may not be required to write down their actual ages, but their ages are classified into different age groups. In other words, if all the students fill in their ages, the variables will have numerous levels. The classified data become ordinal data, having simplified the types and represented both types and values.

(3) Interval Data

It refers to the data among which has the equal distance of value. For instance, in a five-level scale have ① Completely disagree ② Usually disagree ③ Sometimes agree, Sometimes disagree ④ Usually agree ⑤ Completely agree, which have the same distance. It can not only describe the types of data, but also describe the levels of data at the same time it can represent the distance among different levels of data.

(4) Ratio Data

Compared with the interval data, the ratio data have zero value with the meaning on the scale. For instance, we can claim that a 20-year-old student is twice elder than a 10-year-old student. These data have no definite distance. The data can be multiplied or divided besides the addition, subtracting and averaging.

It can be concluded that the ratio data rank the highest in the four, owning the most mathematical features and abundant information. Therefore, since the teaching and

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learning is a complex activity, the interval data and ratio data should be recommended more frequently.

Thanks to the publicised standards followed by both teachers and inspectors, the objectivity of schooling assessment can be ensured to some degree. Specifically speaking, every teacher has access to the standards, and what they need to do is to exert themselves to try different and diverse teaching approaches to achieve the standards. Besides, inspectors can follow the standards to check to what extent the teachers' teaching affects students' learning. During the process, transparency and objectivity of assessments can be achieved, which are also prerequisites for fairness.

4.3 The Arguments Concerning Lesson Observations

Although HMCI does have the right to inspect a school without notice, this only occurs when there are serious issues about the well-being of pupils at the school. In other words, it is much more likely that there is something wrong if a school is inspected without notice. Therefore, the common notice for inspection is two working days in advance, which ensures that the teachers in the school to be inspected have enough time to prepare lessons for the inspection.

As the main approach of the inspection teams is observation, of which the first procedure is observation of lessons, the teachers will prepare the lesson plan and courseware and think about the questions to be raised and even the students' responses to the questions. Therefore, the teachers will act as real masters of the classroom. In such cases, the inspectors will witness the teachers' outstanding performances once they enter the field and therefore they may score the schools based on the teachers' present behaviours, which cannot truly display the school's educational level. This is true in China. There are also some inspection agencies in China. The phenomenon above happens often. Therefore, the Ofsted counterparts in China may also give a high mark to the school. On the other hand, if the inspectors know about the observed teachers and have good relationships with the teachers, it is understandable and unavoidable that the observation conclusion may be affected by some factors.

On the other hand, some people think observation of lessons and the work of schools puts a great deal of pressure on the teacher. According to Holmes (2009), there is no doubt that some teachers and schools, in general, experience inspection as an inherently stressful event. And when some people feel stressed, the quality of their teaching or working may not be up to the normal level. Brimblecombe and Ormston (1995) carried out research about this. In the first year of their three year research project into teachers' perceptions of inspection, they have so far analysed questionnaire data from 821 teachers, at all levels, in 35 different secondary schools nationally in the first year of full Ofsted inspections and interview data from 30 staff, at all status levels, in five schools.[5] They draw the conclusion using that data that there is no doubt that inspection is additionally stressful to many teachers; 40% of teachers, for example, described it as such in the National Union of Teachers' survey (Times Educational Supplement, 1994). In addition, inspectors in such lessons spend more time observing teacher behaviour than they would in a more active lesson, increasing the stress of nervous teachers, who are the ones more likely to respond in this way.[6] Therefore, the problem came up that the stress generated alters the reliability of the evidence on which the inspectors make their judgements. Therefore, the pressure may have an influence on the fairness and accuracy of the observation process.

4.4 My Opinion on Lesson Observation

Despite the opinion that the school may require teachers to be well prepared for the lessons to be inspected before the inspection, it should be noticed that, while the inspection may motivate the teachers to work hard to prepare lessons and ponder over what and how to teach, their teaching ability cannot be boosted in just a few days. That is to say, the teachers will pay more attention to the details of a lesson they ignored before. On the other hand, the team of inspectors will not only observe the teachers, but also observe the students. According to Woods and Orlik, the inspectors should also comment on the students' performance, including their understanding of the teaching content, acquired skills and behaviour in the classroom.[7] As a consequence, the students will not always react to teachers' teaching as expected.

Therefore, inspectors will also evaluate students' achievement in relation to their ages and abilities and any special circumstances, and a numerical grade will be given for the judgment as well. Besides, there should not normally be more than one inspector in a class at any time unless the class teacher disagrees and there is a particular reason for it. One example would be to track the progress of a pupil with special educational needs or where the registered inspector monitors the work of team members. Such measures can improve the accuracy of the evaluation, lessening the subjectivity of the inspector.

All in all, in this way, accuracy and the fairness during the inspection can be ensured.

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5. Sampling and Reading of Children's Work

5.1 How Do the Inspectors Carry out the Sampling and Reading of Children's Work?

Woods and Orlik (1994) assert that the sampling and reading of children's work has always been a major part of the full HMI inspection. Through reading children's work, inspectors can get a range of information, for example, pupil progress, teachers' criticism. However, sampling is a difficult process to undertake with fairness and accuracy in the school inspection. Therefore, the Handbook suggests that the 'sample of lessons and classes inspected must constitute an adequate cross-section of the work of the school ... be representative of all age and ability groups ... Lessons should be seen in all national curriculum subjects and in other subjects or aspects specified in the inspection contract' (Ofsted, 1994b, (2)11).

The team of inspectors can determine which level a child has reached by comparing his or her performance with the level scale. The task of an inspectorate consists in judging whether standards within any given school are appropriate and in checking performances against level descriptors.[8] Therefore, people argue about what kind of students should be chosen in the sampling as students at different levels have various performances and individual diversity in homework. For instance, the students who are good at learning will spend more time and effort on the homework and follow the teachers' requirements better. Thus, HMI requires sampling of the work of six children in every year group, and the children should represent two of above average ability, two of average ability and two of below average ability, reflecting the average student's ability. And preferably a boy and a girl should be in each group, because boys and girls have different learning performances. Usually the inspectors need to read all the written work of the six children and give feedback on the quality of the work, including the teachers' marks on the students' written work. Gary (2012) conducted interviews with an inspector who introduced how to evaluate the children's written work and the teacher's mark. For each chosen sample, examples of past and present work must be available in order to establish the range of work over time and to evaluate evidence of progress.

Sampling is an important part of other inspection methods. For example, in a few cases, questions are asked about where the samples are sufficient to obtain a full picture of curriculum arrangements in the school. The answer is negative. The sampling of pupils' work is often regarded as one of the weaker aspects of inspection, both in terms of the difficulty of identifying a representative range and the limited time available for giving the work adequate consideration.

5.2 My Opinion on Sampling and Reading of Students' Work

It is believed that learning performance can be reflected by how well students fulfil the homework. Thus, the inspection includes this step, which aims to assess the work of the students.

However, it is not always the case that the assignments the students complete can fully reflect whether the teachers have employed proper teaching approaches and have achieved teaching goals. This is because teachers can assign homework to students according to their abilities. To be specific, if the students do not have enough comprehension or are not good at learning, the teachers can ask them to complete their homework by copying exactly part of the lesson contents. That is to say, students need not think too much about how to fulfil their homework but just find the answers to problems in the textbooks. Even if their homework is done beautifully, it does not mean that the teachers have great ability in teaching.

Considering the mentioned case which might happy, it is a reasonable suggestion that the inspectors assign homework to students, or they design different problems of different levels of difficulty for the students on a course to solve. Then, the students can be grouped and asked to finish homework in a given time and a given classroom. What is more, the inspector can mark their assignments and record how the students perform in the homework.

6. Collecting the Views of Pupils, Teachers and Parents

6.1 How Inspectors Carry out Collection of the Views of Pupils, Teachers and Parents

Conversations with pupils, teachers and parents are a good source of evidence about what they know, what they can do and how they view the school. It is of great importance to understand their thoughts about their work and study. According to Courtney (2016), stakeholder consultation is strengthened through the new 'Parent View' area of Ofsted's website, to which parents may submit their experiences of the school at any point, and through consulting more with pupils, carers, governors and staff during the inspection[9]. First, communication among the inspectors, students and their parents is essential, through which the inspectors can obtain their assessment of the teachers, advice on the courses and collect the parents' ideas. Parents of a school to be inspected are invited to a specially

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arranged meeting conducted by the RgI. The meeting aims to seek parents' views on a range of specific aspects, which include students' standards of work and behaviour and parental involvement. The inspectors may also invite parents to fill in the questionnaires about the work of the school and the results will be analysed by the registered inspector and presented in the report.

Second, the dialogues with the teachers are also indispensable. No matter whether they are the head teachers or subject teachers, they can render the authentic resources and information. The dialogue may involve the contents of a lesson or session, present working performance and even may be used as the temporary evaluation of and guidance to the teacher's future work. The professional dialogue between staff and inspectors also constitutes an integrated part, which contributes to the usefulness of inspection of schools and helps inspectors establish the context for their observation (Handbook for inspecting secondary schools, 2000, p.125).

6.2 My Opinion on Collecting the Views of Teachers, Students and Parents

People argue that on the one hand, if the inspectors have contacted the headmasters and management staff of the school in private, they cannot work impartially, for they may collect positive opinions about the school while ignoring the negative sides. It is very common to see in China that some schools will designate teachers to establish good relations with the people who are going to inspect the schools. When the inspectors collect views, they will collect the views of the people who have been arranged by the schools. On the other hand, people's opinions on teachers vary a lot from one to another. For example, some students like a teacher and thus like to attend the lesson taught by the teacher, so they will speak highly of the teacher's performance in the class. However, students are very young and, compared with their teachers; they are less knowledgeable both in theory and practice on a subject. Therefore, they are unable to evaluate their teachers' performance in a sound way. Even worse, before the inspection, in order to gain a better evaluation, some teachers might seek to please each of the students by lowering the study requirements. This might harm the students' academic performance and make students and even parents, feel the school has devalued the school inspection.

However, fairness and accuracy can also be ensured during the process if the following measures can be implemented completely. Firstly, according to 'Inspecting schools: The framework' (2000), all inspectors must have the relevant expertise and experience to make judgments in all the aspects of the Evaluation Schedule to allow the team to inspect effectively. This is because experienced inspectors will know how to ensure accuracy and fairness during the process. And the registered inspector will need to take particular care that the code of conduct, and all inspection procedures, are scrupulously observed and that any criticisms from the school can be answered to HMCI's satisfaction. (Ofsted, 1993a, Part 5, p.96) Secondly, the team of inspectors is not made up of teachers, and most of them must have raised children. They certainly know how education affects children's growth; thus they will follow the rules and do what the Handbook requires them to do. The emphasis on control and detachment presents the teachers as objects of the inspection process, not participants in it. The teacher is the 'absent voice' in the inspection process (Ouston, Earley and Fidler, 1996). Thirdly, the registered inspectors must make sure that, in every single step of the inspections, no member of the team has contact with the school and that their behaviour might reasonably be taken to raise doubts. The ability of the inspectors to act impartially will be examined. In addition, members of the inspection team are required to declare any interest they have in a school when working as an inspector (Inspecting schools: The framework). Fourth, in the inspection team, there must be one person who has not been involved in the management of any school or the provision of education in any school, other than as a governor or in any other voluntary position. This inspector is called the lay inspector. The major task of the lay inspector is to talk with the registered inspector and require them to show their particular interests and professional abilities and allow them to be fully involved in the inspection. Fifth, after each inspection, the RgIs have to submit a detailed Record of Inspection Evidence (RoIE) to Ofsted. In addition, it follows exactly the same sequence as the Inspection Schedule for data collection (Ofsted, 1993a, Part 2, pp.14–40). Literally, it has two main purposes: to provide HMCI with a formal return of the evidence on which the inspection findings are based (Ofsted, 1993a, Part 3, p.11) and to organise the evidence which is gathered during the inspection in a form which assists the team in making clear judgments (Maw, 1995). Therefore, it is a very important way through which HMI monitor the work of the RgIs. On the other hand, in the 1993 handbook, RgIs are required to write up over 150 reports when inspecting a secondary school and the inspection of even a small primary school requires them to write over 120 reports. In order to generate these reports, RgIs need to do the inspection carefully.

All in all, by taking the measures above to monitor and supervise inspectors, registered inspectors, and the team of inspectors, the relevant parties can avoid private contact with the school. Therefore, they can collect evidence either in written or oral form, which is useful for them to achieve a fair and accurate outcome.

7. Conclusion

As can be seen in the essay, the justice and accuracy is the first and foremost in the inspection. Therefore, the reliability and validity of the inspection tables, the selection of the proper interviewees must be emphasized.

Besides, during every step of the inspection, faults caused by occasional factors and errors made by the inspectors will badly affect the accuracy and fairness.

As for the lesson observation, it is suggested that the registered inspectors should observe every move of students, which can allow them to know how well the teacher can perform in teaching knowledge to students. The students' reaction to the lesson is the product of teaching. Even if a lesson is well prepared by the teacher before the inspection, the students' gestures and moves which must be in consistent with how they feel about the teacher and lessons. Besides, the attention span of pupils cover the first twenty minutes, which means that if the students are caught distracted from the lesson, the process of imparting knowledge to the students in the lesson must be a failure. Thus, lesson observation should be employed to make a reasonable judgment on education quality of the teacher.

The students' work can be examined by the inspectors. It is a common knowledge that assignment can reflect the results of students' learning. The teacher may lower the difficulty level of the homework to allow the students perform well in the results. However, whether the students can apply knowledge into practice can also be easily judged by the experienced inspectors. For example, even if most of Chinese students can mark high in reading part in an English assignment, they always fail to write an essay with good reasoning, varied sentence patterns and proper collocation. They can recite words all day long, but they cannot cultivate critical thinking which is necessary to develop a good essay. Thus, the English proficiency of a student can be clearly displayed if he is asked to write a paper. From this perspective, it can be concluded that reviews on students' assignments are essential for the inspectors to know educational quality of teachers'.

In order for gathering students' views on teachers, the talks with teachers are needed, for they can help the inspectors to know the aim of the inspected school and concepts of school management which are principles the school should follow. All the tasks for the teachers should be performed in line with the core principles. For starters, it is necessary for the inspectors to know about how the interviewed teachers view the aim the school expects to reach and concepts of schooling. And then, they can communicate with the interviewees about curricula. The above is about how to carry out the talk with the teachers. As is known to all, teachers are the framework of a school while the students are the flesh of a school. Therefore, the following interviewees should be the students. The students may not know about the school management goal and education theory, though. In fact, the schooling is the process of following the goal and the theory. By sampling investigation of the school life of the students, it is easy to know how the goal and the theory guide teachers' work.

The importance of learning is self-evident. Receiving a high-quality education enables the individual to bring out the ultimate of his or her potentials. Without education, the human mind is underdeveloped. No human being in the world has been able to succeed without certain proper course of education. Without education, a person is complete.

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ARTICLE

Mother Tongue Interference in Japanese Passive Sentence Teaching
—— Analysis Based on Functional Grammar

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ABSTRACT

For foreign language learners, whether Chinese people are learning Japanese or Japanese learning Chinese, if they can eliminate the interference of basic knowledge of the mother tongue, the efficiency of foreign language learning will be greatly improved. This paper mainly analyzes the problem of mother tongue interference encountered by Japanese learners who use Chinese as their mother tongue in the study of "passive sentences". It focuses on introducing Japanese functional grammar on the basis of traditional grammar to eliminate these interference problems.

1. Introduction

In a passive sentence, the object of action and action is generally used as the subject. Japanese uses " に , から and によって " to indicate the main body of the action, while Chinese uses " 被 , 叫 , 受 and 让 " to indicate the subject of the action. The use of passive sentences in Japanese is very high. Nakajima (1995) believes that the use of passive sentences in Japanese is three times that of Chinese passive sentences. This is difficult for Chinese-speaking learners to understand. The following example sentences are taken from the typical Japanese primary textbook "Preliminary Japanese".

A: 昨日は嫌なことばかりありました。
B: どんなことがあったのですか。
A: ①友達に誕生日に招待されて、夕方家へ帰るときのことです。遅くなったので急いで駅まで行きました。ところが、電車の事故があって、②駅で三十分くらい待たされてしまいました。やっと電車が来たのでが、込んでいて③隣の人に足を踏まれてしまいました。それから、駅の階段を下りようとした時、今度は④後ろの人に押されて、転びました。
B: それは災難でしたね。怪我はしませんでしたか。
A: ええ、幸い怪我はしませんでした。しかし、駅を出ようとすると切符がないのです。
B: おとしたのですか
A: いいえ、⑤財布と一緒に電車の中で盗まれたらしいんです。
B: ⑥すりにすられたのですね。駅の人に話しましたか。
A: ええ、駅の事務室へ行って、財布と切符を盗まれたと話しました。すると、駅員はすぐ警察に連絡してくれました。ところが、なかなか警察が来ないのです。⑦事務室で十五分ぐらい待たされました。

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B: それからどうしましたか。
A: やっと駅を出て、⑦家へ帰ろうとすると途中で雨に降られてしまいました。
B: それは気の毒でしたね。

① 朋友生日时（我）被邀请。
朋友过生日时邀请我。
② 在车站，我被等了三十分钟左右。
在车站，我等了三十分钟左右。
③（我）被旁边的人踩了脚。
④（我）被后边的人推倒了。
⑤ 好像在电车里，（车票）和钱包一起被偷了。
⑥ 被贼扒去了。
⑦（我）被在办公室等了十五分钟左右。
在办公室里，我等了十五分钟左右。
回家时，在路上下起了雨。

The underlined parts of the above Japanese conversational text are passive sentences. When observing the Chinese passive sentences corresponding to these passive sentences, it will be found that the direct translations into passive sentences are very unnatural in the ① , ② , ⑦ , ⑧ Japanese example sentences, and they are not established as Chinese. Why are the Japanese passive sentences established, and half of the Chinese passive sentences are not established? In addition, why are the subjects " 私 " (I) in the ① , ③ , ④ , ⑦ Japanese example sentences omitted naturally? The author holds the above questions, mainly from the perspective of functional grammar to analyze the differences between the pragmatic conditions of the two, in order to be able to apply to Japanese teaching.

2. Viewpoint Relationship

People use language to convey information. The active sentence is described by the subject of the action, that is, the person who performs the action. Correspondingly, the position of the subject of the passive sentence appears as the passive person or the recipient of the action.

(1) a. 次郎は　太郎を　殴った。(Active)
b. 次郎　打了　太郎。
(2) a. 太郎は 次郎に 殴られた。(Passive)
b. 太郎 被次郎　打了。

The example sentences (1a, b) and (2a, b) are all about what happens between the two characters "Jiro" and "Taro". (1a, b) are the active sentences; (2a, b) are the passive sentences, the two sentences are expressed in the same way in theory, but different grammatical forms are used. The difference between (1) and (2) is that the viewpoints of the speakers' descriptions of the matter are different. The speaker uses the verb " 殴る " (打) in the example of active sentence (1a, b). The action side of this action (the person who beats) is the subject, and the passive side (the person who is beaten) is placed in the object position. In the active sentence here, the speaker falls on the agent side. In contrast, in the example of passive sentence (2a, b), the viewpoint falls on Taro (the patient side). Here, the speaker uses the passive sentence and the passive person as the subject, so the speaker will fall on the passive side.

In other words, generally speaking, if the speaker places the viewpoint on the agent side, the active sentence is used; if the viewpoint is placed on the patient side, corresponding to the active sentence, the passive sentence is used.

From the perspective of functional grammar, Hisano (1978) 7-9 introduced the concept of Empathy:

E (subject) >E (object) >E (the previous subject of the passive sentence)

Empathy (Pragmatic Empathy), in pragmatics, refers to the emotional communication between the two sides of speech communication, which can imagine and understand the other side's intentions. This means that it is easier for the speaker in Japanese to put the viewpoint on the subject. The next step is to drop the viewpoint on the object. It is the most difficult to make the viewpoint fall in the previous subject of the passive sentence. The person who is spoken to also understands the other side's words by defaulting on this knowledge. In addition, Nakajima (1995) believes that Japanese is a "speaker-centered" language. Correspondingly, Jianming Lu (1996)[8] and Nakajima (1995)[11] believed that Chinese is a language that is "fact-centered and values the theme".

(3) a. 私たちが　ご主人に　一番早く案内された部屋は　お気に入りの書斎だった。
b. 主人　首先带我们参观了 他最喜欢的书房。
(ご主人が　一番早く私たちに案内した　お気に入りの書斎を)

In the example sentence (3a), the speaker is the recipient of the act of leading (visiting). The viewpoint falls on the side of the speaker (recipient) and the speaker "we" is the subject. In the translation process, if the Chinese of the example sentence (3a) is to be translated, in general, the active sentence of (3b) is more appropriate, as there is no need to put the viewpoint on the speaker in Chinese.

