



PRACTICE AND INNOVATION OF CHINESE FOLK DANCE
CURRICULUM CONSTRUCTION

BY
YULU GAO

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF EDUCATION
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THE IMPACT OF NEW MEDIA ON THE MANAGEMENT OF ARTS
EDUCATION IN MODERN GUIZHOU SCHOOLS

BY
YULU GAO

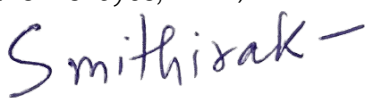
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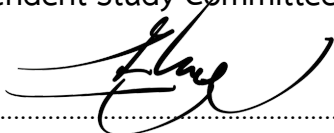


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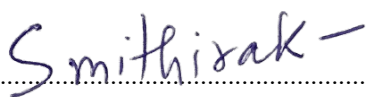


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Abstract

Chinese dance art has a long history, and its unique cultural influence plays an important role in promoting the inheritance and development of Chinese culture. Folk dance art "has different regions and different rhymes". Facing the impact of modern dance culture, the inheritance of folk dance has been affected to some extent. By analyzing the characteristics, construction status and social needs of the folk-dance curriculum at present, this paper explores how to adhere to the student-oriented approach in the construction of folk dance curriculum, cultivate students' field research, creative choreography, performance and teaching, and comprehensively improve students' comprehensive ability. At the same time, do a good job in the integration of folk-dance teaching, inheritance, development and innovation, and deeply explore the innovative path of folk dance curriculum construction.

Keywords: Folk dance Curriculum Practice

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Chapter 1

Introduction

1.1 Research background

As an important part of Chinese traditional culture, Chinese folk dance is a means of social communication and emotional exchange. People and ethnic groups can use such special body language to develop rules and spread emotions. The art of dance is the most representative and characteristic of each nation in its historical development, which can best reflect the national character and aesthetic taste. Dance can be displayed through human body movements, thoughts and emotions. It can not only express social life and national history, but also convey feelings and feelings. It can be said that the folk dances of all ethnic groups in China are colorful and have a long history. We can not only understand its values, aesthetic and moral values through the traditional dance of the nation, but also peep into the society, economy and culture of the Chinese nation, as well as the living customs and ecology of the people of all ethnic groups.

At the beginning, Chinese folk dance did not receive enough attention, and was only satisfied with the construction and development of professional colleges. Later, with the development of higher education, Chinese folk dance evolved, but its basic training system and teaching method still continued the "Soviet model", which led to the fact that the Chinese folk dance teaching has not yet formed a complete basic training system. Although the irreplaceable role and value of the education and teaching of Chinese folk dance in the professional education of Chinese dance has been agreed in the dance industry, it is one of the basic training courses of the professional education of Chinese dance. After more than half a century of hard exploration, the teaching of Chinese folk dance has made great achievements, but there are still many puzzles and problems. At present, the teaching of ethnic folk dance in China is divided into professional and non-professional categories. In the teaching material system of dance education in non-

art colleges and universities, there is no unified teaching material in the country. Most of them borrow professional teaching materials from dance art colleges and universities. Although some have prepared self-use teaching materials, most of them are also simplified teaching materials of professional colleges and universities, but the essence is still borrowing. In terms of training objectives, professional art colleges and universities train high, refined and cutting-edge professional dance talents. The content of teaching materials is relatively strong, demanding, and professional, while non-art colleges and universities train talents with general dance knowledge and ability. Therefore, it is not reasonable to use the same teaching materials to train students at different levels.

1.2 The Research Content

The author starts from the innovative significance of Chinese folk-dance curriculum, analyzes the foothold of the innovative development of this curriculum, and expounds the innovative path of Chinese folk-dance curriculum on this basis.

1.3 Research Methods

With the method of document analysis, the author collects, collates, and analyzes the existing research results of folk-dance education in relevant colleges and universities, including various historical documents, papers, monographs, pictures, etc. Through the study of the literature, we can form a scientific understanding of the facts, summarize the experience and lessons, and analyze and summarize the current situation and problems of folk-dance teaching in higher vocational colleges.

The survey method is to conduct interviews with college students and teachers. This is an activity for researchers to talk with the subjects with questions. It can understand what the respondents think, describe, and explain, and collect first-hand information. It has the characteristics of authenticity and timeliness.

The statistical analysis method uses relevant statistical software to conduct mathematical statistical processing on the data obtained from the survey for further analysis and research.

1.4 Journals reviewed

In terms of dance education, the first dance professional group in New China, the Dance Troupe of the Central Academy of Drama, was established in November 1949, which is also the beginning of dance education in New China. The Beijing Dance School, the first dance school in China, was officially established and held its opening ceremony on September 6, 1954. Dai Ailian, a famous dancer in China, served as the first principal of the school, thus opening the prelude to dance school education in the modern sense of China. On October 30, 1979, during the Fourth Congress of Chinese Literary and Artistic Workers, the Fourth Congress of the Members of the National Dancers Association of China adopted a resolution to change the name of the association to the Chinese Dancers Association. In the spring breeze of reform and opening up, the Chinese Dance Association actively organized various academic seminars, further strengthened the construction of dance theory, and vigorously promoted the prosperity and development of dance industry. In 1980, the Dance Research Institute of the Chinese Academy of Arts was established, Set up the dance department of the postgraduate department. In 1987, Beijing Dance Academy established the Department of Chinese Folk Dance. Since then, ethnic and folk dance teaching with different characteristics has been carried out in various dance schools, and the development of the Chinese ethnic and folk dance teaching system has experienced a construction process from scratch. So far, the teaching system of Chinese folk dance has become an important "new force" in Chinese dance education.

