

Research on the Teaching Innovation of Chinese Folk Dance

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Keywords: Chinese Folk Dance; Teaching Innovation; Current condition; Strategies

Abstract. The research on teaching innovation of Chinese Folk Dance plays a vital role in its inheritance and development, which is a system work and needs us to try unremitting efforts. This paper mainly analyzes the current teaching condition as well as the cause formation of Chinese folk dance, which analyzes the reasons of lack of innovation from the perspectives of history and reality based on reviewing the current problems. What's more, this paper elaborates the innovation ideas and strategies for its teaching and puts forward four relations which we will face and have to properly deal with. In terms of teaching innovation ideas, this author comes up with his own ideas from the perspectives of the prerequisite, target and key point of innovation; in terms of teaching innovation strategies, this paper comprehensively elaborates the teaching material system, course structure, teaching methods and teaching evaluations.

Introduction

Folk dance can be beckoned as the spiritual wealth created by various ancestors throughout the history, which is a kind of encyclopaedia helping us to have a deeper understanding of the national culture. It is a visible, dynamic and non-material living heritage as well as living culture property. At present, inheriting and developing folk dance has become a common sense among various governments and the cultural circles all over the world. Chinese folk dance, as an important part of national culture is closely related to traditional culture. Via folk dance, we can not only look into the society, economy, and culture of Chinese nation but also have a good knowledge of its values, aesthetic standards, moral standards, life customs and ecology etc.

Folk dance is a cultural phenomenon, which has always been regarded as the soul of culture. It embodies social life based on behaviors and emotional feelings so as to reflect the regional history and evoke sympathy. Besides, folk dance has always been attached to material civilization and spiritual civilization in the course of development. Early in prehistoric times, our ancestors have adopted dance to express their feelings and dancing is almost penetrated into all fields such as labor, hunting, war, and sacrifice etc. We can say that folk dance is the integration of social cultures. Chinese folk culture is widely spread with a glittering array of varieties as well as different style cultural collections. Due to its particular historical situation, the Chinese culture is diversified. Even though it is scattered, it has unique characteristics. Only ethical can be international so protecting and inheriting the folk dance is an important guarantee to realize the sustainable development of national culture which can also be regarded as important conditions to realize material civilization and spiritual civilization as well as the important strategies for renaissance culture; In addition, it is conducive to the exchange and innovation of various national cultures, which is also an urgent need to safeguard the unity and reunification of country. Protecting and inheriting folk dance is the ultimate goal and that is to construct a platform to build a harmonious society.

At present, researches on regional folk dance carried out by Chinese scholars mainly focus on how to perfect the current teaching model and approaches, which are not related to the root. Therefore, it is not enough for practice. Even though, we have seen that many scholars began to research on it, there is not innovative ideas and teaching philosophy. We are wandering within the original framework which is contrary to the international teaching reform wave. So, this author hopes that this research can ignite people to study on the teaching innovation of Chinese Folk Dance.

This paper elaborates the teaching innovation ideas and strategies for Chinese folk dance from various perspectives and puts forward four relations which need to face and deal with. In terms of teaching innovation ideas, this author comes up with his own ideas from the perspectives of the prerequisite, target and key point of innovation; in terms of teaching innovation strategies, this paper comprehensively elaborates the teaching material system, course structure, teaching methods and teaching evaluations.

The current teaching condition of Chinese folk dance

The development of Chinese folk dance can be divided into three stages

Firstly, the nascent stage: In this period, there is no professional dance major but courses. The dance major is a professional direction of music or music education, and its course is included in Aerobic Dance. However, the promotion of dance course in non-art colleges and universities break the monopoly status of professional dance position in the past, which has become the opening base for the folk dance.

Secondly, differentiation and formation stage: After the development for a long time, the dance in non-art colleges and universities becomes more and more excellent and splits off from music major and Chinese folk dance splits off as an independent course. Yet, there are no unified teaching materials and outlines and there are various teaching systems in different colleges and universities based on their own conditions.