(4) a. 那苹果 我 已经 吃了。
そのリンゴ　私は　すでに　食べた
b. 我 已经 吃了 那苹果。
私は　すでに　食べた　そのリンゴ
c. 我 已经 把那苹果 吃了。
私は　すでに　そのリンゴを　食べた
d. 那苹果 已经 被我 吃了。
そのリンゴ　すでに　私に　食べられた。

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In the normal Chinese order, the sentence that expresses the meaning of Japanese meaning " 私はそのリンゴを食べた ", if translated literally into Chinese, becomes " 我已经吃了那苹果 ". But according to Chinese habits, this sentence is not very natural. If the analysis is based on the view that Chinese is a language that emphasizes the theme, the viewpoint of this sentence is not the speaker " 我 " (私), but the " 那苹果 " (そのリンゴ). Therefore, the sentence " 那苹果 " (そのリンゴ) is not the subject, but the theme. According to the general Chinese habits, if you want to emphasize " 那苹果 " (そのリンゴ), then put the " 那 苹 果 " at the beginning of the sentence like (4a) to emphasize. Therefore, when teaching Japanese passive sentences to Chinese-speaking learners, the author believes that the viewpoint relationship in functional grammar should be introduced first to clarify the similarities and differences between Chinese and Japanese viewpoints.

3. When the Action Side IS First Person

As mentioned above, the viewpoint relationship between Japanese and Chinese is different, so that Chinese-speaking learners will have an understanding problem of "when the action side is first person" when learning Japanese passive sentences.

(5) 僕は ジョンに 殴られた。
I was hit by John.
我被约翰打了。
(6) ジョンは 私に 殴られた。
John was hit by me.
约翰被我打了。

In the example sentence (5), the viewpoint falls on the speaker 我 (僕 , I), this is more natural; And as in the example sentence (6), the viewpoint is placed on the passive side, thus the Japanese and English are not natural. In Chinese here, because 约翰 (John) is the subject, it is usually placed at the beginning of the sentence. Therefore, Chinese-speaking Japanese learners often create problematic sentences like "~ は私に ~ (~ 被我 ~)". Therefore, when learning Japanese passive sentences, if the viewpoint relationship in the functional grammar is introduced on the basis of the basic grammar, it is also possible to avoid the occurrence of the error that the "when the action side is first person ".

4. Subject Omission

As described above, Japanese is a "speaker-centered" language, and Chinese is a language that is "fact-centered and values the theme". Chinese-speaking Japanese learners have problems with subject omission when learning passive sentences.

(7) (僕は) 学部長に推薦された（留学できるようになった。）
(我) 被院长推荐
院长推荐了我。
(8) (私は) 友達に頼まれたんですが …
朋友请求我 …
被朋友请求 …
(我) 被朋友请求 …
(9) バスに乗ったとたん、（私は）ガイドさんにいきなり売り込まれて、買うしかなかった。
刚上大巴，就被导游推销她的商品，只好买了。
刚上大巴，导游就来给我推销她的商品，只好买了。
(10) 急いでるのに、アシスタントにしつこく謝られて、困った。
正忙的时候，被助理一个劲儿地殷勤得道歉，真麻烦。
正忙的时候，助理一个劲儿地殷勤得向我道歉，真麻烦。
(11) 給与があまりにも少ないから、（我が社が）また有能な社員に逃げられた。
因为待遇不好，又被有能力的职员跳槽了。
因为待遇不好，我们公司又有有能力的职员跳槽了。
(12) PK 戦で (ゴールが) 決められた。
在点球大战时被定了胜负。
在点球大战时定了胜负。

For example sentences (7-12), these statements use passive sentences in Japanese, while the corresponding Chinese uses active sentences to express. Passive sentences in Chinese are understandable, but they do not conform to Chinese speaking habits. Here what we should pay attention to is that even if the subject of the Japanese example sentence " 私 , 僕 , わが社 and ゴール " (我 , 我 , 我们公司 and 胜负) is omitted, it does not affect the expression of meaning, which is more in line with Japanese speaking habits. It can be said that when teaching Japanese passive sentences to Chinese-speaking learners, it is not difficult to understand that these sentences are used to explain the omissions of the subject by placing the viewpoint on the side of the speaker. Unlike Japanese, whether the active or passive sentence is used in Chinese, the subject on the side of the viewpoint cannot be omitted.

5. When the Subjects Is Non-creature

From the perspective of functional grammar, Hisano (1978)[4-6]put forward the following viewpoint: People's viewpoint hierarchy is: It is easier for the speaker to put the viewpoint on the human side[4]:

E (human) > E (creatures except human) > E (non-creature)

Viewpoint hierarchy of the surface structure: The speaker is more likely to focus on the subject side.

E (subject)>E (non-subject)

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Consistency of viewpoints: In a single sentence, theoretically, there can be no contradiction in the relationship of pragmatic empathy.

With regard to something, when people and things are involved, it is easier to describe the sentence in which the viewpoint falls on the person than on the object in the Japanese. In addition, it is easier to describe the person or object on the side of the viewpoint in the position of the subject.

(13) a. The apple was eaten by John.
b. そのリンゴは太郎に食べられた。
c. 那个苹果被太郎吃了。

The subject of (13a-c) is the non-creature (the apple, そのリンゴ and 那个苹果), The action side is (John, Taro). According to the human personality hierarchy, the speaker is more likely to obtain "pragmatic empathy" from the latter. On the other hand, the viewpoint hierarchy subject (the apple, そのリンゴ and 那个苹果) according to the surface structure is more empathetic than the non-subject (John, Taro), which violates the consistency of the viewpoint, so the Japanese passive sentence of (13b) is very unnatural, but the sentences of Chinese and English are established.

There are very few sentences in non-biological language in Japanese. People tend to use the sentence pattern of "human" as the subject. Correspondingly, there are many sentence patterns in Chinese that use "non-creature" as the subject.

(14) a. 衣服被花子穿走了。
b. この洋服は花子に着られて行った。
c. This dress is worn by Hanako.
(15) a. 灯被太郎关了。
b. 電気は太郎に消された。
c. The light was turned out by Taro.
(16) a. 这间屋子让花子打扫得干干净净
b. この部屋は、花子にきれいに掃除された。
c. This room was cleaned by Hanako.

In the example sentences (14-16), the subjects are dress, light and room (洋服 , 電気 and 部屋), all of which are non-creatures, and the actions of 太郎 , 花子 (Taro, Hanako) and her are humans, because both the contradiction of the viewpoint is contradictory, the Japanese sentence is not established. However, Chinese and English sentences are appropriate under the same conditions. Because Chinese non-creature subjects[14] are very common. Therefore, when teaching passive sentences to Chinese-speaking learners, it is necessary to consider from the viewpoint that there is few non-creature subjects in Japanese. On the basis of the basic grammar, functional grammar is introduced as a supplement.

5. Conclusion

Based on functional grammar, this paper analyzes the problem of mother tongue interference in Chinese-speaking learners when learning Japanese passive sentences. Focusing on the viewpoint relationship, Japanese is the language of "speaker-centered", while Chinese is a language that is "fact-centered and values the theme". This not only greatly affects the frequency of use of passive sentences, but also makes Japanese has no first person action side; more subject omissions of passive sentences; does not use non-creatures as action sides. The author believes that if there is a certain functional grammar on the basis of traditional grammar introduced in Japanese teaching, it will help students understand. In addition, there are many places in the Japanese language teaching[15] that can be introduced in the functional grammar. This article is only a glimpse of the huge Japanese grammar teaching system.

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ARTICLE

Thoughts on the Complementation of Chinese and Western Musical Instruments and the Localization of Piano Music

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ABSTRACT

At the beginning of the 20th century, Western music gradually integrated into Chinese music education institutions and various music social activities. The timbre, range and comprehensive expression of Western musical instruments have played an important role in promoting the performance of Chinese national musical instruments. At the same time, Chinese traditional music culture has also had an important impact on the localization of Western music in China, especially for the piano music.

1. Introduction

The twentieth century is a century of rapid development of Chinese music culture and fruitful results. At the beginning of the century, under the influence of the new cultural trend, With the rise of new-style school education, some Western music with a long history, distinctive features and unique performance styles are gradually presented to the Chinese people through various musical activities, and have produced a wide range of social influences. In the process of music exchange between the East and the West, the theory, equipment and performance forms of Western music have played a powerful role in promoting the development of Chinese music, making the traditional music rejuvenate and gaining the power of innovation and development, and achieved a qualitative leap. At the same time, the development of Chinese music culture has also had an important impact on the localization of Western music in China.

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2. The Collision of Eastern and Western Music Culture

"Piano" is the most representative musical instrument in Western music culture, and it is also the most widely used musical instrument in the world of music performances. Especially in music education, it has an irreplaceable instrumental role. Piano music is a collection of Western music culture, which is an important part of the history of Western music. Since the introduction of piano music to China, the works played by the piano maintained the essential features of Western culture from content to form, which has a clear distance from the cultural concepts and aesthetic values of the Chinese people at that time. Therefore, for a long time, piano music is considered to be the "highbrow art and literature" that too high to be popular, which is difficult to integrate into the Chinese mass class. Obviously, if piano music is to be rooted in Chinese soil, it will inevitably absorb the elements of Chinese traditional music culture, and on this basis, create a new type of piano music culture with Chinese and Western music. This process of creation is also a process that promotes the transformation and innovation of the concept of local music culture in China.

At the beginning of the 20th century, China's national musical instruments have always been in a civilian state, artists' social status is low, and the performance of folk instruments is not elegant. At that time, Liu Tianhua, who taught at the Music Institute of Peking University, spoke highly of the national music, and introduced the national musical instruments such as Erhu and Pipa to the university classroom. "Erhu" is one of the most distinctive musical instruments in Chinese folk music. Its wide range of circulation and the popularity of performances make it the most representative musical instrument of traditional music culture in China. Liu Tianhua made bold reforms to the Erhu's shaping system, which enabled it to adapt to the needs of social development and modern music production, and applied the Western violin technique he had learned to Erhu performance. He used the Western composing technique to create Erhu solos such as "Walking towards a Bright Future", "Warbling on a Desolate Mountain" and "Nocturnal Peace", which laid the solo status of the concert for this folk instrument that was not elegant,[1] and paved the way for the national musical instrument to enter the world music stage through improved development.

In the 1930s, composer Lu Huabai compiled piano accompaniment for Liu Tianhua's "Top Ten Erhu Famous Songs". Although in this work, the piano is subordinate to the accompaniment, the individual performance characteristics of the piano instrument itself have not been fully exerted. However, the first cooperation between the two instruments played a very good leading role in simulating the characteristic tones of Chinese folk music and expressing the unique style of national music. At that time, people with different ideas believed that the piano sound used the twelve-average law, which is different from the temperament used by the Erhu. In particular, there is a certain error between the partial sounds "fa, si" and the average rhythm in the national seven-level musical scale. These two instruments should not match. However, the interpretation of the work not only achieved the recognition of the audience, but also proved that the piano can fully absorb the Chinese national music culture and express the characteristics of traditional music.[2] In the early 1960s, composer Liu Wenjin wrote two Erhu solo pieces, "North Henan Ballad" and "Sanmen Gorge Rhapsody", which boldly use the piano for Erhu accompaniment, giving full play to the acoustic performance characteristics of the piano's wide range and rich sound effects, and the Erhu's playing technique, timbre and piano performance are skillfully combined and played to the extreme. The prelude of "Sanmen Gorge Rhapsody", the piano with its grand volume, solid chords, and the sound of running up and down, expresses the magnificent scene of the Yellow River's water, and the passionate and full of accompaniment sound patterns, which leads to the melody of the Erhu, the melody of the Erhu. In the "North Henan Ballad", the piano fully uses the Legato playing technique to play the main melody of the Erhu playing with the keyboard instrument, showing a strong bowstring instrument charm. These two most representative instruments in the East and West music not only fully display their respective performance characteristics, but also complement each other, and complement each other, making these two works a classic of the fusion of Chinese and Western musical instruments.[3] Between the 1950s and 1970s, the "Youth Piano Concerto" appeared in concert with a solo national band concerto; the Pipa concerto "The Heroic Little Sisters on the Grassland" was used to solo the Western orchestra concerto; These forms of performance of Chinese and Western musical instruments not only broaden the artistic expression of national musical instruments, but also enhance the performance of national musical instruments to an unprecedented level of performance. Since the reform and opening up, the playing style of Chinese national musical instruments has entered the world with a brand-new attitude, which has been loved by more and more countries and people, and has opened up a broad road for the promotion of Chinese traditional culture and art.

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3. The Excavation of the Individuality Characteristics of National Musical Instruments and the Sublimation of Performance Techniques

China is a country with many ethnic groups. The geographical differences, different languages and folk customs have nourished rich folk music, and many folk instruments of different types and characteristics have been produced. After the years of washing, some musical instruments have been passed down to the present with their unique musical expressions. Some of these instruments have been passed down for thousands of years, such as "Chimes, Guqin, Se and Zheng", etc., which are original authentic Chinese traditional musical instruments. Although some instruments have been passed down for a long time, their ancestors were not authentic Chinese instruments, for example, "Erhu, Pipa, Suona, and Pipe" and other musical instruments flowed from overseas to the Central Plains area of China. They can be said to be "imported" instruments. Only in the course of their circulation for more than a thousand years, folk musicians of all ages have continuously improved and perfected them in their use. Now they have been completely Sinicized and become Chinese national musical instruments. According to the historian's textual research, "Erhu" is a folk instrument from the edge of the Eurasian region in the northwestern border. Because the northwestern tribe was called "Huren" at the time, the "Erhu" was also called "Huqin", also known as "Xiqin". After being introduced to the Central China area, it experienced the evolution of the generation of musicians in the process of circulation. Huqin had been "Sinicized" and gradually became Chinese instruments, and thus emerging a large Huqin family, including Gaohu, Banhu, Zhuihu, Jinghu, etc. Since the Ming and Qing Dynasties, with the development of drama and music, Erhu is the most important accompaniment instrument in local drama. It is also the most widely spread and used folk instrument in the Han area. It can be seen that in the process of social development, traditional culture is not as old as the antiques; it is changing along with the long rivers of the years. Today, with the wide exchange of cultures in different regions, different nationalities and different countries, China's traditional national musical instrument performing arts, like the national musical instruments of other countries in the world, continues to innovate with the trend of the times and has achieved good development opportunities.[4]

Chinese national musical instruments can be roughly divided into four categories: bow string instruments, plucked instruments, wind instruments, and percussion instruments. Each type can also be divided into different functions according to its different pronunciation modes, different timbres, different textures and types. For example, there are flutes, Sheng, Xiao, pipes, Suona, etc. in the wind instruments; Pipa, Yueqin, Zheng, Guqin, Sanxian, Liuqin, etc. in the plucked instruments. After thousands of years of history, these instruments have been loved and passed down to the present day, mainly because they have irreplaceable individuality characteristics and cultural connotations in their respective timbre characteristics and musical expression. For example, "Qin" is also known as "Guqin", from the production process to the form and method of playing, it has a strong Chinese traditional literati color. Its tone is thick, empty, quiet, and has the meaning of drifting thoughts. In the past thousand years, it has accumulated a large number of works with a wide range of content, from human emotions to natural landscapes, all of which can enter the performance circumstances of Guqin. The sound of "Xiao" is elegant and simple, with a sense of leisure and freedom; "Zheng" has a wide range of sounds, and the bass sound is dense and thick, while the high-pitched sound is bright and pleasing, and the lyricism is very strong. The flexible and varied playing techniques can express the softness of the flowing water and the spectacular scene of the storm; "Bamboo flute" is one of the most widely used and most popular national blow instruments in China. The sound of the "Pang-ti" in the bamboo flute family is bright and clear, full of youthful vitality, with a large volume change and a rich expressiveness. It can not only play soft and melodious tunes, but also fast and powerful melodies with jumping colors; "Quidi" sounds round and soft, such as the singing of human voices, used in the Kunqu opera accompaniment, and the lyricism is very strong; "Erhu" sound is full and soft, sweet and beautiful, with very delicate expressiveness; The sound of "Banhu" is high, bright and penetrating, and is suitable for cheerful, festive and witty; The "Gaohu" commonly used in Cantonese music has a slender, clear and elegant tone and a strong Southern charm. It can be seen that "tone" is an important performance feature of Chinese national instrumental music.

After entering the 1950s, China's social, political, economic, and cultural education has ushered in a period of great change and great development. With the development of China's music education and the development of performing arts, the manufacture and performance of national musical instruments have made a huge leap. Many national musical instruments have been further improved and sublimated from the original accompaniment function of drama, song and dance, and rap art. The compilation of Western big bands and rich sound colors have brought new development opportunities to the development of national musical instruments, and the performance art of national musical instruments has developed rapidly. The change of the playing function will inevitably promote the reform of the instrument type and performance, and the improvement and perfection of the instrument function will further promote the innovation of the playing technique. Composers and national instrumentalists have constantly updated and higher requirements for the adaptation of musical instrument models, timbre changes and performance techniques in order to adapt to the needs of the new works. Chinese traditional folk instruments use "Copinism" from the manufacture and performance techniques of Western musical instruments to absorb their essence. According to the aesthetic concept of the national tradition, on the basis of preserving the original phonology of the national musical instrument, the material, the shaping system, and the tuning system of the musical instrument are transformed. With the participation of many experts and scholars, this work has achieved fruitful results since the end of the 1950s and has made great contributions to the performance of traditional Chinese musical instruments and the modernization of traditional music. For example, the bamboo flute absorbs the advantages of the western flute and develops into an adjustable bamboo flute. The fine pitch can be controlled by fine-tuning the length of the flute, thereby reducing the subtle effects on pitch due to changes in ambient temperature and air humidity, and also makes it suitable for transposition. The range is developed to two octaves and can participate in various band ensembles. In order to make up for the shortcomings of the traditional national bands' bass instruments, according to the advantages of the Western double bass, which is thick in volume and full in sound, the "Gehu" has been developed. "Sheng" is the only harmonic blow instrument in China. In order to enhance its expressiveness, the material of the reed is modified, and the carbon steel is used instead of the copper, which increases the volume of the cymbal, making it more pure and more harmonized. Pipa has gradually evolved from the original four items and ten levels to six items and twenty-five levels. According to the pitch of the twelve equals, the semi-tone grade is arranged. It is convenient to transfer when used, which is conducive to the performance of modern music works with rich tonal changes.

Since ancient times, the silky overspun wire and the gut strings used in Chinese bow-stringed instruments and plucked instruments have also been changed into metal steel strings and nylon-stringed strings one by one, making the pronunciation of the instruments more solid and bright. Absorbing the strengths of Western musical instruments and using modern techniques to improve the traditional national musical instruments, there is a qualitative leap in the range, tone, and volume and performance techniques of the performance. It is comparable in performance to Western instruments, which not only makes it possible to play traditional folk music more perfectly, but also to play modern music and some famous Western music. Such as the Erhu solo "Flight of the Bumble Bee", "Zigeunerweisen", the flute solo "Lark" and so on. A variety of national musical instruments can not only be solo, but also enter a variety of bands, including large symphony orchestras.

Among all national musical instruments, Erhu is the solo instrument with the most innovative and innovative achievements and a high reputation. From the late 1950s to the early 1960s, Erhu is inspired by the manufacturing process of the Western musical instrument violin, the use of materials and the playing techniques. After many experiments and practices, the Erhu's "Qianjin" changed from the traditional wire string entanglement to the semi-mechanical "Qianjin" of adjustable pitch, and the length of the Erhu has a scientifically unified standard, which increased the position of the Erhu and the range was broadened. The Erhu with enlarged sound field can freely play semitones and various transpositions, and the traditional silky overspun wire is changed to metal strings like violins, which has improved the sound quality of the Erhu. The Erhu's bow is also changed from a ponytail bow to a violin-like adjustment bow, which can freely adjust the bow's tightness, and the length of the bow is significantly increased, which has promoted the development of right-handed bow technology. On the basis of the original traditional bow and split bow, the technique of violin bow, trembling bow, bow jumping and plucking is also applied to the Erhu.

4. Exploration on the Localization of Chinese Piano Music Vocabulary

The piano must take root in Chinese soil. To gain the recognition of the Chinese audience, the piano must learn to speak "Chinese". For decades, Chinese composers have tried to integrate the acoustic characteristics of traditional Chinese folk instruments, the style of Chinese music, and the aesthetic image of Chinese traditional culture into their piano works in terms of the choice of musical vocabulary and the use of vocal techniques, which makes the piano go down the towering music altar and enter the music life of the general public. The composer uses a variety of techniques to transplant the unique rhyme of the national musical instrument into the piano music, so that the musical style has a piano music different from the western

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tradition, which has become the universal pursuit of the composer's music creation in China. These special color sound characteristics and playing techniques not only enrich the piano playing technology and sound effects, but also fully reflect the Chinese national characteristics of the works in the music vocabulary style.

Guqin is one of the oldest traditional musical instruments in China. In the long history, it is unique in its music and performance. The sound of the low-pitched area is low and thick, simple and ancient, and the sound is long. The high-pitched sound is clear and round, and it is very penetrating. The Guqin music works contain rich literary connotations in content and proposition, reflecting the aesthetic thinking of traditional music in China. In Chinese piano music works, similar to the chords and overtones in the Guqin music, the piano music vocabulary with Chinese characteristics has been created. Wang Lisan's work "Calligraphy and Music Verve" uses a downward split octave, which mimics the playing skills of the Guqin. It not only makes the music produce the acoustic charm of the Guqin, but also expresses the acoustic characteristics of Chinese traditional music. Wang Jianzhong's "Three Variations on Plum Blossom" and Li Yinghai's "Flute and Drum at Sunset" and other piano songs can make people feel that the Guqin performance is desolation and the artistic concept is profound.