In terms of dance theory, Wu Xiaobang, the first monograph on dance theory to study dance art since the founding of the People's Republic of China, published a revised version of Introduction to the New Dance Art in the middle of the last century. This monograph provides a clear theoretical basis for the development of

Chinese dance art education in terms of teaching methods, theoretical research, talent training, etc., and plays a guiding role in the development of Chinese dance. Wu Xiaobang's *Research on the Discipline Framework of Chinese Dance*, which was completed in his later years, advocates choreography and is known as the scientific masterpiece of Chinese dance research. The irregular internal publication "Dance Newsletter" edited by the Chinese Dance Association was also published in 1951, and the "Dance Learning Materials" was published in 1954. In 1957, the "Dance Series" and "Mass Dance" (originally called "Dance Supplement") were published. By January 1958, *Dance*, the first periodical public publication in the Chinese dance industry, was launched (Lu Jing, editor in chief, changed the bimonthly issue into a monthly issue in 1986).

In the field of folk dance, Xu Shuhao and Luo Xiongyan put forward the idea of "conducting horizontal teaching on the basis of vertical lines of various national dance textbooks" in the book *Teaching Situation and Textbook Arrangement of Chinese Folk Dance* written in 1957, which discussed the necessity of "representative folk dance". Since the 1980s, the teaching of Chinese folk dance has gradually got rid of the "pure folk culture" model and moved towards the "all-around" teaching practice suitable for the construction of the teaching system. Professor Pan Zhitao of Beijing Dance Academy summarized the teaching experience of the past two decades, and pointed out in the article "Dance Memory, History Review - Review of the Twenty Years of Chinese Ethnic and Folk Dance Education" that talent training, cultural inheritance and protection, and advanced concepts and methods in teaching constitute the core links of the teaching and development of Chinese ethnic and folk dance. In 2000, the Ministry of Culture and the National People's Committee jointly issued the *Opinions on Further Strengthening the Cultural Work of Ethnic Minorities*, in which it was pointed out that we should do a good job in the collection and collation of the cultural and artistic heritage of ethnic minorities and the theoretical research of ethnic literature and art. Because the inheritance of national and folk dance culture is a complex work, only to achieve the unity of external and internal, can it be a comprehensive inheritance.

We need not only external inheritance, such as the inheritance of dance movements, routines and performance forms, but also internal inheritance. We need to further understand and master the national history, social forms, customs, religious beliefs, thoughts and feelings and the way of expressing feelings related to dance, and then understand the generation, development, performance content, customs characteristics and their formation and variation of dance.

In general, most of the research on dance and dance education in China is for the study of dance itself, and the details of teaching innovation are still a research area to be explored. In recent years, the research on discipline theory has been strengthened, but due to the cultural quality of the members of the discipline, the lack of theoretical knowledge of relevant disciplines, there are still many problems, only a few related papers, For example, Li Aishun's "The Trend of Contemporary Korean Dance Creation in China", Shi Yuzu's "The Inheritance Law and Development Trend of National and Folk Dance Culture", Zhan Xiaonan's "The Status and Situation of Dance in Modern Society", and so on, have not formed a complete innovative theoretical research system. There are not many monographs on the teaching of Chinese folk dance and Chinese folk dance culture, only a few, such as the Teaching Method of Chinese Folk Dance, the Course of Chinese Folk Dance Culture, and the Dance Culture and Aesthetic.

In terms of foreign research, so far, the author has not found any foreign scholars to carry out the folk dance in higher vocational colleges.

Relevant literature of the study. The research on national dance in foreign countries is limited to the research on how to preserve and spread folk dance (as a traditional dance for entertainment) and a small amount of research on performance (commercialized). In dance, the research is mainly on ballet (including classical ballet and modern ballet) and modern dance.

From the previous research on dance and dance education, the author found that most of the scholars in China basically started from the dance itself, and rarely conducted interdisciplinary research from the perspective of national culture, ethnology and educational psychology, while the question of dance teaching is a

research area to be explored. In addition, the training objectives and training objects of higher vocational colleges have their unique and professional characteristics, so it is obviously unreasonable to adopt the same teaching content and teaching methods. Therefore, in the future research, how to develop the different teaching methods and contents in the national folk dance curriculum of higher vocational colleges is an inevitable trend.

Chapter 2

Literature Reviews

2.1 The Connotation of Chinese Folk Dance

Chinese folk dance not only has the common style of China, but also has its own system and mutual influence. It is a diversified dance culture jointly created by all nationalities. Folk dance is the embodiment of people's self-entertainment. It presents a portrayal of the life of the working people. It is a reflection of the material and spiritual life of all nationalities. It is created and developed by people in the long river of history.

The traditional culture formed by the exhibition has great stability and inheritance. As the most direct, natural, primitive and enthusiastic expression of human life consciousness, folk dance is the most simple and vigorous dance form of a nation in its historical process. The dance is created by the people themselves and directly passed on among the people. It represents people's self-awareness, awakening, affirmation, pursuit and performance of life.

