

Exploring The Relationship of Traditional Cultural Literacy and Dance Teaching in Shanxi Vocational College of Art

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Abstract: Dance is an art form that originates from life and is higher than life. Dance presents meaningful or valuable events in life on stage through specific arrangements, costumes, and props. Dance originated from the primitive Nuo opera and was a form of celebration in primitive society. After thousands of years of development, dance forms have already acquired complete forms and cultural connotations. And China's unique folk dance culture also exudes unique charm. In addition to absorbing the essence of foreign culture, it is equally important to inherit traditional folk dance in dance teaching in universities. Therefore, it is particularly important to incorporate traditional culture into dance teaching through what methods and teaching methods are used. Dance is created by the working people in their long-term life practice, containing the wisdom of the working people. In dance teaching, it is not only necessary to impart dance skills, but also to enable students to understand the traditional culture of the nation. Dance is one of the forms of traditional cultural expression, with distinct regional and strong ethnic characteristics. Dance embodies special cultural phenomena from content to form. At the same time, traditional culture is a reflection of life at a specific time, reflecting cultural reconstruction. In dance teaching, incorporating traditional culture is beneficial for students to understand traditional culture and experience the essence of dance.

Keywords: Cultural connotation, Cultural literacy, Dance, Dance teaching, Integration, Traditional culture.

1. Introduction

The issue of the inheritance of traditional culture was established by UNESCO in 1945, dedicated to promoting the protection and inheritance of global cultural heritage. The 1972 World Heritage Convention, the 1989 World Declaration on the Protection and Promotion of Diversity of Cultural Expressions, the 2001 Convention on the Protection of the Intangible cultural heritage, and other conventions promote all countries to take measures to protect and inherit their traditional cultures and promote cultural diversity through international cooperation.

The inheritance and protection of Chinese dance was put forward in the middle of the 20th century. After the founding of New China in 1949, more attention was paid to the inheritance and protection of Chinese dance. In 1954, the Chinese Dancers Association was founded, and in 1959, the Chinese Dance Academy was founded. In 1964, the History of Chinese Dance was published. In 2006, classical dance was included in the UNESCO representative list of human Intangible cultural heritage, Classical dance became the first dance form in China to be included in the UNESCO Intangible cultural heritage List of Representative Works, further enhancing the status and importance of classical dance.

These milestones marked the proposal and importance of the inheritance and protection of Chinese dance, and provided important guidance and support for the subsequent protection work and traditional Dance education.

Since its establishment in 2002, Shanxi Art Vocational College has made remarkable achievements in Dance education and talent training. With the inheritance and development of traditional culture, the college has also continuously improved dance teaching. In March 2012, it excavated local dances in Shanxi and published a set of

teaching materials of "Shanxi folk dance", which has been used up to now.

2. Literature Review

It is advantageous to support the steady growth of China's dance industry to incorporate traditional culture into vocational dance instruction (Li, 2022). The national temperament and spiritual viewpoint of the dance business should be grounded in traditional culture and constantly improved upon. As a result, including traditional culture into instruction can help students have a deeper knowledge of dance from several angles (Xu, 2022). The successful blending of traditional culture and modern dance, as well as the enhancement of students' creativity and imagination, are all benefits of incorporating traditional culture into dance instruction at higher vocational institutions (Ma, 2022).

Therefore, when studying ethnic folk dance, students must comprehend the meaning of ethnic folk culture in order to appreciate the core of dance rather than simply learning basic moves (Zhao, 2021). Traditional culture may be included into dance instruction to further increase its vibrancy, give it a deeper cultural context, and help students develop holistically (Song, 2012).

The importance of inheriting traditional culture in dance teaching has also been emphasized.

Because of this, some professors and managers in higher vocational institutions lack cultural legacy and a profound awareness of traditional culture (Li, 2021).

They discover that China still has unsavory beliefs like worshipping other nations and adoring foreigners and think current dance instruction is akin to Westernized dance instruction (He, 2020).

According to Chen (2020), even though higher vocational colleges place a high value on the instruction and

implementation of traditional dance programs, it is challenging for dance teachers to establish contact and communication with traditional culture, which has an impact on the effectiveness of passing down traditional cultural heritage. Wang (2019) discovered that there is a dearth of traditional cultural material, resulting in dance instruction that primarily emphasizes technology, the body, movements, and other content without developing a whole mechanism and system for passing down traditional cultural inheritance.

Meanwhile, Wang (2019) discovered that the lack of traditional culture-related material has caused dance training to primarily focus on technical, physical, and sports content, without fully establishing a method and system for passing down traditional culture. According to Ma (2019), people have not fully understood the beneficial role and significance of traditional culture in the formation of dance teaching, and the arrangement of teaching content is unreasonable, which has affected the inheritance effect of traditional culture. These limitations include organizational methods and teaching objectives.