The Erhu is a bowed string instrument, and the piano is a stringed instrument. It is obviously very difficult to play the acoustic effect of the Erhu playing on the piano. Because the material structure of the two instruments is very different, the pronunciation principle of the Erhu is far from the piano. To simulate the acoustic effect of the Erhu music on the piano, you should work harder on the performance of the music. The composer Chu Wanghua conveyed the artistic conception and charm of the music through the analysis of the phrases, the understanding of the Erhu performance method and the special skills, and adapted the famous Erhu song "The Moon over a Fountain" into a piano solo. He gave full play to the stereo sound effects of piano and sound woven fabrics, and used powerful and beautiful contrasts of sounds. He used the techniques of accented triads, plus two-degree intervals and second-degree and third-degree decorative sounds to imitate the charm of Erhu in the Erhu, so as to strengthen the ethnic style and dignified, rich emotional color of the music.

The dulcimer is a stringed instrument, which is similar to the piano pronunciation principle. The dulcimer is pronounced using two hammers. You can strike the strings at the same time or alternately, and you can use the hammer to pluck the strings to make a special tone. The hands are alternately struck, and the use is flexible and the sound is crisp and bright, which is great for playing a large melody, playing a variation or jumping melody. In the piano song "Embroider a Golden Plaque", the composer imitates the dulcimer's octave Sanda, floral decoration and other characteristic acoustic colors to imitate the vivid and full of charm. It is a kind of wind instrument. It is widely spread in China. It is used in folk weddings or funerals and is usually accompanied by Pipa; Suona's tone is grand and bright, with a strong sense of penetration, and a strong contrast between strength and weakness. The composer Wang Jianzhong adapted the singer "Hundreds of Birds Worshipping the Phoenix" into a piano solo. The music has a strong northern style. On the piano, he simulated the performance techniques of single vomiting, double vomiting, three vomiting, and portamento. The effect of the flower tongue sound vividly mimics the chirping sound in the shade. The parallel five-degree harmony of the left hand mimics the effect of the cymbal, soft and beautiful, so that the parts have a contrasting effect and a very harmonious and harmonious, fully demonstrating the original artistic style.[5]

The "Zheng" is one of the oldest national musical instruments. In the ancient tombs of the Warring States found in Hubei, a "classic" with a history of more than 2,000 years has been excavated. Its shape is basically similar to that of a modern zither. The sound of the kite is bright and varied, and there are many different playing techniques such as squatting, draging, wiping, picking, hooking, and ticking, and so on. There are different sound colors such as pressing sound, portamento, hum and vibrato in the sound quality. The sound color produced by using a variety of performance techniques in piano works is very effective. The most common method is to use the method of playing the voice on the piano to imitate the sound effect produced by the "whisking" and "wiping" in the kite performance. In the third movement of the piano concerto "Yellow River", the long cymbal composed of the densely spaced five-tone scale simulates the playing effect of the zither, which creates a pastoral life on the banks of the Yellow River that is feminine, euphemistic, bright, pleasant, poetic and rich. The piano music "Liuyang River"(by Chu Wanghua) uses the "whisking" technique to play a fast-moving five-tone short-sounding voice, depicting the sparkling flow of water in the sun, recreating the melodious and gorgeous tone of the Guzheng. "Celebrating Our New Life" is the work of the composer Chu Wanghua at the Conservatory of Music. In order to describe the performance of the portamento playing on the piano keyboard instrument, he creatively used the simultaneous second-order interval collision. It mimics the special local charm of Banhu's folk tones, vivid and lifelike, which makes the music flow with a northern language style full of festive colors.[6]

The pursuit of special timbres in Chinese piano works mostly belongs to the imitation of the style and charm of national musical instruments. The composer uses different touch-key methods to simulate the special acoustic color of the national musical instrument on the piano by using the strength of the melody, the contrast of the rhythm, the use of the decorative sound, and the arrangement of the sound fabric, which makes Chinese piano music works with different acoustic effects and styles than Western piano works, which not only enriches the piano playing techniques. Moreover, it has brought the creation and performance of Chinese piano music to a new height—— both with strong Chinese national characteristics and acceptable to all countries in the world.

5. Conclusion

"Chinese piano music"—— this music culture originated from the West, experienced the blood and sweat of several generations of composers, created a new variety of music that is full of the Chinese people's aesthetic taste and infiltrated the Chinese culture. In today's world cultural exchanges, the piano has its unprecedented musical charm and unique musical charm. It has become the most popular Western musical instrument with the most popular and popular among the Chinese people.

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ARTICLE

Research on the Training of Arts Applied Talents in Vocational Colleges Based on Employment

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ABSTRACT

In the development of recent years, colleges and universities have to face certain challenges and difficulties in the process of training artistic talents due to the influence of teaching conditions, teaching staff and other factors. In the 21st century, the competition for talents has become increasingly fierce. The training of applied talents is an inevitable trend of social and economic development. In order to enhance the core competitiveness of artistic talents in vocational colleges and universities in practice, it is necessary to explore a complete and scientific training system based on the characteristics of employment-oriented and comprehensive applied talents training. To alleviate the difficulty and pressure of the training of application-oriented talents in vocational colleges at present, it can provide an effective reference for the curriculum of higher vocational colleges and fundamentally enhance the core competitiveness of vocational colleges. Based on this, this paper makes a simple research and analysis on the training of art applied talents in vocational colleges and universities based on the perspective of employment.

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1. Introduction

The training of applied talents and the development of productivity at a specific stage are the products of the training of artistic talents in vocational colleges and universities. The purpose of training is to enhance students' professional ability and enhance their practical ability. Provide professional talents for social students.[1] The training model of talents is the goal of training under the guidance of specific educational ideas, educational concepts, and learning concepts, and the training model of applied talents is the key content of the development of vocational colleges and universities. Its essence is to cultivate high quality, high ability and professional applied talents for social development.

2. Reasonable Setting-up of Arts Specialty Courses Based on Employment Orientation

In the development of science and technology and society, China's education system is constantly developing. At present, we pay more attention to the improvement of human comprehensive ability and overall quality ability in the education system. In the process of training art professionals in vocational colleges and universities, there is a lack of clear training goals, and there is no systematic analysis of factors such as the employment environment of students, resulting in a certain gap between the purpose of talent training and social needs, which caused a large gap between applied talents and actual needs.[2] The main purpose of artistic talents training in vocational colleges and universities is to provide high-quality professional talents for the society and lay the foundation for the development of students' employment. Based on employment orientation, this paper analyzes the applied talents in vocational colleges and universities, and explores the practical value and significance of the perfect and systematic training system and model. Based on employment orientation, the establishment of professional courses in the arts in vocational colleges and universities is a management model that effectively combines employment orientation and order training majors. This model can not only meet the needs of talents in the employment market. The actual demand of the source market is also analyzed. The employment market and the source market can be effectively integrated and connected.

2.1 Define the Goal and Set the Course Content in a Reasonable Way

By analyzing the current situation of vocational college education in Sichuan, we can see that there are still many problems and shortcomings in the training of students in vocational colleges and universities. We will strengthen the regulation and handling of the source market, integrate the rational development of the actual situation, and determine the professional courses of art by combining their own strengths, advantages, and hobbies. The art majors in vocational colleges and universities should set up professional courses based on the purpose of training applied talents and based on employment orientation. They must meet the needs of professional positions and achieve sustainable development. In practice, courses should be set according to the development trend of the Sichuan region and the characteristics of the industry, so as to enhance the pertinence, adaptability and integration of professional courses, and to ensure the pertinence, adaptability and development of professional structures. In this way, it can meet the actual needs of social development.[3]

2.2 Determine the Content and Scientific Application Order Cultivation Model

As an employment-based personnel training model, "order-type training" is a school-enterprise cooperation model. Vocational colleges and universities sign training contracts and agreements with enterprises to determine the purpose and requirements of training, based on the actual needs of employers. Cultivate professional talents. This kind of training mode can make clear the direction for the development of art students in vocational colleges and universities, and effectively solve the employment problem. This is also the inevitable trend of social development. This model can effectively alleviate the problem of unreasonable and lack of science in vocational colleges and universities in Sichuan and even in China. Based on this, the employment-oriented vocational colleges and universities should flexibly apply the "order-type training" model. Reasonable application, and then promote its continuous development.

3. Improve Curriculum Reform Based on Employment Orientation

3.1 Focus on Curriculum Development and Diversification

In the process of training art applied talents in vocational colleges and universities, the course content should be optimized based on the actual situation, and the subject development should be diversified. In practice, we need to analyze the content of courses from different perspectives, promote curriculum reform, integrate the actual needs of students, industries and enterprises, exercise reasonable

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restraint in courses, and achieve effective integration of schools, industries and enterprises. We need to pay attention to the development and integration of course content. We can cooperate with companies and industries to provide professional opinions for curriculum reform, build long-term and stable strategic partnerships, and train professional art application talents based on the actual needs of enterprises. Provide professional guidance for the construction of art applied talents training model in vocational colleges and universities, highlighting its value and effectiveness.[4]

3.2 Transform the Knowledge Standard and Professional Ability Standard

In vocational colleges and universities, the content of the courses for the training of artistic talents is based on employment orientation. The key is the conversion and optimization of courses based on knowledge and vocational skills, and the analysis of them based on professional ability, and the improvement of judgment standards and abilities. We will transform students' vocational ability into curriculum content for students' development, based on vocational ability, reasonably expand teaching content, and develop it based on actual conditions. We will translate theoretical knowledge into practical ability, and improve the curriculum system for art in vocational colleges and universities. Constructing the special training mode of art applied talents in vocational colleges and universities can enhance students' ability of post and career, and thus lay the foundation for students' professional development.

4. Reform Teaching Model Based on Employment Orientation

4.1 Construct Open Teaching Model Based on Employment Orientation

Based on the orientation of employment, it is necessary to construct the training mode of art applied talents in vocational colleges and universities. It is necessary to change the traditional teaching mode, expand the teaching content, provide different teaching methods and approaches for students, and carry out talents training through scientific methods.

In practice, we can improve the existing teaching equipment; provide practical training venues and off-campus internship bases, etc., so as to lay the foundation for the training of art applied talents in vocational colleges and universities. At the same time, we should stimulate students' thinking and exploration ability through practical activities, so that students can master various methods and techniques in practice, and expand and reform the traditional methods of evaluation of written papers. Through a diversified and open teaching model to set up courses.[5]

It must be based on the actual situation of students, clearly define the status of students, attach importance to student development, rationally integrate social resources, improve educational evaluation mechanisms, and improve the quality of teaching.

4.2 Promote Flexible School System and Credit System

In the process of training art applied talents in vocational colleges and universities, flexible academic system and credit system can be implemented. This is not only the reform and innovation of the teaching system, but also the perfection and reform of art applied talents in vocational colleges and universities.

In practice, we need to build open and perfect teaching content. By adjusting professional plans, optimizing curriculum settings, paying attention to students' guidance practices, and based on students' learning and actual needs, we need to achieve horizontal curriculum integration or cross-school course selection. Through the flexible points system to evaluate students, and then improve the comprehensive quality of students, for students in the future employment development lay a foundation.

4.3 Implement the "Dual Certificate System" and Innovate the Training Model of Artistic Applied Talents in Vocational Colleges and Universities

The "dual certificate system" is that art students in vocational colleges and universities have obtained graduation diplomas. At the same time, they have also passed the National employment qualification examination for this major and obtained professional qualification certificates. The practice of "dual certificate system" has a certain practical value and significance, and it can fundamentally innovate the training model of art applied talents in vocational colleges and universities.[6]

4.4 Carry out "Alternation of Engineering" to Cultivate Practical Ability

In order to enhance students' ability to adapt to the market, it is necessary to pay attention to basic ability and practical ability in the process of training artistic talents in vocational colleges and universities, and train applied talents in all aspects and from many angles. Through the "dual certificate system", it can not only meet the actual needs of the employment market. It can also provide students with the opportunity and ability to practice. It can allow

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students to learn to use it, effectively integrate theory and practice, explore their own problems and shortcomings in practice, adjust and improve them, and enhance their comprehensive quality in practical ability.

At the same time, we must start from a practical perspective, attach importance to the practical education of art applied talents in vocational colleges and universities, improve vocational skills training, and build a talent education system that matches enterprises, thus improving the quality of applied talents training.

4.5 "Promote Education with Competitions" to Improve Students' Adaptability

In the development of social economy, there have been great changes in the social and economic structure, which has put forward more stringent requirements for the training of art talents in vocational colleges and universities. In this regard, in the process of training art talents in vocational colleges and universities, we must pay attention to the comprehensive quality ability of students.

The school organizes students to participate in various professional competitions and activities, which can improve students' professional skills, expand students' horizons, and understand their own problems and deficiencies in the competition. Exercising through competition will enhance their comprehensive quality ability.

4.6 Implement Employment-oriented Entrepreneurship Education

The construction of artistic applied talents model in vocational colleges and universities based on employment orientation should pay attention to students' entrepreneurship education. To this end, in practice, it is necessary to improve students' professional quality ability through professional courses, build a complete and systematic knowledge framework system through innovative education, cultivate students' innovative ability, attach importance to vocational education, and enhance students' social responsibility. The essence of entrepreneurship education is to enhance students' ability to practice independently, explore students' intrinsic potential, and enable students to have a certain sense of entrepreneurship, entrepreneurial quality, and entrepreneurial psychology.

In practice, students can be organized to visit, visit, or practice in related enterprises and employers, organize social investigation reports, write investigation reports, synthesize students' own research and put forward entrepreneurial plans, and then accumulate certain practical experience for students.

The employment-based entrepreneurship education of art students in vocational colleges and universities can update students' employment concepts, enhance entrepreneurship awareness, lay the foundation for students' future career planning, and is also an effective way to improve the quality of vocational colleges and universities.[7]

Art students in vocational colleges and universities should conduct entrepreneurial education based on employment orientation and strengthen entrepreneurial training, which can effectively cultivate students' lifelong learning ability, and in practice can strengthen their guidance to students. In their own research, analysis, and practice to continuously improve their professional ability, will also establish correct values, world concepts, can lay a foundation for the continuous development of students.

5. Strengthen the Construction of Teachers' Team and Build a "Double Teacher" Teacher Team

Vocational colleges and universities should pay attention to the construction of teachers in the process of job-oriented applied talents training, effectively integrate "specialized and concurrent" and build a "double-teacher" teacher path. In practice, they must be based on the following points:

5.1 Hire Professional Teachers

We can hire experts and teachers from enterprises, employing units and other relevant departments to strengthen the skills training of students, make up for the problems and deficiencies in the skills training courses through part-time teachers, and improve teachers' professional ability. Through the integration of social and vocational colleges and universities, the professionalism of curriculum teaching is promoted, the content of the curriculum is optimized, and the value and effectiveness of vocational colleges and universities in the employment-oriented applied personnel training model is highlighted.[8]

5.2 Hire Professional Management Personnel

Vocational colleges and universities can integrate their own development trends, employ professional and experienced employers, improve their teaching, management and scientific research capabilities in teaching practice, and pay attention to the improvement of students' theoretical knowledge and practical ability in practice. To improve and optimize the training mode of applied talents based on employment orientation in vocational colleges and universities, and further improve teaching ability.[9]

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5.3 Improve Teachers' Professional Ability

Organize teachers to visit and study in enterprises and employment units, pay attention to students' psychological education, strengthen post training, and improve teachers' professional ability, thus laying the foundation for the construction of a job-oriented applied talents training model in vocational colleges and universities.

At the same time, vocational colleges and universities should integrate the content of the curriculum, conduct a comprehensive and systematic analysis of teachers' experience, qualifications, and abilities, and identify teachers' qualifications to improve teachers' professional qualities. It will lay the foundation for vocational colleges and universities to build a model of job-oriented applied talents training, and build a group of professional talents with professional ability, high theoretical level and strong practical ability to provide applied art talents for the society. The overall level of vocational education is fundamentally improved.

6. Conclusion

The training of applied talents is the inevitable trend of social development and the main content of the development of vocational colleges and universities. In the process of social and economic development, paying attention to the training of talents and improving students' professional ability can maliciously provide professional talents for the society and meet the actual needs of social development. The Art students in vocational colleges lack vocational planning and knowledge education for lifelong employment in education. The employment-oriented training model can be based on the employment of students and carry out career planning analysis for students. To enhance the ability of students to change positions and change functions, to systematically educate students in the development of comprehensive occupations, to enhance students' lifelong student capabilities, and to effectively promote students' employment, career selection, and innovation capabilities. This is for the development of students. The progress of society has important value and significance.

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ARTICLE

Research on the Role of Individual Artists and Facilitating Development
——Taking the Chinese Dancer Yang Liping as an Example

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ABSTRACT

Art has a positive effect on regional development. This paper believes that as an important part of art, artists play an important role in regional development. As an individual artist, using their personal influence to form a brand effect is worthy of study on the promotion of regional economic development, art education, and national art internationalization. However, in the development based on personal influence, it is worthwhile to think about the shortcomings caused by personal factors and how to solve them.

1. Introduction

"Art as activity and as experience has a value that is beyond measure and therefore clashes with the form of money" (Klamer. 1998, 308).[8] The artist's role in promoting social development is not only reflected at the profits to bring the economic development, but also influenced more social and cultural values of the community. This paper will examine Chinese dancing artist "Yang Liping (' 杨丽萍 ' in Chinese)" and her representative work "Dynamic Yunnan" as the research object to analyze the influence of artists on the sustainable development of regional society.[1,2] The paper will focus on the main aspects of development in Yunnan province, China of local economy, arts education, cultural communication and women's status. Also, it will explain the significant role the artist in facilitating development. It will then move into the shortage of the case in terms of sustainable development. In the last part, it will suggest the alternative way to achieve long-term success.

2. Who Is "Yang Liping"?

Yang Liping is a Chinese traditional dancer and an important cultural heir of Chinese folk dance, who is famous for performing "Peacock Dance". The peacock representing one of the ethnic totems in Yunnan, China, so she is a symbol of the Chinese folk art as "The Peacock Princess of China". In early 1990s, Yang Liping performed solo dance "The Spirit of the Sparrow" which was awarded the gold medal of the 20th century dance classics of the Chinese nation. After the 1990s, her work shifted from a solo dancer to the director and performance of large-scale works based on ethnic dance.[4]

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The artistic masterpiece, "Dynamic Yunnan", which is directed by her artistic director and chief editor, is a new stage integrating tradition and modernity. It integrates and reconstructs the original native singing and dancing essence and the classic new style of national dance Yunnan rich ethnic customs. 70% of performers are ethnic minorities famers coming from the local areas who never been trained for dancing professionally. The style of costumes also restored from Yunnan ethnic prototype.

As a female and a Chinese minority artist, Yang's successful doesn't go very well. She was born in a poor family in Yunnan province which is a remote and economically underdeveloped province in China. (Business Times 2002) Her hardship childhood made her feel the dark side of life. She changed her fate by learning dance which would become an important reason why she has been devoting herself using art to develop the circumstance in Yunnan's ethnic minority areas.

3. What Are the Outcomes of the Development in Yunnan Province?

The relationship between the art and development can be discussed in many ways. Development, which is guided by the specialist, has been considered as a technical working, especially, in term of economical aspect (Clammer. 2015).[6] So the economic influence comes to the first.

3.1 Promoting the Local Cultural Economic Development

The "Dynamic Yunnan" directed by Yang Liping brought not only about local performance and tourism development in the short term, but also about the development of the cultural industry in Yunnan Province.[3]

According to the Department of Culture of Yunnan Province, the added value of cultural industries in Yunnan Province has grown by more than 20% annually for 10 consecutive years. Among them, in 2012, the added value of cultural industries in Yunnan reached 63.5 billion yuan, accounting for about 6% of the GDP. Some main cultural enterprises exported more than 2014.06 million U.S. dollars. By 2013, the number of cultural enterprises in Yunnan exceeded 10,000 to achieve added value of more than 600 billion yuan, accounting for more than 6% of the province's GDP. Cultural industry has become a new economic growth point and pillar industry in Yunnan. (Department of Culture of Yunnan Province 2015)

The value brought by the art project is not only reflected in the economic income, but also an invisible asset to the protection and inheritance of the national culture. The cultural industry is a model that provides long-term sustainable growth for local economies, which has been called "deep economy" (McKibben, Bill. 2007).[11]

3.2 Promoting the Art Education and Heritage

A major feature of "Dynamic Yunnan" is that 70% of the actors come from ethnic minorities villages in Yunnan which is most ethnically diverse province. Yang personally goes to the villages to select the actors who are the most native villagers and trained them to become professional dancers. Instead of using professional dancers trained by art academies, she prefers restoring and demonstrating the villager's movements through the most authentic and instinctive artistic dance from their daily life. If the local villagers are required to be standardized as professional dancers, the whole performance will be lost of meaning. If she chooses a professional dancer to perform, it will lack the unique local flavor of life. However, before Yang participated in orchestrating the dance, the local villagers never realized that the dance which they perform everyday could be called art, and even could be brought onto the stage and show to the world.

