Review of Educational Theory

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ARTICLE

Research on the Flipped Classroom Based on Micro-course and the Reform of Russian Teaching in Universities and Colleges

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ARTICLE INFO	ABSTRACT
	The research of flipped class classroom teaching based on micro-course provides a new idea for the reform of classroom teaching in universities and colleges. This teaching concept of reversing the class and after-class activities can effectively solve the problems in the current Russian classroom teaching, which cultivates students' ability to listen, speak, read and write, and meets the requirements and teaching purposes of Russian teaching in universities and colleges. This paper mainly explores and studies the current situation of Russian teaching in universities and colleges, and points out the specific way of using the flipped classroom concept to carry out education and teaching reform. It hopes to provide a certain reference for the reform of Russian teaching in universities and colleges.

1. Introduction

With the continuous development of Internet technology, the traditional education and teaching model has also been greatly changed. The flipped classroom came into being, and it has achieved great success in classroom teaching in China's universities and colleges, setting off a heat wave of reform. The flipped classroom of the micro-course has changed the traditional teaching concept, effectively solved the problem of the separation of the class and after-class teaching and during the Russian teaching process in universities and colleges, which improves the overall quality of Russian teaching and ensures the teaching effect.[1]

2. Current Situation of Russian Teaching in Universities and Colleges

Under the influence of the "The Belt and Road" initiative, China's exchanges and communication with countries along the line are getting closer and closer, including Russia. Therefore, the cultivation of the overall ability of students in Russian has become the main task of Russian teaching in universities and colleges. Classroom teaching

is an indispensable means of cultivating Russian talents. In the past, the Russian language teaching process in universities and colleges was adopted as a "cramming" model. This model is mainly for teachers to lecture, and students to listen in class. In this way, communication and exchanges between students in Russian cannot be achieved. From the current situation of Russian teaching in universities and colleges, most schools generally adopt this teaching model. This model is not closely integrated with teaching and practice, the trained Russian talents lack reading and communication skills. The economic, social and cultural development between China and Russia requires mainly comprehensive talents.[2] As a result, communication and exchanges between the two countries cannot be achieved smoothly. In the past, during the Russian teaching in universities and colleges, teachers took more time to devoted to studying how to teach students, allowing students to accept Russian as soon as possible and like the Russian language. Based on this, in the process of teaching, "speaking" has become the primary choice, and adopting such teaching methods will only increase the burden on students, and at the same time cause students to resent the Russian. Mr. Shi Tieqiang once emphasized: "We have to realize that China still has many shortcomings in Russian teaching. It is reflected in various aspects such as teaching methods and teaching models, and to some extent, it does not even conform to the domestic and international trends." With the continuous development of the Internet, as universities and colleges, we should make full use of information technology, reform the classroom teaching model, and actively seek measures to reform Russian from the teaching.[3]

3. Common Problems Existing in Current Russian Teaching in Universities and Colleges

3.1 Marginalized Russian Teaching in Universities and Colleges

A large number of high schools have stopped teaching Russian courses, which has led to a sharp decline in the number of Russian language students in universities and colleges. In recent years, the number of Russian language candidates in the China's College Entrance Examination has become less and less, and the number of undergraduate students who use Russian as the first foreign language in the university period has also shown a downward trend. This phenomenon has affected the scale of the Russian language courses offered by universities and colleges. The school lacks sufficient funds to carry out the teaching of Russian subjects. Some schools still have the phenomenon of pursuing short-term interests. The emphasis on Rus-

sian teaching and the investment in funds are insufficient, which has led to the lack of sufficient funds for Russian language teachers in many universities and colleges to go to the relevant countries for Russian language learning and communication. Both in the Russian language education equipment and in the teaching level of teachers, the trend of decline has affected the Russian teaching effect in universities and colleges. When the managers of universities and colleges lose their attention to the teaching of Russian discipline, the professional spirit of Russian teachers will also decline. Teachers do not focus on the reform of teaching methods in Russian disciplines, which leads to the inconsistency between the students' comprehensive Russian ability and the development of the times, which affects the development of students. [4]

3.2 Students' Lack of Enthusiasm for Learning

Because Russian language teachers in universities and colleges have always used a single teaching method and teaching model, the Russian teaching form is rigid and dull, and cannot give full play to the subjective initiative of student' learning. The low interest in students' learning leads to low teaching efficiency. In addition, because some Russian language teachers in universities and colleges are older, the ability to receive new things is not strong, and the use of new teaching tools cannot be learned in time. It is difficult to upgrade and innovate the teaching classroom and teaching content, which seriously affects students' enthusiasm for learning.[5]

4. Reform of Russian Teaching in Universities and Colleges under the Flipped Classroom Based on Micro-course

4.1 Teaching Model Design of Flipped Classroom

The flipped classroom is also called the reverse classroom. It is a new teaching model popular in Europe and the United States in recent years. The flipped classroom aims to build a student-centered teaching system, reversing the teaching structure of the traditional teacher class and the practice of the students, so that the teacher's function is transformed into the student learning manager, instead of the traditional evangelist. The flipped classroom system consists of three parts: pre-course, class and after-school. Teachers as managers need to closely combine the three links and pay full attention to the content of each part. Compared with the traditional teaching concept, the flipped classroom concept pays more attention to the research learning methods, learning content and problems encountered in learning. The key point is to improve students' subjective initiative and active

learning ability, and enhance students' interest in learning and enthusiasm for learning.[6]

In 2011, American scholars constructed a model of a circular development classroom, including experience participation, concept exploration, meaning construction, and display application. According to the actual development of education and teaching, Chinese educators realize educational practice and reform and innovation, constantly innovate and flipped classroom teaching model, combine the existing research results of developed countries, and focus on pre-course and class according to students' learning characteristics and teaching system requirements. In the three classroom teaching sessions, the new flipped classroom teaching model was constructed. This teaching concept of flipped classroom is conducive to the realization of individualized learning of students, and the introduction of micro-courses into the inverted classroom teaching system. Students can watch micro-courses outside the classroom to gain knowledge and reduce students' learning according to their own learning. There is no need to worry about the pressure in the process, because the knowledge points are temporarily missed and the problems of subsequent learning are affected. At the same time, the form of micro-courses is conducive to strengthening the interaction between students and students and between students and teachers, strengthening the communication and communication between students and teachers, effectively changing the role of teachers, so that teachers can become the leader in the learning process of students and win the trust of students. Under this teaching concept, students pay more attention to mutual learning and growth, and do not rely too much on teachers to impart knowledge, improve their ability to actively learn, and deepen the learning effect.[7]

4.2 Pre-class Preparation Stage

The pre-class preparation phase of flipped the classroom mainly refers to the preparatory process in the classroom teaching process. Teachers need to fully understand the level and situation of students' specific knowledge, analyze the existing knowledge structure, and on this basis, distribute learning materials according to the different levels of students' knowledge and mastery, so that students can learn independently. Through independent study, students can better grasp the corresponding knowledge and theory, deepen their impression of knowledge, and help students to accept the internalization of knowledge before class. In the process of preparing for class, teachers can use the teaching method of setting suspense to set up supportive and guiding questions for students, and stimulate students' interest in learning. Through the process of

finding the answer by themselves, the students achieve the learning effect of the pre-study and lay a good foundation for the teaching activities in the class. For example, in the process of teaching Russian words, teachers can set reasonable Russian word conversation situations and set corresponding questions. Let students independently find the answers to the questions, interpret the situational content on their own, stimulate students' interest in learning, and through the self-finished vocabulary learning and the search for answers, students can improve their grasp of Russian vocabulary and improve their Russian level.

4.3 Class Stage

In the course of the actual development of the course, the teacher identifies the students' knowledge level and related doubts by collecting feedback on the pre-school questions, and provides students with professional learning materials. In class activities, teachers must engage in full communication, interaction, and discussion with students. In the form of group discussion, the students in the class can be divided into several groups according to the actual number of people. Through group discussion, thinking and cooperation, the students can find the answers to the Russian learning problems independently. Through the group mutual assistance and cooperation methods, students' reading level can be improved, students' learning motivation can be improved, students' good study habits can be cultivated, and students' Russian level can be improved.

4.4 After-class Feedback Stage

The after-class feedback phase is the last part of the development of the classroom model, referring to the evaluation and application process of knowledge, which is an important part of flipped the classroom teaching model. Students can complete two internalizations of knowledge through pre-class preparation and discussion and interaction in the classroom. The feedback work after class is a test of the level of knowledge of students, which can effectively reflect the problems existing in the process of students' self-learning and thinking, and guide students to improve. Teachers can also improve their teaching methods and teaching ideas through the process of feedback after class, and comprehensively improve the level of teaching and education.

4.5 Constructing a New Teaching Evaluation System for Open Education Russian Flipped Classroom

The flipped classroom teaching model repositions the teacher-student relationship, reverses the knowledge trans-

fer and the internalization of knowledge, and poses new challenges for both teachers and students. In the classroom after the flip, the teacher from the traditional knowledge instillers to the current learning facilitators and monitors, to re-position themselves, grasp the length of speech, and give students the right to learn independently. It is necessary to control the classroom communication, not to be in the form, to grasp the typical, key counseling; for the uneven student conditions and individualized needs, we must also teach and classify students according to their aptitude. The traditional course teaching evaluation is mainly based on final results, and the final results cannot objectively and comprehensively reflect the results of teaching. Constructing a new evaluation system for open education Russian flipped classroom is crucial to achieving the goal of flipped classroom teaching. The teaching evaluation of the flipped classroom should focus on the combination of process evaluation and summative evaluation, strengthen self-evaluation and mutual evaluation, and pay attention to the evaluation of students' values.

5. The Implementation Process of Russian Teaching Flipped Classroom

5.1 Design and Implementation of Russian Teaching Development Classroom

In the process of Russian teaching in universities and colleges, it is first necessary to establish corresponding modules according to the requirements of the syllabus, and to clarify the corresponding knowledge points that students need to master. Then complete the search of video resources, and form a micro-course Russian teaching. The design work of flipped classroom teaching resources mainly includes the production of video resources and the setting of courses. The quality of course production is directly related to the learning effect of students. Therefore, it is necessary to continuously strengthen the ability of teachers to produce video resources and ensure the teaching effect of micro-courses. Then, the teaching resources of the micro-courses are released, and the students are guided to complete the online learning tasks. The video resources of the optimized teaching modules are created through the network platform, and uploaded, and the students are required to clearly define the content and modules that need to be learned, and check the learning effects before the students. Russian teachers are required to make test questions related to the content of the course according to the actual teaching needs of the course to better test the learning effect of the students. It also enables students to clearly understand the problems that remain unresolved through video learning, thereby improving the efficiency of interaction in the classroom. In addition, in the process of carrying out the actual classroom teaching activities, the teacher needs to clarify the key points and difficulties in the student learning process according to the specific completion of the student micro-courses, and timely solve the doubts and confusions faced by the students in the learning process. It also clarifies the shortcomings in the process of micro-teaching teaching. In the process of active participation of all students in the class, the teaching methods are constantly improved and the teaching level is improved.

5.2 Innovative Operating Process

The flipped classroom based on micro-courses has changed the traditional teacher classroom lectures and the teaching forms of students' homework assignments. The teacher will make the knowledge points of each lesson into the corresponding micro-course online video. In this way, students can preview the content they need to learn in advance in this lesson, complete the task of self-learning, and leave more time for the discussion of the class and the deepening of classroom knowledge. Moreover, online video can also realize scene reproduction for important knowledge points in the classroom, enhance students' memory and improve students' learning quality. Because most of the current Russian college students in China have not been trained in professional Russian before going to university, students have a large problem in the process of Russian learning. Students lack interest in learning and enthusiasm are seriously restricting the comprehensive improvement of students' Russian level. By flipped the classroom, students can effectively promote interaction and communication between students and students, and improve students' self-confidence and self-learning ability to learn Russian. Therefore, it can stimulate students' interest in learning Russian and the motivation of Russian learning, and achieve an overall improvement in the level of Russian teaching in colleges and universities.