2.2 Characteristics of Chinese Folk Dance

First of all, Chinese folk dance has the characteristics of historical inheritance. As a local art created and appreciated by the working people of all nationalities. On the basis of vertical inheritance and horizontal reference, folk dance has been continuously infused with new artistic nutrients of the times by the working people, which is the inevitable way for its recovery and development. This sublation must be organically linked with the development of the times and the real life of the nation. In the process of its inheritance and development, folk dance will always be fused with the real life of the working people and the feelings of the times. According to their own aesthetic orientation, the working people sublimate the dance art, which is why the folk dance continues and shows strong artistic vitality. Artists

and artists of all ethnic groups are committed to developing the new dance art of the nation. In order to draw nutrition from the folk dance, they went deep into the folk to collect folk customs, and created a large number of excellent works with both national characteristics and characteristics of the times. These works are deeply loved by the people, such as milking dance, cup bowl dance, Hakumai, Naerdos, rainbow, horse herding, wild goose dance, Nalunchun, etc., some of which are novel movements. In turn, it has been absorbed by the mass dance activities, thus promoting the growth and variability of folk dance.

Secondly, China's folk dance has strong characteristics of ceremony and mass entertainment. In fact, many folk dances are part of the whole set of ceremonies. Specifically, the movements, props and music rhythm of the dance have certain symbolic significance. These dances are performed by all ethnic groups in festive festivals and major ceremonies. The symbolic meaning of the dance is often through the worship of some ethnic primitive beliefs, so many folk dances actually reflect the primitive totem worship and ancestor worship of specific ethnic groups. For example, the "Marriage Dance", which is popular among the people in Hunan, is a farewell activity in which the female partners accompany the bride before the bride gets married; The Miao nationality's "Drum and Ladle Dance" and "Milk Beach Batan Dance" are ceremonial dances designed to commemorate the ancestors of the Miao nationality, Fu Xi, and the female snail, who created heaven and earth and rebuilt human virtues. At the same time, the self-entertainment of folk dance can meet people's various spiritual needs. People's feelings and wishes are well expressed in self-entertainment. People can also feel the meaning and value of their lives in groups. In this way, folk dance, with its unique charm, makes folk dance full of life.

Thirdly, with the rapid development of economy, the improvement of communication and transportation, the material and cultural life of ethnic minorities has been improved unprecedentedly, and the Chinese folk dance also has the characteristics of cultural diversity. The vast majority of folk dances still retain the original ecology of folk dance, or the coexistence of original and variation,

but in any case, they are inherited and developed in the country of origin, and continue to be passed down as a specific form and style of folk dance. The natural ecological environment and socio-cultural environment of ethnic minorities have been improved under the mutual penetration of multi-cultures in contemporary society, which has greatly expanded the space for dissemination of folk dance with the prosperity of trade gatherings, the holding of various cultural festivals and art festivals, and the development of tourism culture. It is these changes that make folk dance increasingly become intertwined between the ancient and the modern, and the new and the old, so the performance and appreciation of the processed folk dance have been greatly enhanced.

Finally, Chinese folk dance has typical regional characteristics. Folk dance in different regions often presents obvious different dance characteristics. The dance in different regions has unique content and form of expression, as well as different styles of dance posture and rhythm. The Mongolian, Daur, Ewenki, Oroqen and other ethnic groups have been engaged in the economic production and life of hunting and animal husbandry, or hunting and animal husbandry with each other, or animal husbandry with breeding and farming for a long time in their natural environment of natural and magnificent beauty to be carved. The nationality of folk dance, of course, is composed of many factors, but it is of great importance, It is also the primary condition for the national characteristics presented by folk dance, which is the unique natural environment, economic production mode and the psychological quality of the people.

Chapter 3

Research Methodology

3.1 Promote the development, popularization and promotion of folk dance art in inheritance

In recent years, folk dance art has continuously, directly or indirectly, stepped onto more stages. From the well-known Han, Tibetan, Mongolian, Uygur and Korean nationalities to the Dai, Yi and Wa nationalities in Yunnan, as well as the Kazak, Tajik, Xibo, Daur and other nationalities in Xinjiang, the dance has been more and more excavated, so that more people can appreciate all kinds of folk dance art, and gradually become familiar with folk dance art. At present, China is in the process of the great rejuvenation of the Chinese nation and the great development and prosperity of socialist culture. As an important part of Chinese traditional culture, Chinese traditional folk dance art, together with other parts of traditional culture, will lead the new trend of Chinese cultural development. In the Chinese family, the dance of every nation is a special scenery. The so-called "regions are different, and the rhymes are different". The folk dance of the Han nationality in the north is simple and vigorous, while the southern region is beautiful, delicate and graceful. The flower drum lamp in the Huaihe River basin, located between the Huaihe River and the Yangtze River, combines the strength and softness of the north and the south. The Korean nationality dance is natural and smooth, and the demeanor is boundless. The Mongolian nationality dance is tall and heroic, enthusiastic and unrestrained. The Tibetan nationality dance is beautiful, rough and vigorous, and the Dai nationality dance is calm Soothing... folk dances in all regions have their own unique aesthetic characteristics and forms of expression. Folk dance curriculum is an important cultural position for spreading and developing folk traditional dance art. Different nationalities have different styles. This course is aimed at the successors of folk dance art. They can not only be the inheritors of folk dance art, but also be the disseminators and innovators of folk dance art under

the guidance of curriculum innovation and teachers. They can also excavate the essence of folk dance art and other artistic elements.

The innovation of folk dance art curriculum can become a major opportunity and main position to promote the innovation and development of folk dance art. In the process of innovation of folk dance art courses, we can see that many new elements and ancient folk dance art combine with each other, bursting out new vitality, promoting folk dance to go further and further in the process of innovation, so that different ethnic groups and different styles of dance can be presented harmoniously under the framework of Chinese dance, so that the dance of all ethnic groups can inherit, develop and progress through mutual absorption and reference. While carrying out the innovation of Chinese folk dance curriculum, we can let students use the holiday time to go deep into the rural fields, carry out field research, participate in social practice, get closer to and enter into Chinese folk dance art, feel the beauty of folk dance art more deeply, and better explore the beauty of Chinese folk dance art.

