

STUDY CHAOZHOU OPERA FOR TEACHING KINDERGARTEN IN CHAOZHOU CITY, GUANGDONG PROVINCE

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Abstract

The purpose of this study is to study ChaoZhou Opera for teaching kindergarten in Chaozhou City, Guangdong province. The research method is qualitative research, the data was collected from the three key informants, the research tools were: interview form, and verification form. The results of teaching Methods were as follows:1. Adjust the repertoire according to preschool student's cognitive characteristics, select simple and easy to understand singing passages, and focus on teaching singing, musical instruments, and dance beauty related to ChaoZhou opera. For example, choose works like "Lotus Lantern" with vivid plots and simple lyrics. 2. Adopt a variety of teaching activities such as storytelling, role - playing, and interactive games. Group - based learning activities are carried out to cultivate preschool student's teamwork and communication skills.3. In terms of teaching equipment, there is a shortage of high - quality resources. There is an urgent need for more picture books, audio and video materials related to ChaoZhou opera to enrich teaching content and improve teaching effectiveness. 4. The IOC result of the interview was 0.85, which is higher than the interview form is well-designed to measure the research purpose, ensuring the validity and reliability of the research tools.

Keywords: ChaoZhou Opera Teaching; Chaozhou Kindergarten; Chaozhou City

Introduction

ChaoZhou opera, as a treasure of traditional Chinese culture, with its unique performance style and historical significance, is enchanting. Incorporating elements of ChaoZhou opera into kindergarten education not only allows preschool students to appreciate the charm of traditional culture, but also cultivates their cultural confidence. By appreciating ChaoZhou opera performances, learning the singing style and body movements of ChaoZhou opera, understanding the rich stagecraft knowledge of ChaoZhou opera, preschool students can enhance their aesthetic awareness and experience the profoundness of Chinese culture imperceptibly (Wang, X. M., 2023).

Kindergarten education needs to cover all aspects of daily life, with preschool teachers playing a key role in guiding preschool students to explore and understand intangible cultural heritage. The professional competence of preschool teachers in opera directly influences preschool student perception and understanding of culture. In order to effectively enhance the professional competence of preschool teachers in opera, it is necessary for them to learn and understand opera professional knowledge, combine with the characteristics of early preschool studenthood education, transform the complex and difficult-to-understand content of ChaoZhou opera into forms that preschool students can easily accept, in order to promote better inheritance and promotion of intangible cultural heritage (Yin, C. L., 2018).

Currently, many schools are organizing activities such as "ChaoZhou opera Goes to Schools," where heritage inheritors are invited to teach students. However, the focus on providing professional training for teachers, especially preschool teachers, has been neglected. Preschool teachers play a crucial role in the learning experience of young preschool students, and their professional competence directly affects it. Most schools lack such training for teachers, leading to a shallow understanding of relevant professional knowledge among preschool teachers who have not received professional training in ChaoZhou opera. Additionally, there is a lack of systematic training and guidance mechanisms for teachers in ChaoZhou opera in schools, resulting in a lack of standardized and effective pathways for enhancing preschool teacher professional competence in ChaoZhou opera. Therefore, it is necessary to

strengthen professional training for preschool teachers, establish comprehensive training and guidance mechanisms, and improve the professional competence of preschool teachers in ChaoZhou opera to ensure that young preschool students benefit from "ChaoZhou opera Goes to Schools" activities (Chen, C. Y., & Wang, X. H., 2024).

One of the major obstacles in the path of promoting ChaoZhou opera in kindergartens is the scarcity of suitable teaching resources. In the market, it is an uphill battle to find ChaoZhou opera resources that are tailored for preschool teaching. The pickings are extremely slim, with only a handful of recordings or visual materials that can be deemed appropriate for young preschool students. What's more, the absence of specialized reference books dedicated to ChaoZhou opera instruction in kindergartens further exacerbates the problem. Without these essential guides, preschool teachers are left to fend for themselves, struggling to design coherent and engaging lesson plans. (Zhou, Y., 2020).

Even when resources are somehow obtained, another issue surfaces - the teaching methods employed by traditional preschool teachers often leave much to be desired. These teachers, well-versed in general early preschool studenthood education, tend to approach ChaoZhou opera teaching with a one-size-fits-all mentality. They rely on rote learning and repetition, a strategy that might work for some academic subjects but falls flat when it comes to the vibrant and artistic world of ChaoZhou opera. By simply dictating lyrics and demonstrating movements without context or creativity, they fail to ignite the spark of interest in preschool students, turning what could be an exciting cultural exploration into a dull chore (Zhu, D. M., 2024).

