

The Current Situation and Development of Dance Education in Universities from the Perspective of Arts Education

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Abstract: Arts education in colleges and universities is a necessary way to improve the overall quality of students, in order to promote students' all-round development, to be able to continuously improve their comprehensive quality in the process of learning, and to contribute to the establishment of a social and cultural atmosphere. In the context of artistic quality education, universities are reforming dance teaching strategies with the help of innovative teaching concepts and forms in order to promote faster development of students, so as to enhance the dance learning level of students in universities.

Keywords: Arts Education; University Dance Education; Arts Profession.

1. Introduction

Dance is a body language combined with music, its educational concept of dance education, not only is the dissemination and development of theoretical knowledge, at the same time that is also for the inheritance of culture and innovation, modern art education in dance teaching, is a more specific direct teaching mode, through the training of perception and rhythm, to play the auditory and visual with the sensitive formation of the art field of different insights, with its special perspective and It is the perfect combination of the "brain, body and mind" that allows for a highly artistic expression of the musical form. Dance education is one of the most effective modes of education, and it is an important way of enriching students' creativity and imagination, as well as enhancing their artistic perception through dance.

2. Problems and the current situation in dance teaching in colleges and universities

2.1. Teaching strategy needs to be optimized

In the traditional teaching process of dance in colleges and universities, a large proportion of colleges and universities set the curriculum based on their own past teaching experience and the basic requirements of the Ministry of Education. The choice of teaching strategy and the decision of curriculum setting are not carefully considered and modified according to the actual learning level of students and the specific schooling situation. Furthermore, the teaching of dance requires not only active and flexible practice, but also the teaching of basic dance knowledge and skills in written form so that students can have a deeper understanding of the content and improve their artistic attainment. However, due to the influence of exam-oriented education philosophy and the lack of modern teaching equipment, some universities have yet to strengthen their teaching staff in dance education, resulting in schools not being able to fully cover all aspects of education and teaching when developing dance talent training programmers, which has a negative impact on the progress of

teaching and the improvement of teaching quality.[1]At the same time, when teaching dance in colleges and universities, most of the time they only teach students some basic form movements and do not actively improve or adjust these movements to inspire students to dance by listening to music, which is also a big blow to the students' interest in learning.

2.2. Teaching content is not innovative enough

In China, because the dance education started relatively late and developed slowly, the teachers' strength of the dance majors in colleges and universities is weak, which makes it difficult to develop new thinking and ways in dance education in our colleges and universities. In this situation, most of the universities are unable to arrange the teaching content of dance courses through the analysis of their own schooling situation under the leadership of dance teachers. Moreover, because of the uneven dance skills of the students, teachers do not fully implement the teaching concept of "tiered teaching" in the process of collecting teaching resources, which leads to the uniformity of dance teaching contents in many universities, without novelty and creativity.[2]Faced with this teaching environment, it is difficult for students to maintain their own enthusiasm for learning for a long time, so much so that it ultimately affects their academic performance. The traditional teaching environment is influenced by the fact that older teachers are experienced, but their teaching methods are not old-fashioned, while younger teachers are innovative in their teaching methods, but they lack teaching experience and are inflexible in their teaching methods, which affects the teaching effect. The role of the teacher in the teaching of dance in colleges and universities is very crucial. If the teacher captures the interest of the students, the teaching of dance will go smoothly. If teachers simply teach dance skills and let students imitate and learn the movements, then the meaning of dance teaching in higher education will be lost. This requires teachers to be innovative in their own dance teaching and to keep up with the times. Each generation of students has a different background and is exposed to different things, which leads to a different interest in things. So teachers need to keep up with the times and keep up with

the growth of their students, so that dance teaching can move to a new stage of development.

2.3. The tendency to go with the flow

Common methods of teaching dance in higher education include demonstration; explanation, prompting and mouthing; exercises; decomposition and combination; individual teaching; games; inspiration and observation and imitation. Unlike adults, the teaching of dance in higher education has to be tailored to the psychological and physical characteristics of the students, and different teaching methods are used for different students. However, most teachers only use the more common or more frequently used methods to teach, so they do not feel the novelty of teaching methods and are not very motivated to learn. On the other hand, teachers send their students to dance classes without a clear purpose, so it is difficult for students to take an interest in learning.

3. The development of dance education in arts education

Art education is a more innovative educational activity than other types of education. In arts education, the innovative spirit and ability of students are cultivated through the teachers' innovation of teaching concepts and teaching models, which ultimately promotes the effective implementation of aesthetic education. In order to integrate the concept of moral education into art education and to make it have a positive impact on the professional development of students and the improvement of their own quality, art education should be carried out according to the different types of art.

