



Research on the Theoretical Logic and Practical Path of Integrating “Curriculum Ideology and Politics” into Dance Choreography Teaching

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Abstract. Under the macro background of comprehensively promoting the construction of “Big Ideological and Political Courses,” dance choreography teaching, as a critical intersection of art education and ideological dissemination, bears the mission of fostering virtue through education. However, current practices often suffer from the “separation of technique and morality” and the “rigid implantation” of ideological elements. Based on the literature review and logical analysis, this study clarifies the internal logic of integrating “Curriculum Ideology and Politics” into dance choreography teaching: the value convergence in artistic ontology, the unity of knowledge and action in epistemology, and the implicit infiltration in methodology. Addressing the practical dilemmas, the paper proposes reconstructing a “Ideology + Skill” curriculum system, deeply tapping into educational resources from fine traditional Chinese culture and revolutionary culture, innovating experiential and project-based teaching modes, and establishing a diversified evaluation mechanism. This aims to achieve the resonance of value guidance and skill transmission, cultivating dance choreography talents with both artistic proficiency and noble moral character.

Keywords: Curriculum Ideology and Politics, Dance Choreography, Theoretical Logic, Practical Path, Evaluation Mechanism.

1 Introduction

Art education is not only an education of aesthetics but also an education of the soul. As the core link of dance art, dance choreography is a creative activity where creators construct the spiritual world and express values through body language. In this process, the choreographer’s worldview, outlook on life, and values directly determine the spiritual height and ideological depth of the work. In recent years, the Ministry of Education of China has issued the “Guiding Outline for the Construction of Curriculum Ideology and Politics in Colleges and Universities,”^[1] explicitly requiring art courses to educate students to establish correct views of history, nation, state, and culture.

Therefore, deeply integrating the concept of “Curriculum Ideology and Politics” into dance choreography teaching is not a simple political task but an inherent requirement for returning to the essence of art education and improving the quality of talent training.

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However, examining current teaching practices, issues such as the “two-skin” phenomenon between professional skills and value guidance, and the rigid implantation of ideological elements remain prominent. How to avoid the separation of “ideology” and “profession,” and how to seamlessly infiltrate value guidance into movement arrangement and structural design are urgent problems to be solved. This study aims to explore the theoretical logic of this integration and propose a comprehensive practical path, including a detailed evaluation mechanism, to provide a reference for the training of dance choreography talents in the new era.

2 Literature Review and Current Status

2.1 Domestic Research Status

In China, research on “Curriculum Ideology and Politics” in art education has shown a trend of rapid growth. Scholars have long emphasized the “quality education” function of dance, arguing that dance has irreplaceable effects on shaping personality and cultivating sentiment. Recently, research has focused on the paths of integration. For instance, scholars have discussed the necessity of integrating dance aesthetic education with curriculum ideology and politics, believing that the two share a common goal of “moral education.”^[2] However, existing research mostly stays at the macro level of policy interpretation or case analyses of specific works, lacking systematic theoretical logic construction at the level of teaching methodology, and there is insufficient research on the scientific evaluation of ideological effectiveness in choreography courses^[3].

2.2 International Research Perspectives

Although the specific term “Curriculum Ideology and Politics” is unique to China’s context, the concept of “Moral Education in Art” is universal internationally. Western scholars like Elliot Eisner^[4], in “The Arts and the Creation of Mind”, elaborated on the unique role of art education in developing cognitive abilities and shaping perception, arguing that art education is a form of inquiry that helps students understand the complexity of the world. John Dewey’s^[5] “Art as Experience” emphasizes the continuity between aesthetic experience and daily life, implying the moral function of art practice. These theories provide a solid theoretical foundation for understanding the epistemological logic of integrating values into choreography teaching. However, Western research often focuses on general aesthetics and creativity, lacking systematic strategies for ideological guidance in professional technique training.

3 Theoretical Logic of Integration

The integration of “Curriculum Ideology and Politics” and dance choreography teaching is not an external patchwork but a deep coupling based on shared educational goals, nurturing laws, and value orientations.

3.1 Ontological Logic: Value Convergence of Artistic Aesthetics

From the perspective of artistic ontology, dance is not a pure display of body techniques but a “form with significance.” Excellent dance choreography works inevitably contain profound emotional power and noble spiritual pursuits. The values advocated by curriculum ideology and politics-patriotism, collectivism, love for the family and country—are precisely the soul of excellent dance works. Integrating ideological elements into teaching is essentially guiding students to understand the artistic truth that “technique serves the way,” solving the fundamental problems of “for whom to choreograph” and “what kind of dance to choreograph,” and realizing the ontological unity of artistic aesthetics and value guidance.

3.2 Epistemological Logic: Dialectical Unity of Technique Transmission and Value Shaping

Marxist epistemology holds that practice is the foundation of cognition. Dance choreography is a highly practical discipline. In the process of choreography-movement arrangement, structural design, and stage blocking—students inevitably undergo reconstruction of cognition regarding life, society, and history. The integration of curriculum ideology follows the cognitive law of “sensory experience-rational cognition-value internalization.” Through choreography practice, abstract ideological theories are transformed into concrete body language, allowing students to “learn by doing” and “comprehend by creating,” achieving the dialectical unity of professional skill improvement and ideological and moral cultivation.