Selecting the right repertoire of ChaoZhou opera plays is a crucial yet challenging step. The chosen plays need to not only pique the interest of young preschool students but also align with their cognitive and physical capabilities. For instance, plays with overly complex plots or slow-paced melodies are likely to lose the attention of restless preschool students. Instead, those with vivid and simple storylines, such as tales of animals or brave heroes, can quickly draw preschool students in coupled with bright and colorful stage settings and catchy, easy-to-sing melodies, these plays can create an immersive experience that makes learning ChaoZhou opera an enjoyable and effortless endeavor for preschool students (Gu, Y. Y., 2014).

Due to the limited number of ChaoZhou opera artists with superb skills and proficiency in early preschool studenthood education methods, and the lack of relevant resources in some remote schools, it is difficult to promote ChaoZhou opera courses. Although preschool teachers are familiar with early preschool studenthood education, they have heavy teaching tasks, lack of ChaoZhou opera training opportunities, and no ChaoZhou opera-related teaching reference books for teaching, which makes it impossible for preschool teachers to systematically teach ChaoZhou opera. In order to solve this problem, the researchers conducted this study, hoping to improve the current ChaoZhou opera teaching in kindergartens. Through this study, we will explore in depth how to improve teachers' understanding, how to transform ChaoZhou opera content into a form suitable for preschool student's acceptance in kindergarten, improve teachers' professional literacy, and enhance the ability to inherit intangible cultural heritage in teaching, and ultimately promote better inheritance and promotion of intangible cultural heritage (Zhang, G. Z., 2019).

Research Objective

1. To study ChaoZhou Opera for teaching kindergarten in Chaozhou City, Guangdong province.

Literature Reviews

Zhang Shanshan (2017) at Guangzhou University is "Research on Preschool student's ChaoZhou Opera Teaching Activities—Taking Chaozhou Preschool student's ChaoZhou Opera Inheritance Center as an Example", which aims to explore preschool student's ChaoZhou opera teaching activities and its importance in inheriting and promoting ChaoZhou opera culture. Through a combination of qualitative and quantitative methods, the research first conducted a literature review and analyzed relevant academic materials on preschool student's opera education and the development of ChaoZhou opera to provide a theoretical basis for the research. Next, the researcher recorded in detail the classroom teaching situation of the Chaozhou Preschool student's ChaoZhou Opera Heritage Center through participant observation and field visits, and designed a questionnaire survey to collect feedback from preschool students and their parents on the teaching activities. Research results indicate that the center's

teaching activities have positively enhanced preschool student's artistic literacy and cultural identity. They've mastered basic ChaoZhou opera performance skills and grasped its historical and cultural connotations. However, problems like a shortage of teachers and lack of professionalism and systematization in teaching materials were found, impacting the teaching effect. To address this, Zhang Shanshan proposed suggestions such as strengthening teacher training, improving teaching syllabuses and materials, and enhancing classroom interactivity.

Qin Zhixian (2023) at Guangzhou University is "Research on the Multiple Identities of ChaoZhou Opera Inheriter Chen Peng", which aims to explore the multiple identities of ChaoZhou Opera Inheriter Chen Peng in the inheritance and development of ChaoZhou Opera culture, and reveal its role in art, cultural communication and society. contribution to impact. The research mainly focuses on three aspects: first, analyzing Chen Peng's identity as an inheritor of ChaoZhou opera and his role in the development of ChaoZhou opera; second, examining the interrelationship between his multiple identities as an actor, teacher, and creator; third, it proposes a new understanding of the role of ChaoZhou opera inheritors to promote an in-depth understanding of ChaoZhou opera culture. To achieve this goal, the study used a variety of research methods that combined documentary analysis, in-depth interviews, and participant observation. By sorting out relevant literature, conducting in-depth interviews with Chen Peng and his peers, and participating in actual performances and teaching activities, Qin Zhixian obtained a wealth of first-hand information, verified and deeply analyzed how Chen Peng's multiple identities affect the inheritance and innovation of ChaoZhou opera. Research results reveal that Chen Peng is an artistic performer, teacher and cultural promoter. He has boosted the appeal and vitality of ChaoZhou opera through promoting artistic innovation and cultivating young actors. Moreover, the research underlines recognizing the multiple identities of inheritors, which can offer references for opera protection and inheritance elsewhere and has important theoretical and practical significance for thinking about traditional culture protection. Qin Zhixian's research deepens the understanding of ChaoZhou opera's cultural inheritance and development, emphasizing the importance of protecting and inheriting traditional culture in contemporary society.