Thirdly, the formalization stage: After relevant educators trying unremitting efforts, the dance education is becoming more and more normative based on references, development and innovation, which has created unique styles in terms of teaching philosophy, teaching education, course setting etc, marching toward a mature period.

While recognizing the great achievements non-art colleges and universities have made, we should also see that there is a dazzling array of problems, which can be concluded as follows:

Firstly, the teaching content is blocked and sweeping

The teaching content of Chinese folk dance gradually develops toward a mature direction. However, the contents are relatively blocked in the course of development because of various reasons. In general, the problems in terms of teaching material selection and course setting are two copying and two inheritances in non-major dance colleges and universities. Two copying means copying the teaching material and course setting in professional dance universities and colleges while two inheritances mean to inherit the course setting and both have huge damages. The former totally copies the previous contents while the latter focuses on the performance characteristics of dance. What's more, there are more courses for teaching dancing techniques while less courses for dancing theories and even less about dance culture. As a result, this kind of teaching concentrates on one thing only and students are not able to research but dance, and they are only able to copy without innovation. In addition, students blindly pursue the western contents and look down on the oriental dance. Besides, they don't know only ethical can be international and any famous dance comes from

a certain region. Excellent folk dances in China are regarded as dances come from western countries. From this, we can see that the dance teaching content is sweeping.

Secondly, the teaching method is single: Oral Imparting with Physical Instruction

Oral imparting with physical instruction is the traditional teaching method in Chinese folk dance which becomes the main method in non-art colleges and universities, receiving positive comments among scholars. In *Dance Education* wrote by Professor Lv Yisheng, he clearly points out that the unique teaching method of dance is oral imparting with physical instruction. Meanwhile, in *Chinese Folk Dance Teaching Method* wrote by Pan Zhitao, he said that when we calmly and scientifically analyze the dance education we can find out that oral imparting with physical instruction is in accordance with the dance rules. We have to acknowledge that it has made great contributions to folk dance, which embodies the responsibilities of teachers and can promote the current teaching materials. Yet, we should also know that we have to make reflections while there are many problems in the new circumstances.

Thirdly, the teaching evaluation is unilateral:

Teaching evaluation is not a simple result test but the supervision and management of the teaching process. So we can call this a process evaluation, which has experienced a long process. This author divides it into traditional and modern teaching evaluation. Traditional teaching evaluations only focus on grades and pay attention to quantitative knowledge which excludes knowledge cannot be quantified. Concerning the education field, the task of students is to master the objective knowledge provided by the textbook and the teaching evaluation is to test how well they master the textbook knowledge. The personality cultivation of students and the problems in their growth process are less important which are rarely highlighted. In this way, students' inner worlds is a neglected and there is not an effective way to express their feelings. Besides, it is obvious in Chinese Folk Dance because the man assessment method is final report which can carefully test how students manage the class content. However, it cannot comprehensively test students and evaluate students. As a result, the evaluation result lacks comprehensiveness and objectivity, which forms single evaluation model of focusing on techniques and ignoring art.

The basic idea of Chinese Folk Dance teaching innovation

Teaching philosophy includes the understanding of teaching, nature of courses, teaching process, the student position and the function of teachers. The teaching philosophy which takes course concept and teaching concept as the core determines the teaching attitude and behavior of teachers. Besides, the innovation of teaching philosophy is the guidance of teaching innovation. We can see that we have to firstly have innovative teaching ideas and philosophy so as to carry out teaching innovation.

Advance with the times: innovation in teaching is to transcend the old ideas, old traditions, and old concepts so as to create new ideas and models which are in accordance with the development of times to finally establish modern education philosophy. This author introduces various new philosophies in terms of folk music teaching hoping to achieve mutual learning and advancement.