3.1. Commitment to the cultivation of students' willpower in dance teaching

Dance is a unique art of human movement that is expressed in the language of dance, mainly through the refinement and processing of body movements. In the dance movements, the thoughts of the characters can be expressed, but also contain the rich spiritual world within the characters, and these intuitive and aesthetic artistic expressions are inseparable from the perfect form of the dancer [3]. In learning and practicing dance, especially for beginners, it takes hard work and sweat to achieve a certain standard. The phrase "one minute on stage, ten years of work under the stage" reflects the common experience of dancers, so dance is also a "hard" art. In this regard, in the education of dance students, teachers should make full use of the "hardship" of dance to sharpen students' willpower.

Firstly, as not all dance majors have a certain level of dance skills, or even some students who have not been exposed to dance, but only know some simple basic knowledge, when these students encounter some setbacks and difficulties in the learning of dance, they are easily discouraged. For example, in the leg press exercise, students without dance skills need some training and practice to pull out the ligaments in their legs, and the training process is not only monotonous and tedious, but also requires them to endure physical pain. At this stage, teachers can train students to be hard-working and persevering, firstly by being strict with students and helping them to overcome physical and psychological difficulties, and then by guiding them to complete every training task and every movement in a gradual and progressive manner. In this way, students will not only master the skills of the leg press,

but also develop strong will power. For example, teachers can introduce students to the growing experience and training process of famous dancers in the classroom, so that they can realize that to become a real artist, they need to put in more effort than ordinary people, thus forming a positive outlook on life and values in students' minds, which will guide them further and further on the path of learning dance.

Secondly, for some students with better dance skills, they strive for perfection in competitions or training because they have been training for a longer period of time and have a greater recognition of their own abilities. Even so, mistakes can still happen. Faced with this situation, some students with poor psychological quality will fall flat on their faces and even lose confidence in themselves, all of which is caused by a lack of willpower. In this regard, in dance teaching, teachers should not only focus their teaching on the training and improvement of students' basic skills, but also pay due attention to students' psychological development, and provide timely guidance and education to students with poor psychological quality, so that they can face up to failures and setbacks. For example, when a student with good dance skills cannot convince himself to regain confidence in the face of failure, the teacher should not just lecture the student, but should organize a "free ball" where everyone can show themselves to their heart's content, and at this time, the teacher should encourage the student who has temporarily failed to bring out his best. The teacher should then encourage the student who has failed to perform to the best of his or her ability and, because of his or her professionalism, is sure to do well in the 'free dance'. With the applause and praise of the students, confidence is restored. This mode of education not only discarded the traditional didactic sentimental mode, but also properly integrated the concept of moral education, treating students as subjects, giving full play to their subjective initiative, valuing their individual development and restoring their confidence while expressing themselves. All dance teachers should pay more attention to the cultivation of students' subjective and active awareness in the teaching process, highlighting students' subjective status in classroom teaching and guiding them to explore on their own [4]. In terms of teaching strategies and content selection, teachers should pay more attention to meeting students' practical needs, and try to select teaching content and strategies that are enjoyable to students and in line with their age group's characteristics according to their learning interests and personality traits. In this way, students will be able to feel the pleasure and passion that dance learning brings to them in the classroom, so that they will be more willing to give full play to their own initiative in learning and constantly improve themselves.

3.2. Helping students to establish the right aesthetic ideals

The aim of dance education, like art education, is to help students establish high aesthetic ideals while improving their aesthetic abilities and basic skills. In art education, the establishment of aesthetic ideals not only influences one's behavior and development, but also determines one's moral level. Appreciating a good dance piece can improve the aesthetic ability of the viewer as well as cultivate his or her moral character, as most dance art comes from life but is above life. For example, in a dance in which lovers are separated from each other, we can not only feel the attachment between the lovers from the dance images, but also feel the

poignancy of love through the portrayal of the characters, thus moving the appreciators [5]. For example, in a dance expressing the victory of the revolution, we can feel the cheerfulness in the dancers' movements and expressions, and also praise the excellent character of the revolutionaries who dared to sacrifice and were not afraid of difficulties. In this regard, in dance teaching, teachers should guide students to learn the relevant dance techniques and appreciate the dance works through the teaching contents of various forms of dance, so that students can truly feel the charm of dance and the certain ideology and feelings expressed in the dance, thus enabling students to understand the content of the dance on the basis of cultivating students' sentiments and sublimating their hearts. For example, teachers can organize students to watch classical Chinese dances and ask them to say what they have gained from the appreciation of the dance afterwards. In the process of speaking up, students can not only exchange their views with each other and learn more about dance, but also feel the unique charm of dance under the precipitation of thousands of years of traditional culture in China, laying a solid foundation for the improvement of students' interest in dance learning [6]. In addition, in the learning and appreciation of dance works, teachers should also encourage students to actively participate in dance practice, for example, to adapt the dance content according to their own understanding, recreate new dance programmers, etc. In this way, students will be able to deepen and consolidate what they have learned while flexibly applying their dance knowledge, as well as being able to discover and create beauty, thus allowing students to truly integrate into dance learning.