Zhang Changhong (2009), in "Immigrant National Art and Identity: Research on Thai ChaoZhou Opera", discussed the role and influence of Thai ChaoZhou opera as an immigrant ethnic art in the construction of identity. The research comprehensively analyzes the historical background, development status and cultural significance of ChaoZhou opera in immigrant communities, using a variety of research methods, including literature review, field visits and in-depth interviews. The literature review combed the historical development of ChaoZhou opera in Thailand and previous research results on immigrant art and identity; the field investigation observed and recorded the actual operation of ChaoZhou opera performance groups and related cultural activities; in-depth interviews collected information about ChaoZhou opera artists, audiences and First-hand accounts from community members on their perspectives on ChaoZhou opera and its role in immigrant identity. Research results indicate that Thai ChaoZhou opera is an important part of traditional Chinese culture and a product of Thai multicultural integration. Its spread and development in Thailand preserve the traditional art form while integrating into local culture, creating unique cross-cultural features. For immigrant groups, it serves as both entertainment and a carrier of cultural identity and emotional support, facilitating communication and integration with local society. Moreover, it acts as a bridge among immigrant groups, boosts community cohesion and enriches Thai society's cultural landscape.

In "ChaoZhou Opera - Research on the History and Art of Thai ChaoZhou Opera", Xu Weiyue (2009) revealed the process of cultural exchange and integration through in-depth analysis of the development and changes of Thai ChaoZhou opera. The author pays special attention to how Thai ChaoZhou opera maintains Thai cultural elements while maintaining tradition, forming a unique cross-cultural drama form. This work uses a comprehensive research method, combining sociological and cultural perspectives, to conduct an in-depth discussion of the identity of Thai ChaoZhou opera, aiming to comprehensively analyze how ChaoZhou opera developed from a local opera into a national art. Through various methods such as literature survey, fieldwork and interviews, the writer recorded and analyzed the dissemination, acceptance and localization process of ChaoZhou opera in Thailand. The study revealed that the wide dissemination and development of ChaoZhou opera in Thailand stemmed from its unique cultural charm and profound historical heritage. Originating from the Chaozhou area, influenced by the Central Plains culture

and forming the unique Chaoshan culture, ChaoZhou opera is beloved by locals. Thai ChaoZhou opera is an innovation and development under Thailand's special social and cultural background. Performed in Thai, it retains the essence of traditional art and incorporates local elements for cross-cultural integration and innovation. The article also pointed out the identity issues like political and cultural identity challenges faced by it. By analyzing its maintenance and development across different periods and environments, the author demonstrated how it maintains uniqueness in globalization as a transnational cultural heritage.

Kang Hailing (2005) paper "Analysis of the Propagation and Development of ChaoZhou Opera in Malaysia" deeply discussed the inevitable impact of ChaoZhou opera on the social and cultural life of Chinese in Malaysia. As a cultural symbol and emotional bond, ChaoZhou opera has played an important role in the cultural life of Malaysian Chinese. The article systematically sorts out the spread of ChaoZhou opera in Malaysia since the end of the 19th century, and shows its development trends in different historical stages. The research methods include reviewing a large number of historical documents to construct a historical framework of the spread of ChaoZhou opera, as well as conducting field surveys and collecting first-hand information on the ChaoZhou opera community in Malaysia, which provides arduous research foundation for the thesis. Kang Hailing's research results divided the spread of ChaoZhou opera in Malaysia into several stages, evolving from immigrants' self-entertainment to local cultural activities and now becoming a symbol of cross-border cultural identity, reflecting its vitality as a cultural heritage. The paper also stressed the uniqueness of Malaysian ChaoZhou opera, which combines traditional elements with innovation to form a new genre with local features. It revealed the dual role of ChaoZhou opera in Malaysian society, serving as both a carrier for maintaining cultural memory of its hometown and a platform for promoting multicultural exchanges. This cultural phenomenon enriches our understanding of its artistic value and the dissemination and adaptation of intangible cultural heritage in globalization. In summary, Kang Hailing's research offers a detailed account of the development of ChaoZhou opera in Malaysia and deepens our understanding of cultural inheritance and changes.