3.2 Cultural collision, folk dance course teaching is facing challenges

The love of dance also stems from the understanding and pursuit of its culture. Although folk dance is favored by the masses and students, it will also encounter many difficulties in the teaching process. Among the traditional folk dance courses, folk dance itself is a hot spot to attract students. With strong teachers and rich teaching experience, the teaching of folk dance courses is also quite effective. However, with the development of society, the distance between China and the world continues to close, and the continuous integration of Chinese culture and world culture, more and more foreign dance forms are introduced into the domestic dance courses in China. For example, the emergence of jazz dance, mechanical dance and other dances that are more attractive to young people has caused a certain impact on traditional folk dance. Although many people still like the ancient folk dance forms, many people are still attracted by the new dance forms. This poses a challenge to our curriculum education program. How to make

students fall in love with the folk dance class is a problem we need to consider urgently. The survey found that, unlike these emerging dance teaching forms, most of the teaching forms of Chinese folk dance are still the traditional form of "teaching and learning". Teachers demonstrate and teach, and students learn and imitate. In addition, there are few other new elements in the curriculum. On the other hand, in the process of teaching, there are more exchanges and interactions between teachers and students, more innovations and adaptations of dance movements in the emerging dance teaching. As a result, the content and form of these dances are becoming richer and more attractive.

3.3 Innovate teaching mode and realize the integration of editing, creation and performance

Innovate folk dance courses and add more courses that match the needs of society. Through these innovations, under the guidance of the new course content and teachers, students who learn folk dance will be built into comprehensive talents needed to adapt to society, so that the skills they master can be recognized by the society. Besides dancing, they will also be able to teach dance and choreograph. In this way, students can really benefit from the folk dance course, and become the talents needed by the society. While realizing their value in the society, they can also use the folk dance knowledge and skills acquired in the folk dance course to make contributions to the society. The innovation of folk dance courses can, to a certain extent, enhance the enthusiasm of students to learn folk dance and make students fall in love with folk dance classes. In the process of innovation, it can stimulate students' receptivity in addition to imitation, enable students to truly integrate into the course, love the folk dance art more, stimulate students' enthusiasm to explore and learn dance, and on the basis of completing the primary imitation teaching, it can also make students have more interest and ideas to innovate folk dance.

3.4 Problems in the current folk dance teaching curriculum

3.4.1 The teaching content is not comprehensive.

In the United Kingdom and Japan, their dance teaching is permeated with advanced educational concepts. The traditional dance teaching content of teaching ready-made works is upgraded to teaching students to make their own works. In the United States, for example, at the end of the 20th century, the National Standard for Art Education in the United States was issued, which put forward some requirements, such as understanding the principles and structure of dance design and applying and displaying critical and creative thinking skills in dance. The curriculum system of dance education in these three countries has one thing in common. When we compare them, we can find that they have developed from the initial physical training of "memory dance and imitation dance" into two teaching contents, which are the combination of creative learning of their own creative works and the learning of established style dance.

However, in China, this kind of dynamic teaching content has been quite neglected. There are few teaching materials and curriculum arrangements for dance theory, and even less content related to dance culture. Basically, it is about teaching materials and curriculum arrangements for dance skills. The basic conditions for teachers to successfully complete teaching tasks and the basic tools for teaching are the textbooks, which are the systematization and concretization of the syllabus, the knowledge genre reflecting teaching content and teaching methods, and the important source for students to acquire knowledge. However, in the decades of professionalization of folk dance in China, the textbooks used have not kept pace with the times and have not changed much. This has led to the fact that students' comprehensive ability has not been well developed, and they often only carry out simple imitation learning. Since then, as many as 56 ethnic groups in China have inexhaustible teaching resources of folk dance, but they have not been well integrated into the teaching materials. The teaching materials used in China mainly focus on the five major ethnic dance types of Han, Tibetan,

Mongolian, Uyghur and Korean, and there are many places that need to be supplemented and repaired. In addition, there is no unified teaching material in the country. In the teaching material system of dance education in higher vocational colleges, most of them borrow professional teaching materials from professional dance art colleges. These art colleges train high, refined and cutting-edge professional dance talents. The content of the teaching materials used is relatively strong, demanding and professional. The general higher vocational colleges train talents with general dance knowledge and ability, It is unreasonable to use the same teaching materials to cultivate students at different levels.

3.4.2 The teaching methods are not rich

Teaching methods are the necessary conditions for teachers to complete teaching tasks, and their use affects and restricts the development of students. Both Professor Lv Yisheng's "Dance Pedagogy" and Pan Zhitao's "Teaching Method of Chinese Folk Dance" clearly mentioned that oral and personal teaching as a teaching method is in line with the unique laws of dance teaching and should be widely used.

For a long time, in the teaching method of folk dance, the teaching method of "oral teaching and personal teaching", which has been passed down by teachers and apprentices, has been the basic mode of dance teaching. Although this teaching method has well conveyed various movements of folk dance to students, the unchanged one-way teaching method of "I teach you to learn" and "I say you to listen" has largely obliterated the dominant position of students in teaching activities, This kind of teaching method also highlights its disadvantages in the new situation, which limits the exertion of students' enthusiasm and suppresses students' innovative ability. This method ignores the flexibility and creativity of teaching, but also ignores the subjectivity of students. It only pays attention to the practicality and simulation of dance classes. Students are only passive receivers and "memory". Students who can accurately imitate the actions explained by the teacher are good students. Teachers seldom emphasize that students should experience and understand the artistic conception of dance by

themselves. The imparter of knowledge is the teacher's own position. In teaching, teachers have absolute authority over knowledge. This has led some teachers to play the role of indoctrinator and feel that they are the representatives of correct ideas in front of students now. Some teachers only teach dance movements in the teaching process, without seeking feelings; Teach rhythm, not style; Only teach actions, not skills; Only teach the rhythm, not the cultivation of musical sense; Only teach combination, not inner emotional expression, and so on.