6. Flipped Classroom Based on Micro-Course and Countermeasures for Efficient Russian Teaching Reform

In response to the current problems in the reform of Russian teaching in universities and colleges, first of all, it is necessary to strengthen the training of teachers. Teachers should change the traditional concept of education and teaching. They can apply the micro-course-based flipped classroom to improve the teaching quality, guide students to think independently, and help students to stimulate the interest in learning Russian. During class interaction, teachers should carefully listen to the students' ideas and

learn about the knowledge of each group. Teachers should be able to effectively evaluate student performance, for Russian teachers, first of all, it is necessary to be able to guide students to think independently about the problems existing in the preparatory process, and encourage students to solve through the mutual discussion between the groups. In this process, students can improve the enthusiasm of Russian learning and enhance their understanding and memory. Based on the final link of the flipped classroom teaching under the micro-course, the teacher takes the form of systematic evaluation to recognize the students' performance and improve the students' sense of accomplishment. At the same time, the evaluation method can also provide a new idea for teaching work, and optimize and upgrade the teaching model.

7. Conclusion

In summary, the flipped classroom based on micro-course can effectively improve the level of Russian teaching in colleges and universities, promote the reform and upgrade of Russian teaching model, improve the students' Russian learning level and improve students' ability to apply Russian. This paper mainly explores the flipped classroom based on micro-course, points out the application of flipped classroom in the process of college Russian teaching reform, hopes to establish an effective flipped classroom teaching model, improve the level of Russian teaching, and guarantee the Russian teaching quality of university and college students.

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ARTICLE

On Legal English Translation from the Perspective of Legal Linguistics

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ARTICLE INFO	ABSTRACT
	With the deepening trend of globalization and the development of economy and society, the demand for international exchange talents is increasing. Especially with the increasing number of transnational corporations, almost every company should have professional legal translation employees to guarantee their legitimacy of transnational trade and effectively prevent the infringement of related rights and interests. Therefore, to improve the quality in transnational translation business and optimize legal English translation skills from the perspective of legal language can not only offer a reference for the industry, but also provide evidence for the problems arising from the actual legal translation process. Based on the perspective of legal linguistics, this paper tries to puts forward appropriate legal English translation measures mainly by analyzing the skills of legal English translation, with a view to providing some references for relevant scholars.

1. Introduction

Language, known as the external form of thinking, not only embodies a person's quality, but also is a pronoun of an enterprise, a nation and a national culture[1]. Therefore, in terms of improving the efficiency of legal English translation and providing legal basis for multi-party communication , it is necessary, from the view of legal linguistics, to analyze the vocabularies, sentences and predictions in legal languages, to obtain as much practical experience and possible and to fully motivate translators' subjective initiative.

2. Conceptual Analysis of Legal Linguistics

The study of any language is based on the comparative study of its language and culture in the context of a language-speaking country, so as to create a relatively mature and scientific linguistic rule, namely linguistics. To define the concept of legal linguistics, it is necessary to understand that the studies of legal linguistics are a study of judicial and legislative language and other related studies, which are mainly based on the cross-study of jurisprudence and linguistics with legal language as the core. These studies are trying to find solutions to the common

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problems that may arise in the process of legal translation through the analysis of the variability and difference of legal language[2]. However, Jurisprudence and linguistics under the legal linguistics are not simple models overlapping each other. Instead, appropriate linguistic research contents are added to the laws which have been relatively consolidative language so as to lay a foundation for cross-national language translation practice.

Besides basic jurisprudence and philosophy, Legal linguistics has a wide range of research realms, which include legal culture, language culture, legal language logic, legal linguistic psychology, and legal language rhetoric and so on. Meanwhile, lawyer language, court language and legal bilingualism and multilingualism, which are inalienable supplements to laws, are also included.

3. The General Features of Legal Language

The general features of the current legal language can be elaborated from three aspects: Solemnity; Fuzziness; Accuracy.

3.1 Solemnity

Language, as a symbol of culture, has many similarities with culture in terms of characteristics, one of which is seriousness.

Unlike languages in dramas and cultures, legal language is one of classes of unemotional language. It is expressed in more solemn and explicit way without any personal language preference. Furthermore, verbosity and redundancy are prohibited[3]. In addition, the law itself has a strong authority and binding force. Translators need to integrate the opinions between two sides or among multi sides and ensure that the authentic attitudes and opinions from the legislators have been consistently preserved. For instance, words like hereby, hereinafter and vis-a-vis are solemn words. When spoken in some important occasions, it generates a certain deterrent force.

3.2 Fuzziness

One of the inherent characteristics of legal language is fuzziness. People, when engage in a majority of legal activities, are from different cultural backgrounds, or at various levels of cognition, or in all kinds of social environments. Provided that every translator insists that his/her opinions or methods towards translation are absolutely correct, there will be no hope for effective cooperation and interactions. Even worse, relationships among them are expected to be influenced in a negative way[4]. For example, when explanatory or recapitulative words are used in translations, this feature is now useful on the occasion.

By fuzzing those generally-understandable concepts or problems closely related to local cultures of translators, it becomes easier for them to reach an agreement. Furthermore, what calls for special attention is that, if the feature is desired to take effect, translation shall be on the basis of e of legal language instead of fuzzing major concepts, which, otherwise, will lead information being translated to distortion. Taking an English-Chinese translation case happened in an Australian medical as an example, the sentence *He [The patient] has access to all knowledge necessary for him to give an intelligent and informed consent.* was translated into Chinese *他有权获得一切必要的知识，以便获得知情权。* Although there seems to be no linguistic or grammatical errors, the translation is aimed at the situation of hysterectomy, and *He* translated into (*他*) under this situation is obviously inappropriate[5].

3.3 Accuracy

Accuracy is the precondition of any language translation, especially in the process of legal language application. Only on the premise of ensuring accuracy, can the rights and interests of many parties be protected from infringement, the opinions of many parties be summarized, and the efficiency of conversation or transaction be improved. In some important occasions, once the legal language is used, not only the judicial results will be seriously affected, but also, to some extent, could not be completely inconsistent with the legal expectations, which means that the judgment results will be effected.[6] Hence, in translations and practice of legal language, translators must express language accurately and authentically on the basis of objectivity so as to ensure applicative efficiency and communicative accuracy, as well as to prevent negative consequences happening. For instance, in the period of a judicatory judgment, a translator mistakenly translated the phrase "*still birth*" into "*仍然出生*"which means still giving a birth to a baby in Chinese. Obviously, it both seriously deviated from the original intention of the speaker, but also eventually affected the judgement by the judge or jury[7]. In addition, legal language also requires professionalism, especially in the field of legal English translation, which requires translators to improve the accuracy and authenticity of translation results through mastering professional terminology comprehensively.

4. Analyzing the Principles of Legal English Translation from the Perspective of Legal Linguistics

From the perspective of current legal linguistics, the principles of legal English translation can be carried out in

three aspects: First, norms and standards for the use of words; Second, Sentences are logical, concise and comprehensive, Third, text should conform to the legal content and standards; Fourth, other requirements and standards.

4.1 Norms and Standards for the Use of Words

Basically, there are two contents in legal language, one is from and based on laws and the other is related to the general meanings. The two don't have too much similarities in meanings, but are connected each other closely at some degree. As a result of this, it is a must that we abandon researches of those general meanings existing in the environment of legal language, so that the more effective legal language environment can be created for the prevention of language ambiguity. Thus, the requirements for translators 'quality and professional skills are becoming relatively higher. Provided that they do not undertake any specific studies or have in-depth understanding of professional legal language terminology, as well as lack of professional legal culture background, it is inevitable to lead to difficulties in translation, and even to affect the authenticity and accuracy of information transmission. Therefore, in the process of legal English translation, translators must have excellent professional qualities in order to use legal terminology flexibly. For example, in terms of the word "*Box*", it has been generally translated into Chinese words like "*盒子，箱子*"。 However, "Box" also has the meaning of "witness stand" in the legal sense. Only in the courts can professionals such as lawyers and judges understand and apply them[8].

4.2 Sentences Are Logical, Concise and Comprehensive

Syntactically, there is a clear gap between legal language and non-legal language. For example, long sentences are mostly used in legal language, and their logicality, directivity and theme are prominent. In addition, they have the characteristics of solemnity, fuzziness and accuracy. Therefore, when applied, formal styles and sentence patterns, such as passive sentences, adverbial clauses, attributive clauses and declarative sentences, are usually chosen to show a person's distinctive stand. Therefore, translators should abide by their rigorous structure in the practical application of legal language and respect the legal norms of English-speaking countries on the basis of clarifying the logical relationship, so as to clearly convey the meaning of the relevant speakers[9]. For instance, If a translator is insufficient of superb translation skills and cultural literacy, when translating the sentence "*The spoken word flies; the written word remains*." into Chinese, the translation

would be "*口头词不靠谱会飞，写下的词才能保留长久。*" Instead of "*口说无凭，立此为证。*" or, the sentence "*Though few are punished, the fear of punishment affects all*." would be translated into "*虽然惩罚的人很少，但对惩罚的恐惧影响着所有人。*" instead of "*杀一儆百。*"

4.3 Text Should Conform To the Legal Content and Standards

There are obvious differences between internal and external textual levels at home and abroad. The basic feature of foreign texts is that they are highly stylized. Typical textual structures include legislative documents, indictments and judgments. Different instruments are written and issued by different institutions, and the internal structure of the instruments is also different. For example, legislative documents generally have clear categories of provisions, including the preamble, general provisions, sub-rules and annexes, and each structure contains chapters and articles. Such a layout not only classifies the structure from big to small, but also reflects the solemnity and accuracy of legal language. This requires translators to pay attention not only to the types and nature of legal documents, but also to their respective structural characteristics when translating legal documents with different legal effects.

4.4 Other Requirements and Standards

First of all, we should adopt the translation method of adding vocabulary. The translation method of lexical addition requires the translator to add the necessary sentences and vocabulary on the basis of the original text, so as to express the original text more satisfactorily and richly. Only in this way can the translated sentences and texts be representative and authoritative, without ambiguity, and ensure the spiritual unity of the original and the translation.

Secondly, it is necessary to adopt flip-flop translation measures. Although English and Chinese have maintained consistency in the context of translation, there are obvious gaps in the legal environment. In order to improve the relevance between the translation and the original text, translators should not only ensure the original flavor of the original text, but also change the transformation of language vocabulary through the change of part of speech. For instance, the two sentences like "*the people's court shall notify the person that is the opponent party*" and "*Of that party in the invalidation procedure to appear as a third party*". Although they both can be translated into the same Chinese "*当对方当事人以第三人身份参与诉讼时必然是法院通知请求无效的时候*", in terms of ex-

pression, one uses words and one uses phrases, which can be reversed from one another.

5. Measures of Legal English Translation from the Perspective of Legal Linguistics

In view of the existing problems in legal English translation, the following measures can be taken: First, to adhere to the combination of accuracy and professionalism; Secondly, to promote the conciseness of legal terms; Thirdly, to adopt legal English translation strategies from a cultural perspective, details are as follows:

5.1 Adhere to the Combination of Accuracy and Professionalism

Accuracy, as one of the principles of legal English translation, should not only ensure a high degree of unity between the source text and the target text, but also emphasize the translator's professionalism. That is to say, in the process of legal English translation, legal translation is only a small branch. Translators must ensure that they can restore the subjective matter of translation, cannot translate documentary articles into current political articles, and cannot translate the original text into literary texts by adding gorgeous adjectives to mislead users. Moreover, in the translation of legal articles, translators need to set feet on the specific cultural background of the country, consult the materials in time for inaccurate words, and avoid working blindly so as to distort the translation results.

5.2 Promote the Conciseness of Legal Terms

In the process of legal English translation, in order to improve the accuracy of the translation, we should make a concise analysis and translation of the specific legal opinions in the law, and make a comparative analysis of the original text in accordance with the principle that all staff can understand, so as to improve the accuracy of translation. Usually, different translators may choose different ways of expression and vocabulary in the process of legal translation, even in the face of the same concepts and terms. Therefore, in practical translation, translators should always adhere to the rigor of professional terms, reduce the deviation caused by legal ambiguity, and thus improve the accuracy and authenticity of translation.

5.3 Adopt Legal English Translation Strategies from a Cultural Perspective

Under different cultural backgrounds, there are also great deviations in language environment. For example, passive voice is seldom used in Chinese while passive voice is very common in English. Therefore, translators should always adhere to the principle of passive voice conversion in practical translation work, and carry out different translation processing based on different cultural backgrounds, reflecting the professionalism and practicality of translation, so that translation can be understood by more people. For example, When translating the positive Chinese sentence "*按照规定没有缴纳年费*" into English, it should practically be translated into "*where an annual fee is not paid as prescribed*", which is in passive voice, so that the authenticity and originality of legal English translation can be enhanced.