Arm students with dance knowledge. Knowledge dancing takes knowledge as the core, which must be intellectualized. What's more, its philosophy is the inexorable demand of knowledge economy and to cultivate dancing talents. Besides, knowledge dance is related to cultivate talents and create works, which is the positioning of the value trend of dancers. Knowledge dance can help to improve intelligence and art and we have to change our mind that dancers are well-developed limbs

but head of a moron. We cannot take dance art as the activities to play the coquette and we have to prove its value and establish its image. Therefore, in dancing teaching, we have to change the single and simple talent cultivation model to interdisciplinary talent cultivation. After graduation, if students are only to dance without composing and know nothing about aesthetics, literature, music, choreography, ethnology, architecture, natural sciences, psychology, philosophy, they can never be interdisciplinary talents.

To promote knowledge dance and achieve excellent performance require us to carry out innovation in folk dance. We can say that innovation is the soul of knowledge dance.

Develop students' personality based on natural dance teaching. The philosophy of natural dance is the application and development of dance teaching. Naturalistic education theory is originated in ancient Greek which is created by some Greece philosophers. In Plato's Ideal Country and Aristotle's Political Science and Moral Philosophy, there are rudiments of education philosophy. However, it is Comenius who truly puts forward natural education. In his representative work Great Didactic, he points out that the major drawback of old schools is going against nature, which arms students with usefulness knowledge and wastes their time and energy. He said that everything should be in accordance with nature and we have to observe and deal with matters with correct principles.

Trigger the mind based on emotion. Dancing art is created in the earliest time with the longest duration time and wide range, which is able to directly present emotion and can be regarded as the most representative art to reflect the characteristics and aesthetic taste of people. People will become excited when they hear the music they are familiar with and will dance. Wen Yiduo has once made a pithy elaboration on the definition of dance with cultural anthropology research method, he said that dancing is the most direct, powerful and pure demonstration. Therefore, we can conclude that emotion is the most important part of dancing as well as the carrier of dancing. Besides, in dance teaching, we have to focus on this point.

The key of Chinese folk dance teaching innovation is curriculum system reform

Implementation of the training program should eventually be reflected in the curriculum setting. Therefore, the key of Chinese folk dance teaching innovation is curriculum system reform. Traditional curriculum system is established based on the guidance of social-oriented curriculum. In Teaching methodology of Chinese national folk dance edited by Pan Zhitao, he called it as institutional curriculum. The development process of modern education is developed based on the technical rationality. The bureaucratic and institutionalized process of modern education is the process separating teaching and courses. Institutional curriculum is legal education content in a specific historical period, which shows in official curriculum (curriculum standards, curriculum guides, textbooks, teaching tools). Therefore, in this case, curriculum and teaching is separated and they have a mechanical, unidirectional, and linear relationship.

The curriculum setting of the Chinese folk dance is affected by institutional curriculum. In order to reflect a country's educational thinking and educational guidance, the curriculum content is previously designed and teachers cannot carry out reform which is not in accordance with the official content, social expectation etc. As a result, such curriculum lacks flexibility and scientism. Concerning the institutional curriculum, a glittering array of educators has carried out a large amount of researches with new opinions different from the traditional ones. The institutional curriculum reforms should be adapted to the science and technology, economy and social development trend in 21st century so as to start from the perspective of cultivating talents to optimize the curriculum

system, update the teaching contents, break the barriers among courses and strengthen the relation as well as integration between curriculum and curriculum system.

Basic policies for Chinese Folk Dance teaching innovation

Establish open teaching material system. Teaching materials are carriers to embody the education ideas, contents and methods, which are basic tools to carry out teaching. Traditional good teaching materials focus on the systematic, logic and professional features, which are worth keeping. However, the development of society, advancement of science and reform of education ask different requirements on the dance teaching materials in 21st century.

