

Problems and Countermeasures in the Teaching of Tibetan Dance in Colleges and Universities

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ABSTRACT

At this stage, dance teaching in Chinese colleges and universities has made great progress. Against the background that colleges and universities emphasize the importance of students' artistic accomplishment, dance, as an important part of it, undoubtedly plays an important role. The current Tibetan dance teaching in colleges and universities has the problems that students mostly have access to indoor practice classes and their dance skills are insufficient. Schools also lack the assessment of students' humanistic knowledge. This article takes Tibetan dance teaching as an example, analyzes the characteristics of Tibetan dance in detail, and explores the effectiveness of its dance teaching, thereby making it possess more national characteristics and aesthetic value in its improvement.

Keywords: *Tibetan dance, Colleges and universities, Dance teaching, Countermeasures.*

1. INTRODUCTION

Art culture is the result of long-term practice and development of this nation. Among them, dance occupies an important position. The form of dance can not only fully reflect the life style and customs, inner emotions and cultural development of the nation, but also fully demonstrate the aesthetic characteristics of the people of the nation. In the context of continuous development in the current era, it is necessary to conduct in-depth research on Tibetan dance education in order to analyze the problems existing in the current development, to implement effective measures against these problems, to continue to innovate Tibetan dance, and to make it firmly integrated into the diversified national dance.

2. THE IMPORTANCE OF TIBETAN DANCE TEACHING IN COLLEGES AND UNIVERSITIES

The Tibetan people have always been known for their enthusiasm. The Tibetan people, regardless of people of all ages and both genders, have the skills to sing and dance well. When encountering holidays or grand festivals, people will gather and dance in circles, accompanied by unrestrained

Tibetan songs. For the Tibetan people, singing and dancing supplement each other and the two are indispensable. When there is a song, there must be a dance, and when there is a dance, there must be a song. After thousands of years of changes, the Tibetan ancestors living on the snow-covered plateau created religious dance rich in Tibetan characteristics, which have become rare treasures for the Tibetan dance people. These distinctive Tibetan dances have become an important form of Chinese folk art and have been passed down to this day.

Tibetan dance belongs to the category of folk art dance. In the curriculum setting of colleges and universities, national dance is one of the required courses for art majors, and it plays an important role in cultivating students' artistic quality and aesthetic ability. Modern teaching has gradually realized the existing problems, and has carried out teaching reforms from many aspects, such as improving teaching content and changing evaluation methods, which have played a role in promoting the professional progress of colleges and universities. As mentioned above, Tibetan dance is a kind of national dance, and it also plays a vital role in cultivating students' dance skills and artistic accomplishment. Required courses are the basic content that students must learn, which can improve

the effectiveness of Tibetan dance teaching in colleges and universities, improve the teaching efficiency of current required courses, and give full play to the functions of required courses. This article explores the teaching of Tibetan dance in colleges and universities, which will consolidate the status of related courses and at the same time allow students to master basic dance skills, which is beneficial to the development of the curriculum.

3. PROBLEMS IN THE TEACHING OF TIBETAN DANCE IN COLLEGES AND UNIVERSITIES

3.1 Realizing the Diversified Development of Students

Analyzing the relevant practice situations and integrating Tibetan dance into the school dance teaching system can help students achieve physical and mental health. While ensuring the improvement of students' physical fitness, it can enhance students' cultural cognition by infiltrating cultural content. Tibetan dance is one of the important categories of dance. Tibetan dance itself is passionate, not only stable, but also very infectious. By learning Tibetan dance, students can effectively train the coordination of their limbs and make their pace more abundant. According to the author's understanding, most of the content taught in dance teaching in colleges and universities is relatively simple. The current editions of textbooks for colleges and universities are more of the textbooks of Beijing Dancing Academy and Minzu University of China. The content of regional Tibetan dance in the textbooks is less involved, resulting in the students' learning content being the same and lacking of novel dance types. On the other hand, this also shows that some colleges and universities lack attention and awareness of national dance, which makes students unable to fully understand Tibetan dance. Even in the follow-up training, due to insufficient understanding, it will cause problems such as irregular dance movements of the students. In this regard, the author believes that the follow-up teaching can be appropriately integrated into the Tibetan dance of Aba Prefecture of Tibetan Autonomous Prefecture of Garzê in Sichuan and Zhuofeng in Qinghai Province to enrich the content of the teaching materials according to the actual conditions of different college students.