Research Methodology

The objective of this research is to study ChaoZhou Opera for teaching kindergarten in Chaozhou city, Guangdong province. Qualitative research and key informants there are three ChaoZhou opera key informants for interview. Requirements of key informants: 1) ChaoZhou opera experts 2) At least 30 years of teaching in ChaoZhou opera experience 3) Being successor, experts: three experts to verify the interview form. Research Tools: 1) Interview form 2) IOC form, the researcher constructed an interview form to obtain knowledge about ChaoZhou opera and the ways of teaching kindergartens. Tool verification: To verify the interview form, the researcher finds out 3experts to give the opinions. Collecting data: After interviewing, the researcher gathered information from three key informants preparing for the analysis. Data Analysis: Descriptive analysis was used for the data from interview.

Results

Results of Interviewing: The performance forms of Chaozhou opera are rich and varied, and its singing skills cover a variety of styles such as "Xiaosheng", "Qingyi", "Laosheng", "Huadan", and each style has a unique emotional expression. Taking "Lotus Lantern" as an example, the singing of scholar Liu Yanchang shows solemnity and elegance, which fits his positive image; while the protagonist of "Three Holy Mothers", San Shengmu, has a gentle and moving singing style and is good at conveying delicate emotions. Different singing forms, such as solo, duet, chorus, etc., play different roles in the play. Solo highlights personal skills and emotions, duet enhances the expressiveness of the plot of the drama, and chorus is used to show the emotional interweaving in the big scene.

In terms of singing suitable for young preschool students to learn, simple melody, rhythm and easy-to-understand lyrics are crucial. Through humming practice, young preschool students can expand their range and improve their vocal ability in a relaxed atmosphere. At the same time, scale practice and breathing control can also help optimize timbre and singing skills. In stimulating preschool student's interest in learning. For example, through role-playing, let the preschool students play the roles in "Lotus Lantern", so that they can learn the pronunciation of Chaozhou dialect in the process of experiencing the story

and feel the charm of family emotions in traditional culture; with the help of games and exploration activities, such as designing a game of guessing roles and singing, it can not only stimulate preschool student's interest in learning, but also improve their ability to express dialects.

In terms of teaching methods, a combination of various methods is adopted. Interactive teaching methods, such as group activities and cooperative singing, can cultivate preschool student's sense of teamwork; with the help of modern technical means such as video teaching and music accompaniment, traditional art can be more vivid and in line with the characteristics of preschool student's psychological development; demonstration teaching methods can enable teachers to accurately demonstrate correct pronunciation and singing skills, which is convenient for preschool students to imitate and learn. In addition, parents play an indispensable role in preschool student's opera learning. Teachers can encourage parents to participate in various ways, such as sharing the story and role information of "Lotus Lantern" in advance, organizing parent-preschool students rehearsal activities, and setting up "Family Chaozhou Opera Day", so as to strengthen home-school interaction and enhance preschool student's interest in opera and cultural identity.

Summary of Interview from Key Informant: Commonly used instruments in Chaozhou opera include drum, gong, erhu, etc. Each instrument has a unique timbre and plays a different role in the opera. In "Lotus Lantern", the erxian is often used to render tense and intense plots, such as the battle scene between Chen Xiang and Erlang Shen; the Yehu is good at expressing emotions or sad emotions, such as when the Three Holy Mothers were pressed under Huashan; the crisp and bright sound of the flute is often used to depict natural scenery or cheerful scenes; the strong rhythm of the gongs and drums can enhance dramatic conflicts and promote the development of the plot to a climax.

For preschool students in the small class (3-4 years old), the teaching focus should be on the recognition of musical instruments and the cultivation of musical interest. Because preschool students of this age are curious, the gamification teaching method is effective. For example, the "instrument exploration" game allows preschool students to experience the sound of musical instruments in person. In the process, teachers guide preschool students to imitate the sound of musical instruments and discuss the feelings brought by musical instruments. This can not only increase the fun of the class, but also

exercise preschool student's language expression and timbre comprehension ability. In addition, by playing audio of different instruments and asking open-ended questions, preschool student's auditory discrimination ability and perception of musical emotions can be cultivated.