3.3 Methodological Logic: Implicit Infiltration Mechanism

Unlike the explicit education of ideological and political courses, curriculum ideology emphasizes implicit infiltration like “salt in water.” Dance choreography teaching possesses characteristics of emotion, imagery, and infectiousness, providing an excellent carrier for implicit education. Based on Constructivist Learning Theory, learning is a process where learners actively construct meaning in specific contexts. By creating teaching situations with ideological implications^[6] (e.g., red-themed choreography, realistic subject fieldwork), teachers guide students to spontaneously generate value identification in emotional resonance. This ideological education based on aesthetic experience is more persistent and permeative than pure preaching^[7].

4 Current Dilemmas in Practical Teaching

Despite the popularity of the “Curriculum Ideology and Politics” concept, specific practices in dance choreography teaching still face challenges, manifested mainly in the “disembedding” of three dimensions^[8].

4.1 The “Two Skins” of Professional Skills and Value Guidance

Some universities' dance choreography curricula still adhere to the traditional “technique-centered” model. In core courses like “Choreography Techniques” and “Dance Composition,” teachers overemphasize technical indicators such as movement development and space-time cutting ^[9], neglecting the excavation of the work's thematic thought. Ideological elements are often rigidly attached to course conclusions or assignments, resulting in a phenomenon where “professional courses are taught first, then ideology is added,” causing a disconnect between value guidance and skill training.

4.2 Insufficient Excavation and Transformation of Local Cultural Resources

In the selection of choreography themes, there is a tendency to blindly worship Western modern dance techniques while despising local cultural resources. Although some teachers introduce elements of Chinese national folk dance, they often stay at the level of formal “style simulation,” lacking deep excavation of the spiritual core of fine traditional Chinese culture, revolutionary culture, and advanced socialist culture. Students' works sometimes suffer from “technique without morality” or “form without spirit,” unable to tell China's story well through dance language and lacking cultural confidence.

4.3 Structural Imbalance of Teachers' Ideological and Professional Literacy

Most dance choreography teachers come from professional colleges and possess solid dance foundations but generally lack systematic literacy in Marxist theory and humanities and social sciences. In teaching, they often feel that “ideology is hard to find” or “integration is stiff,” or they choose to avoid touching upon ideological fields for fear of crossing lines, leading to curriculum ideology construction staying on the surface and failing to penetrate the cultivation of choreographic thinking.

5 Practical Paths of Integration

Addressing the aforementioned dilemmas, we should proceed from four dimensions—curriculum reconstruction, resource excavation, teaching method innovation, and evaluation reform—to build a comprehensive whole-process education system.

5.1 Curriculum Reconstruction: Building a Modular System of Deep Integration

Breaking the barriers of traditional technique courses, we establish a trinity curriculum system of “Basic Technique + Choreographic Thinking + Value Orientation.”

Basic Level: In courses like “Ballet Basics” and “Modern Dance Technique,” integrate the cultivation of craftsmanship spirit and discipline, emphasizing the pursuit of perfection in basic training to hone students’ willpower.

Core Level: Set up “Thematic Choreography” units in “Choreography Techniques” and “Dance Structure.” For example, conduct movement development and structural choreography around themes like “Anti-epidemic Spirit,” “Rural Revitalization,” and “Powerhouse of Great Nation,” guiding students to pay attention to social reality and integrate personal artistic pursuits into the overall development of the country.

Expansion Level: Open theoretical courses like “Dance Work Appreciation and Criticism” and “Chinese Dance Aesthetics” to strengthen the education of Marxist literary and artistic views, enhancing students’ aesthetic judgment and theoretical literacy.

5.2 Resource Excavation: Activating the Vitality of Fine Traditional Culture

Fine traditional Chinese culture is the treasure house of dance choreography teaching and the source of living water for curriculum ideology.

Dance Expression of Red Genes: Rely on “Red Classic” dance works (e.g., *The Eternal Wave*, *The Red Detachment of Women*) for restaging and deconstruction, guiding students to analyze how revolutionary themes are narrated through body language and realizing the lofty beliefs of revolutionary martyrs.

Contemporary Transformation of Traditional Virtues: Guide students to go deep among the people for fieldwork, drawing nutrition from intangible cultural heritage. Through research and choreography of traditional festivals and folk rituals, understand the “harmony” thought of Chinese culture and enhance cultural confidence.

Sensitive Capture of Realistic Themes: Encourage students to go deep into life and root in the people, focusing their gaze on the builders of the new era, creating dance works reflecting the spirit of the times with realistic methods, practicing the people-centered creative orientation.

5.3 Teaching Method Innovation: Implementing Experiential and Project-Based Driving Teaching

Reforming the single-input teaching mode by adopting diversified teaching methods to enhance the effectiveness of ideological education.