6. Conclusion

From the perspective of legal language, in order to improve the quality of legal English translation, translators are required to follow the specific and translation principles of legal English, adopt legal terminology pertinently and systematically, and enhance the professionalism of translation results based on cultural perspective. Therefore, in the actual translation process, we should promote the conciseness of legal terms, adhere to the combination of accuracy and professionalism, make the translation conform to legal standards, optimize the methods of legal English translation, enrich the systematic theory of legal linguistics, and provide guidance for optimizing the specific practice of legal English translation, so as to promote the improvement of legal English translation and further development.

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REVIEW

The Contemporary Transformation of Art—Talking about the Imagery Sculpture

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ABSTRACT

As the core feature of Chinese art, imagery runs through the whole process of art development. This paper discusses the inheritance and innovation of traditional imagery style, the content of sculpture art in the process of modernization, and puts forward personal understanding of the development, innovation and transformation of contemporary sculpture. The contemporary sculpture art is transforming from traditional mysterious imagery to clear and orderly style, this process is an innovation and transformation based on inheriting traditional art style.

1. Introduction

For the most part of the 20th century, Chinese sculpture art seemed to show a state of confusion about the future direction of its development. With the westerly wind spreading eastward, Chinese sculptors continue to learn from western art, but neglect to pay attention to the traditional culture and art of their own nation. It is undeniable that the culture and art of Western nations have played a positive role in promoting the development of modern and contemporary sculpture art in China. The Chinese sculpture art has changed from classical imagery art to modern realistic art form. After the collision and integration with western culture and art, Chinese sculpture art shows its own artistic wisdom again, and artists have gradually defined their own direction of artistic creation. In the early 1990s, the artists reorganized the development context of Chinese sculpture art, and put forward the concept of "imagery" again, trying to make art creation return to the path of the development of national art, showing the unique national appearance and spiritual temperament.

Confidence in own profound culture, in line with various creative trends, is revitalizing the great development of contemporary art. Around the 21st century, with the rapid development of Chinese society, the sculpture art has also been developed on a large scale both in quantity and quality. As an important expressive style of Chinese sculpture art, "freehand brushwork" can better reflect the traditional cultural connotation of the Chinese nation and the unique artistic style of contemporary sculpture.

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The author thinks that as the representative of Chinese excellent traditional culture and art, image sculpture can maintain its expressiveness and vitality and reflect its value only through constant innovation and transformation. The author tries to explore the law of development of contemporary sculpture art from a macro perspective, and put forward own understanding of the transformation of imagery sculpture creation at present.

2. Inheritance and Innovation of Traditional Imagery Style

From the pottery figurines and stone carvings in Qin and Han Dynasties to the ink and wash landscape in Ming and Qing Dynasties, from music and dance in Pre-Qin Dynasty to the virtual performance of modern opera stage, Chinese imagery art tradition has a long history. The image spirit also permeates Chinese calligraphy, painting, poetry, dance, drama and other art forms.[1] As a unique artistic style, imagery sculpture runs through the whole process of artistic development. Professor Wu Weishan divides Chinese sculpture into eight types in style: simple image style, strange abstract style, decorative realistic style, magnificent freehand style, ideal modelling style, customs realistic style, Cheng's exaggerated style and simple expression style.[2] In fact, this division is based on the comparison of works of different times, and its reference objects are essentially different from western realistic and abstract works. As a whole, Chinese sculpture art tends to be freehand. Even in Qin Dynasty and Song Dynasty, there is a realistic style, which is also relative to the original and Han Dynasty freehand style. As the mystery of eastern mysterious art culture, the characteristic of Chinese traditional cultural and the core of aesthetic concept, imagery has been continuously studied and inherited in the development of Chinese art for thousands of years, and its understanding has been reached a higher dimension.

Traditional imagery style is the cultural identity and national consensus with thousands years of accumulation in China. It is also the soul and supreme realm of Chinese culture and art. In Chuang Tzu Qiushui, it is written that "those can be talked about are the rough surface of things. The essence of things is what can be desired. What is said cannot be said, what is meant cannot be noticed, and what is meant cannot be refined or rough." [3] Meaning refers to the subjective consciousness of human beings. Image refers to the objective image. The relationship between meaning and image is the unity of subject and object. With objective images as means and subjective consciousness as purposes, the subjective feelings of the subject towards the object are emphasized, which respects the artist's subjective initiative and creative thinking to a certain extent. Mr. Sun Yisheng divided the plastic aesthetics into three main systems in terms of the transformation form of human beings and objects: "similar to the transformation of physical images, called the concrete modeling system; unlike the transformation of physical images, called the abstract modeling system; like and unlike the transformation of physical images, called the imagery modeling system."[4] The national form of Chinese freehand sculpture is a distinct manifestation of Chinese cultural spirit, which is the concrete formalization of the spirit of harmony. [5] The Chinese sculpture art develops continuously along the imagery vein, and will follow this direction.

Chinese contemporary sculpture absorbs the essence after comparing the eastern and Western art, manifests the culture's inclusiveness and richness in the multi vocabulary co-existence. Western art pays attention to individual and emphasizes individual creation. Impressionism is the dividing point of Western plastic arts. Before impressionism, figurative modeling was the mainstream western plastic arts. After impressionism, abstract modeling, figurative and abstract modeling coexisted and developed toward two poles. Chinese sculpture not only emphasizes individual creation and personality characteristics, but also emphasizes the unity of the whole and the generality of the times, calling for the fashion of the times, showing the overall cultural state, and forming the spirit of "unity" in Chinese art. Imagery style has a wide range of internationality, it also exists in Africa and Europe. Although it is not a patent of China, the spirit of Eastern perceptual freehand brushwork is different from that of Western rational realism. Therefore, the author thinks that the sculpture culture of the East and the West has their own merits. The western sculpture values a rule, an order and a narration. The eastern sculpture seems to value a feeling, an idea and a rhythm, which pays more attention to the expression of emotion and the expression of soul. Chinese contemporary sculpture consciously or unconsciously inherits the traditional national freehand brushwork in the blending of the East and the West. While highlighting the style of the times, Chinese contemporary sculpture also pays tribute to tradition and returns to tradition.

The contemporary transformation of imagery sculpture makes the forms of sculpture more diverse. From the modelling form of image sculpture, it has the characteristics of concise generalization, exaggeration and distortion, and expression of form and spirit. Sculpture attaches great importance to the generalization and choices in shape. Simple generalization is that artists analyze concrete objects in reality with an whole perspective, using induc-

tion and omission of expression techniques, focusing on the overall portrayal without paying attention to details. Simplicity is not the simplification and homogenization of objects, but the refinement and sublimation of objects based on the understanding of their essential laws. If simple generalization is the basic feature of the contemporary development of imagery sculpture, then exaggeration and distortion are the remarkable features of the contemporary development of image sculpture. The exaggerated deformation of sculpture is not aimless and scale-free, but a subjective adjustment made by the artist to the concrete objects in reality. It is not divorced from the characteristics of the objects themselves, but makes the spatial shape of the body expand and change, that is, it is deformation without losing normal state. Expressing the spirit by form and modeling the form with spirit, the image sculpture is characterized by both the form and the spirit, which is an important feature of the contemporary development of imagery sculpture. The relationship between form and spirit has been discussed by artists since ancient times. Compared with form, the depiction of spirit is more important. "Huainanzi Annotation" says: "spirit is more precious than form. Once the spirit is confined the form can be well followed, while the victory of the form leads to the impoverishment of the spirit." [6] Contemporary sculpture emphasizes the depiction of image on the basis of form, which inherits the ancient artistic tradition. On the whole, contemporary sculpture shows the charm of the times, which is simple and concise, grand in scape and endless in tension.

3. Discussion on the Content of the Contemporary Process of Sculpture Art

Chinese imagery sculpture should focus on grasping the regional spirit of the times and cultural accumulation in the contemporary multi-cultural development. In contemporary sculpture art creation, artists should consider four aspects: affection for people's lives, rooting in national culture, carrying forward the spirit of innovation, and unique personality language.

People's livelihood is the direction of artists' creation in the new era. Like other literary and artistic creations, the creation of Chinese sculpture art should always be closely related to people's life, social reality and historical changes. This is not only the starting point but also the end point of artistic creation. "The most fundamental, crucial and reliable way of artistic creation is to take root in the people and people's life. Artists should step into the depths of life, understand the essence of life and get a thorough understanding of life, draw nourishment from the great practice of the people and colorful life.[7] Art creation originates from life. Being divorced from reality is tantamount to trapping oneself in the bottom of a well, what can be seen from the outside world will be limited. Only by tapping the source of life, generalizing the essence of life, praising the quality of the people, shaping typical images and creating spiritual beauty as the general direction of contemporary sculpture creation, keeping in mind of the people and paying attention to the feelings of the people, artists can create works that meet people's emotional needs and aesthetic habits. In the meantime, artists should approach life and have careful observation, intimate feelings and profound thinking of real life. Only in this way can artists create excellent works belonging to this era. This is also why contemporary art should enter the public, stepping into the life, let the public participate in the evaluation, and actively listen to the public opinions.

National culture is the foundation of artists' creation in the new era. Five thousand years of cultural accumulation has provided abundant resources for our artistic creation. Artists should make full use of this precious resource, build up national self-confidence and carry forward national spirit. While fully absorbing the excellent cultures of all nations in the world and using advanced, scientific and beneficial elements for themselves, artists should not forget the civilization history of the Chinese nation itself. They should base themselves on the soil of national life and strive to create excellent works embodying Chinese style and spirit. Every nation has its own cultural characteristics, and culture is the spiritual pillar on which a nation depends for its survival and development. Today's globalization does not mean that the national character is disappearing day by day, nor is the national character a fixed entity. It also constantly brings forth new ideas along with the changes of national life and times. Globalization is a pluralistic concept, and the coexistence and complementarity of the unique values and styles of different nationalities is also the goal of globalization. "The native and national Chinese traditional culture is the essence of Chinese national culture. With the firm belief of self-respect and self-confidence, adhering to inheritance, reference and promotion, and facing today's "world culture" trend with broad mind, is the road of development of contemporary Chinese sculpture. Globalization and nationality are not contradictory relations. National traditional culture is the backbone of contemporary Chinese sculpture. [8] Artists should be good at learning Chinese traditional culture, establish cultural consciousness and self-confidence, and create excellent works with rich content and profound thought with respect.

The spirit of innovation is the soul of artists creating in the new era. "There are talented people in every dynasty, each leading the way for hundreds of years". Some classical works will also change with the passage of time and the development of the times, because people's psychological and aesthetic needs are constantly improving, which requires artists to have innovative consciousness. Essentially, it is constantly "weeding through the old and bringing forth the new". Contemporary sculpture art can maintain its vitality only through new creation. How to innovate? The author thinks that we should pay attention to the following points: First, we should constantly develop and innovate on the basis of devoting to the achievements of the ancients. When many contemporary artists encounter bottlenecks in their creation, returning to traditional art often brings them more inspiration. Second, artists should be curious and enthusiastic about new things, which will enrich the forms of contemporary art and make breakthroughs in the aspects of expressive techniques, material media and formal language. Artistic creation is a kind of practical activity that we subjectively express the objective world. It is also a self-understanding and understanding of natural things. Therefore, the expression of personal feelings is also an important condition to maintain innovation. Thirdly, we should pay attention to the influence of scientific and technological revolution on art. The development of science and technology is the motive force of innovation and plays an important role in promoting the development of contemporary art. Contemporary artists' creation and technology are becoming more and more closely related, as can be seen from various installation works. Professor Wu Weishan also put forward his own view on the path of innovation: "the expansion in the vertical space" – to study from the profound tradition of the nation and the field; the expansion in the horizontal space – to study from the essence of other nations and fields; the development of crisscross space -- to stick to the East and draw lessons from west, stand at the height of human beings, and embrace a variety of beneficial cultures in a broad mind. " [9]

Characteristic language is the motive force for artists to create in the new era. Artists should observe things from a unique perspective and pursue unique personality. Qi Baishi, a famous painter, once warned his disciples that "learning from me can improve but trying to be me will not make any influence". He thought that painters should "walk in their own way, create works with their own spirit". An artist should not be a machine of imitation and plagiarism. Every artist should have his own way of expression. Defining one's own language, fully understanding and grasping of oneself are not only the embod-

iment of one's unique personality, but also the indirect embodiment of the artist's values on life. Artists' multiple understanding of sculpture language also contributes to the diversified development of contemporary sculpture art. In the meantime, the expression of individuality is not absolute self-expression. Formalism will lead to the melting of individuality into the so-called principles, and the form without content will have no significance and value. The cultivation of artist's personality can start from three aspects: first, to have broad knowledge and profound understanding of the development and change of things; second, to have a higher aesthetic creativity and observation, feeling, imagination and expression; third, to have a unique perspective of observation, to find the artistic language and expression in line with their own personality, to create from their own feelings, and express their true feelings. The vitality of the works of art is also the real expression of the artists' inner world. Red flowers and green leaves have their own wonders. Individuality is the eternal value of the artist's own existence and an important condition for contemporary artistic creation.