3.2 Improving Students' Aesthetic Judgment

Tibetan dance has distinct national characteristics. If one wants to learn Tibetan dance well, one must not only coordinate one's limbs, but also understand the connotation of dance movements. Each dance movement has its specific meaning. For students who have achieved great achievements in Tibetan dance, they often have a deeper understanding of the connotation of dance movements. In this process, the students' aesthetic judgment will undoubtedly be improved. Dance belongs to the category of art, and the charm of art itself requires viewers to have a certain connoisseurship. Only in this way can one truly achieve "the unity of people and dance". According to relevant survey data, when teachers in most colleges and universities are teaching Tibetan dance, their teaching methods are mainly talking, that is, teachers combine teaching content and explain related skills and theories, and then let students understand and master. The biggest drawback of this teaching method is that students cannot go to ethnic areas to collect on the spot, because they do not understand national culture, there may be deviations in the process of understanding the connotation of Tibetan dance. Most of teachers' explanations are also derived from the accumulation of teaching materials, and students can only experience Tibetan dance in form. Therefore, it can be seen that there is a lack of practice opportunities for students in dance teaching in colleges and universities, which is one of the important factors hindering dance teaching.

3.3 Strengthening Students' Understanding of National Music and National Culture

According to the practical situation, music and dance have a necessary connection, and the continuous innovation and development of Tibetan dance cannot be separated from the promotion of national music. At the same time, Tibetan dance is connected with the actual life of the people of the ethnic group, and has necessary connections with the local history, culture, and local conditions and customs. In-depth analysis of dance teaching will help students further master the national culture of the region, thereby deepening their understanding of music.

National culture is the development and accumulation of a nation over a long period of time,

and it is also an intuitive manifestation of a nation's form and inner nature. In the context of the continuous development of globalization, the simultaneous development of multiple cultures has become the only way for the development of current cultures. More and more traditional culture has had a huge impact on the national dance culture, and this status quo has a certain impact on the inheritance of Tibetan dance. Integrating Tibetan culture into the dance education system of colleges and universities can strengthen students' understanding of traditional culture, realize the inheritance of the cultural connotation of national dance, and strengthen the protection of the characteristics of Tibetan dance.

4. EFFECTIVE STRATEGIES FOR CONSTRUCTING TIBETAN DANCE TEACHING SYSTEM IN COLLEGES AND UNIVERSITIES

4.1 Actively Accepting Advanced Tibetan Dance Teaching Concepts

In order to build a Tibetan dance curriculum system that meets the needs of modern dance teaching, dance teachers need to actively accept advanced Tibetan dance teaching concepts. In addition to teaching basic knowledge and dance skills, they should also focus on cultivating students' cultural literacy and creating a learning atmosphere for traditional culture, so as to edify them, improve their humanistic quality, and optimize the effect of Tibetan dance teaching. Based on this, dance teachers in colleges and universities should combine the characteristics of the development of the times and the actual needs of students to carry out practical teaching activities, and infiltrate the humanistic and national spirit in daily teaching. In addition, dance teachers should also inculcate dance aesthetic concepts in the process of correcting the dance movements of students, so that students can have fun in learning Tibetan dance, perceive national culture, and ultimately promote the promotion and development of Tibetan dance culture.

4.2 Reasonably Selecting Rich Tibetan Dance Teaching Content

Tibetan dance teachers in colleges and universities should carefully select appropriate dance teaching content before starting the formal teaching. The dance teaching content should not

only meet the actual needs of the students, but also meet the students' cognitive level, so as to promote the smooth development of dance teaching. If the content is missing or biased due to reality factors, it will not only affect the effect of Tibetan dance teaching, but also adversely affect the construction of the dance system. Generally speaking, the Tibetan dance teaching system constructed by dance teachers consists of the following two parts. First, for the theoretical knowledge related to Tibetan dance, teachers can use novel and effective teaching methods to explain to students the origin, evolution and inheritance of Tibetan dance, and tell students the aesthetic knowledge contained in Tibetan dance. Second, for the practical skills related to Tibetan dance, teachers can develop students' basic dance skills and cultivate students' movement innovation ability through practical activities. In addition, dance teachers need to actively explore effective ways to integrate theoretical teaching and practical teaching around the teaching content, so as to strengthen the effect of dance teaching. In the process of teaching students basic movements, dance teachers should infiltrate the national sentiments behind Tibetan dance movements, so that students can combine the role of dance to brew emotions and incorporate them into the movement and performance in order to enrich the dance movements and convey emotions. Based on this, in daily teaching, dance teachers should not only strictly regulate students' basic movements and enable them to master solid basic skills, but also guide students to accurately grasp dance style and dance emotions, thereby preventing students from being unable to integrate emotions and embody conceptual awareness due to rote learning. On account of this, dance teachers should fully reflect the emotion effect in practical teaching, actively create dance situations for students, and use folk songs to render the atmosphere to stimulate students' national consciousness. Among them, after the teacher uses the multimedia technology to play the complete video of "Mother" to the students, the students can probably understand that the movement of slight stoop in the work is presented throughout. In this way, it reflects the concrete image of the mother being bent over because of the burden of life. This work shows the mother's bitterness and hard work through a bent posture. Whether the mother shows a bent posture when walking, squatting and turning, or a bent posture in a static state, they all shape the image of the character to make it full and vivid. The image of the mother presented in this work is leaning forward and bending from the beginning of

