



# Dance in Public Art Education Reform, Innovation Inheritance and Development Research

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**Abstract.** A significant portion of the public art curriculum in colleges and universities includes dance courses. This course has changed how public art courses are taught and more than made up for the typical non-art majors' deficiencies in the subject of dance with its distinctive educational structure and creative features. Due to this, instructors of courses should be aware of the value of dance public courses, particularly in the context of the new liberal arts, and pay close attention to the value-oriented nature of liberal arts education, always upholding the idea of cultivating people's morals and promoting dance public art courses in a more thorough way. This study focuses on the innovation and reform of dance public art education in colleges and universities against the backdrop of new liberal arts. In recent years, the majority of schools and institutions have launched dance programs one after another and even added this course to the public art education curriculum. Therefore, this course's instructional function can be enhanced through a greater attention of institutions and teachers for constantly improvement of their teaching styles and materials.

**Keywords:** Art Education · public art · dance · reform and innovation · legacy

## 1 Introduction

Colleges and universities have been focusing more on public art instruction in recent years, and dancing has become a significant campus activity. The Ministry of Education's curriculum guidance program places a strong emphasis on the need for schools to consider their current environment, establish conducive learning environments, and scientifically design art education curricula in order to fully realize the potential of public art education.

However, the implementation effect of public dancing courses is still significantly constrained by the following factors, according to this study: First, college administrators don't pay much attention to dance art, and some institutions don't create dance teaching and research departments when they offer these kinds of art courses. This phenomenon is

particularly serious in science and technology colleges and universities, where it is more prevalent; Second, the art foundation of college students in colleges and universities should be further improved. Because dance is not regarded as an important course in some primary and secondary schools, the majority of students in colleges and universities did not receive systematic dance instruction during the compulsory education stage, and it is difficult to improve their ability in a timely manner when they are exposed to public dance courses; Thirdly, the quality of the teachers and the learning environment should be improved, as certain colleges and universities are short on dance specialists who can meet the needs of students in public art education. The current dance form chosen by some teachers is too singular, which makes it difficult to stimulate interest in learning and participation and is also very detrimental to their students' comprehensive ability. Teachers should continually combine students' interests and needs to build a new teaching mode.

## **2 Literature Review**

### **2.1 Respect for Individual Student Differences**

Higher education institutions must make it apparent that this set of students is distinct from professional dance students while offering dance public courses in the context of the new liberal arts. It's crucial to completely comprehend the variations between non-majors, and the activities for teaching should be created with this in mind. Teachers can use surveys and informal chats to gather information about the physical capabilities, academic readiness, and learning expectations of college students prior to the start of the semester [5]. After having a thorough grasp of the students' physical capabilities, academic levels, and learning goals, the instructor can modify the teaching strategies and programs as needed. Teachers can modify their lesson plans and teaching strategies as needed after a thorough study to assure teaching progress and quality, the instructor can make timely adjustments to the lesson idea and plan while also switching the previous single teaching route into a double line. For instance, teachers mandate that students acquire their understanding of time, place, and force when instructing a single dance shape. Time, place, and force must all be developed by the teacher. Those that are more capable and have some basic dance knowledge can rapidly comprehend the information and engage in the movement adjustments, whereas students with less fundamental dance experience must spend a lot of time integrating.

### **2.2 Enhancement of the Method for Teaching and Grading Public Art Courses**

When designing the curriculum, institutions can expand the categories of dance elective courses and encourage dance teaching among college students through fundamental instruction to improve its educational influence. Public art courses in colleges and universities have many benefits, such as benefiting a large number of students and radiating a large area. The teaching of yoga and modern dance, which are currently popular among college students, can be combined in dance practice and appreciation classes, for instance, to give students a wide range of opportunities to learn and practice dance.

Courses on the enjoyment of western dance can also be taught in a bilingual system, which not only enhances their aesthetic value but also helps students' intercultural communication skills develop greatly [1]. Dance education has been quickly expanding in American colleges and universities, and its course offerings typically include popular dance education, professional dance education, and dance-related art and culture education, among other things. Additionally, American institutions and colleges are rapidly moving away from the monolithic talent cultivation model and putting more emphasis on developing diverse professional talents. As a result, Chinese institutions of higher education can benefit from advanced expertise in dance public classes based on their own development, which is in line with China's new liberal arts standards [6].