Not only has she made ordinary local villagers dancers who can perform on stage but also, she has cultivated many potential young dancers and changed their lives. Before getting artistic training, a lot of dancers they just imitated their parents singing and dancing. After Yang's excavation and cultivation their lives has undergone great changes. From the previous life wedged between mountains and looks like lost to the modern world have now become the dancers who can travel around the world. Art education not only changed their economic source, but also affected their fate. (Barbozamarch. 2005)

3.3 Promoting the International Communications by National Culture

For many years, Yang has visited many countries for artistic exchanges and successively held special dance parties in the Philippines, Singapore, Russia, the United States, Canada, Taiwan, Japan and other countries. She also wrote a self-directed film "Sunbird" and won the jury prize at the Montreal International Film Festival. After she become famous on the international, she turns to focus more on the communication of the national culture. In 2009, "Dynamic Yunnan" began its annual tour of the world, which makes Chinese art enter to the world's top PBS brand series "GREAT PERFORMANCE" for the first time. "Dynamic Yunnan" had been shown in the United States Cincinnati for two consecutive weeks of promotional performances with 16 exciting shows. The Mayor of Cincinnati specifically named the date that the performance shown the "Dynamic Yunnan" Day. That is the first time "Dynamic Yunnan" has become a special Anniversary of Cincinnati history. Yunnan culture has not only been spread and popularized in China, but also has gone abroad to allow the world to appreciate the charm of the mysterious Yunnan's art.

3.4 Promoting Women's Status

After the performance of "Dynamic Yunnan" entered to the Yunnan province, it provided many employment opportunities for ethnic minority women. This not only changed their economic income and life style what is more important is that the project influenced their ideological concepts. And with the increase of the local women's economic income, the traditional status in the family has also changed, a new understanding has been given to one's own gender roles, and social status has also been significantly improved. Among the dances, women can feel more than just movements, but a desire for the spiritual world beyond the secular and the pursuit of freedom. This pursuit can be understood as a continuous, never ended feeling. In this process, they can discovery and transcendence themselves (Sawicki. 1991).[12]

4. What Are the Artist Roles in Facilitating Development?

4.1 Creating a Cultural Symbol from Her Personal Value

Yang Liping became famous as "The Peacock Princess "in China. The "Spirit of the Sparrow" let the world know Yang Lipping's achievement. After "Dynamic Yunnan", the whole world is paying attention to the national culture of Yunnan. Undeniably, the personal influence of Yang Liping helped the "Dynamic Yunnan" break the market barrier and successfully entered the mainstream of tourism consumption. Even in the current screen and paper propaganda, Yang's image still occupies a large space. Her influence in the Chinese dance industry is self-evident. Yang is not only the legal representative, chairman and actual controller of the art enterprise of Yunnan culture, but also the best and most powerful propaganda business card. At the same time, she is also the symbol of company culture and the backbone of the development of the project. Her artistic, spiritual, lifestyle, and the fashion taste affect the audiences in all aspects. Now Yang Liping has long been transformed into a symbol, an artistic symbol, a fashionable symbol, a symbol of perfect crossover, and a spiritual symbol of being unconvinced.

Pierre Bourdieu has argued that when an artist becomes a symbol of specific art, it does not only show the personal values, but also represents a cultural identity and the high standard of the art (Johnson. 2011).[7]

4.2 Flourishing National Culture by Teaching the Value of Art to Local People

Art is the label of national culture. A nation permanently uses a certain set of symbols of artistic symbols, thus making the symbol of the arts habitually become the cultural label of the nation.

Leading by the famous artist Yang Liping, the "Dynamic Yunnan" created based on the traditional dancing of ethnic minorities in Yunnan province. Now it has become a famous cultural business card for Yunnan and has become an art piece with a distinctive character of regions and ethnic groups. Masterpiece relies on the national culture. If there is no such platform as the original village, there is no vivid existence of rural folk art. Without those from all ethnic groups in the country native artists, it is impossible to form this masterpiece of art with a strong native ethnic and unique style. It is impossible to cultivate natural artists without all nationalities with natural flavor and earthy atmosphere to spread dance art either.

The most important role that an artist plays in art education is the inspiration to ordinary people. Dancing or other forms of art originally existed in the unique national culture, but the local people did not realize that their daily behavior could be called art. Thus, the enlightenment function of the artist was reflected. She made ordinary people involved in the work of art and realized that some of their behavior is a valuable work of art. This effect has far-reaching implications for children. Young adults who do get involved in arts will benefit in terms of their social and emotional intelligence (Hughes & Wilson, 2004).[5] National dance contains more than just body movements, more importantly; it carries a national identity, dignity, artistic and the story. When young generation learns how to dace they know the national culture itself (Woodley. 2013).[15]

One of the most representative actors is a 17-year-old cattle farmer named "Xia GA". Ten years after being discovered by Yang Liping, he has become a professional dancer and has also been the torch bearer for the Olympic torch relay in St. Petersburg, Russia. What is more meaningful is that his daughter has already begun to participate in the "Dynamic Yunnan" performance, which shows that the artist's influence on people is not only reflected in a single individual, it has a stronger Infectivity and continuity (Life Week Kai Wang. 2015).[9]

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4.3 Using Art Works to Spread National Culture to the World

The most important thing of the international communications of national culture is to arouse the audience's sympathy. Though "Dynamic Yunnan" is a nationally distinctive piece of dance, it apparently appears to be quite small on the surface. After Yang Liping explored the emotional factors that resonated with the people in different countries makes it easier to understand. The perception of art comes from the connecting role of communication between artists and spectators and cultural contexts. In this process, not only can cultural transmission be carried out, but new understanding and explanation of art can sometimes come into being. This is a phenomenon often found in artistic activities, which manifests itself more clearly in foreign art forms (Hans-Otto, Ekaterina. 2015).[14]

Firstly, most of the internationally acclaimed works have unique national characteristics can be attractive. Each part of "Dynamic Yunnan "reflects the people's awe of nature. And the religious beliefs and infatuation are very similar from the western cultural.

Secondly, the similarities of the artistic expressions. Western began to pursue the aesthetics of human beings since the renaissance of the Renaissance. As a dance art work, "Dynamic Yunnan" starts with the beauty of limbs through the dance movements. And then through the performance of tattoos, muscles and bones highlighting the respect and pursuit of the beauty of the human body, this point in Yang's solo part of the "Moon" plays most vividly.

Finally, the universal values behind the art work that the artist wants to convey are important. The values reflected in "Dynamic Yunnan" are about the human perspective, a personality of positive life, loves nature, which is consistent with the common pursuit of mankind. It also shows that the unlimited inclusiveness of Chinese culture matches the diversity of world cultures.

The work of art itself is a carrier of communication. With the deep popularity of the work, its influence will be further deepened. The expression of the development is not only limited to the influence of local area, culture can be preserved by communication. Only when the more people understand the culture that is unique to the region the better they can be developed. For international communications of national culture, the artist has given audiences who live in different cultural background a chance to recognition of the most primitive and ethnically Chinese culture. In this way promoted the international influence of Chinese traditional arts. Secondly, it has caused widespread concern of Chinese culture, which also led other ethnic cultures to be actively motivated. Finally, as an outstanding piece of dance art, it contributed a force to the development of the world's dancing development. This influence has not been limited to a certain area, good artists or art works, can promote the development of the world culture.

4.4 Representing the Image of an Independent Woman

Yang Liping devoted her whole life into dancing but without children, which is incomplete in Chinese traditional culture for the standard of women. But her appearance shows the women in Yunnan another possibility of women's life. Before Yang most of women in Yunnan focus just on the families. Although caring for their families was a way of enjoying their life, they did not know that life could have another option. The appearance of Yang not only brought dances to their lives, but also gave them an idea of other ways of life attitude besides marriage and childbirth. Women learn the pride comes from being aesthetic while learning and participating in art activities. At the same time, art is a learning tool that fosters creativity and expressiveness (Leona. 1963).[10]

The girl who named "Yue Pei" was taken out by Yang Liping from the mountain when she was 14 years old. She was dancing for the harvest in rural areas when Yang Liping found her talent of performing. Yang sponsors her secondary school tuition fees and taught her how to dance on the stage. Her life is no longer just get married, raised child, worked in the farming but danced in the stage. This not only allows her to have financial income, to support her family through her own ability, what more importantly, her self-worth has been affirmed.

4.5 Establishing a Distinctive Business Model

After becoming a cultural symbol, Yang Liping is not only satisfied with her personal accomplishments. She is not only limited to the artist's superiority, but also has a very commercial-minded and establishment the art enterprise named "Yang Liping Arts & Culture Co., Ltd". Her development from her own value to cultural projects and then develop as a company. It is a worthy of our discussion of the characteristics of business models.

A valuable art piece often embodies the irreplaceable feelings of the artist, her blood and tears, her hate and love, which help to save precious things that including more value than the art work itself. This kind of feeling is shared by mankind experience of all. Yang Lipping's re-enlightenment on society and culture by dancing art is revealed to the audience through the true and non-kitsch feelings. Once such the dance language resonates between the artist and audiences, the tension in art has its real social significance (Sohu News 2006).[13]

5. How to Continue the Sustainable Development of the Art Enterprise without the Original Artist's Influence

As a strong symbol to the art enterprise Yang Liping is now nearly sixty years old. It will inevitably make people to be worried about how the art enterprise survives without the "Peacock Princess". A complete value chain and inheritance system has not yet been formed to support the sustainable development. Therefore, the next problem facing by "Yang Liping Arts & Culture Co., Ltd" is the construction of reserve personnel influence of the business. Although there are many talents performers in the tourism entertainment market, but not many of them are as famous and influential as Yang Liping. So, for the "Yunnan Yang Liping Culture Communication" should not just rely on Yang Liping's personal market competitiveness. The training of the new generation who can be more attractive is particularly important.

It is worth mentioning that Yunnan culture has targeted the field of art training the younger generation. According to the annual report the company has taken Kunming which is a famous city in Yunnan province as the starting point and radiated all over China. (Annual report 2015) At this point, Yunnan culture still has comparative advantages in developing art education and forming a continuous renewal mechanism. On the one hand, achieve training young actors for other companies. On the other hand, it can also meet its own needs for selecting and providing more excellent compound talents for its own company.

6. Conclusion

This paper takes Yang Liping and her representative art work "Dynamic Yunnan" as the case study to evaluate the artist role in facilitating development from four aspects including local economic development, art education, international spread of national culture and women's status. What's more, this paper analyzes how an artist-centered art enterprise can promote regional development. It provides reference for the development of other art enterprises with same as the artist as the core. At the same time, by analyzing the shortcomings of the art enterprises, this paper puts forward the corresponding strategies and then enables the art enterprises to carry on the sustainable development to the local areas.

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REVIEW

The Reform Process of Higher Education in Vietnam: Performance Efficiency and Transparent Accountability

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ABSTRACT

After more than three decades of implementing the Doi Moi policy, Vietnam's higher education has achieved significant progress, in terms of policies of national reform and strategies of international cooperation. However, the role and place of tertiary education institutions in the world's education market are still unclear. Although a number of researchers have highlighted a range of impediments to its development, realistic solutions have not been devised to help Vietnam accelerate its progress in education. The main objectives of this paper are to review reform in government policies pertaining to renovation of the tertiary education sector, discuss the performance efficiency of higher education institutions using statistical analyses based on the findings from recent studies, and propose possible solutions for enhancing performance efficiency and transparent accountability of institutions in the process of the renovation of the sector.

1. Introduction

Although Vietnam is an Asian nation with a population of approximately 92.6 million people,[37] it has become one of the miracle emerging nations in the world after more than 30 years of implementing the 'Doi Moi' (renovation) policy in 1986. Accordingly Vietnam transformed to the socialist market-orientated economy by removing the subsidised regime on production of goods and undertaking national policies to develop a multi-sectoral commodity economy.[3,37,33,50] Vietnam made concerted efforts to join international and regional organisations such as the Association of Southeast Asian Nations (ASEAN) in 1995, the ASEAN Free Trade Area in 1996 and to be the 150th member of the World Trade Organisation in 2007.[19] The gross domestic product of Vietnam attained a growth rate of 6.8 per cent per annum, on average over the past decade.[51,61] Income per capita per annum increased from US$170 to US$620 in 2005 and roughly US$1,835 in 2017.[13,24,33,62] Vietnam has achieved

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great achievements in implementing its reform policy in terms of remarkable economic growth and a significant improvement in social welfare. This impressive performance has been highly recognized by the international community.[12,25]

Higher education in Vietnam is closely connected to nation's economic reforms. Under the Doi Moi (renovation) policy, private education was permitted and encouraged. This allowed private organizations and individuals to invest in the national education system. Subsidies on education were gradually removed. The government and the community together shared fees to access educational services and thus develop the national education system in a market orientation.[18,33] According to the Ministry of Education and Training (MOET),[23] Vietnam currently has a total of 454 institutions of higher education (HEIs), of which 95 are private. Along with this, the number of students rose gradually over the years and reached 2,217, 437 in 2016/17. The number of teachers increased nearly double to 97,052 in 2016/17. An increase in the numbers of HEIs and students may be a good starting point for improving the higher education sector. However, for a long-term strategy, HEIs themselves need to maintain sustainable performance in terms of enhancing their productive efficiency in their academic operations.

After more than three decades of implementing the educational reform policy in Vietnam, higher education still faces inherent problems such as the complicated governance system,[8,40] the lack of any internationally recognized university[39,32] and financial challenges.[16,29] In such a situation, how to find a possible way to move Vietnamese HEIs forward is still an open question that is attracting much interest among both educational leaders and policy makers.

The aim of this paper is to discuss a possible way forward for Vietnamese higher education to realise the desired policy objectives via proposing possible solutions in terms of performance efficiency of HEIs using quantitative analyses. In Section 2 we present a review of Vietnamese higher education and relevant reforms in government policies. The existing challenges facing the sector are presented in Section 3. Section 4 recommends the analyses of performance efficiency of HEIs in Vietnam to realise the desired policy objectives. Section 5 ends with some conclusions for the paper.

2. The Vietnamese Higher Education Sector and Reforms in Government Policies

HEIs in Vietnam have experienced many challenges in their renovation. After the end of the Vietnam War, higher education in Vietnam was heavily influenced by the Soviet education system including single-disciplinary institutions and lecturers trained in Eastern group countries.[5] On top of this, the curricula and programs of universities were based on the Soviet Union or the Eastern European model, making teaching activities separated from its research activities. Moreover, the management structure of HEIs was in particular line ministries. The government seemingly subsidized all operations of HEIs including tuition fees, scholarships to students and provided a job after graduation. Vu[49] asserted that higher education of Vietnam until the middle of the 1980s was basically 'selecting' education and training. The quality of education appeared not to be emphasized. Instead, the educational system focused on selecting elites for admission and strictly controlled the outputs because they would get many benefits from the government. It can be seen that, in this period, higher education in Vietnam was a highly internal-orientated system. Learners had no options to choose where they would like to study. If they could not pass the national university examination which was annually organized, they had to wait until next year to take it again. The national examination results of one university could not be used for the other university. Clearly, opportunities for learners were limited by the tight control system.

Together with the nationwide economic reform in 1986, the Vietnamese higher education witnessed the initial start of renovations in later years. For example, a common entrance examination for all admissions to higher education was introduced in the late 1990s.[58] The government issued Resolution 90/1997/CP that allowed private education to be established in 1997 that provided more opportunities and options for students to get into universities.[59] It can be said that the education system has not much changed during the period 1997-2005; innovation in governance and teaching seemed to slow and sluggish until the Higher Education Reform Agenda (HERA) ① was officially launched in 2005. Accordingly, important policies have been formulated by the government in the process of reform including management structure, financial resources, educational quality and international integration.

2.1 Autonomy in Management Structure

The most striking feature worth highlighting is that the Vietnamese government proposed to give more autonomy to HEIs, as stated in HERA for the period 2006–2020, in making their decisions and expressing their legal duties in managing quality training, academic staff and financial matters. Following requirements of the government about

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the comprehensive renovation of the Vietnamese national education system, a decree ② was promulgated to lay the groundwork for the beginning of the process of providing HEIs some autonomy and concurrently increasing their accountability. This was followed by a 2009 joint circular ③ providing clarification about the way to conduct autonomy and accountability. This joint circular refers to the role of leaders of HEIs in setting up, re-organizing, integrating, separating, dismissing or suspending the activities of departments (if any) in accordance with authorities as stipulated by law. In addition, educational leaders were also given more authority over staffing decisions including recruitment, appointment and management of staff.

These ideas seem good but their implementation has been restricted by the complicated management structure. Accordingly, autonomy of HEIs has been in confines of government's regulations. Currently, public HEIs are under the control of several different ministries that causes overlapping and an inefficient reporting system. Approximately 15 per cent of HEIs are under the direct control of MOET ④ whereas the rest of HEIs are under the management of other ministries. This management hierarchy has existed for a long time and therefore it is not easily changed. In principle, MOET provides HEIs the regulatory framework with many instructions regarding higher education, but the responsibility of implementation is influenced by various ministries and state instrumentalities. The complexity and lack of clarity in the management structure of the system did make HEIs less active and inefficient in their performance. As a result, academic managers have found it restrictive to make decisions independently, especially under the strict management of the state and the Communist Party.[8,40] As noted by Pham,[33] changes in the governance of higher education in Vietnam have been obtained at only a modest level in terms of a slight change from command and control to supervision and observation while there has existed a kink to clarify formal and real autonomy for operations of HEIs. Hayden and Lam[16] asserted that the government wants to retain control but encourage institutional autonomy.

2.2 Autonomy in Financial Resources

The government substantially increased the national budget for education at all levels, accounting for 20 per cent of total national expenditure. According to the Ministry of Finance (MOF)[21], the expenditure for education increased 27 per cent from 2008/09 to 2009/10. This reached 41 per cent in 2010/11 as compared with that of 2008/09. MOF[21] revealed that there was an increase in the total national budget for education, by 11 per cent within two years 2010-2011. Investment in higher education has been estimated to be 11.7 per cent of the total budget, on average, over recent years.[52] In addition, the government allowed public HEIs to charge tuition fees from students. This has contributed to an increase in financial resources for public HEIs to assist in improving educational quality. It is noted that public education still received subsidies from the government, on average 40 per cent of the budget,[8] following the number of learners officially registered per annum, while private education mainly depended on tuition fees and income from other activities to maintain their operations.

Although public HEIs are given an institutional autonomy in deciding tuition fees, they must observe the basic guidelines of the government, ⑤ for public education tuition fees. This policy has not provided sufficient financial resources for the operation of HEIs, and that the growth rate in such tuition fees was not calculated based on real demands for the development of HEIs.[15] Clearly, HEIs have not been able to get more financial autonomy. Such a situation does not create strong incentive to renovate the higher education system while the higher education market is supply-led and competition among public providers is weak.[33] Although private HEIs are regulated by the ceiling price for imposing tuition fees, they are allowed to set tuition fees higher than those for public HEIs. Nonetheless, several institutions have experienced financial troubles because they significantly depend on tuition fees and strong market demand for higher education.[16]

On the larger scale, the government budget mainly invested in core public HEIs, e.g. the two national universities and the 12 local universities, ⑥ as identified by the government. However, performance of these universities has yet been formally assessed. As noted by Duong,[10] public funding seems not to be effective and has made public HEIs less active and creative in the production process. This clearly has accelerated social concern about the performance efficiency of public HEIs and whether public funding has been put into the right objectives or not.

2.3 Autonomy in Quality Assurance of Education

How to improve the training quality of higher education is a great concern of the government and educational leaders. The year 2004 was a momentous capstone in the reform policy of Vietnamese tertiary education, as a series of nationally legal papers affirmed the management innovation policy in the educational sector by applying a quality assurance system.[9,49] A resolution of the parliament ⑦ indicated that quality control was to become a focal point in higher education management and had to be conducted

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annually. Also, in that year, MOET issued a directive ⑧ where HEIs and authorities at all levels were required to construct a complete framework and deploy operations of examination and educational auditing systems. In 2009, MOET promulgated the statute of public disclosure, ⑨ including quality assurance, human resources and facilities, and financial statement. These contents are required to be posted publicly on the websites of HEIs, but if an HEI fails to do so, it may lose the right to recruit new students. In addition, the government issued some regulations regarding facilities to serve students ⑩ and the ratio of students to lecturers. ⑪ In addition, HEIs are also required to complete reports of self-assessment and submit these reports to MOET. All these aim at enhancing educational quality of the higher education sector.

Albeit these objectives sound good, their deployment has not been comprehensively accomplished. According to statistics from the report of MOET,[23] 217 universities and 33 colleges and professional high schools completed their accredited self-assessment reports, accounting for 55% of total number of HEIs in Vietnam. For the annual report of public disclosure, only 25 per cent of HEIs submitted their reports to MOET in 2010/11which was the second year after the government regulations were in effect. The percentage reporting increased to 53 per cent of HEIs for 2011/12, but it slightly declined to 47 per cent for 2012/13 before reaching 75 per cent in 2013/14. The failure of many HEIs to report may be because they have not seen benefits from this policy. Therefore, information from HEIs' annual reports needs to be statistically processed, empirically analysed and assessed to provide useful feedback to HEIs for improving their performance.

Currently, MOET still is a key player in the development of the curricula of HEIs because they can only adjust the curricula up to a maximum of 40 per cent of the standardized ones issued by MOET. Clearly, leaders of HEIs are not able to approve their own curricula, thus their ability of self-accrediting cannot be implemented. Hence, they have restricted opportunities to improve in quality assurance. In addition, quality management of teaching via professional academic staff is a matter to be seriously faced by Vietnamese HEIs and policy makers. Because of low salaries, academic staff has excessive teaching hours to earn a living, frequently undertaking more than one position, while HEIs are not able to introduce higher salaries for their staff due to limited financial budgets.[33] As a result, their teaching quality is frequently not of a high standard. For learning facilities, not all HEIs meet the standards required by the government due to the shortage of financial resources. Moreover, land for academic spaces is not able to be increased in the short term. It is increasingly evident that this challenge is out of the control of managers of HEIs because they do not have sufficient power to make the necessary changes.