the dance to the end of the dance. The whole dance, whether it is a sharp turn of movement or a slow movement, remains the same bent posture all the time, which fully shows the high praise for the mother. Time flies, the mother is working hard for the family and life, and her body, like an arch bridge, builds a barrier for the whole family. Dance teachers should guide students to start from the depths of their mind and perceive the greatness of the entire nation. After understanding the history of national development, they can understand that the development and inheritance of the nation requires countless such images of mothers. After the teacher focuses on the basic movements in the work "Mother", students are required to carefully explore the great image behind the body movements, and focus on learning the bent dance movements and mastering the skills of rotating movements. In addition, teachers can also find some original ecological collection videos for students to watch. Original ecological collection videos usually retain the characteristics of regional dance. It is better for students to watch videos intuitively than for teachers to simply explain them. Not only that, the original ecological collection videos are usually not processed, and the content shown is more real. Students can use this method to better grasp the emotions of Tibetan dance.

4.3 Developing a Clear Plan for Training Tibetan Dance Talents

With the vigorous development of social economy and information technology, all fields have put forward higher requirements for professional talents. For the dance major, in order to provide high-quality skilled talents to the operating post, colleges and universities should formulate high-quality Tibetan dance talent training program. Teachers should be guided by talent cultivation to deeply dig and explore the spiritual and cultural connotations of Tibetan dance, infiltrate traditional culture, customs, and national spirit into practical courses, cultivate students' dance and humanistic qualities with the help of Tibetan dance teaching courses, and provide high-quality dance talents for the construction and development of socialism. Based on China's diverse nationalities and broad geographical conditions, a civilization with unique national characteristics has been formed through thousands of years of cultural accumulation. Different types of national dances are supported by profound cultural connotations and spiritual civilization, and are embodied in each individual movement. However, if teachers simply

develop mechanized movement training, it is difficult for students to accurately grasp the essentials of the movement. To this end, teachers should explain to students the inherent meaning of each body movement, so that they can accurately capture the main points of the movement and learn the key points in dance. For the Tibetan work "Mother", the most classic movements in this work are: The dancer stoops slightly forward and shows a bend posture. At the same time, her left foot should tiptoe the ground on the left rear, and her right hand should cover the eyes, looking out at the right front. By showing that the mother has become rickety due to long-term heavy labor tasks, and her eyes staring at the right front show deep emotions, it leaves a deep impression on the audience. In addition, the classic work "Mother" has cleverly handled Tibetan materials in the choreography process, showing the dancer's distinctive personality characteristics, and showing the aesthetics incisively and vividly. After learning about Tibetan culture and customs, students have a strong interest in Tibetan dance, and actively explore different forms of expression and performance procedures. Teachers should also focus on teaching students the core and essence of Tibetan dance performance. Teachers should convey to students the idea that national dance is constantly changing during practical training, and can explore commonalities from individuality in the transformation of dance, and then comprehend the common morphological characteristics of Tibetan dance. Based on the movement characteristics of Tibetan dance, teachers should focus on training students' limbs, hands and feet, and heads in their practical teaching, so as to enable students to learn rhythm based on the mastery of the law of movement, thereby showing the pause and transition in rhythm or melody and flowing style of Tibetan dance. In the process of learning Tibetan dance movements, it is difficult for students in colleges and universities to coordinate their limbs and heads flexibly. Among them, it is difficult to learn eye contact. To this end, dance teachers should strengthen students' understanding of the work "Mother", and use multimedia technology to show students the creative background and creative spirit of the work, so as to convey emotions with their eyes on the basis of inspirations. In addition, a large number of Xianzi (弦子) are used in the Tibetan dance "Mother", clearly showing the morphologic change of the arms and ankles. And in the process of learning, students should not only master basic movements such as sitting spin, rotating, and quivering knees, but also try to shape a beautiful posture and fully demonstrate hand