4. Conclusion

Traditional imagery style is the cultural identity and national consensus accumulated over thousands of years in China. It is also the soul and supreme realm of Chinese culture and art. Imagery symbols are in line with the development of contemporary art, and they are important inheritance and development of national traditional culture. Contemporary sculpture art is changing from traditional mysterious image to clear and orderly state. This process is an innovation and transformation based on inheriting traditional art style. Artists should have active thinking on current creation, which can "go out" and "jump back". Contemporary art creation should keep up with the trend of the times and highlight the spirit of the times so as to create excellent works full of vitality. As the four main courses of artists' creation, concerned with people's livelihood, rooting in national culture, developing innovative spirit and forming unique language, should be well studied, understood and practiced. Only in this way can artists create excellent works with both national characteristics and distinct personality along the direction of traditional culture.

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REVIEW

New Practice of International Communication of Chinese Films under the Sight of "The Belt and Road"—— Taking the Film "Xuan Zang" as an Example

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ARTICLE INFO	ABSTRACT
	At present, "The Belt and Road" initiative has risen from the China initiative to an international consensus and has become a popular international public product and a high-profile international cooperation platform. As the soul of the "Belt and Road", culture's leading advantages can promote the all-round and multi-field exchanges and cooperation between China and various countries along "The Belt and Road". As an important carrier for spreading Chinese culture, domestic films play an important role in further expanding the international communication practice of Chinese cultural influence. This paper takes the film "Xuan Zang" as an example, explores the new international communication practices of domestic films under the framework of "The Belt and Road", sums up the new path of domestic film international communication, and looks forward to the new opportunities and bright prospects of cooperation in the field of film and television art under the framework of "The Belt and Road".

1. Introduction

In September and October 2013, during his visit to Central Asia and Southeast Asian countries, President Xi Jinping successively proposed a major initiative to jointly build the "Silk Road Economic Belt" and "21st Century Maritime Silk Road", which received high attention from the international community. Since the Han and Tang Dynasties, the Silk Road has continued to expand on the world map, witnessing and spreading the moving stories of people's friendly communications, cultural exchanges, people's minds and feelings blending, and mutual benefit along the way. As an important part of the great

power diplomatic strategy of with Chinese characteristics, the "The Belt and Road" is not just a space concept or an economic cooperation strategy. President Xi Jinping emphasized: "Culture is the soul of the 'The Belt and Road'. The culture's leading advantages can promote the all-round and multi-field exchanges and cooperation between China and various countries along the "Belt and Road". As an important carrier of cultural communication, film is based on the concept of cultural history, linking the history, reality and future of the countries along "The Belt and Road", which plays an important role in further expanding the international communication practice of Chinese cul-

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tural influence.

As "another iconic cooperation in the 100-year history of Chinese and Indian films",[1] The film "Xuan Zang" pursues the journey of faith by recreating the mysterious journey of the mysterious history in the history of China-Indian cultural exchanges, organically integrating Buddhist Culture, Central Plains Culture, Western Regional Culture, and Ancient Indian Culture, which is highly concerned by public opinion in China and India. "Xuan Zang" is an excellent example of the international dissemination of domestic films under the background of "The Belt and Road". This paper takes film image expression as the starting point, and explores the new practice of international communication under the framework of "The Belt and Road", the new revolution of communication concept and the new path of film and television cooperation, generalizing and summarizing the successful experience of the film "Xuan Zang", thereby looking forward to the future, the countries along "The Belt and Road" will have new opportunities and bright prospects for cultural exchange, mutual reference and mutual benefit, especially in the field of film and television production.

2. Open and Inclusive New Practice of Film and Television Communication

After more than three years of development, "The Belt and Road" initiative has risen from the China initiative to an international consensus and has become a popular international public product and a high-profile international cooperation platform. As an important part of the cooperation of the "The Belt and Road" cultural field, the film needs to find a practical path that conforms to its own artistic characteristics and international communication rules in this national strategy. The practice of film and television communication under the framework of "The Belt and Road" is not a simple cultural output, but should be based on a broader and open cultural and artistic vision, and on the basis of seeking a broader cultural and psychological identity, to achieve cultural exchanges and interactions.

2.1 Real Historical Narrative and Broad Creative Horizon

"Xuan Zang" vividly interprets this practice of film and television communication based on the concept of openness and inclusiveness. Xuanzang went to the exotic area regardless of the danger, holding a stick and carrying books to travel alone. The westward desert was unable to stop the ambition of Xuanzang to go on a pilgrimage for Buddhist scriptures. The opening of the film was in-troduced by a British student who looked through Indian archaeological books at the university library. On the one hand, it shows that the film's image representation and meaning expression for Xuanzang's westbound journey is based on the historical truth excavated from the real historical text. For the filming and portraying of the historical figure of Xuanzang, It is obliged to face the predicament of the majority of the audience's understanding of "Journey to the West" far beyond of the true historical event of Xuanzang's westbound journey. In the moment that "Journey to the West" is regarded as a popular film and television IP, and the entertainment film and television adaptation is quite prevailing, "Xuan Zang" has a new way to find a balance point between the artistic performance and the historical reality that meets the expectations of the mainstream culture and is easily accepted by the audience. It is no longer confined to the image of Xuanzang in the original film and television works, and presents us with an organic integrated artistic image of a great historical figure and an ordinary life individual.

More importantly, the character Xuanzang plays an important role in archaeological research in India. The "Traveling Notes of the Western Regions in Great Tang Dynasty" by Xuanzang provides important clues and guidelines for the discovery and excavation of important Buddhist sites in India. The Indians' understanding and feelings about Xuanzang are even more profound because of the unwritten history he has written. The full respect of the cultural context of international communication objects and the broader creative vision make the real historical narrative of the opening of the film focus on the vivid elements that can stimulate emotional resonance in the culture and history of China and India, which allows the annihilation of the true Xuanzao image in the historical dust, presented in front of the audience in a sensible and touching form, and realizes the artistic perception of Xuanzang by linking with each other's cultural memories.

2.2 Buddhist Implication Integration and Cultural Psychological Identity

In the past domestic film and television works, works that directly express Buddhist thoughts and monk images are rare. Whether it is the "A Bright Moon" that expresses Li Shutong's legendary life, or the classic martial arts film "Shaolin Temple" or "New Shaolin Temple" showing the choice of warlords in the age of Shaolin disciples, Buddhism thoughts and images of monks are more of a type and element of symbolism that enhances the appreciation and artistry of the film, and are placed under the narrative background of the film. "Xuan Zang" breaks through the

expressions of the original Buddhist thoughts and the image of the monks in the film and television works, and organically integrates the Buddhist thoughts and ideas that seem to be difficult for ordinary audience to understand. Whether to borrow the ordained ceremony of Shi Pantuo hosted by Xuanzang on the way of westbound journey to clarify the specific contents of the Five Precepts obeyed by Buddhist Catu Parisa, or the basic concept of the Four Holy Principles of Buddhism "suffering, origination, cessation and path" brought by Xuanzang's lecture of Buddhist Sutras, and then to the end of the film, the distinction and spread of the convention of Mahayana and Hinayana conducted by Xuanzang when participating in the UDra Buddhist Sutras Debate Conference, which has intensively integrated the thoughts and meanings of Buddhism into the narrative process of the film, helping the audience to understand the cultural connotation of the Buddhist spirit in a subtle way.

In his keynote speech at the opening ceremony of the "Belt and Road" International Cooperation Summit, President Xi Jinping pointed out: "Buddhism originated in India and was carried forward in China. It was passed down in Southeast Asia. In the countries along "The Belt and Road", Buddhism has a broad support of believers and social and cultural backgrounds." "Xuan Zang" vividly interprets Xuanzang's persistent pursuit of Buddhist beliefs and the dedication spirit of devotion to seeking Buddhist scriptures by reproducing Master Xuanzang's westbound journey through the seventeen years of trials and hardships, which shows the Chinese people's perseverance, persistence and tenacious spiritual characters and the cultural concept of compatibility with foreign cultures. Taking the Buddhist implication as the core, and the national spirit for extension, the film "Xuan Zang" relies on the social and cultural foundation of the target audience and the background of religious beliefs to minimize the "cultural discounts" that other films cannot avoid in international communication, and seeks the greatest common denominator of cultural identity in the cross-cultural international communication, which has done a good job of telling the Chinese story and spreading the Chinese voice.

3. Integrative Mutual-reference New Concept of Cultural Communication

The concept of cooperation, openness and inclusiveness, as emphasized by "The Belt and Road", highlights the practice of international dissemination of domestic films in the context of the "Belt and Road", which is the important significance of the new concept of cultural communication

in this "World Cultural Dialogue Road". Internationalization and nationalization are not two opposite concepts in the cultural cooperation of "The Belt and Road". The current cross-cultural international communication practice of Chinese film, from the initial goal of "going out", it has developed to today's own advantages and characteristics, and seeks to achieve sustainable exchanges and the widest international recognition in international communication.

3.1 Multicultural Integration and Symbiosis

The film "Xuan Zang" has restored the unique natural and historical features of the countries along the ancient Silk Road and the many monuments of countries along the way and India. The historical and civilized imprints of the Indus and Ganges, the Yellow River and the Yangtze River are fully demonstrated in the film. Central Plains Culture, Western Culture, Ancient Indian Culture and Buddhist Culture are presented in the film, which are no longer just a type of element added to enhance artistic expression. The organic integration and symbiosis of multiculturalism create a magnificent historical and cultural landscape for the mysterious westbound path of the film. As a unique historical and cultural symbol, Xuanzang has a prominent topical and role tension in the cultural exchanges along the "Belt and Road" countries, especially between China and India. In the film "Xuan Zang", whether Xuanzang was invited to the king city of Chotscho to discuss the unique features of the Central Plains Culture and the kingcraft with Buddhist implication, or the discussion with the Siladitya in the Kumbh Mela from the Traditional Indian drum music and dance to "Music of King Qin Breaking up the Enemy's Front", the film is based on real historical materials, starting from the details, fully demonstrating the background of the grand historical narrative, the Chinese culture on the ancient Silk Road by the people of the countries along the line of understanding, understanding, understanding and even acceptance and recognition of the moving picture, which is a cultural gene that can be widely recognized for today's "The Belt and Road" international cooperation.

The image of Xuanzang, which is shaped by the film "Xuan Zang", represents the cultural communication concept that domestic films should pursue in the international communication. Although Xuanzang's westbound journey is for Buddhist scriptures, in the film, Xuanzang represents the Nalanda Monastery to participate the Buddhist Sutras Debate Conference with his belief background of Chinese Buddhism. In the birthplace of Buddhism, Xuanzang, who has the ambition to seek the Buddhist scriptures, uses the attitude of being neither humble nor pushy, and the equality as the criterion for communication, calmly examining

himself and others, and knowing his own advantages and disadvantages in the process of study. Neither blindly denying the characteristics of his own cultural traditions, nor rushing to blindly pursue the cultural identity of the target of communication. This kind of cultural self-confidence and cultural quality derived from the inner cultural spirit is the concept that domestic film and television works should follow in the process of international communication under the background of "The Belt and Road".

3.2 In-depth Excavation on the Spirit of Silk Road Culture

In the film, when Xuanzang managed to get out form Guazhou, he met with a trade caravan on the Gobi Desert and went company with them. The director specially designed an episode of dialogue between Xuanzang and the caravan leader. At the beginning, the caravan leader took out the silkworms that were taken out from Tang Empire, so as to bring the technology of raising silkworm and silk and textiles back to the Western Regions, regardless the big risk of losing his life. Then, the caravan leader asked Xuanzang a question: What is the world? For the caravan leader, his world is "to take something here to a place where there is no such thing." Through this historical road, China's porcelain, silk, silk, iron, tea, gold and silver crafts and other handicrafts are continuously transmitted to countries in West Asia and Europe through Persian, big food and other countries by these caravans on the ancient Silk Road; while the goods, technology and culture of Western countries are brought into China through them, too.