It can be seen that reform in the governance system via increasing the autonomy for HEIs to some extent has been implemented to a limited extent. Pham[33] asserted that there may be tension between an economic desire and a political intent in the governance system. This can lead the Vietnamese higher education sector to be problematic, as identified in recent cross-national studies.[17,35,36] Thus, educational leaders face inevitable difficulties in maintaining sustainable performance for their organisations.

2.4 International Cooperation for Strengthening Higher Education Sector

Vietnam has taken advantages of international cooperation to foster the higher education system. The most striking project is to construct four internationally recognized universities, the so-called New Model Universities Projects. The World Bank and the Asian Development Bank helped to get these projects established under loans of US$400 million.[4] In 2008, the Vietnamese-German University was established with the goal of a fully-fledged research institution.[19] The government has recently approved, in principle, to establish an international university in partnership with Japan, under management of Hanoi National University. ⑫ Other projects including partnerships with France and the United States are under consideration. The main objectives of these projects are to seek to establish international standards of research universities and real autonomy in the management. In 2013, the World Bank approved a project with US$50 million to strengthen management system, financing higher education quality.[52] The specific objectives of the project are to improve the quality of HEIs, enhance the financial transparency, sustainability and effectiveness as well as increase the quantitative capacity of the sector. It can be seen that cooperative projects with other countries sound quite promising for a significant breakthrough in Vietnamese higher education. However, it may take some years to see their real outcomes and level of influence.

Along with this, the government has encouraged joint ventures for in-country international degree programs with universities in the USA, the Netherlands and Australia.[4,19] These programs offer bachelor, master and even doctoral degrees depending on specific conditions of the Vietnamese university partners. It may reflect the fact that Vietnamese lecturers and students have good opportunities to join in teaching and learning following

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Table 1. Autonomy in higher education in Asian countries

Characteristic	Cluster 1		Cluster 2			Cluster 3			
	Indonesia	Malaysia	Indonesia (SOLE HEIs)	Philippines	Thailand	Cambodia	Lao PDR	Mongolia	Viet Nam
Set Academic Structure and Course Content	**	**	***	***	***	***	**	**	**
Decision on Student Numbers	***	*	***	***	***	***	**	n/a	*
Set Salaries	*	*	**	**	***	**	n/a	n/a	*
Set Tuition Fees	*	*	***	***	***	**	**	***	*
Reliance on Government Funding	*	*	***	**	***	**	**	*	*
Staff Employment and Dismissal	*	**	*	*	**	**	**	n/a	**
Principal-Agent Problem	*	***	***	***	***	***	***	n/a	***
Career Paths of University Administrators	**	**	**	***	***	***	***	n/a	***

* = limited autonomy, ** = semiautonomy, *** = full autonomy, HEI = higher education institution, Lao PDR = Lao People's Democratic Republic, n/a = not applicable, SOLE = state-owned legal entity.

Sources: Adapted from Asian Development Bank (p.33) [54]

international standards. Another international cooperation worth mentioning is to develop university curricula with overseas partners approved by the government. ⑬ Seventeen Vietnamese universities have been chosen by MOET to work with the foreign university partners to produce 23 subjects in science and technology.[49] These universities were chosen because they have been identified by the government as core universities and were intuitively assessed to be strong in specific disciplines. Generally, these ideas have illustrated great efforts of the government to enhance the educational quality in Vietnam. However, the success of these programs relies on various elements including financial investment, educational leadership, the conscientiousness of lecturers, the ability of the students and the demands of the employers. Therefore, the efficiency of such programs needs to be empirically assessed to improve the performance of HEIs in the future.

Comparison with other countries as shown in Table 1, the data[54] showed that the autonomy of Vietnam has been still limited to decision on student numbers, tuition fees, government funding and even academic structure and course content. Currently, the system has more autonomy in these matters, but has not yet got full autonomy as expected. For example, universities and colleges need to follow regulations of the government about enrolments (Circular 06/2018/TT-BGDĐT ⑭) and tuition fees (Decree 86/2015/ND-CP ⑮). Autonomy is still a problem that needs to be considered in the long run.

3. Current Challenges Ahead for Vietnamese Higher Education

Referring to challenges facing Vietnamese higher education, the first concern of several scholars and researchers has focused on an inherent problem: the complicated governance system. A lot of studies have discussed, analysed and indicated dimensions of the crisis facing the Vietnamese higher education sector[2,7,15,16,31,47,40]. However, the problem is still there because it is an issue involving other nations, including Vietnam, where political institutions play a dominant role in national socio-economic development. Reform in the governance system has been deployed but it is slow-moving because of its inherent complexity. While waiting for a radical change in the state-controlled system, looking for a possible way to move Vietnamese higher education forward may be necessary for keeping pace with the educational development in today's globalization.

As mentioned above, Vietnam has witnessed positive changes in the higher education system after more than ten years. The regulatory process has been simplified to provide more autonomy for HEIs albeit being not full autonomy.[7,15,40,43,54] Curricular development has been conducted within HEIs and then appraised by MOET[23] and external associations with a percentage of 55% of total HEI numbers. Student recruitment and selection to universities and colleges are based on the results of the

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final exam of high school. The number of publications of Vietnamese HEIs has increased sharply, approximately 181% over the period of 2008 to 2012.[43] This helps increase impacts of universities in the region throughout the university ranking. In 2018, Vietnam has five universities among top 400 universities of Asian area.[60]

Although the process of renovation has created many chances for Vietnam to participate in international operations to enhance the development of the national education system,[28] it may lead policy makers and educational leaders to new challenges that ask the government and HEIs for concerted efforts to improve the rankings of universities, together with the productive efficiencies and financial accountability of HEIs in the nation. This section discusses the issues ahead that face Vietnamese higher education and the responses of the government and researchers.

3.1 Lack of Internationally Recognized Vietnamese Universities

As noted by Gamage,[11] Asian countries face the dilemma of the internationalization of public HEIs while trying to meet regional needs and being a main enhancer in national development. The Vietnamese higher education sector is not an exceptional case when it does not have a single HEI of internationally recognized quality in both research and teaching.[47] In the period of 1970–2011, researchers in Vietnam published about 10,475 articles in international journals but this figure is only equal to 22 per cent and 27 per cent of those published by researchers in Singapore and Malaysia, respectively.[38] Among the top 400 universities of the world, there are only 11 universities in the Asian region, but none in Vietnam. For the top 250 universities under 50 years old in 2018, Asia has nine universities ranked but none in Vietnam. Additionally, in the Global Competitiveness Report 2017–2018,[37] the higher education index of Vietnam was ranked 84th, which is low among the 137 nations involved in the World Economic Forum, although it is higher than the rankings of Cambodia and Laos, 124th and 105th, respectively. Economists and educational leaders are seeking to improve the rankings of Vietnamese universities and their performance efficiency in general.

As a result, the Vietnamese government is seeking to shape world-class universities in cooperation with foreign partners and the aid of the World Bank to get at least one university into the world's top 200 by 2020, but this may be not easy for newly established universities to reach that level in a short time.[30,34] Two national universities of Vietnam are considered as main enhancers expectedly to become leading HEIs in implementing the reform policy and building research skills in the system.[16] However, in the holistic challenges of Vietnamese higher education, such as the limited public funding and the lack of real autonomy in the governance system, it may be very difficult for them to make significant breakthroughs.

It can be seen that before getting a place in the world education system, national rankings are a good start for Vietnamese HEIs. However, how to rank and what indicators can be used are still questionable. Banh[1] argued that Vietnam is currently in the reform process of higher education, and, thus, policies and the management system are quite inadequate. It seems that there have not been any indicators to measure and rank the performance of HEIs, except for the regulations of land and square metres per student.[1] Nguyen[26] recently proposed two sets of indicators: teaching (seven indicators) and research (seven indicators) to rank 61 Vietnamese universities using data collected in 2008. The weights of the indicators were suggested subjectively by the authors based on the current context of Vietnam. Her findings revealed that some universities were ranked at the highest positions as a whole while they were at the lower positions in teaching or/and research. Nguyen [26] suggested that rankings of HEIs should be more clarified. In the same vein, based on ranking indicators of universities from different countries including Australia, Singapore the UK, and the USA, Dao [6] suggested seven sets of indicators and their weights, including academic staff (0.1), research output (2.1), training process (0.2), financial matters (0.15), the attractiveness of HEIs (0.2), the postgraduate program (0.1), the academic prestige (0.05) referred to the popularity level as recognized by the community, for ranking and evaluating the performance of Vietnamese HEIs. However, the author only introduced these indicators as a typical model and has not provided empirical evidence for this.

In 2017, a group of independent experts conducted government's ranking project and first time have released the list of 49 ranked Vietnamese universities. According to Vietnam Ranking Group,[47] these universities are ranked based on the number of publications (weight 10%), citations (10%), the ratio of publications to lecturer (10%), student numbers (10%), lecturer numbers (10%), the ratio of lecturer to students (10%), university entry marks (10%), the ratio of academic space (m2) to student (5%), the ratio of textbooks to student (5%), and transparent accountability index (5%). Although this is a good signal for the performance improvement of Vietnamese HEIs, the reliability of data for analyses and evaluation could potentially cause biases in the ranked results.[48]

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3.2 Lack of Transparent Accountability

Performance of Vietnamese HEIs has basically been assessed based on ten standards for evaluating educational quality as regulated by the government. ⑯ The objective of these decisions was to provide a measurement tool for the self-evaluation of the performance of HEIs. By doing well according to this set of standards, HEIs are able to obtain their main goals: continuously improving their training quality, promoting their accountability to society, being acknowledged to meet the quality standards of the government, providing sufficient information for the choice of students and employers. These standard sets are regulated separately for universities and colleges. Each standard is decomposed into several different criteria. Standards for colleges are generally similar to those for universities. However, there are fewer criteria or requirements for colleges.

Together with this, HEIs must conform to the statutes of public disclosure issued by MOET. ⑰ This statute asks each HEI to make an annual report with three contents: commitment to training quality in practice, quality assurance, and transparency in financial management. HEIs need to upload these reports on their website and send a hard copy to MOET. The statute of public disclosure has clearly been useful for the community, parents and students to have sufficient information for their decision making. However, not all HEIs follow these regulations of MOET. MOET[22] argued that, due to the complicated system of governance in the higher education sector, performance via productive efficiency of HEIs has not been measured. Currently, although two Vietnamese national universities and 12 regional key universities of Vietnam ⑱ are intuitively considered to be more efficient than others,[1] their performance has not really been estimated on economic grounds and this is an open question. Further, the self-evaluation system of HEIs seemingly carries a formality rather than real outcomes, and, hence, it is a dilemma for managers of HEIs to have objective evaluations. They may find it daunting to enhance their operations when their performance has not yet been empirically measured and objectively recognized. This may lead to a lack of transparent accountability in the operations of HEIs, a lack of internally fair competition among HEIs and a lack of strong motivation to improve their rankings.

4. Productive Efficiency of Vietnamese HEIs: A Possible Solution

Estimating efficiency of Vietnamese HEIs has received the attention of scholars and researchers in recent years. Studies have used a variety of advanced methods such as Data Envelopment Analysis (DEA) to assess the performance efficiency of HEIs in the confines of available data. DEA is a data-orientated approach for evaluating the performance of a set of peer entities, decision making units (DMUs), which convert multiple inputs into multiple outputs. This method involves the use of linear programming methods to construct a non-parametric piece-wise surface (or frontier) over the data. Efficiency measures are computed relative to this surface.[55] In other words, DEA approach is to measure the efficiency of a DMU relative to DMUs to estimate a best practice frontier. This method attracts many researchers and managers because it can use only information about inputs and outputs without requiring information on prices.[57] However, the shortcoming of this method is that all deviations from the frontier efficiency are assumed to be due to managerial inefficiency without distinguishing between managerial inefficiency and statistical noise.[56,57]

The findings of studies on Vietnamese HEIs using DEA are presented in Table A1. On average, private HEIs have higher efficiency scores than their public counterparts. The standard deviation varies from 0.068 to 0.094 that can be acceptable. The sample size of the surveyed studies is sufficient for their objective research, except for the work of Nguyen et al[29] with slightly small sample size. These publications made great efforts to provide a general picture for the operational efficiency of HEIs in Vietnam based on their available and reliable data, not all HEIs in Vietnam. In these studies, the authors, e.g. Tran and Villano [41-45] suggested that the data of HEIs should be collected comprehensively and publicly for data analyses. That is, transparent accountability of HEIs should be clarified so that HEIs have more incentives to improve their performance.

It can be seen that in the process of renovation in higher education, like other countries in Asian region, Vietnam still faces challenges in governance, accountability, internationalisation and education quality. Because of their complexity and difficulties, these problems may take time to be resolved. Many studies[7,15,40] discussed these problems and suggested solutions for the government such as increasing autonomy for HEIs, accountability and transparency in accreditation of education quality and enhancing international cooperation with foreign universities. All solutions have been gradually doing in Vietnam and the results are initially recognised. However, the process of renovation is still discrete due to the lack of transparency and accountability in the system to recognise the performance of HEIs. Once this can be solved, HEIs have a stronger incentive to improve their performance in a fairly competitive education field.

Rather than indicating general solutions of macro policies already mentioned in the literature, this paper aims to discuss a doable and specific solution that could potentially assist to improving accountability and transparency in the system by estimating the performance of HEIs national wide. This will generate empirical evidence for educational managers and policy makers to have better policies to move the system forward.

Figure 1 shows the advantages of analysing the performance of HEIs that would contribute significantly to formulating relevant policies for improvement of higher education.

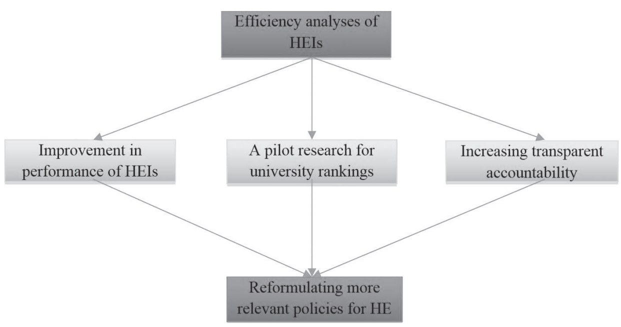

Figure 1. Performance Efficiency Analysis Framework

4.1 Productive Efficiency Analyses and Improvement in the Performance of HEIs

Measuring productive efficiency of HEIs by using economic methods such as the data envelopment analysis or stochastic frontier analysis provides insights for educational leaders about how efficiently HEIs can utilize input resources to produce outputs. If HEIs are not efficient, they will have information to set their performance targets for future improvement, e.g., a decrease in inputs or an increase in outputs. In return, if they are now efficient, they should keep maintaining their position and further improving their performance. Moreover, efficiency estimates also provide useful information about peers from which HEIs can gain experience for obtaining improvements in their production.

4.2 Productive Efficiency Analyses and a Pilot Research on University Rankings

The world's university ranking is one of academic standards to demonstrate the educational quality and reputation of a university. This topic has attracted much concern of governments and universities over the world.[14,20] As stated above, Vietnam expects to have at least one universities ranked in the world's top 200 universities. Regardless whether this objective is feasible or not, this illustrates the government's high determination to enhance the renovation of higher education in Vietnam. However, what specific strategies are to be used to achieve this objective and how to implement these strategies at the heart of deliberations among policy makers, scholars and academic researchers. In recent analyses regarding university rankings, Marginson[20] indicated that among the ranking systems, Shanghai Jiao Tong, Webometrics and Times Higher, the first is considered as "the most reputable ranking system because the data are objective and freely available". However, for the Vietnamese case, if taking Shanghai Jiao Tong ranking of research for setting a ranking objective, it seems to go beyond the research capacity of any Vietnamese HEIs and to be too difficult to obtain in a short term. Instead, in the Vietnamese context, ranking the national universities may be an appropriate way to proceed at this time, and the analysis be considered as a pilot and/or an immediate stage before achieving a higher position in the world's university rankings, as planned by the government. 19 This will provide meaningful information for HEIs and policy makers to orient an effective strategy for the ranking of Vietnamese universities ranking at an international level. In this scope, local national rankings can be implemented by using productive efficiency scores of individual HEIs, measured by data obtained from each institution.

4.3 Performance Efficiency Analyses and Increasing the Transparent Accountability

The transparent accountability can be enhanced from assessing the efficiencies of HEIs. To obtain data for analyses, HEIs and policy makers are required to provide transparent and systematic indicators to society. Specifically, educational managers have to adopt a mandatory and transparent reporting system of their performance indicators, including financial transparency that may be considered a sensitive matter by management. In addition, data on input usages and output production must be stored statistically and published publicly at the institutional and national levels. Moreover, empirical analyses of performance of HEIs should be implemented periodically to provide prompt assessments for further improvement. As a result, accountability of HEIs and policy makers can become more transparent and organisational operations can be guaranteed.[53]

4.4 Contributions of Performance Efficiency Analyses to Higher Education Policy

From these analyses discusses above, implementing the

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Appendix

Table A1. Summary statistics on efficiency scores of Vietnamese HEIs across studies

Authors	Methods	Universities			Colleges			Sample size	
		Public	Private	Overall	Public	Private	Overall	University	College
Nguyen et al (2015)	Conventional DEA	0.865						30	
Tran & Villano (2017a)	Standard DEA	0.979	0.994	0.982	0.961	1	0.962	50	50
	Bootstrapped DEA	0.957	0.971	0.96	0.937	0.975	0.939		
Tran & Villano (2017b)	Input-orientated technical efficiency	0.786	0.779	0.784	0.69	0.802	0.703	112	
	Input-orientated scale efficiency	0.897	0.779	0.866	0.787	0.864	0.796		
	Input-orientated mix efficiency	0.856	0.757	0.829	0.847	0.803	0.842		
Tran & Villano (2017c)	Standard DEA	0.812						82	
	Bootstrapped DEA	0.729						(public)	
Tran & Villano (2018a)	Dynamic DEA (Financial efficiency)				0.722				116
	Dynamic DEA (Academic efficiency)				0.76		0.741		(public)
Tran & Villano (2018b)	Finance	0.826						82	
	Academic	0.782		0.804				(public)	
Tran & Villano (2018c)	Directional distance function		0.941						
Tran & Villano (in print)	Standard DEA	0.78	0.768	0.777	0.685	0.793	0.689	112	141
	Adjusted DEA	0.842	0.875	0.871	0.883	0.914	0.886		
	Bootstrapped adjusted DEA	0.822	0.842	0.827	0.852	0.884	0.855		
	Average efficiency scores	0.841	0.856	0.856	0.812	0.879	0.824		
	Standard deviation	0.068	0.088	0.069	0.094	0.075	0.093		
	Minimum	0.729	0.757	0.777	0.685	0.793	0.689		
	Maximum	0.979	0.994	0.982	0.961	1.000	0.962		

measurement of productive efficiencies of HEIs will bring about many benefits for Vietnamese higher education and contribute to the higher education reform policy in terms of the following aspects:

(1) Creating a level playing field and a fair competition for HEIs in the context of today's globalization, providing further indicators of the road forward;

(2) Providing sufficient information for HEIs to improve their performance and for policy makers to reformulate and redesign more appropriate regulations;

(3) Well-planned change to traditional management frameworks, to ensure that change is successfully implemented and enhance accountability transparency and thus catching up with the pace of global educational development; and

(4) Constructing a solid foundation for university ranking towards an international level.

5. Conclusion

It is undeniable that the reform policies of the government have resulted in positive effects for the Vietnamese higher education system. However, the innovations of HEIs have not yet kept pace with the development of the Western higher education in terms of three key factors: the unstable governance system, the lack of highly-qualified HEIs and the absence of studies on evaluating the performance of HEIs. To be involved in today's international integration process, the Vietnamese higher education sector needs to make significant progress to tackle challenges from external and internal forces. While a comprehensive transformation in the system of government policies requires a long-run plan, much effort from both government and HEIs, a feasible solution at an institutional level in terms of assessing the performance of institutions as suggested in this paper can be practically implemented. This asks for fast adoption and open-mindedness of education-

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al managers and policy makers for the restructuring of the sector. Databases for the performance of HEIs collected sufficiently and released publicly are necessary to enhance accountability and transparency as well, thus increase fair competitiveness among individual institutions.

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Annotation

① Resolution 14/2005/NQ-CP was issued by the government in 2005 on fundamental and comprehensive renovation of the higher education sector in Vietnam for the period of 2006–2020.

② Decree 43/2006/ND-CP was issued by the government in 2006 on autonomy and accountability in the higher education sector.

③ Joint Circular 07/2009/TTLT-BGDDT-BNV was issued by MOET and the Minister of the Interior in 2009 about guidelines on autonomy and accountability for the public educational organizations.

④ Document 4285/BGDDT-KHTC was issued by MOET on the list of universities and colleges.

⑤ Decree 49/2010/ND-CP, relating to tuition fees was issued by the government in 2010.

⑥ Decision 1296/2004/CP-KG was issued by the government on continuing to complete the national higher education network.

⑦ Resolution 37/2004/QH11 on education was issued in 2004 by the Vietnamese National Assembly (Batch XI).

⑧ Directive 25/2004/BGD-DT was issued by MOET in 2004 on missions of the educational system in the academic year 2004/05

⑨ Circular 09/2009/TT-GDDT was issued by MOET on statutes of disclosure for educational organizations in Vietnam.