Field collection is a common teaching method for dance majors, especially for folk dance teaching. It is more necessary to let students experience the dance styles of different nationalities through this method. It can go deep into the life background of people of different nationalities, get creative inspiration through feeling, and collect dance movements and cultural background mainly by participating in observation, unstructured interview and imitation and copying. It enables students to get direct experience from the nation, which is more real and emotional than the introduction in the book and the imitation in the classroom. However, for many higher vocational colleges, this is an impossible teaching method. For the sake of student safety and fund use, this teaching method is basically not adopted by higher vocational colleges. In addition, with the development of science and technology, multimedia technology is increasingly introduced into classroom teaching. This kind of teaching using new media is intuitive, visual and interactive, which can fully reflect the subjectivity of students and stimulate their enthusiasm and creativity. However, due to the lack of relevant materials, this new media teaching method has not been well used in folk dance teaching, which not only leads to low teaching efficiency, but also is not conducive to the enthusiasm and initiative of students.

3.4.3 Unreasonable teaching evaluation

Teaching evaluation is the process of obtaining relevant information about teachers' teaching, forming judgments and making decisions accordingly. Whether the evaluation criteria and methods are reasonable or not will not only affect students' interest and enthusiasm in learning dance art, but more importantly, will also affect students' physical and mental health and comprehensive

development, and will play a certain role in the quality and effect of teaching and the sustainable development of the course. At present, the teaching evaluation of folk dance courses in China is mainly carried out in the form of final report examination, which only pays attention to the students' skill level, and takes little account of theoretical knowledge. Skills and skills really play an extremely important role in the study of Chinese folk dance, but what modern society needs is knowledge and compound talents who have both skills and lofty artistic accomplishment. This kind of examination that emphasizes skills and neglects theory obviously cannot meet the needs of society. Although many students are good at folk dance, they often know nothing about the origin of a certain folk dance or the customs of a certain ethnic minority. Therefore, in the teaching evaluation, we should not take the accurate mastery of dance skills as the only standard, but should see the artistry, innovation and culture in the skills.

Examination is an important auxiliary means in the teaching process. The key to ensure the smooth progress of teaching reform is to give full play to the guidance and supervision role of examination. In the folk dance course, the final report can really examine the content of students in class more carefully, and can better urge students to master the classical combination and repertoire of folk dance, but this single teaching evaluation is difficult to investigate and evaluate the students' grasp and use of the knowledge at multiple levels, in multiple aspects and from multiple angles, and does not well reflect the students' knowledge application ability, practical operation ability and innovation ability, It is difficult to reflect the characteristics of higher vocational education, leading to the lack of comprehensive and objective evaluation results. This evaluation method takes the exam results as the only criterion. One exam determines the quality of a student, which results in teachers and students focusing on improving the exam results, while ignoring the more important aspects, that is, students' understanding and mastery of the knowledge they have learned, and students' innovative ability. At present, many folk dance examinations in higher vocational colleges only pay attention to the evaluation of test results on students, ignore the connection

between test results and teachers' teaching, and lack an effective post-test evaluation mechanism, which also stifles students' initiative and creativity.

Chapter 4

Results

4.1 Innovate the practice mechanism of folk dance courses

In the process of innovation of folk dance curriculum, we should not only focus on absorbing the essence of traditional folk dance art, but also update the practical mechanism of folk dance curriculum. Changing the existing education concept, preserving the style of national folk dance, and innovating the development of national folk dance are the important tasks of the national folk dance curriculum, so that students can increase their understanding of the national dance culture through the study of folk dance combinations. The traditional folk dance mechanism needs to be reformed to a certain extent, such as arranging and learning high-quality plays, adding self-compiled combination content, cultivating students' learning initiative and stage performance ability, etc. While innovating the practical mechanism of the course content, we should also strengthen the training and training of the students' overall quality. The requirements for students in folk dance courses should not only stay at the level of dancing, but more importantly, we should guide students to strengthen a deeper and deeper understanding of folk dance through the cultural background, theoretical knowledge and stories behind it, So that students can have a deeper understanding of folk dance courses under the influence of these necessary knowledge background and deeper understanding, absorb the knowledge and skills that are conducive to adapting to the social environment in the future, carry out folk dance teaching with their own understanding, create more folk dance, and try to create their own compiled folk dance works.

4.2 Deepen the education and research of folk dance culture

"Refine the professional skills of dance, cultivate the traditional cultural heritage, enhance the vitality of practice and innovation, and expand the vision of international exchanges." is the guiding principle of Chinese folk dance, and we need to conduct in-depth research on this. Lead students into the cultural world of folk dance. Integrating multiple cultural perspectives into the teaching of folk dance from beginning to end, to open up students' love and love for folk dance. The excavation of the charm of folk dance culture will help us to have a deeper understanding of folk dance. Culture has dual nature, which is the creation and achievement of human spiritual culture research. Folk dance culture conveys cultural connotation through body language and art, studies Chinese national aesthetic concepts, and folk dance culture with Chinese native thinking logic, excavates the essence and deep connotation of culture, respects national local characteristics and dance culture, and takes national dance culture as resources, Identify the characteristics of dance rhythm from the living environment of dance rhythm. Take the national culture as the background, master the first-hand original materials, and conduct in-depth research on folk dance culture. To master this cultural knowledge, students can better carry out self-innovation. In these cultures, they can obtain their own inspiration for folk dance creation, provide more abundant sources for their own creation, use this cultural knowledge as the source of creation, update their understanding of folk dance culture from time to time, and deepen their research on folk dance culture.

