

Research on Dance Education Practice in The Context of New Media

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Abstract: In the context of new media and the post-epidemic era, dance education should actively seek new ways and take the initiative to innovate. The intervention of new media technology in the classroom is not only an active choice for the development of dance education, but also an inevitable requirement of the development of the times. Teachers colleges and universities that are committed to training a new generation of teachers should keep up with the pace of the times in cultivating dance talents, and take advantage of the "trend of the east wind" of new media to initiate the reality of dance education. From the perspective of practice, dance talent trainers in normal colleges and universities should teach students to seek knowledge from nature and combine knowledge with practice, guide students to view the development of new media technology with a rational and flexible attitude, and apply it to future educational practice.

Keywords: New media context, Normal colleges and universities, Dance education.

1. Introduction

The active trend of new media is not only emerging in recent years, but also rising and developing with the tide of information revolution. With the rapid rise of digital technology and the transformation of the role of mass media, the new media based on network media has not only changed the way of information transmission, impacted the way people speak and act, but also brought a huge impact on the social structure. [1] Dance education is now facing not only the impact of new media, but also the challenge of the "COVID-19" sweeping the world. Based on such a realistic environment, how to innovate actively in a passive situation and let dance education work glow with new vitality at present is a problem that all dance educators need to consider. Normal colleges and universities, which are committed to training a new generation of dance teachers, shoulder the important task of connecting the past with the future. One of the ways to achieve the above vision is to start with the school's curriculum system, flexibly apply new media technology to teaching classes, change the relationship between "teaching" and "learning" in traditional classes, improve students' practical ability, and deliver more excellent dance education talents to the society.

2. "New Media" Brings "New Wind"

In the era of digitalization and informatization, the combination of new media and art roughly rose in the 1960s, while the wide application of new media in dance art would not be until the 1990s. Although over time, the impact of new media on dance art has been reflected in various aspects, the most significant relationship between the two is reflected in the two aspects of communication mode and technology application.

First of all, from the perspective of communication mode, new media has opened up more channels for the dissemination and popularization of dance. For the audience, including the convenience of time and space - the update of media makes people no longer limited to the option of "live real-time viewing", but can freely choose the time and place

to enjoy. The diversification of this means of communication is also reflected in the transformation of dance through new media. In the public view, dance works in the theater have been classified as "elite art" for a long time, and its "niche", which is different from film art, has also made a considerable number of audiences "stay away". However, with a series of TV dance competitions, dance variety shows and dance cultural programs "out of the loop", dance art has gradually entered thousands of households.

Secondly, new media has also provided technical support for the development of dance, turning the ideas that could not be realized into reality. For example, the combination of dance and AI, the combination of dance and digital image, the combination of dancers and interactive projection in immersive space, etc. Although the technology application of new media dance in China is not mature at present, it can be imagined that the combination of new media and dance art will be an important direction for the outward development and inward integration of dance art for a long time to come.

Based on the above background, the great influence of new media on dance art is bound to be reflected in the field of dance education. The first thing to be impacted is the traditional dance education concept. The rapid development and wide application of new media have prompted dance educators to think about what new teaching methods should be used to respond to the needs of the times in the current context. The transformation of ideas needs to be connected with practice. Therefore, driven by new media, changes in dance education should be reflected in every classroom practice, such as teaching form, technology application, teacher-student interaction and other classroom links.

Since the COVID-19 broke out in China at the end of 2019, in the face of the teaching difficulties caused by the epidemic, dance education, like other education categories, has opened the "online" teaching mode. However, the characteristics of dance art itself make it difficult to adapt to this teaching method in a small range of activities in a short time. Of course, the teaching process of the whole discipline cannot stop at this point, which is why the application of dance education in new media technology is both an active choice and a passive push

forward. If, before the epidemic, the dance course tried to open up an online path just like other disciplines, it was just an idea and an attempt, then under the pressure of the epidemic, "gathering in the cloud" has become the norm of dance classes in universities. At the same time, this has also promoted more dance practitioners to combine new media technology with dance and carry out more dimensional imagination and creation.