Situated Experiential Teaching: Use Virtual Reality (VR) technology to restore historical scenes or organize students to visit old revolutionary base areas for fieldwork, allowing students to generate emotional resonance in specific historical contexts and accumulate emotional materials for choreography.

Project-Based Learning (PBL): Set the task of “creating a dance work with ideological connotations” as the project task, forming interdisciplinary teams. The whole process of topic selection, material collection, and rehearsal is permeated with ideological education. In teamwork, cultivate students’ collectivism spirit and communication and collaboration abilities.

Combination of Mentorship and Apprenticeship: Give play to the role of teachers' words and deeds. While teachers demonstrate the choreography process, they also display rigorous academic attitude and noble artistic morality, producing a subtle influence on students.

5.4 Evaluation Reform: Constructing a Diversified Evaluation Mechanism Oriented by "Virtue and Art"

Educational evaluation is the "baton" of teaching and learning activities. In the perspective of curriculum ideology, the evaluation mechanism of dance choreography teaching must break through the shackle of the traditional "technique-only" or "result-only" approach, turning to a scientific evaluation system centered on the trinity of "value shaping, knowledge transmission, and ability cultivation." Based on the CIPP evaluation model (Context, Input, Process, Product), a systematic reconstruction should be carried out from four dimensions: evaluation indicators, subjects, methods, and feedback.

(1) Explicit and Implicit Evaluation Indicators

The results of dance choreography are presented as visual stage works and also implied in the value orientation of the creation process. The evaluation index system should include two dimensions: "Explicit Skill Indicators" and "Implicit Ideological Indicators," assigning substantial assessment weight to implicit indicators (suggested 20%-30%).

Explicit Skill Indicators (Artistic Level): Focus on the application of choreography techniques (movement motive development, space-time use), formal aesthetics (structural integrity, audio-visual effect), and degree of completion.

Implicit Ideological Indicators (Value Conception):

Thematic Conception: Does the work convey positive values and show deep care for the country, nation, and society?

Cultural Depth: Are the choreographic materials derived from profound observation of people's lives, and do they accurately grasp the spiritual core of national culture?

Professional Ethics: The teamwork spirit, hard-working quality, and respect for copyright and originality displayed during rehearsal and cooperation.

(2) Diversified Evaluation Subjects

Change the situation of "professional teachers having the final say" and build an interactive evaluation network involving multiple subjects to ensure objectivity and comprehensiveness.

Professional Teacher Evaluation (Main Channel): Focus on assessing techniques and artistic expression, observing the thinking logic in the creation process.

Ideological and Political Teacher/Counselor Evaluation (Collaborator): Participate in final presentations, specifically conducting checks or weighted scoring on the ideological and political orientation of the work, implementing a "one-vote veto" system for ideological issues.

Industry Expert Evaluation (Third Party): Evaluate the work's social influence and sense of the times from the perspectives of market demand and communication power.

Student Peer and Self-Evaluation (Introspective): Adopt the “Creation Elaboration Meeting” form where students explain creative motives and thought sources, while peers evaluate their contribution to the team, cultivating reflective awareness.

(3) Process-Oriented Evaluation Methods

The improvement of choreography ability is a gradual process. We should shift from a single final summative evaluation to a combination of process evaluation and summative evaluation.

Establish “Dance Choreography Growth Portfolio”: Record the whole process of students from fieldwork research, script conception, movement sketches, rehearsal logs to stage presentation. The fieldwork link focuses on respect for folk culture, and the rehearsal link focuses on willpower when facing difficulties.

Implement Value-Added Evaluation: Focus on the magnitude of students’ progress based on their original foundation. Give positive affirmation to students with weaker foundations but who put in huge emotion in creation and have a correct attitude, stimulating endogenous motivation.

(4) Effective Evaluation Feedback

The ultimate goal of evaluation is to improve teaching and guide student development.

Two-Way Feedback Mechanism: After class, write a detailed course analysis report, providing feedback to students on specific improvements in ideological nature and artistry of the work, and feeding back to teachers on the achievement degree of curriculum ideology goals, prompting teachers to adjust teaching strategies.

Ideological Transformation of Excellent Works: Compile and perform excellent ideological dance works, recommending them for various art exhibitions, allowing students to deeply realize the honor brought by the realization of social value while obtaining professional recognition.

6 Conclusion

Integrating the concept of “Curriculum Ideology and Politics” into dance choreography teaching is a systematic project and a solemn mission entrusted to art educators by the new era. It requires us to transcend the narrow barriers of technicism and return to the educational original intention of “cultivating people through culture and educating people through beauty.” Through the clarification of theoretical logic and the exploration of practical paths, especially through the construction of a scientific, diversified, and dynamic evaluation mechanism, we can realize the transformation of dance choreography teaching from simple “technique transmission” to “comprehensive education.” This will vigorously promote the training of new-era dance art talents who have solid choreography skills, deep family and country feelings, and high moral sentiments, creating excellent dance works worthy of the era.

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