### **2.3 The Role of Traditional Music in Public Art Education in Colleges and Universities**

The pedagogical impact can be significantly improved by including traditional music into public art education. First off, it strengthens pupils' feeling of national identification by enabling them to comprehend traditional culture. Students can develop a sense of Chinese pride and a deeper understanding of Chinese culture and emotions via the study of traditional music. Second, since modern society is a knowledge-based society, it places a high value on students' entire growth and the development of their broad range of skills [2]. The outstanding Chinese traditional culture should be revered and passed on by students, who should also delve deeper into it and take courage and inspiration from it. The Chinese people's traditional culture is embodied in traditional music, which can be used to educate traditional Chinese culture to students while also enhancing their artistic and literary abilities.

### **2.4 Utilization of Variety of Teaching Methods for Students' Interest Stimulation**

The most effective pedagogy is interest. There are two main reasons for the problems that arise when traditional music is combined with public art education in colleges and universities: first, students do not have a strong understanding of traditional music, and second, teachers' teaching methods are too antiquated to effectively pique students' interest in learning. Therefore, traditional music and its cultural significance should be thoroughly explained to students in art classes at colleges and universities so that they might develop a genuine interest in traditional music. To further pique students' interest in learning classical music, teachers should alter the style of the lessons they teach in the classroom and employ a variety of instructional strategies [4], including task-based, research-based, scenario-based, role-playing games, interactive lessons, etc. Students are also given the opportunity by the teacher to look up traditional music resources, comprehend its genuine significance, and engage in group discussions about it. This is a fantastic method to spark students' curiosity about traditional music and broaden their comprehension of it. In order to complete this job, students must locate a range of traditional music resources. By doing so, they can learn about various facets of traditional music and pique their interest in it.

## 2.5 Rationalize the Curriculum and Diversify the Introduction of Traditional Music

Traditional music contains a variety of rich and vibrant qualities. When teaching public art, colleges and universities should thoughtfully construct course materials and mix traditional music instruction with versatile and diversified teaching methods. Colleges and institutions should first make reasonable course content adjustments. Even while schools place a high value on music education, the majority of music courses in colleges and universities in the past focused mostly on western music and required more hours than traditional music courses. In order to fully integrate Western and Chinese art education, colleges and institutions should make reasonable adjustments to classroom instruction and adequately enhance traditional music hours. Traditional music should be played more frequently so that the amount of time it takes up in college and university art curricula is adequately raised.

## 3 Discussion

In the 1950s, the development of a higher dance education system began its preliminary preparation phase. Beginning with the founding of New China, the area for the advancement of China's educational endeavors rapidly increased, and the professional dance education also displayed a condition that had never been seen before. In China, dance education was primarily divided into dance groups, dance training classes, and secondary dance vocational schools between 1950 and 1977 [8]. This was done primarily to train dance professionals and dance teachers, and later, to train a large number of outstanding dance teachers for the teaching staff of higher education institutions. In the last 20 years, art organizations and secondary vocational schools have been created and built up, which has helped the future growth of higher dance education.

The emergence of higher dance education in China was symbolized by the transformation of Beijing Dance School into Beijing Dance Academy in 1978, which marked the formal entrance of dance education into higher level. Since the resumption of college entrance examination in 1977, higher dance education has entered the early stage of development. At that time, higher dance education was in a transitional phase, still focusing on developing professional talent in an early stage, and its educational connotation was not yet mature and fixed. However, the Beijing Dance Academy gradually developed a more stable professional type and teaching structure after many adjustments, and its practice and exploration experience laid a strong foundation for the long-term growth of higher dance education in China. Since that time, all Chinese schools and universities have formed dance disciplines and have begun to investigate the best way to train dance majors.