3. Take Advantage of The East Wind to Initiate Changes in Teaching

The education undertaking bears the sacred mission of transmitting the fire of human civilization. Through talent training, academic research and the creation of new spiritual civilization resources, China's national literacy and national soft power can be greatly improved. As a normal university training a new generation of teachers, facing the "trend of the east wind" of new media technology, it should "dare to set the tide and sing the wind", convey the spirit of innovation and enterprising to every student, and enlighten them to continue the education thought of their alma mater in the future teaching career.

Traditional dance teaching is used to be carried out in a specific space, and has certain requirements for the size of the venue, music accompaniment, and supporting facilities, such as a handle, a large area floor mirror, etc. At the same time, teachers and students are in an immersive space, and the state between them can maintain basic synchronization with the same frequency. However, under the influence of the epidemic and the current context of new media, the dance education system should also flexibly adjust the teaching, learning and research methods as well as the management structure and practice plan, encourage and guide dance teachers to rapidly change and master new skills in the context of educational informatization and intelligence, so as to meet the current demand for exploratory teaching.

First, dance teachers need to think about the transformation of "classroom center". In traditional dance classes, teachers often play a leading role. However, the current educational practice is more inclined to improve students' core quality and stimulate their learning initiative. Especially in online classes, on the one hand, teachers can not observe the physical movements of each student in detail across the screen. Therefore, teachers need to understand their completion through student feedback; On the other hand, teachers and students in different places cannot "immerse" into the classroom atmosphere, and interaction between teachers and students is needed to mobilize students' learning enthusiasm to prevent students from losing concentration. Under such circumstances, teachers should actively carry out student-centered teaching practice, fully mobilize students' subjective thinking, and transform the past unilateral "body experience" output into the interaction between teachers and students' body and thought experience.

Second, teachers' flexible application of multimedia equipment is also a necessary teaching quality at present. In addition to excellent professional dance quality, dance students in normal colleges should also have excellent cultural literacy. At present, the theoretical classes of most colleges and universities are equipped with a complete set of new media teaching equipment. Teachers can conduct classroom teaching through pictures, videos, classroom programs and other ways, and present the originally slightly

"boring" dance theoretical knowledge to students in a more vivid and in-depth way. The change of the theoretical class also enlightens the dance practice class to find new ways to enrich the teaching content. For normal dance students, professional classes still need to be based on an in-depth understanding of the cultural connotation involved in the curriculum. Only by "knowing what it is" and "knowing why it is" can we master this skill and impart it to future students without any discount. At present, many colleges and universities have introduced cultural content into their dance practice classes. For example, the cultural background and historical development of the dance types taught in the class are taught to students as a guide course, or the reading, writing and communication tasks related to the class content are interspersed in the middle of the semester. All of the above needs to be based on teachers' flexible operation of multimedia tools. If the quality of the classroom decreases due to the unskilled operation of teachers, the intervention of multimedia tools will not be able to exert the maximum effect. This also enlightens universities to pay attention to the technical guidance of teachers when introducing new equipment, so that all teachers can use multimedia equipment flexibly and smoothly in the classroom.

Thirdly, both teachers and students should maintain the spirit of innovation on the basis of adhering to the central position of "dance" when facing the new teaching environment of new media technology development. However, it needs to be clear that in the training of dance talents in the context of new media, all methods of innovation should focus on the teaching and learning of this major, rather than putting the cart before the horse with the purpose of "bringing forth the new" at the application level of new media.

From the perspective of teachers, the spirit of innovation is mainly reflected in their teaching thinking and teaching methods. For some old teachers, the new teaching method may make them unable to fully adapt in a short time. However, the development and popularization of Internet technology has brought a "revolution" to the education industry. Any revolution means overthrowing and re-establishing, which is bound to be a difficult road. "Presenting courses in the form of digitalization and conducting mixed teaching online and offline" may be one of the core marks that distinguish modern education from modern higher education. [2] Therefore, even if "the road is blocked and long", we should move forward bravely. For students, the spirit of innovation is most prominently reflected in the channels of acquiring knowledge and the practice of applying knowledge. It is worth noting that while pursuing innovation, teachers and students should also draw a clear scale in their hearts. Do not regard innovation in the process of teaching and learning as a means of innovation. Otherwise, it will violate the original intention of combining new media technology with teaching process.