It can be said that the camel bells of these caravans have closely linked the Eurasia continent and promoted the exchange and development of Eastern and Western civilizations. The purpose of Xuanzang's westbound journey to seek the Buddhist scriptures is precisely the same as these caravans "to take something here to a place where there is no such thing". In spite of the difficulties and dangers, both Xuanzang and the caravans on this ancient Silk Road had never given up. This episode of the film "Xuan Zang" shows the spirit of the Silk Road with a long history and a heavy historical significance, and echoes today's cooperation of countries along "The Belt and Road" with a profound historical and cultural heritage and a broad mass base, which further explains China's cultural communication concept of harmony in diversity, mutual reference and mutual benefit under the framework of the "The Belt and Road" and the premise of fully understanding and respecting the spiritual creation and cultural traditions of the people of the countries and regions along the "The Belt and Road".

4. Mutual Benefit and Win-Win New Path of Film and Television Cooperation

The friendship between nations lies in the friendship between the people, and the friendship between the people lies in the communication between hearts. "The Belt and Road" strategic concept involves dozens of countries and billions of people. The civilizations are different and the styles are different. The exchanges and cooperation between countries along the line are inseparable from the "hard" support of economic and trade exchanges and the "soft" strength of cultural integration. Regardless of the time dimension or the spatial dimension, the film and television creation around "The Belt and Road" strategic concept still has great material mining space and artistic shaping value. This requires domestic films to find a new development path that meets their own characteristics and has good communication and acceptance effects in the strategic plan of "The Belt and Road".

4.1 New Exploration of Chinese and Foreign Film and Television Exchange and Cooperation

On September 18, 2014, witnessed by President Xi Jinping and Indian Prime Minister Modi, China and India signed the "Agreement on Audiovisual Co-production", which opened a new starting point for cultural film exchanges between China and India. The film "Xuan Zang" is the representative result of the cooperation and exchange of Chinese and Indian films born on the basis of this agreement. On May 25, 2016, Indian President Pranab Mukherjee met with Director Huo Jianqi and starring Huang Xiaoming of "Xuan Zang" in Beijing, and expressed appreciation for "Xuan Zang". He said that, "Xuan Zang" has added an important contribution to the cultural exchange between China and India. As of 2016, the film "Xuan Zang" has won 21 awards at home and abroad, and represented the Chinese mainland in the competition for the best foreign language film in Oscar.[2]

At present, China has signed film co-production agreements with 16 countries and regions including Italy, France, New Zealand, the United Kingdom, and India. More than 100 related films have been established. Different from the previous co-production mode, today's co-production film types and styles are further diversified, becoming an extremely important cultural resource in the process of cultural exchanges with countries. In this dimension, the type meaning of the film "Xuan Zang" is worth further exploration, as a long-term, large-scale cross-border film and television production, in the film, from the making of the crown, to the digital image restoration of the ancient Indian Buddhist ruins; from the Pro-

ducing group of different cultural backgrounds language systems to the establishment of rapid communication mechanism and mutual trust to film propaganda and distribution, in particular, the recognition and understanding of the cultural experience and market environment of other countries accumulated in international communication, which will play a role in demonstrating and guiding the international communication practice of domestic films and the production of Chinese and foreign co-productions.

In addition, "Xuan Zang" can be regarded as a beautiful business card of China for foreign cultural exchanges because of its unique Buddhist implication and distinctive Chinese characteristics, especially in the Southeast Asian, South Asian and East Asian cultural circles, which are deeply influenced by Buddhist culture, the Chinese film and television works represented by "Xuan Zang" highlight the cultural attitude and artistic position of today's China.

4.2 New Prospects for Cooperation between the People with the Communication between Hearts

Cultural exchange is an important prerequisite for the communication between the people with the communication between hearts, and is an important way to accelerate the implementation of the "The Belt and Road" strategy. The film "Xuan Zang" shows that China's openness and inclusiveness originated from multi-ethnicity inhabitance and combination, and after suffering so many pains she still stands towering in the east with tenacity. Through the lyrical narrative expression of the romantic spirit of the film, the unique national character is manifested in international communication in an extreme appealing way.

5. Conclusion

It is undeniable that the current practice of international communication of domestic films still faces many chal-

lenges: poor regional influence; communication and acceptance are not ideal; lack of overall strategic thinking and layout; "It is also necessary to strengthen the top-level design of Chinese film in 'The Belt and Road' strategic region to expand its influence."[3] One of the ideas of the "The Belt and Road" opening up and upgrading version is to realize the emotional integration of the people along the line through mutual recognition and understanding with the cultural images of the countries along the way. A large number of domestic film and television works represented by "Xuan Zang", the international communication practice promoted under "The Belt and Road" framework, whose focus is to find and highlight the artistic elements in the creation that can stimulate the national and world cultural identity along the "The Belt and Road", let the world's eyes focus on today's China; let the world's attention be attracted by the splendid Chinese culture; Let the moving Chinese story also have the cultural qualities that highlight the greatness of the country and the commercial value for sustainable development.

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REVIEW

A Brief Analysis of Orff's Music Teaching Concept

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ARTICLE INFO	ABSTRACT
	Orff music teaching method is one of the most famous and widely used music education systems in the world, named after Karl Orff, a famous German musician. It endows the music education with humanity and fraternity under the perspective of anthropology, which has a profound impact on music education in primary and secondary schools all over the world. During the process of Chinese folk music teaching in primary and secondary schools, we should draw on the advantages of Orff's music teaching philosophy and promote the national characteristics of Chinese music teaching.

1. Introduction

Music education is composed of two basic elements of music and education, and carries out educational activities by giving full play to their respective disciplinary advantages. Music is generally transmitted through sound, and stimulates various emotional actions and experiences through the human auditory organs. Education is to carry out systematic knowledge transfer and technical norms to improve people's comprehensive quality and practical ability. Through the teaching of music theory knowledge and music skills, Music education enables students to have basic music literacy and improve comprehensive cultural literacy in the study of music art.

Music education is generally divided into two types. First, ordinary music education is one of the most important means of art education and aesthetic education. It is mainly aimed at cultivating sentiment, improving artistic appreciation and enriching aesthetic experience, including pre-school music education, primary and secondary music education. Second, professional music education is a variety of theoretical and practical education for the training of musicians or professional music talents. It has a detailed classification, including vocal music, instrumental music and music theory, including music education in Conservatory of Music and music education in comprehensive universities.

In the middle of the 20th century, foreign music education showed a diversified development. It was necessary to inherit the excellent music culture of the country while taking into account the excellent music culture of all countries in the world. The appearance of the Orff music education system is a new trend, which combines language, music, dance, drama, art and other elements to explore music teaching, and puts forward different education methods for different national music cultures in different countries and regions. Orff not only promoted the

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development and inheritance of the national culture, but also promoted cultural exchanges and learning between different regions, making great contributions to music education.

2. Teaching Principles

Orff music teaching method embodies the original concept of music education and advocates a diverse and comprehensive teaching method. Its teaching principles are mainly reflected in the following points:

2.1 Originality

Orff believes that the original music is an organic, natural and simple art form. Therefore, he advocates the use of musical elements in line with the students' original impulses, such as: simple music material, simple and rhythmic instruments etc. The original music teaching conforms to the students' psychological and physiological development rules, and further stimulates students' internal motivation for music learning. There are many kinds of percussion instruments used in Orff's music teaching, which can be generally divided into fixed pitch instruments and non-fixed pitch instruments, but they can be divided into four categories based on unfixed pitch instruments. For example, the sounds of general wooden percussion instruments are clear and bright, euphemistic and melodious, including drums, wooden sticks, wooden fish and so on. Generally, the sound of percussion instruments are scattered but lasting long, including sand hammers, string bells etc. Leather percussion instruments have strong and deep sound with resonance, including drums. Ordinary metal percussion instruments are loud and bright, including triangle iron and bells etc.

2.2 Comprehensiveness

Orff believes that music education should break through the limitations of the scope of music and combine language, movement, singing, dance, drama, painting, etc. to expand students' artistic horizons. Therefore, Orff's teaching system not only advocates the teaching of singing and reading, but also encourages teachers to cultivate and inspire students in the fields of musical instruments, dance, reading, and drama. In addition, it constructs a comprehensive and systematic game teaching method through the integration of teaching content.

2.3 Creativity

Orff advocates the original way of music teaching, and the most fundamental element is to create. Therefore, he encourages students to engage in independent music cre-

ation and exploration activities, and to show themselves through improvisation and performance. In addition, the sound effect can be produced by tapping various parts of the human body or daily necessities. Through the exploratory use of different sounds, students can make use of their imagination to create music, so that they can freely wander their own emotions in the music world. Primitive music art is spontaneous and creative. This requires teachers to prepare original materials for students in actual teaching, and requires students to make more creations on this basis, and carry out teaching activities through mutual cooperation between teachers and students. In addition, we can use painting to show the sound effect, or use music creation to reflect the scene expressed by it. It uses a variety of artistic elements to carry out related teaching practice activities for music creation.

2.4 Practicality

This requires that music teaching should pay attention to music appreciation and music practice, through the active participation of students in music activities, and become dominant of music in vision, hearing, touch and intuition to mobilize students' enthusiasm for learning. Orff advocates that students should respect their own understanding of music in music teaching. Through personal participation in the teaching method, students can deeply feel the charm of music art. At the same time, Orff is committed to promoting students to pursue the innovation and exploration of music when learning, focusing on cultivating students' imagination and association with music.

2.5 Nationality

Orff suggested that music teaching should not be separated from nationality and regionality, and should actively encourage the integration of national cultural concepts into music teaching. There are 56 ethnic groups in China, and the culture is charming. Each ethnic group has a unique and distinct form of music art, which is the precious wealth of Chinese traditional culture and a high value of art education. It not only enhances students' cognition of their own music culture, but also promotes the inheritance and development of traditional culture by fully embodying the culture and spirit of the nation in music textbooks.

2.6 Beginning

Orff believes that music education should start from children. Although some children's organs are not well developed, they have relatively complete auditory and simple physical movements. Therefore, it should pay more atten-

tion on children's music education to rhythm teaching, and carry out other content teaching, and gradually increase the students' comprehensive quality of music based on this.

2.7 Popularity

Orff believes that music teaching should enhance students' self-expression and creativity, with combination of music teaching and students' own advantages and their own needs, and formulate appropriate educational content according to individual differences. It uses different teaching methods to moderately embody teaching personality in teaching, which is also the demonstration of the teaching philosophy of teaching students in accordance with their aptitude. Music education should fully stimulate the development and utilization of students' artistic potential, and continuously increase their cultural literacy in the study of music courses.

Therefore, Orff believes that music teaching activities are comprehensive, and encourage students to make full use of music elements such as dance, movement, vocal music and instrumental music when learning music, and express music art through physical movements and emotional, and integrate students' experience, practice and perception in the process of learning so as to make music teaching interesting and situational, which ultimately stimulates the initiative and enthusiasm in learning music.

Orff teaching method provides great reference and research significance for Chinese music education. However, it should adhere to the combination of traditional Chinese national culture and carry out in-depth research for the study of the Orff teaching method, and build a music teaching model with both Chinese characteristics and the new era. In the process of music teaching, teachers and students should be encouraged to participate together, and high-quality teaching effects are realized through the interaction and cooperation of students' various senses, thus realizing the rapid development of Chinese music teaching.

3. Taking the National Instrumental Music Teaching Courses in Chinese Primary and Middle Schools as an Example

Lecture Topic: Introduction to Chinese National Musical Instruments

3.1 Part One: Teaching Objectives

(1) Through the video appreciation of national musical instruments, students can get a preliminary understanding of the playing style and techniques of Chinese national musical instruments. (The idea of appreciation teaching is embodied here)

(2) Through the classification pictures of national musical instruments, students can understand the classification and characteristics of Chinese national musical instruments. (The idea of classified teaching is embodied here)

(3) Through the actual performance of the national musical instrument, students can fully experience the sounding principle of Chinese national musical instruments and feel the timbre characteristics. (T The idea of practical teaching is embodied here)

3.2 Part Two: Teaching Emphasis

The shape and timbre discrimination of Chinese national musical instruments

3.3 Part Three: Difficulties in Teaching

It is difficult to grasp the various playing styles of Chinese national musical instruments.