Summary of Interview from Key Informant: There are about 200 traditional operas in Chaozhou, including classics such as Lotus Lantern, Chunxiang Biography, and Su Liuniang, which have high artistic achievements and profound cultural heritage. For young preschool students to learn the basic knowledge of opera, it is most important to understand the basic characteristics of the characters and simple plots. Taking the teaching of Lotus Lantern as an example, the teacher divides the story into four acts: "Knowledge", "Persecution", "Growth", and "Battle". Combined with classic singing segments and stage design characteristics, it helps preschool students to have a preliminary understanding of the plot, character personality and behavioral motivation, and feel the charm of opera.

In helping preschool students understand opera makeup and costumes, teaching is carried out through vivid stories and role-playing. Starting from the preparation process before the actors go on stage, let the preschool students understand the cultural significance represented by different makeup and costumes. For example, the gentle makeup and gorgeous costumes of the Three Holy Mothers reflect their noble and kind character. At the same time, preschool students can design or wear simple opera costumes by themselves to increase interactivity and fun.

In terms of opera works suitable for young preschool students to watch, Lotus Lantern is deeply loved by preschool students for its simple plot full of adventure and family affection and vivid character images. It not only subtly influences preschool student's values in education, conveys concepts such as filial piety and courage, but also brings preschool students a pleasant viewing experience through rich singing and dancing performances and humorous elements. "Su Liuniang" also allows preschool students to feel the charm of Chaozhou opera with its simple and interesting plot and beautiful music.

Summary of Interview from key informant 1, 2, 3: Based on the interviews with three key informants, in the teaching of music for young preschool students, Chaozhou opera songs suitable for young preschool students

should be selected, such as the classic songs in "Lotus Lantern". These songs have beautiful melodies, lively rhythms and simple lyrics, which can help young preschool students feel the charm of opera and cultivate creativity and aesthetic ability.

In terms of teaching methods, a variety of methods should be integrated. Role-playing and storytelling can enhance preschool student's understanding and interest in learning Chaozhou culture, allowing them to learn pronunciation and feel cultural values in experience; interactive teaching mode, combined with group activities and cooperative singing, can enhance preschool student's confidence and expression ability; the use of modern technical means, such as video and music accompaniment, makes opera learning more vivid and interesting, meets the psychological development needs of young preschool students, and cultivates their spirit of cooperation. In the teaching of specific repertoires, scenario simulation, demonstration teaching, game teaching, interactive teaching and multimedia-assisted teaching methods cooperate with each other to help young preschool students better understand and learn opera knowledge. At the same time, teachers should actively guide parents to participate, promote home-school interaction through various methods, and enhance preschool student's interest in opera and cultural literacy. In terms of instrument teaching, different teaching strategies should be adopted for preschool students of different ages. Preschool students in the younger class are suitable for game-based teaching, preschool students in the middle class can learn simple instrument skills and rhythm, and preschool students in the older class can learn in-depth performance skills and practice ensembles to cultivate teamwork and musical expression.

In addition, the rich traditional repertoire of Chaozhou opera is an important resource for preschool students to learn. Teachers should use vivid and interesting teaching methods to help preschool students understand the roles and plots, use multimedia to show the story background, encourage preschool students to participate in costume and stage design, and cultivate their imagination and creativity. Repertoires like "Lotus Lantern" have become a good choice for preschool students to learn opera knowledge and receive traditional cultural education because of their simple plots and distinctive characters. Summary: According to the data of IOC table, IOC date is 0.85.

Discussions

In the preschool education of Chaozhou opera, preschool teachers have demonstrated a rich and diverse range of teaching methods. Role playing, storytelling, and interactive games are cleverly utilized to effectively stimulate preschool student's interest in Chaozhou opera and encourage them to actively participate in learning. Unlike traditional teaching methods, these innovative teaching methods allow preschool students to personally experience the charm of Chaozhou opera through practical operations, greatly improving teaching effectiveness. Through role-playing, young preschool students can gain a deeper understanding of the emotions and personalities of opera characters; Storytelling opens the door for young preschool students to understand the background of traditional Chinese opera stories; Interactive games increase the fun of learning and allow preschool students to learn happily.

The ability of preschool teachers in Chaozhou opera plays a crucial role in the success of Chaozhou opera teaching. Teachers with solid abilities in singing, performing, and teaching Chaozhou opera can become excellent guides for young preschool student's learning, accurately imparting the essence of Chaozhou opera to them. The accurate singing demonstration and vivid performance of preschool teachers are like a beacon, illuminating the path for preschool students to understand and master the skills and emotional expression of Chaozhou opera. They can use their professional competence to make young preschool students feel the unique charm of Chaozhou opera and inspire their love for it.