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⑩ Circular 14/2009/BGD-DT was issued by MOET in 2009 on the charter of colleges and Circular 57/2011/BGD-DT was issued by MOET in 2011 about regulations on identifying the quota of enrolments for PhD, master, bachelor and lower-level qualifications.

⑪ Circular 57/2011/BGD-DT was issued by MOET in 2011 about regulations on identifying the quota of enrolments for PhD, master, bachelor and lower-level qualifications.

⑫ Document 325/TTg-KGVX was issued by the government on 17 March 2014 on approving, in principle, to establish the Vietnam-Japan University under Hanoi National University.

⑬ Decision 1505/QD-TTg was issued by the government in 2008 on the project of implementing the advanced curricula in some Vietnamese universities for the period of 2008–2015.

⑭ Circular 06/2018/TT-BGDDT was issued by the government in 2018 on determining enrolment numbers at the levels of undergraduates and postgraduates.

⑮ Decree 86/ND-CP was issued by the government in 2015 on tuition fees of universities, colleges, and professional high schools.

⑯ Decision 65/2007/QD-BGDDT and Decision 66/2007/QD-BGDDT were issued by MOET in 2007 on regulations of educational quality evaluation of universities and colleges, respectively.

⑰ Circular 09/2009/TT-BGDDT was issued by MOET in 2009 about statues of disclosure for educational organizations in Vietnam.

⑱ Decision 1296/2004/CP-KG was issued by the government on continuing to complete the national higher education network.

⑲ Decision 37/2013/QD-TTg was issued by the government on adjusting the higher education network in the period of 2006–2020.

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REVIEW

"Love" Is the Origin of All Dances

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ABSTRACT

The art of dance comes from life; it is a reflection and portrayal of life. It is based on people's ambitions for a better life and carries beautiful wishes. These beautiful roots are ultimately derived from "love", in the dance based on the image of people. Dance art expresses the love between people, the love of human and nature, the love of human and society; in the dance works based on the object, the intrinsic connection between nature and the natural world is also reflected. This paper expounds the cognition of dance in terms of children's dance enlightenment, limb development, aesthetic education, etc., and promotes the continuous development of the dance cause, cultivates more outstanding dancers, and creates more excellent dance works.

1. The Origin of Dance

1.1 Cognition of the Origin of Dance from Theoretical knowledge

Through years of understanding and learning, we have initially learned that the origin of dance is divided into the following aspects: imitation theory, which is the oldest theory of art origin, originated from ancient Greek philosophers. They believe that literature and art originated from human imitation of nature, and imitation is human nature and instinct, but only because of different objects and different media, different artistic categories have emerged.[1] Game theory: Schiller, a German poet and literary theorist in the 18th century, believes that art is a "free" activity like a game, and the fundamental cause of art is "the impulse of the game." Witchcraft theory: this is the most dominant art origin theory in the modern West, which has produced totem worship, primitive religion, magic witchcraft, ritual etiquette and other activities. Expression theory: Art originates from the fact that a person wants to convey the feelings he has experienced to others, so he reawakens this feeling in his own heart, and at the same time enables others to experience the same feelings. Sexuality theory: Darwin once asserted that music and dance originated from the impulse of sex and originated in love.[2] Therefore, at the same time as the totem worship, reproductive worship and sexual worship are also emerged. Labor theory: this is a theory accepted by many dance history workers in China. Comprehensive

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labor theory: regard labor as the most important origin of art, but it does not exclude other factors of artistic origin.

Therefore, it is believed that dance originated from human survival, seeking developmental labor practice and other life practices, which is a simulation of labor production, sex, fitness and combat drills, as well as totem worship, witchcraft religious ritual activities and the aesthetic needs of expressing the inner impulses of their own emotional thoughts.

1.2 All Dances Originate from "Love"

Whether it is the creation and development of today's dance works or the birth of the original dance art, it is the embodiment of the beautiful heritage of beauty, which is the concept of people conveying beauty and love through the body.

The several theories of the origin of dance mentioned in the previous article are ultimately derived from people's yearning for a better life, praying for good weather and the people living and working in peace. Even the works of purely deductive objects are the same. People give things to people's images. All of this comes from the love between people and the love of nature. For babies who have just arrived in this world, their eyes are the purest. The world they see is the best. They are happy and will make troubles. When they are unhappy, they will cry. We can think of this as the initial dance of every child, and this dance comes from the child's love for the world. The play of parents and children is also a combination of physical exercise and emotion, all from the love between parents and children.[3] After that we saw a complete dance work, which is derived from the actor's own love of dance art, respect and love for the stage and the audience, the actors in front of the stage, the editors behind the scenes and all the staff work together to bring the beauty of dance art to everyone. So we say that all dances originate from love.

2. From Dancing for Joy to Dance Art

2.1 Dance Enlightenment and Limb Development

As can be seen from the existing dance enlightenment textbooks, dance enlightenment is not only a basic exercise, but also focuses on the development of the body, emphasizing the child's own subjective initiative, let the children learn to turn the dance limb into a language to express emotion. In the process of limb development, one of them is a limb imitation; the teacher will let the children imitate a variety of small animals, all kinds of people, such training will strengthen the child's own perception of the world in a subtle way. The child will take the initiative to observe the world and express it with his limbs.[4] Dance is the art of beauty. Through the teacher's enlightenment education and limb development of the child, from the initial dancing for joy to the future dance art, all the performers are interpreting through their own love for the world.

It is often said that children are a mirror of the family. In my opinion, the initial dance teacher of each child is a parent, and the first dance work seen is family life. Every parent is playing a dance while playing with his own children. This performance is not related to any technical skills, just a simple emotion. In this process, the child will imitate the actions of the parents, and slowly learn to embrace the movements of learning to kiss and so on. So we often say that a person dances with his innate style, and this style comes from love. If he lives in a warm environment, then the dance he plays must be warm, and vice versa.

2.2 Dance Art

As a professional dancer, we go from work to work, from participating in performance to becoming an audience. We have seen many dance works in this field. These dance works are as beautiful and beautiful as one piece of art.[5] The reason why dance can be called an art is because of its appeal, it can resonate with everyone without saying a word.

Take the dance work "Chinese Mother" as an example. The whole work has no grand background. There are no super-difficult technical skills. Some are just actors, choreographers and the true feelings of all the staff. The work in just a few minutes infects everyone. No matter how strong the heart is, it will be moved. Even if there is deep hatred, it will not be able to withstand the greatness of maternal love.

The dance drama "Crested Ibises" gives the bird a human image. She is the embodiment of the beauty of the incarnation and the symbol of auspicious peace. The whole dance drama focuses on the fate of crested ibises and conveys the central thoughts and emotions to the audience. People are aware of the importance of protecting the environment while admiring the beauty of crested ibises and the deterioration of the environment, which has caused crested ibises to be extinct. This dance drama comes from human love for nature.[14-18]

3. Aesthetic Education

Aesthetic education is also known as aesthetic education,

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aesthetic education or aesthetic education. Aesthetic education is an educational activity that develops students' correct aesthetic concepts and the ability to appreciate beauty and create beauty. And dance is an important part of aesthetic education.[9-13]

3.1 From the Perspective of Aesthetic Education, the Significance of Dance for the Youth

Dance education should be understood by educators who understand the characteristics of dance art, understand the characteristics of time, space and power of dance art, and use their own visual and auditory organs to enhance their sense of sensitivity and sensitivity to human body dynamics.

(1) Dance can be a way for students to feel and carry forward positive, healthy and optimistic thoughts and feelings, and contribute to the cultivation of common ideals.

(2) Our long tradition of dance and colorful folk dances can cultivate students' patriotic feelings.

(3) Group dance can cultivate the spirit of collectivism and solidarity and friendship, and strengthen the concept of discipline.

(4) Strength dance, cultivate brave, heroic and enterprising spirit.

(5) Lyrical dance, can cultivate sentiment, cultivate beautiful temperament, and gain a beautiful feeling.

(6) Dance can make the body organs flexible and sharp, improve thinking ability, and develop intelligence.

(7) Dance can cultivate beautiful manners and correct posture, enhance the ability to distinguish beauty and ugliness.

(8) The rhythm of dance can enhance students' sense of music and enhance their ability to appreciate music.

(9) Dance can be used for fitness.

3.2 The Influence of Aesthetic Education through Dance on the Development of Dance Career

We all say that dance is an art that conveys beauty and creates beauty, and this art comes from love.[7] If it is a simple dance education, it only emphasizes the skills of dance, and the dynamics of the body will make the dance of the interpretation have no soul and lack of emotion. Even the superb technical display is not enough to infect the audience. Therefore, through the aesthetic education, the dance talents with all-round development will be cultivated. These dancers not only have the skills but also the emotions, and will achieve the effect of doing more with less.[8] Through the aesthetic education of dance, we have produced a batch of outstanding dance talents. They are the mainstay of the development of China's dance career and continue to promote the development of China's dance career.

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REVIEW

Style of "the Pictorial Shakespeare"
—— Auteur Theory Applying to Akira Kurosawa's Work

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ABSTRACT

By investigating the cinematography and thematic concerns of Akira Kurosawa's work under the auteurist criteria, it can be argued that Kurosawa is an auteur whose work possesses three distinctive authorial signatures: the active involvement of nature, the strong sense of stage-performance, the editing on movement; and the consistent visual style has corresponding meaning concerning his personal experience and socio-historical circumstances.

1. Introduction

In 1990, Akira Kurosawa became the first Asian filmmaker who won the Academy Award for Lifetime Achievement. Commented by Steve Spielberg as "a maestro to every generation of filmmakers", Kurosawa is the most influential Japanese film director in western world for the masterpieces he has created over the career spanning half a century. Like a Shakespeare's work can be recognized through its distinctive characteristics, as "the pictorial Shakespeare", Kurosawa has his artistic trademarks on films he made. This essay will scrutinize how Kurosawa's work fit in with the auteur theory by analyzing the visual style and thematic concerns within his films.

The term auteur theory was first used by American film critic Andrew Sarris. In his work Note On The Auteur Theory, Sarris put forward three premises for a director to become an auteur: (1) technical competence; (2) distinguishable style; (3) interior meaning arising from the tension between personality and material. Prior to Sarris's discourse, some French directors who focused on adaptations of classic novels were attacked by François Truffaut for being "literary" rather than "cinematic", and Truffaut, agreeing with Sarris on this point, defined film auteur as "one who brings something genuinely personal to his subject instead of merely producing a tasteful, accurate but lifeless rendering of the original material".

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In the auteurist point of view, one crucial condition for becoming an auteur is to become an eligible director, suggesting an auteur has to be endowed with the fundamental ability to use cinematic devices properly. Secondly, there must be consistency within an auteur's work, in other words, an auteur has a highly stylized way of managing and projecting elements on screen, in terminology, mise-en-scène. The third and the ultimate proof of an auteur is that the ideologies and individual preoccupation arising from the conflict between his personality and the given material. Kurosawa is a perfect fit for the first two criteria of Sarris's auteur theory; however, the third one cannot be applied to him successfully. The ideological values of Kurosawa's films are presented through Japanese national allegories and cultural codes, not as Sarris has asserted (that the personality of the director is valued according to "the barriers to its expression").

Rather, this essay will refer to the pattern presented by Wollen. Wollen placed auteur critics into two main schools; he argued that auteurs are supposed to be directors: (1) who show a consistency of style or (2) those who insisted on expressing a core of meanings. Additionally, the discourse of Bazin that textual analysis cannot overlook the social determinism will also be taken into account in this essay.

Consequently, in following parts, the first two criteria of Sarris's theory will be adopted, while the second, "the interior meaning" of an auteur, is construed by placing him into the socio-historical context according to Bazin's view.[1] From this perspective, Kurosawa's work has three distinguishable authorial signatures: the active involvement of nature, the strong sense of stage-performance, and the editing on movement. These three consistent characteristics compose Kurosawa's personal style, and each has the corresponding interior meaning of its own.[2,3]

2. Tale of Nature: Active Involvement of Weather and Natural Landscapes

In fact, Toshiro Mifune is not the most collaborated actor with Kurosawa, there is a performing artist who has starred in all the Kurosawa's films—— nature. Natural elements such as weather and landscapes play a much important role before Kurosawa's camera.

It has become a cliché that weather is used to create or enhance a certain vibe. Of course, Kurosawa's weather functions in this conventional way, but what makes Kurosawa unique is that the weather acts as the drawer of attention rather than the insignificant background. Robert Altman described the rain in Rashomon (1950) ③ as an "emotional trigger" because "it gives another layer to something excessive so that the audience can relate to sensually". In the opening scene of Rashomon, the shots of rain span nearly two minutes: there is no dialogue, no gestures, and no plot-unfolding but only the rain photographed from different distances and angles. Kurosawa made the rain so dense to see and so loud to hear that spectators have to "treat it seriously", then a sense of mystery is evoked. The rain seemingly becomes one of those characters projecting their emotions to audience through facial expressions and physical movements. Certainly, Kurosawa did not have the magic to make the rain speak or dance; he simply magnified its audial and visual existence in order to elevate the weather to a leading role. This expressionist technique was commonly used in Kurosawa's samurai films, and natural elements serve as the extension of persona image in most of the fight scenes. In Yojimbo (1961), ⑤ during the final fight between Sanjuro and a group of gangsters, there comes a blast of dusty wind. It is impossible for a Japanese town to witness such strong sandy wind; however, in this case, the unrealistic wind follows Sanjuro's movement as if it were a dynamic decoration on his costume, visualizing his heroism and mythicism.

Apart from magnifying the role of natural elements, Kurosawa endowed them with metaphorical meanings. Forest is one of the major settings in Rashomon: rape, killing, adultery, liars...all those sins are committed under the shade of the forest, and the woodcutter did not unearth (part of) the truth until he explored into the dense woods for a long time. Kurosawa photographed the foliage shadows casting on the back of characters from spying angles to represent the forest as the facade of human nature, these shots, in Kurosawa's own words, lead the viewer "into a world where the human heart loses its way." The sun is the symbol of the bare desire inside humans. On the scene where the bandit raped samurai's wife, Kurosawa made a bold attempt to point the camera directly to the sun and the beam of light suggests the exposure of filthy human lust in broad daylight.[4]

The reason why nature has such active involvement in Kurosawa's films is related to the Shinto belief in Japanese culture. Japan has four distinct seasons and frequent natural disasters, which contribute to people's reverence towards nature. Shinto bares the core of animism that every objects and creature in nature possesses a spiritual essence. This ideology is explicitly portrayed by Kurosawa in the film Dersu Uzala (1975), ① in which the protagonist refers to the sun, wind, and rain as "powerful people". Kurosawa's early experience of the great Kanto earth-

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quake in 1923 may have enhanced his understanding of the natural power, which he represented through camera afterward.

3. Films On Stage and Canvas: Sense of Stage-performance and Panting Colors

When watching Kurosawa's films, the audience will always find something not so cinematic, some shots are even like the recording of stage performances; and sometimes when you press the pause button, you will find the frozen frame look exactly like a painting. The strong sense of stage-performance and tableau can be found in most of the Kurosawa's films, especially ones made in the color-film era.

Kurosawa liked to employ "double frame" in his films, which is to place a frame-shaped item such as a door or a window in the shot to create a picture-in-picture effect, and it is always in companion with the over-the-shoulder shot. In the scene in Yojimbo where Sanjuro and the hostel man spying the bribery through the window bars, they act as if they were watching an opera, when the audience identify themselves with the two characters and feel a strong sense of interaction. Besides, the exaggerated acting style coming from traditional noh operas contributes to the sense of stage-performance as well.

Kurosawa made his frames look like paintings by using contrasting and vibrant hues. The ultimate display of Kurosawa's ability to manipulate colors is Ran (1985). ② Unlike most of the filmmakers who present color realistically, Kurosawa is an alien who used colors in an expressionist and abstract way: three primary colors were used to signify three confronting factions. At the end of the battle scenes, ghostly Hidetora walks down the building while armies of his two sons are fighting with each other. In the frame, white (Hidetora's rope), red and yellow (flags of two sons) provide a hyper contrast, transferring the screen into a dynamic painting.

Ideologically, the sense of stage and tableau indicates the parallelism in Kurosawa's work. Kurosawa was dubbed "Japan's most Western director" by Donald Richie, which is not so exact since Kurosawa was trying to combine the visual expression of Japanese traditional opera (namely noh and kabuki) with the knowledge of western color theory he learned as a painter in early years. According to Kurosawa himself, "Things from Western Europe and those from Japan are of equal importance for me". This integration of different visual styles and genres is an epitome of "Western twist" in modern Japan since the Meiji Restoration.[5-8]

4. Aestheticization of Violence: Cutting On Movement

Kurosawa has the genius to master movements especially in terms of editing, which can be viewed as another trademark of him. Kurosawa is one of the few directors who worked as his own editor, and his editing is renowned for being fluid and "invisible". This is because Kurosawa made cuts particularly on movement by taking advantage of two visual principles: "optical center" and "dynamic inertia". The first principle is that if audience concentrates on a certain point on the screen, they will naturally ignore other elements including the jump to another frame. So the point is: to draw people's eyes by a certain item and let it appear continuously on screen. In the war scene of Ran, Kurosawa plans to link a close-up, a medium shot and a long shot of warfare, so he picked a burning tower as the eye-catcher: the flames to which spectators will pay attention keeps flickering in three different frames while it is moving further and further, in the meantime frames transfer from one to another smoothly. With this cunning technique, the editing plays tricks with audience's eyes and makes itself seamless. Another impressive example comes from Seven Samurai (1954): ④ when a samurai is climbing up to stick a flag on the roof, the flag stands out for its bright color, so Kurosawa used its movement to smoothly cut into a different angle. In this case, the second principle, dynamic inertia, is demonstrated as well. Dynamic inertia unveils another secret about the movement of Kurosawa's editing: to manage the moving item's trace in the way people's eyes predict according to the last frame. This technique also can be found in the war scene of Ran: in the first image, soldiers are shooting arrows from the outside; in the subsequent image of the inside, those arrows come right from the position where they have disappeared in the last frame. Besides these editing techniques, Kurosawa created "the wipe" (a line moves across the screen, "wiping" off the last image while simultaneously revealing the next scene). The wipes not only indicate the passage of time and shift of settings but also create a sense of aggression. As Richie observed, even with transitional devices, which are gentle and literally "transitional" in popular usage, Kurosawa chooses an "aggressive" way. In Yojimbo, when Sanjuro walking from suburb to the street, there is a wipe indicating the lone-wolf hero is about to bring an upheaval to this town.[9,10]

Kurosawa highlighted movement mostly in fights and battles, suggesting a recurring theme of his cinema—— the aestheticization of violence. In Japanese bushido (the moral codes of samurai), martial arts mastery and self-sacrifice are highly regarded, and these qualities can only be

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proved through violence, so violence is justified (and not a negative notion anymore) because of its relevance with bushido. For example, in the death scene of Lady Kaede in Ran, the explosion of blood does not tend to make people horrified but presents a stunning visual effect instead. In Kurosawa's films, violence depicted through fluid cutting is graceful and glorious as a celebration of bushido.[11,12]

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Filmography

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② Ran. Dir. Akira Kurosawa (1985), Greenwich Film Productions, Herald Ace, Nippon Herald Films.

③ Rashomon. Dir. Akira Kurosawa (1950), Daiei Motion Picture Company.

④ Seven Samurai. Dir. Akira Kurosawa (1954), Toho Company.

⑤ Yojimbo. Dir. Akira Kurosawa (1961), Kurosawa Production Co., Toho Company.

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REVIEW

English Education Should Focus on the Integration of Humanism

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ABSTRACT

People in educational circles believe that humanism has an incomparable role and status in education and its ideology has a certain positive effect both in past education and in contemporary education. Moreover, the core of people-oriented thinking in humanism can be integrated with the quality education thought advocated by contemporary China. Therefore, in this context, the paper analyzes English education should focus on the integration of humanism. Firstly, the paper gives a brief overview of the meaning of humanism, and then summarizes the role of humanism in the full integration of English education. Finally, it analyzes in detail how to effectively integrate humanism into English education. The purpose of this study is mainly to improve the current level of English education, and to train comprehensive quality talents for the country.

1. Introduction

At present, as the globalization of the economy continues to deepen, more and more enterprises are increasingly demanding comprehensive quality talents in order to expand their own development and improve their competitiveness in the current environment. Therefore, this requires universities to cultivate high-quality talents that meet the requirements of current enterprises, and constantly abandon the deficiencies in traditional teaching and innovative forms of education. However, English as a global language, coupled with the current social needs for English talent, and the growing influence of humanism on a global scale. Therefore, universities and colleges must reform their educational model when they are doing English education, fully integrate humanistic ideas, continuously improve students' comprehensive ability, and then cultivate comprehensive and high-quality English talents for enterprises and countries.