The golden era of higher dance education began in the 1990s, and from then until 1997, when China started to admit doctoral dance students, it divided into four levels of study, including specialized, undergraduate, master's, and doctoral students, exhibiting the general traits of steady growth. During the same time period, dance departments, dance majors, and dance courses also gradually emerged in a variety of educational settings; Shenyang Conservatory of Music completed its transition to higher dance education in 1988 and established a dance department in 1990, Shanghai Theatre Academy

established a dance department in 1997, Capital Normal University established a dance department in 1998, and Central University of Nationalities enrolled a dance education undergraduate program in 2000. These suggest that the field of higher dance education is evolving quickly. Higher dance education is expanding quickly, and Beijing Dance Academy is no longer the only place where elite dance talent is developed. In June 1999, the Third Plenary Session of the Church was entitled “Decision on Deepening Education Reform and Promoting Quality Education Comprehensively,” highlighting the status of quality education. With the ongoing development of society, “aesthetic education” and “quality education” were revived and recognized once more by the times [6]. The National Education Council’s Third Plenary Session in June 1999, titled “Decision on Deepening Educational Reform and Promoting Quality Education,” focused on the status of quality education and, along with it, the idea of universal dance education, which aimed to truly realize the meaning of aesthetic education. During this time, tertiary dance departments were gradually formed in comprehensive universities and teacher-training institutions across the country such as Tianjin Normal University and Chongqing University from 2000. It can be claimed that higher dance education at this time has steadily moved away from the early professional education style. This is to aim at developing dancers and towards developing comprehensive abilities with all-round development of moral, intellectual, physical, aesthetic, and social skills.

The prospective value of introducing NFA dances to campus to effectively promote joint teaching between in-school and out-of-school teachers is reflected in two aspects: on the one hand, it is conducive to promoting cooperative teaching between in-school teachers and out-of-school teachers to jointly complete the integration of teaching materials for a particular NFA dance. Because of the regional cultural characteristics of non-heritage dances, the same non-heritage dances from different regions have different rhythms, props and steps [7].

On the other hand, we promote the cooperation between off-campus practice and on-campus teaching. In other words, teachers take students out of campus and go into the folklore to collect folklore, and establish off-campus teaching bases where teachers are the main research team to lead students to experience and understand NRM, and off-campus teaching bases where graduate students are the main teaching team to conduct teaching activities in primary and secondary schools.

#### **4 Incorporation of Inheritance and Development Through Pedagogy Through Stage Creation**

The Convention for the Safeguarding of the Intangible Cultural Assets states that intangible cultural heritage can be “recreated” by the bearers themselves and is done so on a regular basis as a result of ecological and historical changes that take place within the original community. This type of revisualization takes place in the original community, is built by the inheritor himself, and mirrors historical progress and ecological environment change. To “recreate” non-heritage dances, we must first inherit them, according to the nature of cultural communication in universities and the gradual development of dance disciplines. This necessitates that dance teachers and choreographers assume the

roles of learners, inheritors, and researchers, visit folklore, deeply engage with folk customs and life, and investigate their cultural heritage. They must visit folklore in order to fully experience folk life and customs, to delve into their cultural legacy, and to “reuse” the defining characteristics of the original non-heritage dance style. To maintain and transmit the traditional dance culture, this form of “reuse” of Chinese traditional dance is carried out both on and off campus and is condensed into creative works:

For instance, the Yunnan Arts Institute has created a distinctive repertoire that reflects the traditional culture and folk customs of Yunnan’s ethnic minorities by fusing minority dances with modern dance choreography techniques. Some examples of this repertoire are the large-scale dance poem and painting “She Comes from the Painting,” the Yi dance “The Ma Ying Hua in My Heart,” and the Hani dance “Spiritual Realm.” The initiative has also made it possible to preserve and spread the folk dances of Yunnan in efficient methods. Therefore, there must be a foundation for inheritance and a base for development, which is the essential setting for the contribution of non-heritage dance to artistic production and the essential setting for the success of non-heritage art.

## 5 Conclusion

Chinese traditional music and dance have a long history and exhibit the traits of national traditional culture. In addition to increasing students’ ability to appreciate music and the effectiveness of classroom instruction, the use of traditional music in public art education at colleges and universities can also help students feel more a part of their country because traditional music embodies national traditional culture. Therefore, colleges and universities should place a high value on the importance of traditional music education, adopt adaptable teaching methods to enhance the quality of classroom instruction, compare traditional music with global popular music, allow students to have a more thorough understanding of traditional music, expand their knowledge, improve their artistic development, and ultimately achieve the goal of improving students’ comprehensive quality.

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