In conclusion, in dance teaching, teachers should not only guide students in learning the basics of dance, but also cultivate and develop their aesthetic abilities and help them to establish positive and healthy character and moral behavior, so that they can reflect their own unique aesthetic ideals and aesthetic sentiments in the process of innovation.

3.3. Enhancing students' national pride and patriotic sentiments

The Chinese nation has a long history, and among the 5,000 years of splendid traditional culture, the art of dance is distinctive. There are not only unique ethnic folk dances such as the peacock dance of the Dai people, the string dance of the Tibetan people and the Yangge of the Han people, but also classical dances with profound cultural heritage and modern dances full of passion, etc. These various forms of dance constitute the unique dance form of our Chinese nation nowadays and have certain representativeness. In this regard, in dance teaching, teachers should not only let students learn different types of dances, but also let them have a preliminary understanding and knowledge of our history and culture and the customs of various ethnic groups, so as to deepen their sense of identification with Chinese culture and further enhance their patriotic sentiments.

Firstly, it is important to enhance students' sense of pride in the Chinese nation. For example, when instructing in the peacock dance of the Dai people, teachers can first introduce to students what the peacock dance is. The Peacock Dance is the most prestigious traditional performance dance among the Dai folk dances in China. It has a wide mass and a long history of development, and the beautiful legend of the Peacock Dance was passed down in the Dai people more than a thousand years ago. On 20 May 2006, the peacock dance was inscribed on the first list of national intangible cultural

heritage, approved by the State Council. Once the students have an initial perception and understanding of the peacock dance, the teacher then uses multimedia to play different types of peacock dances and asks the students to talk about the characteristics of the peacock dance and their own feelings. In the exchange and interaction, the students' emotions towards the peacock dance are aroused and then transformed into a sense of Chinese national pride. Finally, the teacher then instructs the students to choreograph and practice the peacock dance, which not only fully motivates the students to learn the dance, but also further enhances their identification with Chinese culture. [7]

Secondly, students' patriotic sentiments should be enhanced. For example, in dance teaching, teachers can guide students to choreograph dances related to patriotism. Before choreographing, they should lead students to review the development process of some historical events, learn about the noble character and sentiments of the characters, and incorporate such feelings into the dance, so as to inspire students' patriotic sentiments in the process of training performance.

3.4. Expanding the scope of dance education enrolment

Dance education can not only improve students' comprehensive quality and innovation ability, but also be an important link in promoting the development of art education. However, at the present stage of enrollment of dance education majors, most art colleges and universities enroll students with special talents in art, and these students usually start to learn dance since they are young and have strong dance skills. For some students who have dreams of dancing but do not have the opportunity to learn dance, it will be a lifelong regret that they cannot step into the hall of art to learn dance as they wish. In this regard, in dance teaching, teachers can appropriately expand the scope of enrolment, so that those who have the pursuit and dream of dance enthusiasts can receive more professional training, so as to cultivate more high-quality, high-quality dance talents for China's dance industry. In addition, the expansion of dance education can also drive the development of the dance industry at the same time, drive the general public to pursue the beliefs and ideals of the spiritual power of beauty, and ultimately promote the better and faster development of the dance industry.

3.5. Focus on the artistry of education

In the dance teaching process, dance teachers should focus on the integration of teaching emotions to avoid being too harsh leading to students being afraid of their teachers and unwilling to communicate with them, thus creating an insurmountable gap between teachers and students. In teaching, teachers should face their students with a motivating and encouraging attitude, maintaining positive attitudes and emotions, leading them into an open and free learning environment and stimulating their potential. [8] Teachers should constantly strengthen students' ability to perceive and comprehend art, and use their own all-round perception of dance, expressed through vivid language, to make students gradually fall in love with dance performance. At the same time, teachers can also integrate dance education and emotional communication, establish a relationship with students as both teachers and friends, strengthen the communication between teachers and students, and improve the students' comprehensive artistic cultivation.

3.6. Combining dance education with students' real life

In the general environment of art quality education, for students' dance teaching, teachers should pay more attention to the improvement of students' comprehensive dance quality, to ensure that students have a certain degree of creativity and give full play to their artistic potential in the process of learning. Therefore, teachers can combine dance education with students' daily habits and hobbies, so as to regulate students' life and study pressure on the one hand, and promote the harmonious development of students' physical and mental health on the other. Teachers can guide students to remove their inner sense of constraint through beautiful dance melodies, so that they can face life more positively and devote themselves to dance learning with fuller feelings.

4. Conclusion

To sum up, under the premise of art quality education, in order to promote the improvement of dance teaching level, all teachers should pay attention to the transformation of teaching mode. Dance teachers should combine the actual situation, actively introduce new educational concepts and methods, combine dance teaching with the actual situation of students, help students practice while experiencing, and sublimate their own artistic qualities in the sense.

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