Chapter 5

Conclusion and Discussion

5.1 Student-oriented, let students become the masters of the classroom

Throughout the current dance course teaching, there are many problems in the traditional teaching mode. For example, the teaching model is relatively rigid, and the relationship between "teaching" and "learning" between students and teachers is fixed. The teacher is the teacher, and the student is the receiver. Such a teaching model cannot well promote the innovation of the dissemination and development of folk dance. At the same time, it is also not conducive to the two-way learning and development of students and teachers. Adhere to the main position of students, and the learning of folk dance is not one-way. In the course, it should be noted that the identity and mode of "teaching" and "learning" in the classroom should not be fixed, but should become an open way of expression to achieve the goal of innovative courses. In the new classroom, we should establish an equal and cooperative relationship between teachers and students, so that teachers can jump out of the single mode of teaching and students can jump out of the single mode of acceptance, so that teachers can become leaders, so that students can follow the teachers to learn, but also be able to surpass teachers. On the basis of simply learning to dance folk dance before, they can also participate in the design and choreography of folk dance, I really feel the joy of folk dance. In this research, discussion and exchange, we have adopted such a way to arrange teaching combinations to stimulate students' initiative in autonomous learning. Through the form of teacher teaching methods - guidance - assignment - assignment back, students can complete the study and self-composition of high-quality plays according to the methods taught by the teacher after mastering the style of each national dance, master the dance style, and

improve the performance and creative ability. Arranging and learning high-quality plays, increasing the content of self-compiled combinations, cultivating students' learning initiative and stage performance ability, and explaining the cultural background, historical origin and the reasons for the formation of the movements of the nation, have a certain impact on students not only from the knowledge of professional skills, but also in the use of dance limbs, teaching and performance expansion. While creating the combination, students have strengthened the practical ability of demonstration teaching and the ability to raise and solve problems in teaching. The folk dance curriculum of dance education should give full play to the various functions of dance and return the curriculum teaching to the origin of dance. "Dance is the art of body language, the art of expressing emotion with body, and the art of talking with the world with body". In the course teaching, first of all, we should focus on students' interest in learning folk dance, enrich students' understanding of folk dance by explaining, guiding and watching historical and cultural documentaries and dance works of various nationalities, expand students' vision of dance, enhance students' feelings and experience of folk dance, stimulate students' interest in learning, and mobilize students' enthusiasm for folk dance classes. Secondly, in the course teaching, pay attention to each student's learning interest and learning state, encourage students to feel, experience and understand the connotation of dance through their own experience in dance, actively participate in and boldly create, and freely express their inner feelings and infect others through dance. Thirdly, the course teaching should always be student-centered, adjust the teaching progress and difficulty in time according to the actual situation of students, rely on practical activities, and take various ways to guide students to apply their dance skills to the creative activities of national folk dance.

5.2 Change teaching methods and innovate curriculum models

The teaching of Chinese folk dance in most colleges and universities continues the traditional teaching mode, which has no doubt on the effect of training the ability of dance professionals. However, the over-mature education concept often means that the traditional thinking is deeply rooted and to a certain extent becomes a restrictive factor in innovation and reform. Under the influence of the world's diverse dance culture trends, it is difficult for dance professionals trained by the traditional teaching mode to quickly participate in the development of dance cause. Based on this situation, the teaching of ethnic folk dance in colleges and universities should sum up experiences and lessons and innovate the curriculum model. Colleges and universities can promote the innovation of dance curriculum model and enhance the practical innovation ability of dance professionals from the following three aspects.

First of all, the national folk dance class should change from a cramming class to a heuristic class. Chinese folk dance contains rich traditional cultural content. If only the cramming teaching method is adopted, students can only mechanically imitate the dance movements and passively accept the infusion of knowledge, and it is difficult to experience the essence of excellent dance culture. Therefore, in the reform of national and folk dance teaching, teachers can closely combine different dance contents with traditional culture, stimulate students' interest in exploring traditional dance culture, and double cultivate students' dance skills and cultural accomplishment, laying a solid foundation for students' practical innovation ability. On this basis, expand the traditional single-skill curriculum, infiltrate the complex curriculum model, integrate sociology, history, aesthetics, literature and other contents, excavate the deep cultural connotation of national folk dance, and transform from training professional dance talents to training cultural dance talents, so that students' interpretation of Chinese national folk dance reflects a richer cultural connotation, Attract more dance talents to join the team of inheriting excellent dance culture.

Secondly, Chinese folk dance courses in colleges and universities should

actively absorb the advantages of modern diversified dance courses, and at the same time, integrate modern information technology to create flexible and vivid dance classes. Teachers should absorb new teaching concepts, learn advanced teaching methods, combine Chinese folk dance teaching with modern teaching technology, take innovation as the soul of the development of Chinese folk dance curriculum, actively create folk dance works that meet the needs of cultural development of the times, and introduce new teaching ideas, methods and contents into the classroom teaching of folk dance, Inject new impetus into the innovation and reform of dance courses in colleges and universities.

