

Ruminating the innovative significance of educational linguistics to education

Bing Wang

Qingdao Technological University, College of Humanities and foreign languages, Shandong, Qingdao, 266555, China

Abstract. A review of the relationship between the international city and urban drama culture can help us understand the necessities of construction of urban drama culture and its promotion on the development of international city. Urban culture is the core quality necessary for the international development of modern cities. Urban culture needs to be disseminated and integrated into the lives of the citizens, and drama is an important vehicle for this. Throughout the development process of international metropolises at home and abroad, drama culture can improve the comprehensive strength, enhance the taste and become a business card of the city. Therefore, we will sort out the relevant materials of international urban development and theatrical culture construction, analyze the successful cases of the construction of international advanced urban drama culture, and thus put forward countermeasures and suggestions.

Keywords: international city, urban culture, urban drama culture construction, countermeasures and suggestions.

1. Introduction

Building an international city is one of the most popular concepts and phenomena at present, from which a worldwide perspective, many countries already have internationally famous cities, such as New York, London, Beijing, Shanghai and so on. These cities have undoubtedly become an important engine of the progress and development in their countries. In the evaluation standards and systems of international cities, the core position of urban culture is beyond doubt, as the historical gene of urban development, it enables citizens to have a common value pursuit and direction of progress, and become a powerful force for urban development. On how to disseminate and integrate culture into the citizen's life, drama is a good vehicle. Drama has always been the source of development of various literary and artistic categories, such as modern multimedia art is often referred to as the derivative matrix. With the development of mass media and the popularity of the internet, dramas in the form of film and television dramas are overwhelming and popular in modern cities. Raymond Williams called today's society a "dramatic society".[1] Based on the relevant concepts and theories of urban drama culture, this paper analyzes the construction of international urban theatre culture such as Broadway in New York, West End of London, Modern Drama Valley in Shanghai, and Little Theatre in Shenzhen, and draws on their successful experience to provide countermeasures and suggestions for the international development of modern cities in the future.

2. Concepts and theories related to international cities and urban drama culture

As an integral part of the development of urban culture, drama culture has an important position and unique significance in improving the comprehensive strength of the city, enhancing the taste and promoting the international development of modern cities.

2.1 Development of international cities

The concept of an international city was first conceived in 1889, when German scholar Goethe described Rome and Paris as global cities to reflect their influence in the world. The study of international cities began in 1966, when the British scholar Peter Hall explained international cities in the book "World Cities": Those international first-class cities that have had a

global economic, political and cultural impact on the world.[2] Since then, with the continuous development of the international community and cities, many scholars have put forward different views on the concepts, evaluation standards and systems of international cities. Knox(1995) began to introduce the international urban standards into the division of urban functions, and cultural standards were mentioned for the first time. These evaluation criteria are collectively referred to as hard indicators. Due to the defects of being too objective and unable to keep up with the times, Joseph Nye, a professor at Harvard University, pioneered the concept of “soft power” in *Bound to Lead: The Changing Nature of American Power*. Therefore, more and more attention has been paid to the research and application of “soft power”. Among the constituent elements of “soft power”, there is no doubt about the core position of urban culture.

Under the background of the era of globalization and informatization, it is of great significance to build an advanced urban culture and determine urban cultural identity. A city is the natural residence of civilized people, and it is a “cultural area” with a special cultural type.[3] To achieve this, we must generate a sense of “community” by understanding various cultural events in the city, and drama is one of the important forms of cultural events. As an integral part of the development of urban culture, drama culture plays an important role and unique significance in improving the comprehensive strength and taste of the city.

2.2 Urban culture

The commonly mentioned urban culture, as long as it refers to urban culture in a narrow sense, is all the spiritual activities and products of the city tied with economy and politics. It includes not only ideological parts such as world outlook, outlook on life, values, concept of development, but also science and technology, education, customs, language and script, lifestyle, etc. The ideological part. As the spiritual product of the city, urban culture regulates people's thoughts and behaviors, and has a fundamental and long-term impact on people.