3.4 Part Four: Teaching Process

(1) Classroom Introduction
After appreciating the video national instrumental music ensemble "Spring Festival Prelude ", the students can understand the playing form of Chinese folk instruments and feel the artistic charm of national musical instruments, and can answer the names of the national musical instruments they know. (Introducing formal teaching through video appreciation and questioning)

(2) The Main Content of Teaching
① Brief Introduction of Chinese National Musical Instruments
Chinese national musical instruments have a long history and last for thousands of years. From the Western Zhou Dynasty, Spring and Autumn Period and Warring States Period, Qin and Han Dynasty, Wei and Jin Dynasty, Sui and Tang Dynasty, Song, Yuan, Ming and Qing Dynasties, percussion instruments, wind instruments, plucked instruments and stringed instruments gradually came into being. After the founding of New China, after several generations of music educators and workers, the traditional repertoires were organized and adapted, and the national musical instruments were gradually improved, making the national musical instruments more artistic expression and appeal (which reflects the close linkage between the historical background of Chinese national musical instruments and Chinese traditional culture);

② Classification of Chinese National Musical Instruments
The picture shows the differences in various national

musical instruments, and audio or video shows the differences in the timbre of various ethnic instruments. For example, common percussion instruments include drums, cymbals, bells, bangles, wooden fish, etc. Common wind instruments are flute, xiao, suona, pipe, Sheng and so on. Common plucked instruments include Zither, pipa, dulcimer, Ruan and so on. Common stringed instruments include Erhu, Gaohu, Banhu, Zhonghu, etc. The common performance of the instrument includes solo, ensemble, repetition, rotation, ensemble, etc. Students can imitate and cooperate with various instruments by tapping the body or vocal techniques to continuously deepen the students' listening of the instrument's timbre. (This reflects Orff's teaching philosophy of using body instruments)

③ Practice of Chinese National Musical Instruments

Teachers prepare various national musical instruments for students' classroom experience, and conduct cross-experience and discussion of musical instruments according to factors such as students' interests and different groups. Although students can't perform professional musical instruments, they can enhance students' sense of national instruments, and improve students' understanding of national musical instruments. In addition, the performance of national musical instruments can be combined with ethnic dances, and interesting group performance competitions can be conducted in groups. At the same time, teachers can perform different instrument demonstrations on the spot to further stimulate students' enthusiasm for learning. (This reflects the concept of multi-element integration of Orff's teaching method here)

3.5 Summary

The class mainly gives a brief introduction to the origin and development of Chinese national musical instruments, the classification of Chinese national musical instruments, and the experience and performance of Chinese national musical instruments. The students have a preliminary understanding of the concept of Chinese national musical instruments. On this basis, it conducts the detailed classification teaching of Chinese national musical instruments. (This class reflects the study of national musical instruments from macro to micro, from the whole to individ-ual teaching concepts, so that students can make further study)

3.6 Homework

Draw your favorite national musical instruments, and create a melody based on the themes of mother's love, father's love and childhood memories, and perform a dramatic scene in the form of humming. (His reflects Orff's original idea of teaching and creative idea of music)

4. Conclusion

It can be seen that it has many advantages for Orff music teaching, but the Western teaching mode cannot fully comply with the Chinese music teaching rules. For Chinese music teaching with many ethnic groups, we should be good at summarizing and constantly solving problems in the teaching process. U In the context of teaching in the new era, we should learn from Orff teaching and gradually promote the diversified teaching mode. We should apply advanced teaching ideas, teaching contents, teaching methods and teaching methods to the actual teaching and follow the concepts of simplicity to complexity, ease to difficulty and gradual progress in classroom teaching. Music educators should constantly explore new teaching ideas to highlight the characteristics of national music education, and adapt to the reform of international music education, and make contributions to the Chinese music education.

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REVIEW

Research on the Teaching Strategy of Broadcasting and Hosting Specialty in Colleges and Universities from the Perspective of New Media

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ARTICLE INFO	ABSTRACT
	With the continuous development of science and technology and the comprehensive arrival of the information era, new media has gradually emerged and developed, which has had a serious impact on the original media form. Under the background of new media, higher requirements are put forward for the education and teaching activities of broadcasting and hosting specialty in colleges and universities, and the combination of new media technology and Chinese educational practice is the general trend in the current education field, which can effectively improve students' learning quality and learning effects, and provide a broader space for the development of new media professions. This paper mainly explores the teaching strategies of broadcasting and hosting specialty in colleges and universities from the perspective of new media.

1. Introduction

The emergence of new media technology has changed the original concept of education and teaching, providing more employment opportunities and development directions for students majoring in broadcasting and hosting specialty. The education and teaching activities of broadcasting and hosting specialty in colleges and universities must rely on the characteristics of the current development of the times and the changes of the market environment, to observe the development of new media from an objective and fair perspective, and to strengthen the cultivation of students' professional skills and knowledge. Reform the original education and teaching model, adopt a more scientific and rational teaching strategy for talent training, which makes the quality of tal-

ent training more consistent with the characteristics of the current era, improving students' enthusiasm for learning, and cultivating high-level composite professional broadcasters for the society.

2. The Characteristics of New Media Information Dissemination

2.1 Shareability

Under the circumstance of various new media technologies, information has an explosive growth situation, and all kinds of information data can be transmitted and shared smoothly and stably. The knowledge fields and knowledge systems involved in the dissemination of relevant information are more complete, and the channels for information transmission are also more abundant. People

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can obtain the information they want through a variety of information acquisition methods, and more objectively understand the content of information reports. In the context of new media, various media resources are experiencing a massive growth trend. Different media tend to cause differences in reporting styles due to differences in focus and perspective in the process of broadcasting the same information, which makes it difficult for people to obtain all the information. The broadcasting and hosting specialty needs to combine the information sharing characteristics, systematically analyze the information needs of people, and use this as a basis to carry out information playback and give full play to the characteristics of information sharing, which enables the content and information of the new media to be communicated to the audience in a timely manner.[1]

2.2 Immediacy

The recipients of information, communicators, and modes of communication have a fixed pattern in the original media era. The traditional forms of traditional media in China include television, newspapers and radio. The publishers of information are consistent with the communicators, and the form of information dissemination is single. The masses often passively accept relevant information and cannot communicate and communicate effectively with the publisher of the information. It is easy to cause problems in information understanding and it is difficult to guarantee the efficiency of information transmission. In the era of new media operations, the way information is transmitted is more interactive, and people can reflect their opinions and ideas to the Internet and explore and interact with others. The background of new media makes everyone become the publisher and disseminator of information. The emergence of the Internet has greatly increased the immediacy of information, and the transmission of information is faster and more accurate. People can get a lot of information in a short time, and the corresponding audience is gradually expanding.[2]

2.3 Civilianization

In the process of new media operations, more attention is paid to the feelings and thoughts of the general public. Through the analysis of the objective market environment and the research and study of people's thoughts, it is possible to provide targeted media services to the general public. At the same time, each individual can also use the new media communication channels to upload personal works and publish personal information. The operation of new media has changed the form in which information

dissemination was mostly dominated by authoritative figures and public figures. The ordinary people have more and more right to speak, improve the fairness and impartiality of information, and effectively avoid the misinformation of information and the spread of rumors.

2.4 Diversification

In the past, the traditional media had more control over the host and the broadcaster. The broadcast hosted form often had fixed routines and modes, and the old-fashioned formal broadcast form was adopted. The information broadcast process was relatively boring and single. However, it is usually necessary for the host and the broadcaster to have a professional broadcast knowledge, from the broadcasting and hosting specialty, and to have a rigorous work philosophy and sense of responsibility. However, with the continuous development of the new media era, everyone can become the publisher and transmitter of information and the form of the program is more diverse, which has also spawned a large number of moderators with personal style and characteristics, and the number of interlocutor announcers continues to increase, which can better meet the subjective needs of the current people, promote communication and communication between the audience and the broadcast host, in line with the audience's preferences.[3]

3. The Teaching Strategy of Broadcasting and Hosting Specialty in Colleges and Universities from the Perspective of New Media

3.1 Integrate New Media Education and Teaching Concepts into Broadcasting and Hosting Specialty in Colleges and Universities

The change of the objective media environment puts forward higher requirements for the education and teaching activities of broadcasting and hosting specialty in colleges and universities. In the process of reforming the education and teaching mechanism, it is necessary to accelerate the integration of new media teaching concepts and use the new media teaching concept to construct the education mechanism of broadcasting and hosting specialty in colleges and universities. First of all, related teachers of broadcasting and hosting specialty in colleges and universities need to correctly understand new media teaching activities, and clarify the necessity and implementation methods of new media teaching activities in the new development period. Colleges and universities need to strengthen the training of teachers in broadcasting and hosting specialty, which enables teachers to master the specific methods of new media teaching, and through the

teaching practice of the scientific system, teachers can fully understand the importance and positive significance of the new media teaching activities, and participate in the reform process of new media education and teaching activities. To a certain extent, the broadcasting and hosting specialty in colleges and universities is more to provide professional broadcast host talents for traditional media forms, however, with the continuous changes in the social system, the media operating mechanism and the market environment have also undergone earth-shaking changes. The traditional media market has gradually shrunk and the demand for talent has been decreasing. As a new industry, new media has a strong development momentum and a large demand for talents. students majoring in broadcasting and hosting specialty in colleges and universities also need to change their original learning concepts, fully recognize the value of new media, and combine the specific requirements of current new media work to continuously enrich themselves and improve their ability to operate new media. In the daily learning activities, the information content of the new media is added, so that it can better adapt to the development of the times and realize the comprehensive improvement of the individual.[4]

3.2 Strengthen New Media Theory Teaching Activities

Under the guidance of the new media concept, the students majoring in broadcasting and hosting specialty must have certain news literacy and news sensitivity, and understand the main features and development direction of the current new media operation. In the actual education and teaching activities of broadcasting and hosting specialty, students need to master the necessary theoretical teaching knowledge to improve students' professional theoretical quality and cultural quality. The broadcasting and hosting specialty needs to offer theoretical courses in communication and journalism, which enables students to clearly judge and understand the events and news broadcasted, and to trace the essential meaning of the event through the surface features of the reported news, to clarify the methods of news expression and the highlights of the interpretation. From the current learning process of students majoring in broadcasting and hosting specialty in colleges and universities, the students are over-emphasizing the cultivation of their professional skills, and neglecting the study of the theoretical knowledge of the broadcasting and hosting specialty, failing to lay a solid foundation, which is not conducive to the improvement of students' comprehensive quality. In the era of new media, viewers have more choices, and they have created greater pressure on the media operating industry. Students must combine

the development characteristics of the times and the needs of the current news industry, constantly adjust their own training direction, learn more comprehensive knowledge of broadcasting and hosting specialty, so as to better stimulate the emotional resonance of the masses and improve their competitiveness.[5]

3.3 Change the Original Textbook Mode

The continuous development of new media technology and the effective integration of the education and teaching activities of broadcasting and hosting specialty in colleges and universities have new requirements for textbook content and textbook models. The traditional solidified textbook format cannot meet the needs of new media education and teaching activities. Many textbooks have cross-links and deficiencies, which affect the quality of students' training. In the process of cultivating education of broadcasting and hosting specialty, the vast majority of colleges and universities in China will arrange related course contents of broadcast broadcasting and hosting & broadcasting and hosting in the two semesters of third year. However, from the actual situation, the curriculum design is not reasonable, the content is small, and the training form is single, which cannot improve the students' comprehensive media operation ability and news broadcast level. Therefore, schools need to recognize the problems and deficiencies of traditional textbooks, based on the actual characteristics of new media operations and the boundaries of broadcasting, and re-arrange and set teaching materials according to specific value objectives and teaching content, which ensures that students can master the relevant knowledge of the system's broadcast host, so that they can better adapt to the needs of society. For example, to strengthen the education and teaching of the specific processes and details in the news broadcast process, specifically to explain the various problems and precautions which are easy to occur, so that students can master the specific expressions before the camera and the expression of the language. Through different forms of news broadcasting activities, students can fully grasp the specific characteristics of news broadcasting and improve their comprehensive performance.[6]

3.4 Cultivate the Overall Quality of Students

In the context of new media, the competition between the media is more intense. If media companies want to survive and develop steadily in a fierce social environment, they must strengthen the introduction of talents and the allocation of professional talents. The fierce competition in the market has also put forward higher requirements for

media practitioners. The broadcasting and hosting specialty in colleges and universities is the main source of new media practitioners, and its education and teaching level is directly related to the sustainable development of the new media industry. Under the background of new media, new requirements have been put forward for the students majoring in broadcasting and hosting specialty. The broadcasting host is not only able to reasonably express the news content, but also has the ability to plan editors and manuscripts, and the requirements for students' comprehensive ability are getting higher and higher. Therefore, colleges and universities need to provide students with opportunities to practice their exercises in light of the current background, which enables students to truly participate in the operation of new media, understand new media news release, news planning, program production and other related content and processes, fully integrate cultural theory and practice activities, and improve students' comprehensive quality. Secondly, in the actual teaching activities, teachers can also make students have a comprehensive understanding of their own advantages through the form of competition incentives, which can stimulate students' learning potential, improve students' interest in learning and enthusiasm for learning, and encourage students to learn independently and independently, and continuously enrich learning materials and learning content, so that students can actively expand their horizons and achieve their own comprehensive development.