Finally, colleges and universities should innovate the curriculum model of ethnic folk dance and give full play to the active role of elective courses. In particular, we should make full use of the dance resources of ethnic minorities to make the curriculum system of Chinese ethnic folk dance more distinctive. In the curriculum structure of Chinese folk dance, elective courses have always been an important means to improve students' dancing skills and innovation ability.

However, the author found in the investigation and study of the elective courses of Chinese folk dance in colleges and universities that the arrangement of the elective courses of dance in some colleges and universities is not very reasonable, and more attention is paid to the credits and evaluation of the compulsory courses, which leads to the lack of attention to the dance courses of some ethnic minorities, and the relatively small content of dance knowledge obtained by students, which to some extent limits the students' artistic vision, and also limits the students' innovative exploration of folk dance. China is a multi-ethnic country, and ethnic minority dance is undoubtedly the "exotic flowers and fruits" in the cultural system of Chinese ethnic folk dance. The dance cultures of all ethnic groups have dazzling colors. The dance movements of ethnic minorities are rich and diverse, which can provide students with rich inspiration for artistic creation. The use of ethnic minority dance resources can provide students with the best quality course materials for innovative practice, It is also conducive to the inheritance and development of local folk dance culture.

5.3 Strengthen field investigation and establish a knowledge base of Chinese folk dance

Organizing and establishing a research group on the innovation of Chinese folk dance courses is very helpful for the innovation of Chinese folk dance courses. With the innovative research team, it will be able to carry out the allocation of corresponding innovative tasks in an orderly manner, facilitate the proposal and completion of various design schemes, and also be able to carry out centralized and collective task research, explore innovative issues, brainstorm, provide intellectual support for the innovation of Chinese folk dance courses, and also prevent the occurrence of prevarication and wrangling, so as to facilitate the smooth progress of the innovation process. The establishment of such innovative research groups will also be more conducive to the collection and creation of cultural research materials on traditional, new and innovative folk dances. The research center can conduct various investigations in groups and establish a knowledge base of Chinese folk dance, which can include all kinds of video, text and audio materials to provide literature for the innovation of folk dance courses. While carrying out the innovative development of folk dance, the research team can also establish a corresponding supervision mechanism to stop all kinds of behaviors that are not conducive to the development and inheritance of folk dance and the progress of folk dance teaching in the process of folk dance curriculum innovation, to remind the problems that may occur, and to actively solve the problems that have occurred, The scheme of setting emergency warning shall be adopted for supervision. The whole process of innovation of folk dance courses must be left with traces for future inspection and learning.

5.4 Introduce elements of folk dance with a strong sense of the times and organic integration of the original ecology

The content of folk dance is rich and colorful, with a long history of thousands of years. It carries all kinds of historical events experienced in the development process of all ethnic groups. It originates from the practical life experience and experience of compatriots of all ethnic groups. The Mongolian group dance "Pentium" in the 1980s is such a work with strong national characteristics. The group dance uses various typical "horse steps" movements to shape the image of Mongolian young herdsmen riding horses and galloping. With its heroic and free, magnificent, and strong national style dynamic image of the human body, it shows the style of the times of Mongolian youth, and thus has been loved and welcomed by people for a long time. However, the society is progressing, and the times are developing. Every moment we experience is writing history. The life content displayed by folk dance works should not only come from the past life and history. Folk dance should not only exist in the past life. For the feeling of the present life, those new elements that can reflect the elements of folk dance should also be included in the scope of today's folk dance, Let the fresh elements of life now enter the folk dance with the pace of the times, and become a new art form that attracts the new generation and shows the life scene and background of the new generation. In 2017, the gold prize work "Grandfathers" of the 11th Chinese Dance Lotus Award was also a Mongolian dance. The work took the news of the 19th National Congress of the Communist Party of China's victory broadcast on the radio by the grandfathers of grassland herdsmen as the clue, and skillfully integrated the traditional Mongolian dance with American jazz and Mongolian folk songs. The props and crutches sometimes turned into selfie sticks, sometimes into horse-headed harps, The dance music is inadvertently interspersed between popular and ethnic styles, which not only shows the current situation of production and life in the pastoral area, the positive spirit of the elderly in the pastoral area, but also implicitly and ingeniously appeals to people to care for the elderly, so that the audience has a new understanding of Mongolian dance. The

realization path of the above directions can be carried out by teachers and students. Contemporary students are the group closest to the current life and era. Based on the relevant folk dance cultural knowledge introduced by the teacher, they can add their own creations. These creations can absorb the fresh elements of the current era, and incorporate the fresh elements of the current era into the folk dance to realize the two-way innovation of the folk dance itself and the folk dance curriculum. In this process, teachers should be good at enlightening and guiding students with folk dance cultural knowledge, reasonably evaluating and modifying students' achievements, enlightening their thinking, constantly guiding and urging them, and stimulating their potential. Students are explorers and creators. Only by giving them the classroom and letting them create themselves can they achieve real growth, To truly make corresponding contributions and help to the innovation of folk dance teaching, teachers must pay attention to the enthusiasm of students and affirm their experience. Taking students as the practice subject of introducing new elements is a multiple help to students in the folk dance class and the innovation of folk characteristics themselves, and the effect that can be achieved is very considerable. We should actively guide and cooperate to achieve this win-win process Conclusion In the process of folk dance course innovation, we should pay attention to the significance of folk dance course innovation. Such research will help us maintain our original intention in the future innovation process. We should always implement the purpose and principle of folk dance courses serving students into the whole process of folk dance innovation. Deeply understand the foothold of curriculum innovation, so as to launch better folk dance courses that are more suitable for students' future development, and serve students' future development. In the process of exploring the innovation path of folk dance curriculum, we should also take what students can get from the curriculum as the primary consideration. Through more in-depth research and discussion, we should further innovate and reform the folk dance curriculum, and achieve the goal of cultivating talents suitable for the needs of society