2. The Connotation of Humanism

Humanism is an idea formed during the Renaissance movement that emerged in the fourteenth century, and humanism is the main core idea of progressive literature in the Renaissance. The core of humanistic thinking emphasizes people-oriented, which is more inclined to the development of human nature, focusing on the maintenance of human beings, thoughts and dignity. Humanism opposes clan discrimination, violence, and the authority of feudal gods, with a focus on tolerance for humanity. And it advocates the mutual equality of human beings, the freedom of the human body and the realization of human self-worth. It is more eager to liberate human beings from the shackles of God's thought leadership. Humanism is a kind of ideology, world view and even an ideological weapon. It is also the central idea in the progressive literature of the Renaissance. The humanity liberation advocated by humanism, the pursuit of real life happiness:

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the pursuit of freedom and equality, against the concept of hierarchy: advocating rationality, against obscurity.[1] As a turning point in historical thought, humanism is a philosophical theory and a worldview. For humanism, mutual tolerance, non-violence and ideological freedom between people are the most important principles in getting along with each other. Often, today's historical researchers refer to the cultural and social changes of the humanities in the Renaissance and the cultural education of this period as humanism. Therefore, from ancient times to the present, humanism has a practical status unmatched by other ideas in education, and humanistic ideological and theoretical re-education has a certain positive effect on the formation of students' humanistic thinking and the perception of worldview.

3. English Education Should Pay Attention to the Role of Humanism

3.1 Helping Students Improve Their Ability to Learn Independently

At present, in the English knowledge learning, due to the updating of the knowledge system and the increasing difficulty of English learning content, more and more students' imagination and their logical thinking ability have been significantly improved, but the students' humanistic thinking is too weak.[2] Moreover, most students lack the ability to learn English independently, so that students do not show interest in this course in the English class. Especially in the humanism aspect of the English course, the mastery and collection of humanism cannot be effectively mastered. Once in the English study, the history, people, society, and politics of the Western countries are involved, and students are unable to master them well. Therefore, in the current English education, humanistic ideas are fully integrated, and students are continuously guided to learn, so as to effectively improve students' self-learning ability and practical ability. In addition, in the current English teaching, most students have poor English expression ability for the study of English subjects. Therefore, it also caused certain learning problems for students, and the current students did not have good self-learning ability in learning English language. Therefore, teachers' full integration of humanism into English education has a certain positive effect on improving students' self-learning ability.

3.2 Promoting All-round Comprehensive Development of Students

With the continuous development of the current society and the continuous development of the economy, people's demand for talents is not limited to the mastery of professional knowledge. On the contrary, it pays more attention to the comprehensive quality of talents' behavior exchange and ideas.[3] Therefore, the school can not only impart professional knowledge to students when training talents. On this basis, it is necessary to focus on the education of students' comprehensive ability. However, the use of humanism in English education is more conducive to teachers' education of students. Humanistic thinking guides teachers to look at students with a developmental perspective. When teaching English to students and teaching skills, they must learn to be good at discovering students' strengths and be good at exploring the true potential of students. Effectively cultivating students' comprehensive quality ability enables students to get comprehensive progress in different aspects, and then be able to adapt to the current fierce competition in society. For modern universities and colleges, the integration of humanism in English education can help universities and colleges to open other subjects related to English, and thus can comprehensively promote the all-round comprehensive development of students, which will greatly promote students' work and study in the future.

3.3 Establishing a Good Teacher-Student Relationship

The scientific integration of humanism in English teaching can promote a good teacher-student relationship between students and teachers. The most important foundation for a good relationship between teachers and students is that teachers and students must understand each other and respect each other and also require teachers to treat different students with equal eyes. It is also an important foundation for establishing a good relationship between teachers and students. In addition, the full integration of humanism in English teaching helps teachers to use equal vision and positive attitude to face students, respect the main body of students, and respect the healthy growth of different students. But when humanism is integrated into English teaching, teachers must constantly strengthen their interaction with students. Teachers can maximize the active classroom, which can create a good learning and living environment for students, help to close the relationship between students and teachers, and have a positive effect on establishing a good teacher-student relationship. The integration of science into humanism in English teaching can promote the establishment of a good teacher-student relationship between students and teachers, and can greatly guarantee the quality and quantity of teachers to complete the English classroom teaching objectives.

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3.4 Highlighting the Subjective Position of Students in the Classroom

The integration of humanism into humanism in English education is more helpful in highlighting the subjective position of students in the classroom. Under the background of the current requirements of quality education in China, all schools will emphasize the modern teaching mode of students as the subject of classroom learning. However, the theory of humanism emphasizes the concern and attention to people, and focuses more on the development of human character. It is the liberation of human personality. The principle it advocates is also the mutual tolerance, non-violence and ideological freedom between people as a person to get along with each other.[5] Therefore, in the integration of humanistic thinking in English education, teachers should pay more attention to the cultivation of students' comprehensive ability and quality, as well as the humanistic care for students, and can establish a harmonious relationship between teachers and students. At the same time, it can highlight the main position of students in the classroom, and then actively cultivate students' interest in learning and fully stimulate students' inner potential. Therefore, the integration of humanism in humanity education in humanity education has important and profound value in highlighting the subjective status of students' learning in daily English teaching activities.

4. The Strategy of Integrating Humanism into English Education

4.1 Focusing on Students and Embodying Humanistic Care

The integration of humanism in English education should focus on students as the main body, so that students can express different ideas and fully reflect humanistic care. First of all, teachers should face the whole when they are educating students in English. Do not engage in individual education, and strengthen the cultivation of students' interest in English learning. At the same time, students' self-efficacy should be improved effectively, and students' oral English expression ability should be improved comprehensively. On this basis, students' innovative consciousness and humanistic thinking should be improved[6].Secondly, teachers should fully consider the different situations of students in the setting of English teaching objectives, the development of English learning resources and the reflection of teaching, as well as the status of students learning English. Maximize the different needs of different students for English learning, actively expand the students' horizons, focus on cultivating students' thinking divergence to understand, and comprehensively promote students' mentality to mature. Finally, teachers should take students as the main body and actively innovate teaching methods when teaching English courses. Teachers should create a relaxed and good learning atmosphere in the classroom. For example, teachers can use the task-based teaching mode when teaching English. Under the active guidance of teachers, students can teach students through various means such as practical participation. Actively develop different English teaching resources, actively design content for students to meet the actual situation of different students, and encourage students to independently develop and independently design different forms of English learning.

4.2 Establishing a Student Evaluation System for Humanistic Quality

When conducting English education, teachers should integrate the assessment of students into English teaching activities. In the formulation of the student evaluation criteria, we must be diversified and diversified, and we must end up in the evaluation of students' oral English, listening and written tests. Secondly, it is necessary to fully combine the performance of students in the classroom and the learning status outside the classroom.[7] In addition, teachers must also make certain evaluations of themselves. The evaluation of teachers includes expert evaluation, evaluation of education managers, and evaluation of students by teachers. When evaluating teachers, no matter which kind of evaluator, they must strictly implement the theoretical spirit of humanistic thinking when conducting evaluation activities. In turn, the commented teacher can be the subject of the comment activity and the participants in the evaluation activity, thereby fully mobilizing the enthusiasm of the teacher to participate in the comment activity. However, when dealing with the results of the evaluation, it is necessary to have sufficient respect for the teacher's personality, and not to classify or even identify the evaluation results. Instead, we must give full play to the corrective and feedback functions of the evaluation activities; so that teachers can accurately identify their own strengths and weaknesses, so that teachers can purposefully improve their own shortcomings. Only through double-sided evaluation of teachers and students can we effectively promote the comprehensive development of students.

4.3 Carrying out the Communicative Teaching Method and Giving Full Play to the Advantages of Humanistic Thinking

The characteristics of the English class itself determine that it has humanity to a certain extent. However, the full use of communicative teaching method in English teach-

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ing can not only help the students' English ability, but also give full play to the advantages of humanistic thinking, so that the communicative teaching method can bring humanistic ideological education into the hearts of the people in the English classroom. The application of communicative teaching method to the English classroom can not only cultivate the students' learning organization, but also enhance the team's awareness of the students by virtue of the teaching characteristics of their own division of labor. To some extent, it is conducive to the improvement of students' comprehensive quality.[8] The essence of communicative teaching method is to take students as the main body. This kind of teaching method fully reflects the humanistic spirit. Using communicative approach in an English class can enable students to fully express their true ideas ; However, teachers play an auxiliary and guiding role in this session ; At the same time, teachers can also discuss English-related knowledge with students, and can guide students at any time while discussing and communicating with students, and give students appropriate reference. In order to give full play to the role of humanistic thinking in English teaching, the development of communicative teaching method is conducive to students' observation of society and everyone in communication. Students can not only learn English related knowledge, but also understand the skills of getting along with each other, and effectively cultivate the humanistic spirit of students.

4.4 Refining the Teaching Content and Formulating Practical Teaching Objectives

In English teaching, it is necessary to refine the teaching content, formulate the teaching objectives in line with the actual, and then effectively play the role and value of humanism in English. Therefore, when formulating teaching content, it is necessary not only to formulate the learning content of English grammar and listening ability, but also to pay attention to the cultivation of students' humanistic spirit. In order to comprehensively improve students' comprehensive ability in listening, speaking, reading and writing in English. In addition, in the development of English teaching objectives, we must fully integrate the students' real situation and current learning progress, and set learning objectives according to the learning level of different students, so as to ensure that English education can have its own flexibility. Refine the content of English teaching, and then formulate scientific and reasonable teaching objectives, fully demonstrating the value of humanistic thinking in English education.

5. Conclusion

Through the discussion of this article, the core content of humanistic thinking is people-oriented, and the human personality liberation advocated by humanistic ideas. And with the continuous reform of China's educational undertakings, it is an inevitable trend to integrate humanistic ideas into educational work. Integrating humanistic ideas into English teaching can help students improve their independent learning ability, promote students' all-round comprehensive development, establish a good teacher-student relationship, and highlight the students' dominant position in the classroom. Only students who are mainly students, embody humanistic care, establish a humanistic quality evaluation system, and develop a communicative teaching method. Giving full play to the advantages of humanistic thinking, refining the content of teaching, and formulating realistic teaching objectives can fully reflect the value of humanism. In this way, the country can cultivate English talents with strong professional knowledge and high comprehensive quality, and the country can achieve sustainable development.

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REVIEW

Research Based on the Development Trend of World Language

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ABSTRACT

Multicoloured languages play an irreplaceable role in the whole world as a useful communication tool. With the development of technology and science, varieties of languages have an ideal prospective tendency to evolution during the long and wonderful history. Will they be thriving or decaying? To begin with, aimed to gain general tendency about the quantity of languages' speakers, we employ the Grey prediction to capture associative curve which can be seen in Figure 1. From the trend of this vivid figure, we not only can come to the conclusion that the number of English and Chinese users tend to increase but also find that Spanish development will reach the period of stagnation. Secondly, for further improvement, we take birth rate, death rate, economic factors and the immigration into consideration and establish the language communication model. This model is deduced from the population prediction model and virus transmission model. After data normalization, the eventual curve indicates that current top-ten languages seem to be replaced by other languages. This transformation phenomenon also occurs among such top-ten languages. For instance, Hindustani will replace Spanish in the future when seen from Table 1. What's more, after predicting the migration pattern, we can draw the conclusion that some range of languages' dissemination has obvious change. As show in vivid Figure 14, we know English will popularize widely among neighboring countries such as Canada, Mexico, Cuba and Russia. Moreover, with regard to how to manage international offices' quantity and locations in the world, we construct the efficiency model with combination of the Bayes' probability theory and Fussy comprehensive assessment. As a result, we obtain 9 optimal plans to establish the international offices. Intelligible result is showed in Table 4 and Table 5. In short, our model is reasonable and feasible, which can accommodate to different situation.

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1. Introduction

1.1 Background

From the perspective of languages' development, we are aware that multifarious languages have different tendency of development. However, what is the concrete quantity of language users in the world? Numerous researchers have been attracted by such issue. With the development of technology and economy in the world, the globalization becomes faster and faster. And we all know that languages are closely related to its environment, moreover, it plays an increasing important role in the process of globalization. At the same time, the positions of languages and languages themselves have also totally changed under the influence of globalization. Furthermore, the number of language users is going to change probably due to plentiful reasons. Through analyzing all relative influence factors, we know the first reason is the languages' popularization by government and its promotion. What's more, languages' popularization also has strong relationship with schools, social pressure, immigration and even emigration. In the era of globalization, there still exist plenty of essential factors which can connect some intermingled languages. These factors are international business relationship, the increase of global tourism, communication among electronic users, social media.

The Distribution Graph of the Top Ten of World Languages

Mandarin Chinese, English, Russian, Hindustandni, Poetuguese, Arabic, Spanish, Punjabi, Bengalese, Japanese, Other languages

Figure 1. The distribution of languages

1.2 Mathematical Notation

See Table 1

2. Fundamental Assumption

(1) Suppose ignore unpredictable or high-impact, low probability events such as asteroid collisions and diseases.

(2) Suppose all language speakers won't forget their languages including mother language and the second languages.

(3) Suppose ignore the mass migration because of war.

Table 1. Mathematical notation

Symbol	Meas
p_1	The population of native people only can native language
n	The number of people only can native language
m	The population of can native language and can other languages
r	Mobility parameters
m	The coefficient of increase or decrease of birth rate
r	Birth rate
d	mortality rate
s	Economic factors
l	The number of immigrants entering
b	The social pressure coefficient
p_2	The population of foreigner who can use the special language

3. Model

3.1 Preparatory Regular Inquiry

3.1.1 Original Data Analysis

Aimed to gain the relative accurate population about a special language speakers' development tendency in the future, to begin with, we look up numerous literature and find that Grey Prediction model tend to have better performance than other predict model. With much intangibility, so we select English, Spanish and Chinese as our original sample test.

3.1.2 Grey Prediction Model

Suppose $\partial^{(0)}(k)$ is series of n elements, according to Grey prediction we get Formula (1).

$$\partial^{(0)} = (\partial^{(0)}(1), \partial^{(0)}(2), \ldots, \partial^{(0)}(n)) \tag{1}$$

Through series of transformation, we get a white differential equation corresponding to the differential function about GM (1,1). Finally, we obtain three Formulas as below.

$$\frac{d\partial^{(1)}}{dt} + a\partial^{(1)} = b \tag{2}$$

$$\partial^{\wedge(1)}(k+1) = (\partial^{(0)}(1) - \frac{b}{a})e^{-ak} + \frac{b}{a}, k = 1,2\ldots,n-1 \tag{3}$$

$$\partial^{\wedge(0)}(k+1) = \partial^{\wedge(1)}(k+1) - \partial^{\wedge(1)}(k), k = 1,2,\ldots,n-1 \tag{4}$$

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Shown in the above Formulas, $\partial^{(0)}(k)$ is the Grey-scale coefficient, a means the develop coefficient, b stands the work effect.

3.1.3 Result Analysis

According to the population of Chinese, Spanish and English, we select data randomly to plot and predict the relative population curve in the future. Figure 2, Figure 3 and Figure 4 have been shown in the following:

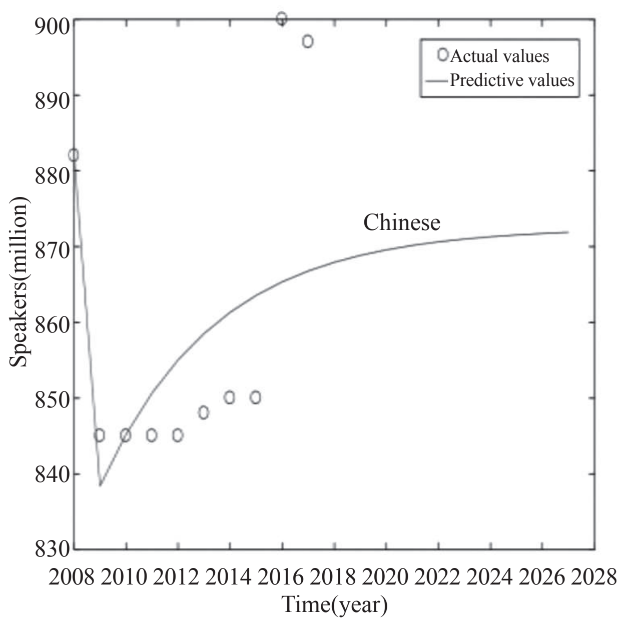

Figure 2

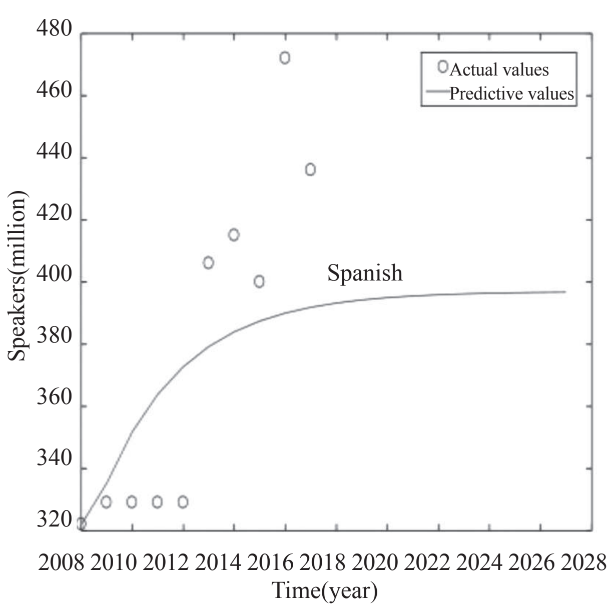

Figure 3

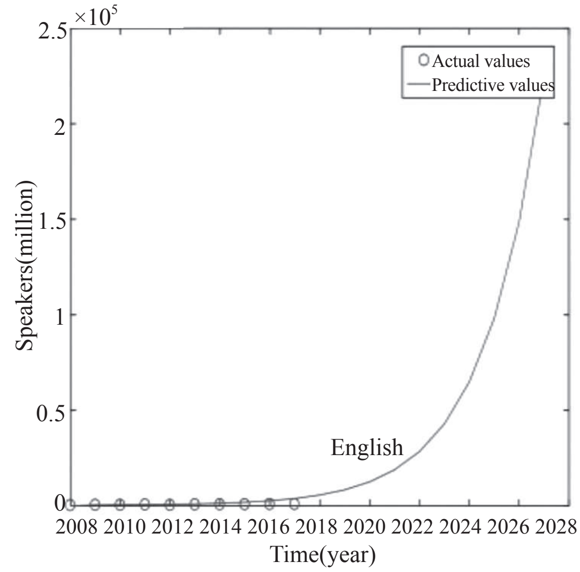

Figure 4

As show in the above figures, we can easily find that most of the predict result are away from the actual position. So we can find that Grey prediction model have worse efficiency. In order to deal with this issue which is mentioned above, we take many essential factors into account and construct a better model called language communication model in the bellow process.

3.2 Language Communication Model

3.2.1 General Description of the Model

In order to predict the tendency about the quantity of native speakers and total language speakers in the next 50 years, we construct a language communication model to deal with this issue. In the process of modeling, we take amount of essential factors into consideration, such as international business relation, increased global tourism, the use of electronic communication and social media. However, aimed to gain a more accurate result, we simplify our model and ignore some unimportant elements. In our model, native language users include two parts. The first one is pure language users, and the second one is multilingual speakers. The simple and readable flow chart Figure 5 as below:

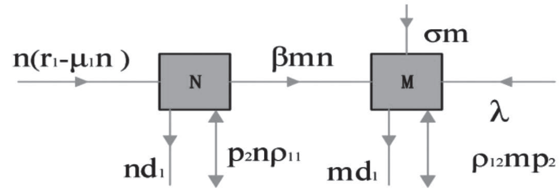

Figure 5. The distribution of native speakers

As show in the above-mentioned Figure 5, n is the pure language user, m is the multiple language user, r_1 is the pure language user birth rate,μ_1 is a relevant factor with the maximum environment capacity, d_1 is the pure language user death rate, p_2 is the foreigners who can use such language, ρ is the competition coefficient, λ is the emigration, δ is the economic element.

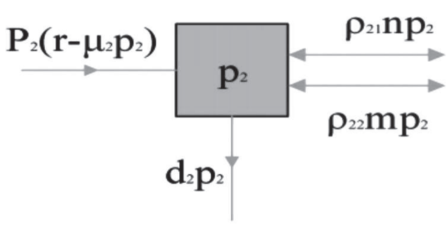

Figure 6. The distribution of foreign speakers

Moreover, for the second part of language speakers, which are total foreign language users, we consider such part's most important elements are birth rate, death rate, and migration. Finally, we simplify many processes and eventually gain the readable flow chart Figure 6 as above.

3.2.2 Model of Language Communication

(1) Main Model

Aimed to calculate the birth rate, we take numerous of influential elements into account. And under these conditions, we take advantage of the former research about logistic model, through further exploration and then we obtain the Formula (5).

$$\frac{dx}{dt} = r(1-\frac{x}{x_m})x \tag{5}$$

As Shown in the Formula (5), r stand the stable increasing rate, x_m is the maximum environment capacity.

From our common sense, the amounts of native language speakers will increase of reduce gradually with era's change. Such as death rate $d_1 n$, the emigration rate $\rho_{11} np_2$, and social pressure βmn. For the social pressure, that is the motivation for child and deep learner to learn a second language. These people also have death rate $d_1 m$, the migration rate $\rho_{12} mp_2$, economic influential factors and so on. Foreign language users are native language speakers but aren't native people. And such people are remarked as p_2 and have strong competition with native language speakers. However, there are also death rate $d_2 p_2$, migration rate $\rho_{21} np_2$ and $\rho_{22} mp_2$. Considering about all essential highlighting point, we build corresponding differential equation as follows:

$$n' = n(r_1 - \mu_1 n) + \rho_{11} np_2 - d_1 n - \beta mn \tag{6}$$

$$m' = \beta mn + \lambda + \sigma m + \rho_{12} mp_2 - d_1 m \tag{7}$$

From the Figure 5 and Figure 6, we can obtain Formula (8) as follows:

$$p_2' = p_2(r_2 - \mu_2 p_2) + \rho_{21} np_2 + \rho_{22} mp_2 \tag{8}$$

Where p_1 stands the quantity of native speakers, n is the pure native language speakers, m means someone who can speak more than one language, ρ is the mobility parameter, μ stands the increase or decrease coefficient of birth rate, σ is the economic influential element, λ is the number of immigration, β means the social pressure coefficients.