In “The Cultural Role of Cities”, Robert Redfield and Milton Singer tried to delineated two cultural roles for cities that all urban places perform. The most important role for city culture is the construction and codification of the city’s traditions perform orthogenetic functions. In this kind of city culture, the scholars tended to describe a great tradition of culture for the whole city. Another role of city culture is the centre for technical and economic change, which led to the introduction and creation new ideas, new experiments, cosmologies and social practices into the whole city.

The social, group and ritual characteristics of drama art determine that it can play an important cultural cohesion function in the construction of contemporary urban culture and enhance the cultural identity of the city. The resulting cultural form is urban drama culture.

2.3 Urban drama culture

Urban drama culture has the following characteristics: concentration (urban spiritual characteristics), dynamic (stage interpretation), diversity heterogeneity (multi-level immigration culture), radiation (urban drama cultural circle), openness (inclusive multiculturalism). The construction of urban drama culture refers to the innovation, transformation and improvement of urban culture through the material, institutional and spiritual levels according to their own needs.

The cultural resource of drama highlights the openness of the city, which can provide a steady stream of the spiritual nourishment for urban people, and the repertoire staged over the years can subtly change the appearance of urban people, and finally condenses into the temperament ad style of the city. At the same time, the city needs drama to improve the artistic level, the cultural atmosphere created by the drama is fluid, by meeting the delicate and subtle emotional needs of the citizens to accommodate the all-encompassing heat of each urban people, forming the spiritual value of the citizens, internalized into the city’s card, which is also the core cultural competitiveness of a day.

Throughout the development process of international metropolises at home and abroad, such as New York, London, Beijing and Shanghai, drama culture has become a business card for cities to

display international image. Therefore, how to build an urban drama culture has become one of the important indicators of urban internationalization.

3. Cases study of the construction of international urban drama culture

Broadway drama in New York, West End drama in London, local drama alliance in Beijing, and modern drama valley in Shanghai enjoy high popularity at home and abroad because the ecological development chain of drama culture in these cities has been established, thus creating huge economic benefits and social value.

3.1 Broadway Drama

Broadway is the “theatrical district” in the center of New York. In the long-term development process, a unique drama operation model has been formed: implement the large-scale cluster operation and standardized operation mode of the drama industry, implement multi-channel market financing and marketing, increase investment in drama education, pay attention to the cultivation of drama talents, and launch all kinds of non-profit dramas. Exhibition projects, various mass dramas and experimental theaters have expanded the audience and the drama market, making the influence of drama culture deeply rooted in people's hearts. As the famous American dramatic critic Stratton said, there is no doubt that there will be more participants in amateur theatrical events across the United States in the coming years. There were already signs of the spread of theatrical activity even before the war forced thousands of men and women out of normal life. Acting has been performed at every elementary and intermediate school, and script making and acting courses have been introduced to almost every college and university.[4]

3.2 London’s West End Theatre Center

London's West End Theatre Center is the world's two largest theater centers side by side with Broadway, which can be synonymous with the British theater industry. The center implements the synchronous development of “educational drama”, and integrates research and practice of educational drama and subject teaching. As the British educator Brian Cox pointed out in the English Syllabus of 90s, “Drama teaching helps to achieve the teaching purpose of English language teaching and literature teaching.[5]

Innovate in the theme and adopt a modern management and operation mode are the core elements and foundations for the growth of drama culture. Western District plays attach equal importance to tradition and reality. There are both traditional classic plays and new repertoires from all over the world. At the same time, it absorbs theatrical elements from all over the world to ensure its modern charm.

3.3 Beijing's Drama

Beijing's drama culture has developed very rapidly. In addition to the advantages of Beijing's cultural capital, the Beijing Municipal Government has played a crucial role in a series of measures in the drama culture industry: vigorously developing the cultural and creative industry, creating a "creative capital", drama culture has become a key supported industry, and encouraging social forces to set up drama. Performance management organizations create a number of influential drama culture brands, and promote cooperation and development with international urban drama culture, such as Disney and Broadway. It is these measures that the drama market is becoming more and more prosperous. Brand repertoire, theaters and troupes continue to emerge, which has greatly improved the popularity of Beijing's international city.