3.5 Establish a Sound New Media Teaching Environment

The scientific and stable new media teaching and operating environment is the prerequisite for ensuring the smooth and steady development of the education and teaching activities of broadcasting and hosting specialty in colleges and universities. In the process of constructing a new media teaching environment, the school needs to increase the investment of professional funds and the support of human resources, and obtain special funds to build a new media teaching environment. Secondly, colleges and universities should be based on the actual situation of education and teaching activities of broadcasting and hosting specialty, and introduce professional broadcast-based educational teaching software to provide students with more targeted and flexible educational services; and accelerate the upgrading of new media teaching hardware, improve the educational and teaching environment, create better conditions for the learning and practice of students majoring in broadcasting and hosting specialty, and fully cultivate students' ability to broadcasting and hosting.

4. Conclusion

In summary, the education and teaching activities of broadcasting and hosting specialty in colleges and universities from the perspective of new media have also undergone tremendous changes. Traditional education and teaching content is difficult to meet the needs of the increasingly competitive media environment. This paper mainly probes into the characteristics of new media information dissemination, points out the relevant countermeasures of broadcasting and hosting specialty in colleges and universities under the new media background, and hopes to improve the comprehensive quality of students majoring in broadcasting and hosting specialty in colleges and universities, and promote the overall development of students.

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REVIEW

The Equity of Gaokao (National University/College Entrance Examination) in China

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ABSTRACT

Gaokao, the college/university entrance examination, has been playing a decisive role in the access of higher education in China since 1949. This high-stakes examination has received increasing criticisms these years about the contents and forms of the exam. This article briefly examines the development of Gaokao, and focuses on the equity of educational opportunities the examinees can have in different provinces and rural and urban areas, which is the critical way to individual success and the promotion of social mobility. There is inequity of educational opportunities in different provinces as well as the rural and urban areas. The Ministry of Education (MoE) in China has adopted optional examination approaches, inequity, however, arises in them too. Remedial reform is implemented and Gaokao at present is still the effective system while optional system is available.

1. Introduction

The college/university entrance examination in China have been the "only admission requirement for higher education" (Gu & Magaziner, 2016) for several decades. Gaokao as a high-stake examination has developed with controversy, and changes and reforms have been implemented since the founding of the People's Republic of China in 1949. At present, the National Examination Authority within the MoE has exclusive control of the exam. It is responsible for the coordination and supervision of the exam questions while the lower-level government has the responsibility to print and deliver the exam papers, arrange the exam centers and mark and report the exam results (Davey, De Lian & Higgins, 2007). In other words, it is the Chinese

government that controls and administers the exam. To be successfully enrolled in a university/college, the candidates need to take three compulsory subjects, Chinese, math and English, and two optional subjects from six subjects, which is the "3+X" structure and the "X" is determined by the provinces themselves. For example, if a student wants to study science or engineering, they will need to take physics, chemistry, and biology while history, politics and geography are for those who will major in arts. All candidates throughout China participate in the exam at the same time during the scheduled days. The exam lasts from two to three days in summer while each subject takes two to three hours to complete (Davey, De Lian & Higgins, 2007).

The exam is held once a year. It follows that if failing the exam, the students have no choice but to wait for

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another year. The MoE issues the cut scores every year based on the number of candidates and the capacity of the universities in China. There are two cut scores, one is for prestigious universities and the other is for the admission to universities (Hannum, An & Cherng, 2011)[1]

There is fixed enrollment quota in every province according to the admission policies. Although some top universities have some autonomy in admission of students, the MoE still makes the ultimate decision in the quotas. "A complex matrix of provincial quotas, university quotas and subject quotas is negotiated annually between universities and provincial authorities" (OECD, 2016, p.12). Besides, the students are restricted by the place of registration (Hukou), which is usually the place of birth. That is to say, they cannot migrant to another province to participate in Gaokao, and the children of the migrant workers have to return to the provinces where they were born to have their education. In other words, the students in every province are allocated with limited number of higher education opportunities (Wang, 2010). Gaokao also influenced the secondary education in China. It is only through Gaokao, the exam that the secondary students can have access to the higher education in China (Davey, De Lian & Higgins, 2007).[2]

In 2014, there were regular 2542 colleges and universities in China (MoE, 2014). As a high-stake examination, Gaokao determines "who has the right to access higher education and what kind of higher education" (Ross & Wang, 2010, p. 4). The future and even the employment of millions of Chinese students every year are determined by Gaokao in China (Davey, De Lian & Higgins, 2007). Gaokao is considered as "the most important factor affecting equity of access to higher education" (Wang, 2010, p. 15). The number of exam candidates reached 7 million in 2005 (Davey, De Lian & Higgins, 2007) while the number was 9.5 million in 2015 (Gu & Magaziner, 2016). Gaokao influences millions of households in China and its equity should be ensured to allow the candidates to have equal access to higher education. This article reviews the development of Gaokao and critically examines the equity of it, and the remedial reform of Gaokao. The critical review is not only beneficial to the university/college entrance examination but also benefit the students in different provinces in China.

2. The Development of Gaokao in China

In 1905, the imperial civil service examination (Keju) which was originated in Sui dynasty in 587 and lasted for 1300 years to recruit intellectuals for the imperial administration was abolished. There was only one subject

in imperial examination, writing to demonstrate the candidates' knowledge in Confucian classics, so as to serve the imperial governments. In 1949, the establishment of the People's Republic of China, there were only 180 higher education institutions in China with 80, 000 students enrolled (Pepper, 1978), and these institutions had their own right and criteria to admit university students. It is in 1952 when "a nationwide centralized or unified student recruitment and admissions policy for all the colleges and universities throughout the country" (Yang, 1993, p. 6) was implemented.

During the Cultural Revolution (1966-1976), Gaokao had been canceled and the universities had been systematically closed. In 1977, after the Cultural Revolution, China reestablished its education system and restored Gaokao with the ideal that the system of grades would be the only criterion for access to the higher education (Ross & Wang, 2010; Gu & Magaziner, 2016). According to Yang (1993), the unified admission plan was issued by the MoEto each province and all the candidates took a unified academic examination.

Since the opening and reform of China in the 1980s, Gaokao has also undergone a series of reforms. For example, Gaokao has been localized in 16 provinces since 1985 (Gu & Magaziner, 2016). In other words, the contents of Gaokao vary in different provinces. In 2014, the MoEissued the changes in Gaokao, such as English exam will be offered twice a year instead of once in a year, and the universities can award bonus points to the candidates and adapt their admission criteria. In 2017, the MoEissued that most of the provinces will have the same standardized examination in Gaokao.[3]

3. Criticism on the Inequity of Educational Opportunity of Gaokao

3.1 Equity of Educational Opportunity

Equity is about "ensuring that there is a concern with fairness, such that the education of all learners is seen as having equal importance" (UNESCO, 2017, p.13). In 1968, James Coleman in his report stated the equity of educational opportunity in the United States, which is considered as the milestone for understanding the theory and practice. Equity of educational opportunity plays a fundamental role in the provision of "ladders of opportunity" and promotion of "upward mobility" for "socially disadvantaged students" (Jacobs, 2016, p. 314). According to Meyer (2016), equity of educational opportunity is a controversial issue in society, though it is the most important approach to realize the acquisition of social resources which is distributed unequally, and it is also

crucial in the advocating of educational justice. Everyone in the society is entitled to equal opportunities in the participation in higher education and the competence for social resources, which is the foundation for the existence of Gaokao (Zheng, 2010).

Gaokao as the only criteria for the attainment of higher education resources has received criticisms from different aspects. Ross and Wang (2010) stated that Gaokao is criticized because it is considered as the barrier to hinder the reform of the system and the innovation of knowledge. Besides, it reduces the schools to mere competition of grades, and unfairly benefit the students in the urban areas rather those in the rural areas. They examined seven articles and discussed the inequity between different genders, rural and urban students and ethnicities. Gaokao has received increasing criticism recently in China in provision of equal opportunities in education.

According to Wang and Ross (2010), Gaokao brings about opportunities for success and social mobility, which is especially attractive to the students in rural areas where opportunities are scarce to improve their well-being and lives economically. "The CEE (College Entrance Examination) also still remains the best and in many cases only avenue to postsecondary education for most students" (Wang & Ross, 2010, p. 91). Despite the criticism about the increasing stratification of Gaokao, students and their parents in rural areas still support the ideal belief about Gaokao in its promotion in social mobility.

3.2 Education Opportunities among the Provinces in China

Inequity exists in different regions in China (Fan, Kanbur, & Zhang, 2009). Higher education inequity also

Table 1. The Higher Education Entrants, Normal Courses Enrolment, and the Ratio between the Two in Different Provinces in China in 2016 (Data Supplied by National Bureau of Statistics of China)

Provinces	Entrants	Normal courses	Ratio	Provinces	Entrants	Normal courses	Ratio
Anhui	307395	160469	0.52	Jiangxi	295980	135137	0.46
Beijing	151150	127715	0.84	Jilin	173218	118753	0.69
Chongqing	204887	111571	0.54	Liaoning	255721	166002	0.65
Fujian	197740	117999	0.60	Ningxia	32353	19486	0.60
Gansu	125813	72261	0.57	Qinghai	19063	9235	0.48
Guangdong	539813	275080	0.51	Shandong	555211	262746	0.47
Guangxi	248411	114813	0.46	Shanghai	137458	93146	0.68
Guizhou	186996	81540	0.44	Shanxi	203651	119819	0.59
Hainan	53176	28021	0.53	Shaanxi	283555	161016	0.57
Hebei	357918	182061	0.51	Sichuan	414747	218165	0.53
Heilongjiang	197846	126134	0.64	Tianjin	139027	85066	0.61
Henan	550127	256193	0.47	Xinjiang	92191	42281	0.46
Hubei	390697	212750	0.54	Tibet	10143	5993	0.59
Hunan	349431	173177	0.50	Yunnan	179949	100628	0.56
Inner Mongolia	121850	62560	0.51	Zhejiang	257892	145368	0.56
Jiangsu	452701	268822	0.59				

exists which conforms to the regional inequity in income (Shah, Zhang & Zou, 2005). Qian and Smyth (2008) stated that education disparity does exist between the urban areas in the east coastal provinces and in-land provinces.

According to Davey, De Lian and Higgins (2007), major cities such as Beijing, Shanghai have the most universities, especially the first-tier universities, so the candidates there can be admitted with lower scores than those in other provinces. Fr example, students from Beijing who are enrolled in undergraduate studies account for 84% while proportion from Guizhou, a non-coastal and backward province is only 44% percent.[4]

Wang (2010) conducted a meta-analysis and examined whether Gaokao distributed the higher education opportunities equally among the provinces in China. First, the research examined the index of entry opportunities based on the quota of every province and concluded that the fixed quota policy caused the widening discrepancies in the prestigious university admissions between the developed and undeveloped areas. Davey, De Lian and Higgins (2007) also revealed that the top universities in China are mainly located in central cities such as Beijing and Shanghai where the candidates as residents are privileged to be enrolled in the prestigious universities compared with candidates in other areas.