5.5 Rebuild the curriculum structure and innovate the textbook system

Some of the existing teaching materials of Chinese folk dance in colleges and universities are out of touch with the actual needs of teaching classes and students' ability cultivation. In recent years, the national education policy, education ideology and education orientation have been developing, and the curriculum structure and dance teaching material system of ethnic folk dance have also been constantly reformed, gradually introducing the curriculum thinking of innovative talent training, and striving to improve the curriculum structure of ethnic folk dance, so that it can better adapt to the changing needs of dance talents. However, at present, there are still significant problems in the teaching materials of ethnic and folk dance in colleges and universities, such as lack of flexibility, scientificity and practicality. Improving the content of ethnic and folk dance teaching materials and innovating the dance teaching material system are of great significance to the cultivation of innovative talents. The author believes that colleges and universities should start from "reshaping", dare to break the old and establish the new, focus on the modern social and cultural environment, start from the goal of innovative talent training, optimize and reform the teaching material system of ethnic and folk dance, break through the current barrier of talent training of ethnic and folk dance, and promote the construction of dance talent team.

First of all, colleges and universities should actively promote the openness of Chinese folk dance textbooks. In view of the current key issues such as the conservative educational ideology, teaching content and implementation methods of Chinese folk dance, colleges and universities should re-establish an open curriculum model, build a carrier for the integration of knowledge and skills, and increase the collection and accumulation of open knowledge on the basis of retaining the professional and artistic characteristics of traditional Chinese folk dance textbooks. Colleges and universities should closely focus on the cultural characteristics of ethnic and folk dance, start from the material of folk dance, deeply explore the cultural elements of folk dance, extract the ethnic and folk dance

elements that are close to the needs of the college classroom, and sort out the practical and characteristic teaching materials, so that students can intuitively feel the artistic image of Chinese ethnic and folk dance, and improve their aesthetic level and artistic accomplishment. It will also raise the perceptual understanding of Chinese folk dance textbooks to rational understanding, so that students can draw more nutrition from the open dance textbooks, and make the textbooks become the "headstream" for the cultivation of students' innovative and practical abilities.

Secondly, colleges and universities should give full play to the advantages of Chinese national and folk dance teaching, highlight the artistic characteristics of Chinese national and folk dance, and create a curriculum system that can highlight the cultural heritage of excellent traditional folk dance. The cultivation of innovative dance talents must edify students with folk culture, so that students can feel the great artistic value of national folk dance culture. The author found in the survey that the national folk dance curriculum system in some colleges and universities is difficult to fully display the essence of Chinese national folk dance. In the process of training the innovative and practical ability of dance talents, we should maximize the national and local characteristics of Chinese traditional dance culture, and at the same time, we should actively compare with the advanced foreign curriculum systems, absorb the advantages of foreign dance curriculum systems, and construct dance courses with national characteristics.

Finally, colleges and universities can segment the existing dance teaching materials in blocks and carry out innovative practice of modularization of the teaching material system. The teaching links of Chinese folk dance are scientifically divided into modules, so that each module can be connected and promoted, and a systematic teaching cycle is designed to improve the quality of classroom teaching. In terms of specific operation, teachers can divide and reorganize all kinds of Chinese folk dances into new modules according to posture, rhythm, dance steps, basic movements and other contents. They are no longer bound to the original curriculum arrangement, and can flexibly intersperse skill training and

knowledge lectures. Under the modular teaching material system, students' basic skills are more solid and can be learned by analogy, which not only promotes the integration and development of Chinese national and folk dance, but also is conducive to the cultivation of compound innovative dance talents.

5.6 Strengthen emotional teaching and highlight the connotation of dance

Chinese folk dance not only has rich dance skills, but also carries profound cultural heritage, and also contains deep national feelings. Chinese folk dance is a large collection of people's emotions. Therefore, teachers should pay attention to the excavation of folk dance emotions in teaching. The author found in the research that emotional teaching is the most easily neglected part in the traditional dance teaching class. Most of the teachers' inspiration for dance emotion is in one word, and the focus is on the training of national and folk dance movements. Thus, the trained dancers can not fully present the inner emotion of dance movements, and the dance they perform also lacks emotional mood, which is difficult to arouse the emotional resonance of the audience. Therefore, stimulating students' innovative inspiration and touching their hearts is the breakthrough point of innovative dance talent training mode.

In addition, the folk dance reveals the most authentic and simple emotional world of the Chinese nation through its rich body language. The distinctive national character and plain aesthetic taste of all nationalities are intertwined in the national folk dance. In the process of curriculum reform of national folk dance, colleges and universities should seize the emotional characteristics of students on the basis of the original curriculum, promote students to explore the emotion of Chinese national folk dance, and make students have real feelings about the excellent traditional Chinese culture through rich emotional teaching, And show the beauty of the meaning of dance with rich body movements, so that students can deeply understand that "dance is the most direct, the most substantial, the strongest, the sharpest, the most simple and the most full expression of life sentiment". Finally, take emotional teaching as an innovative opportunity for dance teaching and make it an important teaching method for training

innovative talents in dance specialty. Under the innovative concept of "emotional teaching", students will have a love for traditional dance culture. The combination of deep national feelings and rich dance vocabulary can realize the situation creation and emotional inspiration of national folk dance. With the inner experience of "dancing with emotion", students will have the motivation for innovative practice.

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