The dance teaching material of folk dance is collected from folk materials, which aims to highlight the personal characteristics based on exploring, processing and refining the folk materials so as to beautify the art image, improve art performance and artistic level, changing from an emotional recognition to rational development. However, the teaching material research is lagging behind, and the traditional dance teaching materials are odd, rigid and single, which only focus on knowledge collection and ignore knowledge updating and cannot meet the requirement of modern times. Therefore, it is urgent to establish an open teaching material system. The open folk dance teaching material system should include the following characteristics: firstly, judging from a vertical perspective, namely the time dimension, the teaching material system should trace back to the root. Concerning the history, if we explore the emergence, development, ups and downs of folk dance, we should be good at digging and neatening valuable dance types and at the same time demonstrate the latest research result or even forecast the future development trend to keep pace with times. Besides, judging from a horizontal perspective, the open teaching material system should not only reflect the latest research progress, the elites of national dance and the native image at large but also go globe wide to introduce and research the advanced dancing experiences of other countries so as to carry out extensive comparative research to make good for deficiency.

Create diversified teaching methods. Correct teaching method is a powerful weapon for advancing education while appropriate teaching methods can make education do more with less. Concerning the Chinese folk dance teaching methods we have to admit its particularities which can separate it from other subjects, which cannot separate itself from the comprehensive requirement on talents cultivation in modern education.

When the element method is proposed by the Beijing Dance Academy, the teaching model of element-activity-phrases-combination- fragment as well as combined teaching has gradually become the most important teaching form and organization of teaching materials, which is penetrated into every sector of element teaching. The combined teaching method refers to the ideas of element teaching which has the following features: firstly, the integrity. For combined folk dance, construction can integrate the original scattered elements, phrases, and fragment etc into combined and comprehensive combination. What's more, they can carry out horizontal analysis on the different postures, moves and footwork so as to create an organic integration. This integrated idea does not only realize the optimized combination of teaching contents but also satisfy the requirements of cultivating students' various qualities. What's more, it is flexible. The combined teaching method can flexibly construct the teaching contents based on the subjects which can act according to circumstances. Moreover, it can integrate the individual elements, phrases and combination and grant them with new life, which is beneficial to cultivate innovative talents.

Set up diverse and three-dimensional teaching evaluation system. Teaching evaluation is an important part of teaching activities, which plays an important role in improving the teaching effect, regulating teaching activities, strengthening the role of students. Concerning teaching evaluation, there is a glittering array of concepts. For example, Professor Yanliangshi said in Innovation quality education that teaching evaluation is to test the development changes and causes of students. In addition, Wang Hanlan pointed out in Educational Evaluation that teaching evaluation can collect the whole information of the education system or side of information to carry out evaluation and promote student ability. We can conclude that teaching evaluation should be implemented based on certain values which is the core of teaching evaluation. The traditional teaching evaluation is carried out based on the social humanistic values for a long time to strengthen the social standards and help students realize the education targets.

Conclusions

The development of knowledge economy puts forward new requirements on talents and their cultivations should be carried out based on teaching innovation. Chinese Folk Dance teaching innovation has common features like other subjects and unique characteristics. Therefore, this paper introduces general research theories and methods, especially the latest research results at home and abroad so as to learn widely from others' strong points for example, the teaching construction and the postmodernism etc. At the same time, there are empirical researches and elaborations on teaching innovation judging from philosophy. As a teacher who has been engaged in folk dance in universities for a long time clearly knows that the ultimate goal of research is teaching practice. Therefore, the operability and understandable concrete teaching methods are focuses.

The research on the innovation of Chinese folk dance is of vital importance for inheriting and developing Chinese folk music which is systematic and difficult work and needs to be deeply explored. This paper analyzes the innovation of Chinese folk dance in non-art colleges and universities and puts forward the innovation strategies and ideas. However, it cannot completely solve problems and this paper aims to throw away a brick in order to get a gem so that various educators will make reflections. Only by deeply researching the Chinese folk dance, can they obtain the teaching innovation by mutual efforts.

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