3.4 Shanghai’s Modern Drama Valley

Modern Drama Valley in Jing'an District, Shanghai is a functional social public service platform featuring the drama industry established in 2009. It adopts the operation mode of "government-led

promotion, professional institution operation, and social resource participation". Relying on the Shanghai Academy of Drama, Drama Valley has launched five major industrial functional platforms (drama performance platform, drama funding platform, drama award platform, science and technology service platform) and three major cultural public welfare projects (community drama education, youth talent education, white-collar drama festival), which have achieved great success.

In a word, it is practical and feasible to learn from the effective drama culture management system, advanced drama concepts and management methods, and active drama promotion models in these cities to provide reference and guidance for the construction of urban drama culture and the international development of modern cities.

4. Countermeasures and suggestions for the construction of urban drama culture and international urban development

By learning from the effective experience of drama culture construction in New York, London, Shanghai, Beijing and other cities, we can get enlightenment and guidance for the construction of drama culture in modern cities.

First of all, learn about the large-scale cluster operation and standardized operation mode, non-profit drama model and drama teaching model of Broadway in New York City. Secondly, learn about the simultaneous development of "educational drama" and "educational theater" of the West End Theatre Center in London. Thirdly, learn from Beijing to introduce social forces, launch drama brands, and promote international drama cooperation models; Finally, learn the drama culture construction model of the five major industrial functional platforms and the three major cultural public welfare projects in Modern Drama Valley, Jing'an District, Shanghai.

Based on the analysis and experience of the above-mentioned relevant theories, combined with the basic characteristics and functions of modern cities, the countermeasures to accelerate the construction of modern urban drama culture are as follows:

4.1 Development of local drama culture

Excavate and develop local drama culture, widely publicize and disseminate these local dramas with long historical connotations and characteristic cultural elements, and promote the revival of these traditional drama culture and art. On this basis, we carefully sort out, systematically summarize and accurately refine the cultural genes and spiritual characteristics of the city, and widely publicize it to make it an internationally renowned cultural form, so as to improve the popularity of urban culture.

4.2 Promoting the industrialization of city drama culture

We should make full use of the integration of the industrial chain formed by the drama cultural area to maximize the benefits of the drama culture industry. By using the advantages of the professional field to integrate our own resources, including early investment, ticketing, operation, promotion and advertising, we should create large-scale classic works with huge investment, such as converting live performances into electricity. Video programs or movies; or extend live performance experience to other related fields. After a period of maturity and high box office, the tour plan will be launched to obtain greater revenue and influence and achieve internationalization goals.

4.3 Playing fully the non-profit nature of city drama

We will implement the cultural management model of non-profit organizations and build a new situation for the development of city drama with the participation of all people. To achieve this, the scale of experimental theatrical performances should be expanded under the organization of the government and social groups to meet the public's demand for drama, which belongs to the category of "non-profit organizations". Implement multi-channel drama education. Cooperate fully with colleges and universities to carry out drama education innovation projects, provide students with the

opportunity to participate in drama performances in person, help and encourage students to develop their potential and love for drama, and launch various projects to promote drama and public contact.

4.4 Promoting the diversification of city drama

The construction of urban drama culture should develop in a cross-disciplinary, cross-industry and cross-historical direction. The nourishment of modern multimedia art such as traditional drama culture, historically glorious drama celebrities, dramas and works, movies, television and webcasts. Support the industrialization of drama culture, establish a drama culture industry operation company, and promote the development of urban drama culture in the form of a market.

5. Concluding remarks

The international development of modern cities is a big project, which is a combination of interdisciplinary, cross-disciplinary and cross-industry development. Therefore, the construction of urban drama culture should not be limited to the cultural level. It should coordinate the drama industry, primary and secondary education, humanistic environment, policy guidance, talent training and other aspects to form an ecological chain of drama development and achieve the overall effect. Implement the development strategy of "introducing in and going out" to meet modern international standards and development demands, and form a future effect.

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