Then the "province-specific college entrance examination questions" were adopted in Gaokao (Wang, 2010, p. 22). However, Wang (2010) conducted a survey to examine the attitudes of teachers from universities and high schools towards this using questionnaire. Results showed that about 70 percent of them expressed negative attitudes towards the equity of these questions and favored national questions.[5]

3.3 Education Opportunities in Rural and Urban Areas in China

Gaokao plays a decisive role in the types of education the students in the rural areas receive. To some extent, Gaokao reinforced inequalities in education (Hannum, An & Cherng, 2011) . Qiao (2010) examined the disparity existed between the urban and rural students' opportunities to access higher education from 1996 to 2005. Findings demonstrated that there were marked differences between the two groups' opportunities to access higher education while the urban enrollment rate was higher. The disparity between the two groups was even considerable in the prestigious universities in China. "The enrollment rate of current rural students has always been lower than the overall enrollment rate" (Qiao, 2010, p. 23). According to Qiao (2010), narrowing the

gap between the urban and rural education not only has a positive effect on urbanization of rural areas but also on the reducing the disparity between urban and rural areas. Furthermore, students in the urban secondary school have advantage over their peers in the rural areas (Wang, 2010).

Hannum, An and Cherng (2011) conducted a case study in the rural area of Gansu province following 2000 young people in one hundred villages in Gansu province. Findings showed that it is more likely for young people with wealthier background to enter universities. Besides, the contents of examination incorporate more urbanized topics, which disadvantages the examinees in rural areas (Zheng, 2010).[6]

3.4 Recommendation Admission Policies

It is Gaokao that determines the majority of students' entering universities/colleges; however, some students can be admitted in to the top universities through recommendation (Davey, De Lian & Higgins, 2007). As a higher education reform, the independent admission or enrollment policies were proposed and implemented. Even though the number of these students is small, there are still concerns about its equity.

The family background of the students enrolled in the universities under the "independent enrollment policies" (Wang, 2010, p. 23) was examined. Findings based on recommendation enrollment statistics from 1995 to 2005 revealed that recommendations favor students from families with rich social and economic resources, which can be manipulated by external factors. And data demonstrated that students whose parents with high social status are more likely to access high-quality education, and the disparity is increasing (Wang, 2010). Liu, Wagner, Sonneaberg, Wu and Trautwein (2014) also examined the independent admission policies based on the administrative data from Peking University in China. Data from 20,548 applicants were examined and findings showed that there was significant relationship between the students' socioeconomic background and their admission into Peking University, one of the best universities in China. The independent admission system is conducive to the students from high socioeconomic origins than those from lower ones.[6]

These special admission policies tend to generate inequity among the students with different social and economic backgrounds. Wu (2017) conducted a panel survey among the college students in Beijing and investigated the social stratification in higher education. Data showed that social and economic conditions impacted their possibilities to access higher education. Besides, special

admissions policies obviously are beneficial to students from advantaged family backgrounds. The survey study by Liu (2013) examined 960 undergraduate students in different types of universities from two provinces in China. Findings showed that socioeconomic backgrounds can influence the students' academic achievement, thus affect their enrollment in different types of universities. Besides, socio-demographic factors exert even greater influence than socio-economic ones. Students from rural areas suffer from its low socio-economic and enjoy fewer opportunities to enter elite universities.[8]

In conclusion, different policies related to Gaokao have been tried to reform the exam. However, policies, such as different exam questions in different provinces, independent admission policies, etc. have to some extent generated inequity among the candidates, especially between the urban and rural areas, as well as between candidates with high socio-economic status and those with lower socio-economic status.

4. The Remedial Reform of Gaokao

Gaokao is "the fundamental examination and selection system of Chinese higher education" (Liu, Wagner, Sonnenberg, Wu & Trautwein, 2014, p. 44). Gaokao is a system examination which renders it impossible to have complete reform because it would influence the majority of the students in the whole country and also because the prevailing form of Gaokao has been based on the cultural and political foundations and fulfills its certain social functions, so remedial policies and strategies are recommended and examined by the researchers to improve equity of Gaokao (Ross & Wang, 2010).[9]

Li, Zhou and Fan (2014) conducted an empirical research and examined the equity of distance higher education among different provinces because the higher education opportunities have been allocated to provinces in China from 2003 and 2008. Findings showed that equity of distance higher education among different provinces has had modest improvement during these years. The government is suggested to provide financial support, such as scholarships and loans to the students in distance higher education in poverty-stricken students and groups. Qiao (2010) proposed that "a unified welfare distribution system" (p. 30) should be established and the urbanization of rural areas should be promoted so that the disparity between elementary schools in the urban and rural areas can be reduced. There are relatively less empirical researches on the remedial reform of Gaokao, so more studies will be needed to address this problem.[10]

5. Conclusion

According to Zheng (2010), despite the criticisms of Gaokao, its foundations still exist. The socially disadvantaged population, especially those in rural areas has the opportunity to compete for social resources in education, which motivate the social development. In other words, the social basis for Gaokao still prevails. Rational understanding and reform of Gaokao is needed to improve it while no better examination system is unavailable now in China.

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REVIEW

A Probe into the Application Ability of College English Teachers' Educational Information Technology in the Information Age

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With the arrival of the age of large information data, the education also gradually tends to educate the information, which has forced the demand of the teachers' educational information technology application ability of the major universities and universities to be higher and higher. Therefore, in order to meet the needs of the development of higher education in the information age and to meet the needs of the college English teaching innovation, this paper will explore the application ability of the educational information technology of the college English teachers from various angles.

1. An Overview of the Application Ability of Educational Information Technology

The arrival of the information age has brought earth-shaking changes to people's life, study and work, and also provided a lot of visual convenience for people. On this basis, it is more and more common to apply computer, network and other modern facilities and various kinds of communication software to teaching. In the outline of National medium-and long-term Education Reform and Development Plan, China has clearly put forward that "information technology has revolutionary influence on educational development and must attach great importance to it", and also stressed for the first time the need to "strengthen the application of information technology". Then, on this basis, the Ministry of Education mentioned in the Ten-year Development Plan for the Informatization of Education in 2012, "The information of higher education is an effective way to promote the innovation of higher education reform and improve the quality. It is the leading edge of the development of educational information. Under the guidance of this platform and the plan, the major universities in our country are actively implementing, and the English teachers in the university have responded positively to this trend. Make full use of information technology to optimize teaching class and to develop teaching resources reasonably so as to achieve better teaching effect[1].

Aiming at the ability of education information technology application, from the whole, is to require college English teachers to give full play to the advantages of information technology, and to have the ability to master the

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information technology so as to carry out the teaching reasonably. In particular, it is necessary to master the ability of processing education information resources, that is, the ability of college English teachers to search, store, English and communicate education information and multimedia resources, which is also the primary information technology ability for college English teachers. Teachers can use it to process the most commonly used text, pictures, audio, etc. in college English teaching. At the same time to ensure the realization of mutual communication between teachers and students.

Secondly, it is able to make educational information courseware, that is, the college English teachers, whether from the existing teaching materials or the auxiliary materials, are processed with fine processing. Due to the abundant characteristics of college English teaching materials, English teachers need to strictly check the process, carefully consider, choose``good quality'' any way to integrate them by effective means, the most common is to combine words, audio and video. Together, we then use multimedia to make teaching courseware with unique personality in order to better serve the teaching.

In the end, it is to have the comprehensive application capability of the educational information platform, which means that the college English teacher should be able to use the associated network information platform to complete the resource, issue the job task, manage and monitor the student's ability to study, This is also a high-level capability for college English teachers, such as college English teachers, to meet the needs of the existing educational informatization with the help of the mobile-based English learning software and the learning platform[2].

2. An Analysis of the Significance of Improving the Educational Information Technology Application Ability of College English Teachers

First of all, taking modern information technology as an important part of college English teachers' teaching ability is determined by the inherent law of English language learning. According to the analysis, the comprehensive visual and auditory learning of language, image, symbol, sound and the combination of the two can improve the effect of learning English as a language, thus improving the effect of English teaching. That is to say, college English teachers should always think about how to use modern information technology reasonably and display text, photos, images, audio, video and animation in front of students in order to ensure better teaching results. That is to say,

teachers need to have good teaching results. Information technology literacy[3].

Secondly, with the development of the integration of information technology and the course, the most basic computer and multimedia technology are far from being able to meet the teaching demand of the mass teaching resources and the information in the information age of the new period, so the English teacher needs to carry out the multi-element optimization, To integrate, innovate and develop better teaching application software that is synchronous with teaching, such as distance learning, create information community and organize teaching in virtual teaching environment, etc. The micro-course production in the mixed teaching also forces the English teachers to be familiar with such as Flash processing animation, PS processing pictures, and so on.

3. A Study on the Present Situation of the Application of Educational Information Technology for College English Teachers

It is not a simple matter to improve the ability of English teacher education information technology in major universities. On the one hand, the application ability of the English teacher education information technology in colleges and universities is of a great variety and the atmosphere involved is also very wide, and due to the particularity of the practical technology application, the teachers must be able to be familiar with and master the skills they should have through a great deal of practice, so, These capabilities are not possible; on the other hand, the development of information technology and the Internet, and the fact that all of these technologies and applications are being phased out and updated, the English teacher is absolutely not able to expect it The mastery and skillful application of some abilities can be achieved once and for all. On the contrary, it is a long-term and gradual process.

4. A Probe into the Methods to Improve the Application Ability of College English Teachers in the Application of Information Technology

Based on the present situation of the application ability of English teachers in colleges and universities to educational information technology, in order to effectively improve the application ability of educational information technology in colleges and universities, teachers must not be allowed to work hard, but from the two levels of teachers and colleges and universities.

4.1 The Teacher Level

As English teachers in colleges and universities, first of all, we should give full play to the subjective initiative to improve the application ability of educational information technology, so that they have certain information literacy. In order to improve the application ability of educational information technology, college English teachers are the main body. They must first realize the importance of the application ability of educational information technology, and take the initiative to learn and improve their own level. Then it is consciously applied to all kinds of activities in English teaching. At present, English teachers can effectively improve their ability to apply educational information by means of autonomous learning and training and learning.

First of all, autonomous learning refers to the fact that without systematic training, English teachers in colleges and universities voluntarily adopt various learning methods and practice information technology ability, and also has self-evaluation links. Therefore, with the increasing abundance of information resources, there are many ways to learn the application of information technology, such as from the teaching materials about computer and network applications to all kinds of micro-classes related to information technology, video lectures, etc., English teachers in colleges and universities can learn anytime and anywhere according to their own needs[4].

Secondly, in addition to autonomous learning of English teachers, there is also training is another way for university teachers to improve their ability: colleague interactive training. As far as the interactive training of colleagues is concerned, the university is a place where all kinds of professionals can be gathered, so the lack of information technology application ability of English teachers can turn to their colleagues. On the one hand, they can find foreign language teachers with strong information technology application ability in their departments, learn from them and discuss them together to solve the technical problems encountered in the teaching process; On the other hand, when we encounter technical problems that are more difficult to overcome, we can find the teachers of computer major in our school to learn modestly. If you come up with your own problems, you will summarize them in a timely manner.

4.2 University Level

In order to improve the educational information technology application ability of English teachers, it is far from enough to rely on the efforts of teachers themselves. Without the organization and cooperation of various colleges and universities, the development of university teachers is only superficial, so the school should also take active action to open the door to improving the information technology ability of English teachers.

First of all, from the concept of colleges and universities, the relevant managers of the school should actively and timely update their own ideas, keep up with the pace of the times, that is, have advanced information awareness. Information consciousness means that colleges and universities should be aware of the development trend of the current information age and actively improve the hardware and software facilities related to the application of educational information technology in schools, so as to lay a solid foundation for English teachers to carry out information teaching classroom.

Secondly, the realization of the school's service management consciousness to the real place, such as the application of information technology to the English teachers of the school, has an in-depth understanding, thus adopting various means to promote and effectively implement the management and application consciousness. For example, the school may issue a related integrated deployment to the English teaching department so that it can take the form of a discussion or regular training to ensure the improvement of the information application ability of the English teacher. such as training, can take targeted hierarchical organization training, mainly because the current development of modern information technology of different English teachers is very unbalanced, so we can set the basic level, the class of the class Advanced training courses, so that most English teachers have a great opportunity to participate in one-on-one form, thus improving the ability of English teachers in the application of information technology in teaching[5].

In addition, similar seminars on the integration of information technology and foreign language teaching can be organized to broaden the horizons of English teachers, get to know more teachers and friends, and improve their ability to use information technology.

5. Conclusion

In a word, the application ability of educational information technology has become one of the necessary professional abilities of English teachers, which is of great practical significance to improve the quality of foreign language teaching and talent training in an all-round way. Therefore, the English teachers in colleges and universities must find solutions to the existing problems, so as to ensure the improvement of the educational information technology application ability of college English teachers.

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