movements. The basic movement of quivering hands exactly shows the image of the mother's hand skin which is rough and dry due to long-term work. Her rigid hand movements strongly tell that she is under the pressure of life. In addition, students can also show their mothers' kind and gentle side when learning hand-quivering movements: This movement is like wiping the tears from the corners of the eyes of the child, reflecting the greatness and selflessness of this mother carrying the bitterness of life, and propping up a blue sky for the child. After students understand the profound meaning behind the movement, they can quickly grasp the essentials of the movements, and combine the character image and the needs of the role to show the movements and shape the image.

4.4 Promoting and Developing National Culture in Tibetan Dance Teaching

Colleges and universities should give full play to the teaching role of Tibetan dance course, relying on this course to inculcate traditional cultural knowledge and valuable qualities to students, so as to guide students to participate in the promotion and development of national culture. Before developing Tibetan dance teaching, teachers should thoroughly study the cultural knowledge, customs, and religious beliefs contained in Tibetan dance. Either form is the embodiment of Tibetan civilization and the continuation of Tibetan history. The author has the following thoughts on the concept of dance based on practical experience: Dance is not only a visual enjoyment, but also an art of body movement. And the dance category with great national characteristics is a specific form of expression after long-term integration of national lifestyle, social environment and cultural characteristics. Taking the typical Tibetan dance work "Mother" as an example, the author analyzes in detail the uniqueness of the Tibetan dance steps displayed in the image shaping of the dance, including the two basic morphological characteristics of arching the back and curling up buttocks and stooping forward. In the process of choreographing the choreography, the work "Mother" creates the image of a mother who has a rickety figure due to years of farming, with the help of dancer Droma's movements of arching the back and curling up buttocks and stooping forward. And these two postures are performed through the whole dance. The above two movements are also the important and difficult content in the teaching of Tibetan dance work "Mother". Based on its unique movement form, it is difficult for students to grasp

the essence of their movements for a while, and their changes in expression are not vivid and appropriate enough. In addition, many students fail to carefully study the disassembled movement and movement explanation in the video after class, nor do they know enough about the cultural meaning and spirit communication behind the movement, and as result, it is difficult for them to express the spiritual connotation of "Mother" vividly in combination with their own insights. Based on this, students need to go deep into the Tibetan people under the guidance of teachers, understand their cultural characteristics, behavioral habits, and traditional customs in their daily lives with Tibetan compatriots, have a comprehensive understanding of the origin and transformation process of Tibetan dance movements, and explore the characteristics of Tibetan costumes and decorations. In addition, dance teachers also need to instill in students the creative concepts and principles of artistic works, that is, students need to be able to explore the pattern of manifestation of artistic works in life and sublimate emotions in artistic creation, and the dance movements should be full of vitality. In this way, students can try to effectively link Tibetan dance movements with real life, so as to enhance the fun and life of the dance practice. The dance movements become alive, allowing students to perceive the charm of dance in the dance practice, and finally combine their own understanding and insights to form a unique dance style.

4.5 Cultivating Students' Creativity in Tibetan Dance Teaching

China's social economy is at a critical stage of transformation, the information technology has also been developed unprecedentedly, and the innovation power is frequently mentioned. Based on this, dance teachers in colleges and universities should focus on cultivating students' creativity, and develop dance teaching activities with the purpose of cultivating students' creativity, so that students can have a certain degree of creativity in addition to mastering solid basic dance skills. Teachers should first strictly require students to master the knowledge and movements of Tibetan dance so that they can fully and profoundly understand Tibetan dance. In addition, teachers should exercise students' knowledge transfer ability and movement innovation ability on the basis of students mastering the basic content, so that they can integrate their own cognition and understanding into the original movements, and lay the foundation for innovating dance movements.

5. CONCLUSION

The current education of students in colleges and universities in China attaches great importance to the promotion and inheritance of national culture, and has also increased the strength of publicity. In this context, how to make the teaching of Tibetan dance in colleges and universities more effective has obviously become an inevitable requirement for the education of students in colleges and universities. This article takes Tibetan dance as the research object, and analyzes the importance of Tibetan dance teaching, the problems in teaching, and effective teaching strategies, hoping to promote the effectiveness of Tibetan dance teaching, realize the inheritance and development of Tibetan traditional culture, and improve the artistic accomplishment of students.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Yucan Li.

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