To simplify our model, we look up numerous literatures, and we successfully find that many paper said the quantity of native speakers is equal to the addition of pure native language speakers and someone who can more than one language. We get Formula (9):

$$p_1 = n + m \tag{9}$$

We can receive a replacement Formula as Formula (10):

$$(r_1 - \mu_1 n)n \to (r_1 - \mu_1 p_1) p_1 \tag{10}$$

Through a series of calculate, we can also simplify the former Formula and get Formula (11):

$$p_1' - m' = (r_1 - \mu_1 p_1) p_1 + \rho_{11} p_1 p_2 - \rho_{11} mp_2 - d_1 p_1 + d_1 m - \beta m(p_1 - m) \tag{11}$$

From the former searchers' study, we know the immigration rate or emigration rate is same under a same condition. So we get Formula(12):

$$\rho_{11} = \rho_{12} \tag{12}$$

Simplify the above Formulas, we finally receive Formula(13):

$$p_1' = (r_1 - \mu_1 p_1) p_1 + \rho_1 \; p_1 p_2 - d_1 p_1 + \lambda + \sigma m \tag{13}$$

In conclusion, we take advantage of Formula(5) to Formula(13), and get the below Formula (14)

$$\begin{cases} p_1' = (r_1 - \mu_1 p_1) p_1 + \rho_{11} p_1 p_2 - d_1 p_1 + \lambda + \sigma m \\ m' = \beta m(p_1 - m) + \lambda + \sigma m + \rho_{12} mp_2 - d_1 m \\ p_2' = p_2(r_1 - \mu_2 p_2) + \rho_{21}(p_1 - m) p_2 + \rho_{22} mp_2 \end{cases} \tag{14}$$

(2) Data Normalization

As we can see, big data tend to be a huge dilemma during the process of calculating. Aimed to receive a series of desired and accurate result, we take advantages of data normalization. That's to mean, we should deal with the given data which aim to limit whole data in a relative range. As

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for our work, we adopted the linear function transformation, and then we analyze such function's thinking process in order to let all data in the range of [0,1]. We obtain Formula (15) as follow:

$$y_i = \frac{MaxValue - x_i}{MaxValue - MinValue}, (i = 1,2,...,n) \quad (15)$$

3.2.3 Result Analysis

(1) Post-processing Analysis

On the basis of the original data belong to every language, we deal with the top ten languages in the world, such as Chinese, Spanish, English, Hindi, Arabic, Bengali, Portuguese, Russian, Punjabi, and Japanese based on the language communication model, we extract three essential variables to analyze rigorously. These three p1 (the quantity of native speakers), p2 (the important elements are number of foreigner speakers,) and total (all the number of a special language speakers). The most highlighting point is that we use MATLB to calculate and predict, and last we plot the top ten languages in the world just is as same as the former mentioned.

(2) Image Analysis

Take advantage of the acquired data, see Figure 7, Figure 8.

First of all, we can easy get that two languages have relative biggest quantity's speakers, and there are Chinese and Hindi. On the contrary, however, the relative smaller quantity of language speakers is Bengali and Japanese. Moreover, the number of people who regard Chinese and Hindi as the first language have been in the state of increasing. And they are present by S curve generally. What's more, the population of regarding Hindi as the mother language is rising rapidly. What worth to pay attention to is that the two languages tend to be at a flat state in 2050? Obviously, we can find that Spanish speakers' quantity also has the same trend of increasing from 2010 to 2025, and after 2025 it will remain steady. Furthermore, when pay attention to English, Arabic, Bengali, Russian, Portuguese and Punjabi, we can easily find that they tend to rise between the year of 2010 and the year of 2010 but such increment quite marginal. During the same period, we can see that Portuguese's and Punjabi's users' quantity has slightly dropped. And the number of Japanese speakers is still being in the steady state.

Moreover, we will discuss relative conspicuous characteristics of population curve, which is presented base on the numerous data of the second language' population. Look at the Figure 9 and 10:

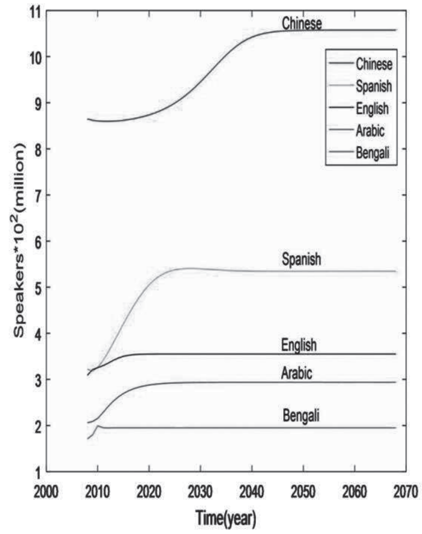

Figure 7. The prediction of first language

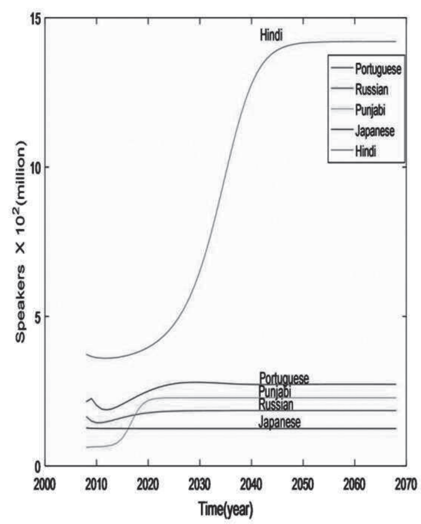

Figure 8. The prediction of first language

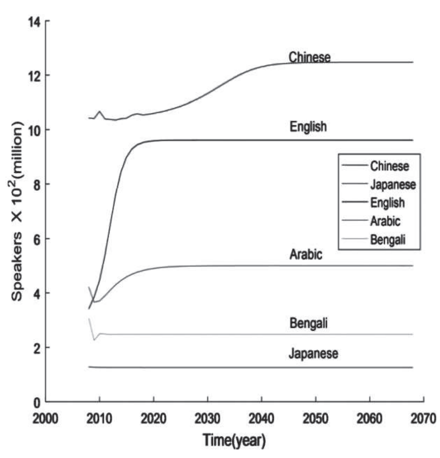

Figure 9. The prediction of total

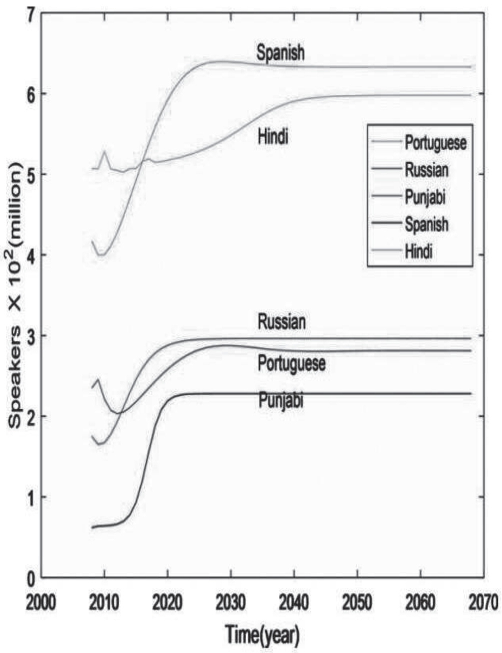

Figure 10. The prediction of total

From the figure, we know that the majority of Chinese, English, Japanese and Punjabi have the fewest speakers. Speakers of the majority of language were increasing between 2010 and 2020, except Japanese is be in a stable status. For Most languages, the number of speakers was declining, and the number of English speakers is increasing rapidly. Punjabi were slowly rising, all language speakers reach a steady state between 2020 and 2030 eventually.

(3) Compare with Now and Future

We take ten languages as our sample. They are Chinese, Spanish, English, Hindustani, Arabic, Bengali, Portuguese, Russian, Punjabi, and Japanese. In order to get more reliable rank, we select the year of 2017 to be the start position, and then we process a sequential steps to gain a relative dependable predict result in the latter 50 years. In the end, we design Table 2 and Table 3 as bellow. From the two tables we compare the rank with the year of 2017 and the year about 2067. What surprising us is that some languages' range of application will change? To start with, we can easy see that Chinese's rank is still stand at the first position. But the second language, Spanish's rank will become the third one in the latter time. On the contrary, the second rank will be Hindustani even though it is the fourth rank in the year of 2017. English tend to have a slightly decrease when compare to 2017. However, the Arabic and Japanese all keep the original level in 2067. Furthermore, it is obvious to find that Russian and Portuguese have an ideal rising trend, and so on.

Table 2. 2017 Year (Unit:10^2 million)

Language	L1	Rank	L2	Total
Chinese	8.97	1	1.93	10.9
Spanish	4.36	2	0.91	5.27
English	3.71	3	6.11	9.82
Hindustani	3.29	4	2.15	5.44
Arabic	2.9	5	1.32	4.22
Bengali	2.42	6	0.19	2.61
Portuguese	2.18	7	0.11	2.29
Russian	1.53	8	1.13	2.66
Punjabi	1.48	9	0	1.48
Japanese	1.28	10	0.01	1.29

Table 3. After 50 Years (Unit:10^2 million)

Language	L1	Rank	L2	Total
Chinese	20.38585453	1	3.56	23.9458
Hindustani	8.627293638	2	2.819876	11.4472
Spanish	5.3433	3	0.9852	6.3285
English	3.55	4	6.0608	9.6108
Arabic	2.9381	5	2.0652	5.0033
Portuguese	2.7322	6	0.0796	2.8118
Punjabi	2.2798	7	0	2.2798
Bengali	1.9509	8	0.5235	2.4744
Russian	1.8516	9	1.1122	2.9638
Japanese	1.2511	10	0.0100088	1.2611

3.3 Language Transformation Range Analysis

With the increment development of science and technology, the entire population belong to next 50 years will remain at a considerable level. However, what should we do to predict how about the geographic distributions of these languages change over this same period of time with utilizing the global population and human migration patterns for the next 50 years? In order to simplify the process, we design a selected plan to choose our text sample. Firstly, based on the rank of nowadays and next 50 years, we purposely select the top-ten language. Then we consult literature and numerous time-reports to comprehend how many countries is speaking a particular language. At the same time, we record the corresponding countries one by one. After this we select six counties which occur many times. Furthermore, we select tree main countries as the example, and they are American, China, and Singapore. Showing the Figure 11, 12, and 13:

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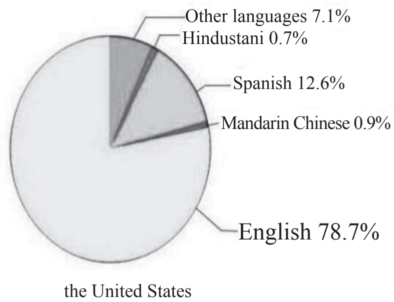

Figure 11

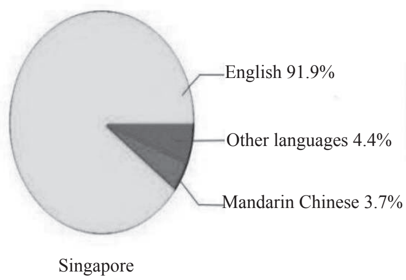

Figure 12

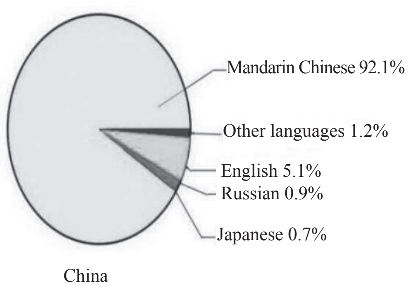

Figure 13

From the above vivid pictures, we can easy see that American have plenty of English speakers is as same as China. The number of English speakers will rapidly increasing when the Chinese users is only gradually aggrandize in the next 15 years. So we predict English tend to spread widely and fast. Based on our perspective, we believe this tendency is going to affect its' neighboring countries producing them to learn English. However, on one hand, Canada, Mexico, Cuba and many developing countries tend have an increasing number of English learner in the next 15 years. But Chinese is slightly increase. However, Chinese and English all grow but Chinese has more preponderance than English after 16 years. So we can come to the view that South Korea, Russia, Vietnam, India and Mongolia which is close to China are going to have more and more Chinese leaner. At the same time, English's spread will meet some stuff.

3.4 The Efficiency Model

3.4.1 General Description of Model

With the purpose of deciding where we would locate offices and what languages would be spoken in the offices, we construct the efficiency model to solve this issue. Taking the changing nature of global communication, and in an effort to save client company resources into consideration, we think over and make the best use of the Bayes' theorem of probability theory and Fussy comprehensive assessment of Fuzzy Sets.

According to our description of language communication model, we can get $p_1=m+n$, there p_1 is the population of a special native language speakers, n is the pure language speakers, and m is someone not only can native language but also can other second languages. In this part, we take the population of English speakers as example. And we gain Formula (16) as follow:

$$q_1^e = n_e + m_e \tag{16}$$

We record $q_1^e = n_e + m_e$ the native ne stand for the number of people who only can use English, m_e present someone not only can speak English but also can use other language. Use m_i (i=1,2,...,9) represents someone who can other languages including the ith languages. However, $p(m / q^e)$ stand the probability of mi which is based on the number of people regard English as the i 2 second the language.

So based on the Bayes' theorem, we can get the Formula (17):

$$p(m_i / q_2^e) = \frac{p(m_i q_2^e)}{p(q_2^e)} \tag{17}$$

Through a series of processing, we get the detail Formula (18), which we call it the efficiency formula.

$$p(m_i / q_2^e) = \frac{p(m_i)p(q_2^e / m_i)}{\sum_j^n p(m_j)p(q_2^e / m_i)} \tag{18}$$

Suppose m_i is the someone who can the i_{th} languages and other second languages. And m_i^e is a part of m_i and these people can only English, m_i^{other} means can use the i_{th} languages and other second languages except English. So we get Formula (19).

$$m_i = m_i^e + m_i^{other} \tag{19}$$

According to Fussy comprehensive assessment, we can get the operator M(•, ⊕). So Formula (20) and Formula (21) is :

$$s_k = \min(1, \sum_{j=1}^n \mu_j r_k) \quad k = 1,2,...,n \tag{20}$$

$$q_1^e = n_e + m_e \tag{21}$$

Through accumulating every $p(m_i / q_2^e)$, we can obtain the efficiency $\sum_{i=1}^{n} p(m_i / q_2^e)$. The last but not least, after calculating the efficient we personally set a critical comparison valueζ. If the accumulation of () is bigger than the critical comparison on value, then we can get a series of language' combinations. Formula (22) is:

$$\sum_{i=1}^{n} p(m_i / q_2^e) > \xi \tag{22}$$

3.4.2 Result Analysis

According to the model of our design, we gain the efficiency between 0.6 and 0.9. We divide them into three parts. Next, every part divides into three options. Every option has a different efficiency value. Finally, we find those concentrated financial and economic city.

In the Table 4, we intercepted three different options when 'Efficiency' satisfies 0.6, every option all has six different languages, option one is the most effective.

In the Table 5, we intercepted three different options when 'Efficiency' satisfies 0.7. Option two just has two options with six language and cities. But option two has five language and cities. Option one is the most effective.

In the Table 6, we intercepted three different options between 0.8 and 0.9. Option two just has two options with six language and cities. But option two has five language and cities. Option one is the most effective.

Table 4. 0.6<Efficiency<0.7

								Subtotal
Option One	Language	Punjabi	Chinese	Hindustani	Arabic	Japanese	Punjabi	0.6816
	City	Toronto	Beijing	Mumbai	Dubai	Tokyo	Toronto	
Option Two	Language	Russian	Hindustani	Japanese	Spanish	Portuguese	Russian	0.6761
	City	Moscow	Mumbai	Osaka	Madrid	St Paul	Moscow	
Option Three	Language	Russian	Chinese	Japanese	Spanish	Bengali	Russian	0.6663
	City	Moscow	ShenZhen	Tokyo	Madrid	Dhaka	Moscow	

Table 5. 0.7<Efficiency<0.8

								Subtotal
Option One	Language	Spanish	Bengali	Chinese	Arabic	Hindustani	Punjabi	0.796
	City	Madrid	Dhaka	Tianjin	Dubai	Mumbai	Toronto	
Option Two	Language	Arabic	Hindustani	Punjabi	Japanese	Russian		0.795
	City	Dubai	Mumbai	Toronto	Osaka	Moscow		
Option Three	Language	Japanese	Punjabi	Arabic	Russian	Portuguese	Chinese	0.725
	City	Tokyo	Toronto	Dubai	Moscow	St Paul	Beijing	

Table 6. 0.8<Efficiency

								Subtotal
Option One	Language	Russian	Chinese	Punjabi	Japanese	Hindustani	Arabic	0.8833
	City	Moscow	ShenZhen	Toronto	Osaka	Mumbai	Dubai	
Option Two	Language	Russian	Hindustani	Chinese	Punjabi	Arabic		0.8605
	City	Moscow	Mumbai	Tianjin	Toronto	Dubai		
Option Three	Language	Arabic	Bengali	Russian	Portuguese	Punjabi	Chinese	0.8018
	City	Dubai	Dhaka	Moscow	St Paul	Toronto	Beijing	

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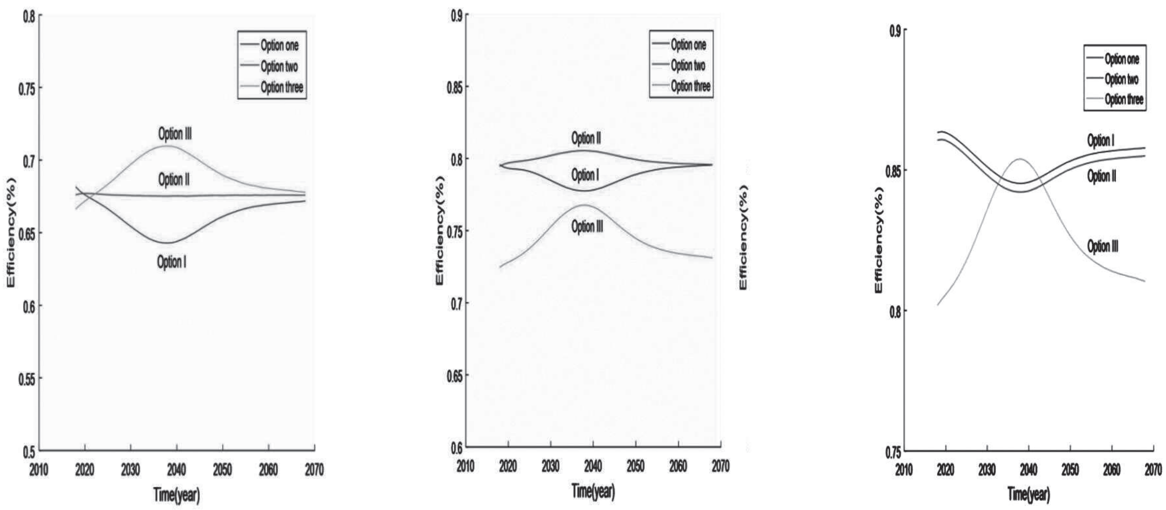

(a) 0.6<Efficiency<0.7 (b).0.7<Efficiency<0.8 (c) 0.8<Efficiency

Figure 14

4. Conclusion

In this dissertation, through the establishment of two models, we predict the multifarious languages' developmental tendency in the future and evaluate how these languages tend to spread in the world. Before establish our models, firstly, we try to use Grey Prediction model to preliminary analysis relative data about the number of native speakers, muti-language speakers, and foreigner speakers. When to come to the language communication model, that's creative since we combine the virus transmission model and population prediction model. Additionally, we also make best use of the data normalization when modeling. What's more, after determining main languages and their general distribution in the world, we construct the second model remark it as the efficiency model. Which take advantage of the Bayes' theorem and Fussy comprehensive assessment? During the process of modeling, based on different economic condition, we receive the efficiency and ultimately design 9 combined plans. To sum up, we make an objective analysis about our models' advantages and disadvantages, and then try an attempt to further expand the model aim to make our model more successful.

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Review of Educational Theory

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Please find the information below for the declarations section (to be included in the manuscript or cover letter).

Conflict of interests: Researcher A is an employee of XXX. Researcher B has received grants from XXX.

Informed consent: Written informed consent was obtained from all subjects prior to the study.

Ethical approval: The ethics committee of XXXX has approved this study (REC number: XXXX).

Trial registration: Name of trial registry (Trial Registration Number)

Contribution: Researchers A and B researched literature and conceived the study. Researcher A was involved in protocol development, gaining ethical approval, patient recruitment and data analysis. Researcher B wrote the first draft of the manuscript. All authors reviewed and edited the manuscript, and approved the final version of the manuscript.

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Reference citations in the text should be numbered consecutively in superscript square brackets.

Some examples:

- Negotiation research spans many disciplines[3,4].
- This result was later contradicted by Becker and Seligman[5].
- This effect has been widely studied[1-5,7].

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