Chaozhou opera teaching faces some challenges in terms of teaching resources. Although it has rich traditional cultural connotations, there are relatively few textbooks, audio and video materials suitable for young preschool students, which brings certain difficulties to the teaching of preschool teachers. When selecting materials for preschool student's Chaozhou dramas, caution must be exercised. Works with vivid content, vivid imagery, and preschool student like charm can attract preschool student's attention and stimulate their interest in learning. At the same time, it is necessary to fully consider the age characteristics and cognitive level of young preschool students, and ensure that the selection is suitable for their understanding ability. In addition, the diversity and comprehensiveness of teaching evaluation cannot be ignored, and evaluation indicators should cover multiple aspects such as learning attitude, participation,

creativity, etc. Preschool teachers, with their professional knowledge and skills in Chaozhou opera, can accurately evaluate preschool student's learning outcomes, identify problems, and provide guidance. At the same time, they can cultivate preschool student's self-evaluation and peer evaluation abilities, promoting their comprehensive development.

New Knowledges

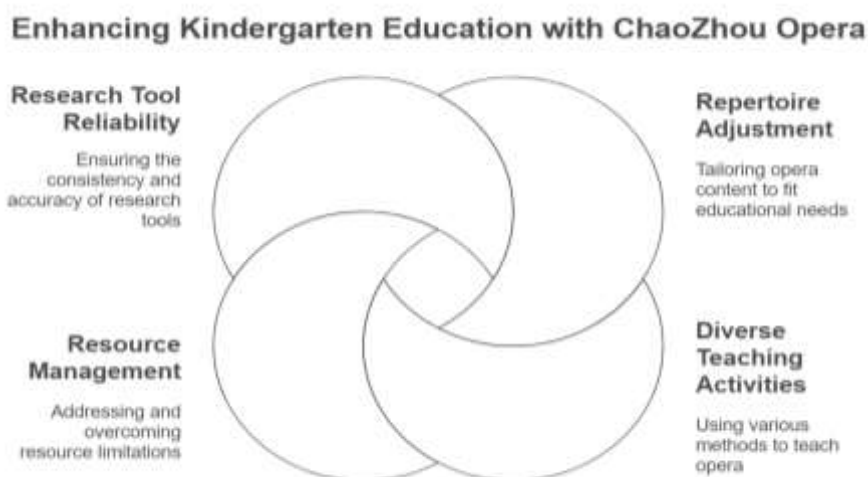


Figure 1: ChaoZhou Opera for teaching kindergarten in Chaozhou City, Guangdong province.

Conclusions

A government behavior in the construction was inadequate understanding of advanced management concepts, poor coordination among relevant departments, resulting in low integration of smart tourism, relatively low overall level of informatization application, diverse payment methods in smart tourism cities with a need for network security improvement, an insufficient capital investment and low infrastructure construction levels, lacked of market supervision, a talent shortage and information constraints persist.

Suggestions

1. Research on the Adaptation of Preschool Psychology and Cognitive Development: In depth exploration of the precise adaptation relationship between the psychological characteristics and cognitive development levels of young preschool students at different age groups and the teaching content and methods of Chaozhou opera.

2. Research on the Professional Development and Training System of Teachers: Construct a complete professional development and training system for preschool teachers in Chaozhou opera.

3. The research can include formulating hierarchical and classified teacher training curriculum standards, providing personalized training programs for teachers with different teaching years and opera foundations; developing a rich variety of training resources, such as an online opera teaching case library, a virtual teaching practice platform, an expert lecture video library.

Recommendations

1. Establishing a teacher training effect evaluation and tracking mechanism to continuously monitor the improvement of teachers' knowledge, skills, and attitudes in opera teaching, and effectively transform the training achievements into teaching practice improvements to enhance the overall professional level of teachers.

2. Research on the Compilation of Preschool Chaozhou Opera Textbooks: Focus on compiling a set of textbooks specifically suitable for preschool Chaozhou opera teaching.

3. In terms of content, select classic opera excerpts with simple plots and distinct characters, such as the light-hearted and interesting duet plot in "Taohua Guodu", and adapt it into a story script suitable for young preschool students to read and understand.

3. Making the textbook not only a carrier of knowledge but also an interesting guidance tool for young preschool students to learn Chaozhou opera, providing strong support for preschool Chaozhou opera teaching.

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