Additionally, according to Ma (2019), professors at vocational institutions who teach dance lack knowledge of traditional culture. According to Zhao (2019), while dance instruction represents the status of traditional culture, it does not consider the essential elements of fusing traditional culture and dance, which leads to poor overall teaching efficacy and undermines the effectiveness of passing down traditional cultural heritage.

In this situation, the research on strategies for inheriting traditional culture in vocational dance teaching also needs to be carefully addressed. Integrating traditional cultural elements into dance teaching.

Accordingly, Ye (2018) thinks that educating students about traditional culture may successfully increase their level of cultural literacy and aid in their comprehension of the fundamentals of dance. According to Liu (2018), instructors can arrange for their pupils to leave the classroom to engage with local culture and enjoy the artistic beauty of folk dance via hands-on learning.

Therefore, according to (Ye, 2018), educating students about traditional culture may successfully raise their level of cultural literacy and expand their knowledge of the meaning behind dance. (Liu, 2018) is of the opinion that teachers of dance might arrange for their pupils to leave the school to engage in local customs and understand the artistic beauty of folk dance via hands-on experience.

Additionally, it may express the essence and qualities of dance art on the basis of successful integration of dance teaching and traditional culture, which is crucial for advancing the development of dance teaching in vocational institutions (Li, 2016). (Zhang, 2016) discovered that teachers had access to several top-notch dancing videos for their lesson plans. Students may experience the traditional culture through dance through visual impact, which enhances their creative aesthetic ability and lays the groundwork for accomplishing the objective of inheriting traditional culture.

Paying Attention to the Cultural Education of Students is the Committed step.

First of all, according to Li (2015), in order to effectively teach dance, teachers must combine its content and characteristics with traditional cultural elements, actively foster a positive cultural environment, foster students' creative abilities, and create an emotional resonance with the audience through flawless expression. According to Bai

(2015), students' passion and inventiveness are to some extent fostered by a positive cultural environment. Through various means, students investigate dance-related information, even engage in traditional culture, raise their skill level, and accomplish the objective of thoroughly understanding dance culture. Teachers must closely monitor their pupils' active practice of dance and pay close attention to the uniformity and competency of movement in their lessons (Qiao, 2015).

Finally, Xie (2014) discovered that after students master basic movements, they may concentrate on understanding and expressing feelings, allowing them to learn about and embody traditional culture.

Continuously improving teachers' artistic and cultural literacy is also a key point.

First, according to Xia (2011), instructors should further enhance the efficacy of traditional cultural legacy, accomplish dance teaching goals, continually advance their own skills, and broaden their cultural literacy. According to Pan (2011), dance instructors must constantly develop new teaching strategies, integrate them with students' unique circumstances, create targeted lesson plans based on the standards of high-quality instruction, pique students' enthusiasm, and increase the effectiveness of their instruction.

Second, according to Zhu (2011), instructors may access and comprehend students' psychological sentiments while they do dance movements. Based on this understanding, teachers can then complete the transmission and presentation of emotional information. According to Chen (2009), dance instructors should focus on integrating dance curricula with traditional culture. Students can experience the allure of the fusion of traditional culture and dance under the leadership of the instructor by taking good traditional cultural aspects out of dance instruction content, creating the necessary circumstances for the transmission of traditional culture in dance instruction.

Finally, instructors should isolate traditional cultural components, integrate them, and permeate the surroundings they use to teach dance. As a result, it is helpful for developing more exceptional abilities and having a significant impact (Zhao, 2008).

3. Theoretical and Conceptual Framework

The first proponents of constructivism may be found in J. Piaget was born in Switzerland. He is a very influential psychologist and one of the top experts in the field of cognitive development. Constructivism is a theory of knowledge and learning that emphasizes the learner's initiative and maintains that learning is a process in which students generate meaning and construct understanding using their prior knowledge and experience, often coming to these conclusions through social and cultural interactions (Wang, 1998). Constructivism's concept has a strong ideological underpinning, departs from conventional learning theories and teaching philosophies, and offers important guidance for integrating instruction with ideological and political design.

As Tao (July 25, 1946) noted, the new education should cultivate comprehensive development of "people among people", research knowledge, and have a scientific spirit, in response to the phenomenon that the old education aimed to cultivate "people above others"; Transforming the environment requires an aesthetic conception; To adapt to new situations, it is necessary to have an aesthetic conception.

Because of this, Qian (1942) held that "the study of virtue is actually in the gap between humanities and naturalism, and is one of the comprehensive knowledge above the boundary between these two major disciplines. There are two types of knowledge", natural science and humanities, but no matter what kind of knowledge, it actually originates from human virtues. Virtue is the foundation of knowledge and the guiding principle of Qian's education for students.