The development of dance education, like the development of other things, is under the common constraints of internal and external factors. In the current social environment, the rapid growth of new media is one of the important external factors that promote the reform of dance education. However, the promotion of the "other" is always an external force, and its own internal drive is the internal driving force for the development of dance education. The development needs of dance education itself need practitioners to make a practical response in the current context of new media. Driven by the combination of internal and external factors, dance educators

should seize the immediate opportunity to inject more vitality into the classroom.

4. Gain Yourself in "Change" And Make Good Use of Life in "Action"

School education will teach students the way to master knowledge and use knowledge, so that they can have the ability of value judgment and independent thinking on the basis of establishing a correct outlook on life, values and world outlook, so as to adapt to and even improve their own living environment. At the method level, teachers should give students specific guidance on acquiring knowledge and outputting knowledge. This corresponds to the innovative spirit that students should maintain in the learning process mentioned above. Inspired by teachers and assisted by new media technology, students should actively expand the channels of acquiring knowledge and the ways of applying knowledge, and put what they have learned into practice.

First, in the context of multimedia, teachers should inspire students to expand the platform for acquiring knowledge. For example, students are encouraged to watch dance performances, dance lectures, dance forums, etc. These activities can provide students with nutrition from different aspects such as body and mind. It can pull students out of the closed practice room and participate in the current dance hot events, which is the best teaching for students. In addition, the ability to obtain dance related information is also a must for students to exercise and master. In particular, the teaching of students in normal colleges should be "teaching people to fish" rather than "teaching people to fish". Therefore, in addition to books, it is also necessary to cultivate students' ability to obtain and screen information through various channels such as HowNet, Weibo, WeChat, Zhihu, etc. Although these are only the most basic abilities, they may benefit their future teaching career.

Second, after acquiring knowledge, students also need to pay attention to the transformation and output of knowledge. Teachers should teach students to carry out targeted practice according to the characteristics of different media and different audience groups. For example, short video platforms such as Tiktok are more suitable for putting some dance works that can win the audience's attention in a short time, considering such factors as time limit, media characteristics, and main audience. In addition, when students comment on dance works or dance phenomena, they also need to choose appropriate comment methods according to the media. For example, publishing comments on social software such as WeChat and Weibo and publishing academic criticism in academic journals such as the Journal of Beijing Dance Academy need to choose a different way of expression. As a normal dance talent, establishing such a professional attitude is an important prerequisite for establishing the value of this major.

In a word, for the better development of dance education, new media technology should be applied in teaching. At the same time, teachers' professional quality should not be ignored because of the intervention of tools. In the process of training students, normal colleges and universities need to guide students to view the development of new media technology with a rational and flexible attitude. At the same time, schools should also attach importance to the cultivation

of students' own practical ability, educate students to take their own strength as the leading factor, and flexibly use external auxiliary forces, so as to smoothly take the post of teachers in the future, and let the learned knowledge play a real social value.

5. Summary

Under the background of the construction of "double first-class" and "new liberal arts", dance education, as a very important part of the whole dance discipline system, must have the determination to integrate the Chinese and Western ancient and modern, break through the discipline barrier, and adapt to social development. In the face of national and even global public events, dance educators should take the initiative to assume their responsibilities. Of course, there will be many problems in this process. For example, some courses are unreasonable, the quality of students is uneven, the comprehensive quality of dance talents is insufficient, and the distribution of teachers is uneven. However, the number of people engaged in dance related businesses in China is increasing, and there are solutions to these problems.

From the perspective of discipline, there are many subjects related to dance in China. Only the subjects of dance education include universities, technical secondary schools, training institutions, etc. Normal colleges, as the main body of training dance education talents, should give full play to their own values. In the digital era, we are in the context of both our own needs and "forced" to use new media technology. Therefore, it is necessary to treat the advantages and disadvantages of the application of new media to dance teaching practice rationally and fairly. Of course, more importantly, dance teaching in normal colleges and universities needs to uphold a positive attitude, use new media technology to improve the teaching quality, make up for the shortcomings exposed by traditional dance education, and take the cultural change brought by the technology and information revolution as the driving force to cultivate more excellent dance education talents and promote the development of Chinese dance cause.

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