3.1. Significance of the Study

Inheriting traditional culture in dance teaching in vocational colleges is beneficial for deepening students' learning and inheritance of dance art, while also allowing teachers to continuously explore the connotation of traditional art.

Researchers have a clearer understanding of the development history of traditional culture, providing support for research and protection, and inspiring them to explore other art genres.

University teaching has a clearer understanding of the inheritance and protection of traditional culture, enabling more policies to be implemented and promoted.

3.2. Objectives

The study seeks to determine the relationship between cultural literacy and dance teaching. Specifically, it aims:

To determine the level of traditional cultural literacy as perceived by students and as rated by the teachers.

To determine the level of skills of teachers in cultural dance teaching as perceived by the students.

To identify the nature of the correlation between traditional cultural literacy and cultural dance teaching.

3.3. Methodology

This study uses quantitative research design. The level of traditional cultural literacy of students and the teaching skills of teachers will be evaluated through a rubric. The research is correlational which describes the relationship of cultural literacy and teaching skills of the cultural dance teachers.

3.4. Population and Locale of the study

This research will be conducted to 10 teachers and 10 students of Shanxi Vocational College of Art. Teacher participants will include those who have been teaching for the last 2 years. Students of dance majors at Shanxi Art Vocational College who took traditional cultural dance at a legal age will be included in the study. Purposive sampling is utilized in determining the participants of the study. At present, the college has been engaged in exploring the combination of traditional culture and teaching.

3.5. Data Gathering Tool

This article utilizes multiple literature databases such as the China National Knowledge Network, Pulse Journal, and Pro Quest to gain a more comprehensive understanding of the theoretical system of research travel instructors by reviewing literature on research travel instructors both domestically and internationally. This helps to construct the theoretical framework of this article and further determine the research direction.

This article adopts an evaluation strategy based on the needs of the Shanxi Provincial Bureau of Culture and Tourism for dance talents, and collects data with teachers and students of the dance major at Shanxi Art Vocational College to better

understand the current situation of traditional culture in teaching. After explaining the goals to each respondent, the researchers conducted a rating questionnaire survey in the form described in this article. Objective 1 will be answered by the teachers while objective 2 will be answered by the students. Both teachers and students will answer objective 3.

At the end of questionnaire collection, the questionnaire content will be converted into electronic text files for further research.

3.6. Data Gathering Procedure

When collecting relevant data for this study, researchers will first request the dean of Shanxi Vocational College of Arts to conduct the research. After obtaining approval, the researchers will draft a letter to all scholars requesting their consent to conduct interviews and requesting supporting information.

Following approval, data collection will start in accordance with the college's teaching policies. The identified participants' most convenient time and place will be used to administer the rubric. Prior to signing an informed consent form expressing their desire to participate in the study, participants will first get an explanation of the study's goals. Participants have the option to accept or reject the research throughout the entire procedure. For their comfort and convenience, the evaluation rubric will be administered in the participants' preferred language of communication. After collecting data, the researcher will analyze using mean, standard deviation and t-test.

3.7. Treatment of Data

The first objective on the level of cultural literacy of the students will be described through mean and standard deviation as well as the second objective which is the level of teaching skills.

The third objective on the nature of the correlation between cultural literacy and cultural dance teaching will be determined through Correlation is determined by Pearson or Spearman rho.

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From selecting internal participants to conducting interviews, processing, analyzing, interpreting, and presenting the results, this study will strictly abide by research ethics.

An informed consent form will be presented before to data collection in order to outline the problems and solutions associated with dance instruction and traditional cultural inheritance and to make the participants' rights clear. They will be asked to complete a list attesting to their informed consent to participate in the study, understanding its purpose, maintaining the confidentiality of any information obtained, exercising their right to inquire, and their right to withdraw from the study at any time.

Researchers will exercise extra caution while gathering data since interviewees may express conflicting views during the interview process and must show complete respect for the other person's answers to their inquiries. Each interview will have as much downtime as is required. Additionally, the interview will take place in a dancing studio, where it may be finished in the most relaxed manner. The professor's name appears on the stored interview material.

Data collected will be stored in password-protected devices that the researcher only will have access to. Informed consent

will be given to the respondents to accomplish to protect the confidentiality of their responses.

The study's findings will be presented in a teaching conference at Shanxi Art Vocational College and used to improve instruction for all teachers.

4. Conclusion

As an important art education college in Shanxi, Shanxi Vocational College of Arts should be more aware that traditional cultural literacy not only provides a profound historical and cultural background for dance teaching in the college, but also provides students with opportunities for deeper understanding and expression of dance. By integrating traditional cultural elements into dance courses, the college can cultivate students' cultural sensitivity, inherit and promote traditional culture, and inspire students to integrate cultural elements into dance creation, creating unique artistic works. This relationship not only enriches the learning experience of students, but also helps to cultivate their more comprehensive dance artists, thereby promoting the inheritance and development of the entire art

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