

Optimizing The Curriculum Structure of Training Performance-oriented Talents in National Dance

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Abstract: As a national art examination city, Beijing has a strong market and sufficient supply of students. Educational institutions across the country quickly established examination centers in Beijing, promoting strong market growth. Due to Beijing's unique geographical location and people's genetic characteristics, students have variable heights and mixed images, forming a solid foundation for studying national dances across the country. However, most students enter colleges and universities by taking art exams and do not receive professional training since childhood. Students who start to participate in dance and other sports activities in their senior year mainly learn rumba, tea dance, waltz and tango to meet the examination needs. Although there are fewer dances to learn, there is room for improvement in the technical foundation. Due to the transfer of students from cultural classes, their physical fitness is relatively weak. The imbalance between men and women in sports dance majors results in lower overall admission scores. Fewer and fewer students participate in sports dance competitions and receive instruction outside school when they first enter school. Therefore, there are some problems with performance-oriented talents in folk dance, and this study aims to optimize the curriculum structure for cultivating performance-oriented talents.

Keywords: Ethnic minority dance; Dance performance; Course structure.

1. Introduction

As a city that participates in the national arts test, Beijing has a robust market and a good supply of students. The rapid establishment of examination centers in Beijing by educational institutions from throughout the nation is a factor that contributes to the robust growth of the market. Because of the Beijing's unique geographic position and the people's genetic characteristics, the students in this city are significantly have variable heights and have a mixed image and temperament because students come from across China, which makes for a solid foundation for the study of national dance (Zhao et al., 2021). However, most students opt to attend higher school via the alternative route of taking an art exam, meaning they have not been trained since childhood. Most of them start participating in activities such as dance and other sports during their senior year or even during the first semester of their senior year (Xie, 2022). Due to the limited time available for instruction, the only dances they have been taught to do are the rumba, cha-cha dance, waltz, and tango to satisfy the examination requirements (Cui & Guo, 2023).

Consequently, they learn a smaller variety of dances, but the base of their technique could be improved. Their physical quality (softness, strength, burst, endurance, etc.) is also rather weak. They were transferred from students in the cultural class because they are culture class learners.

There is an imbalance in the ratio of male to female students studying sports dancing (Zhao, 2021), which contributes to the low overall entry performance of students majoring in performance-based talents such as dancing. Fewer learners continued to engage in sports dancing competitions and got instruction outside of school once they started attending school. It is therefore apparent that indeed there are problems besetting the performance-oriented talents in national dance. Hence, the aim of this study is geared towards optimizing the curriculum structure of training performance-oriented talents in national dance.

2. Literature Review

The following are the literatures reviewed for this study. The reviewed literatures are thematically presented.

Hu (2019) pointed out in his study that one of the most important purposes served by China's traditional dance is to demonstrate the variety and abundance of the country's cultural traditions. There are many ethnic groups in China, each with distinct rituals, traditions, and dance forms (Li, 2020). These communities are given a forum to educate people about their cultural traditions through national dance, fostering a more profound awareness of China's vast cultural diversity (Li, 2020).

A significant contribution is also made by the national dance in the maintenance and dissemination of China's historical and cultural heritage (Liu, 2022). Many dance forms being performed today have been handed down from generation to generation, with each generation contributing distinctive touches and interpretations to the tradition (Zhang et al., 2022). By carrying on with the performance of these ancient dance forms, China can keep its cultural traditions alive and ensure they will be passed down to subsequent generations.

The national dance is crucial for maintaining traditions and fostering artistic expression and creative thought (Ritter et al., 2020). China has given birth to various contemporary dance genres in recent decades, fusing traditional dance conventions with contemporary dance methods and aesthetics (Miao, 2019). Consequently, there is now a thriving and active dance scene encompassing a wide variety of dance styles and genres that reflect the diversity and inventiveness of the Chinese people (Reshma et al., 2023).

Promoting tourism and sharing cultural traditions is another vital function of national dance (Fang & Fang, 2020). Chinese dance troupes frequently perform in other countries to demonstrate their talents and impart their culture to audiences in other parts of the world (Wang, 2022). In addition, many people travel to China for the sole purpose of

experiencing the country's extensive cultural legacy, which includes its traditional forms of dance.

In a study conducted by Qin and Qi (2019), there is a disparity between the number of male and female sports dancing instructors working in universities. Male teachers are significantly higher than female teachers, and their average age ranges from 25 to 40 years old (Qin & Qi, 2019). There are an excessive number of lecturers and assistants in institutions that still need professors, doctors, or graduate students, which means that these individuals may need more experience in the field of education (Qin & Qi, 2019). Most professors focus on technical education and devote very little time to scientific research. Hence, the quantity and quality of scientific research might be improved (Hubers et al., 2022). In addition, it demonstrates the need for a scientific research consciousness among performance-oriented dance instructors, which affects the total scientific research level. As a result of their lack of comprehensive knowledge, some instructors focus exclusively on their students' specialized technical abilities (Rebele & Rierre, 2019). They either look down upon or completely ignore the students' potential to develop their sports dancing theory, research, and create knowledge. Most of the costs associated with teachers' continued education, training, and competition come from their pockets (Qin & Qi, 2019). Wen & Sensai (2021) in their study emphasized that the need for more sufficient finances for on-the-job training will affect the instructors' motivation to participate in training, which will, in turn, affect the quality of the teachers.

In addition, providing suitable rewards will make fostering a constructive working attitude much simpler, which is not beneficial to educators' professional growth (Ma & Liu, 2017).

These literatures reviewed have given an insight on the overall quality of college sports dance teachers' needs to be improved to satisfy the requirements for the construction and development of their discipline when seen from the perspective of the current level of dancing development in universities. Thus, guided the researcher in formulating the objectives of this study.

3. Section Headings Theoretical and Conceptual framework

There are numerous theories and concepts that can be applied to the study to provide rich and valid data on the topic under study. The following are the concepts related to this study that guided the researcher in the formulation of objectives and analysis of gathered data.

4. Dance Theory Consolidation and Expression of Skills Development

Dance theory deals with anatomical movements (such as foot-work, etc.), as well as partner interactions, and their associations to each other and to music as art. It explores the communicative, physical, mental, emotional, and artistic aspects of dance as a medium of human expression and interaction.

After gaining an understanding of dance theory in the classroom, students still need to put theoretical knowledge into practice in order to fully internalize it (Biehl, 2017). Therefore, the practical aspects of dance teaching can provide students with the opportunity to combine theory with practice. Students can exchange ideas and promote theories through practice and performance. The combination of knowledge and practice can promote the improvement of students' dance

artistic accomplishment. Students can also demonstrate the comprehensive and coordinated development of skills and knowledge through practical means, and further deepen their own understanding of theoretical knowledge. In higher education, the importance to the implementation of the principle of "relevance of theory with practice, study with knowledge, and application of knowledge" has always been emphasized. It can be seen that only by incorporating dance knowledge and skills into the practice of digesting theoretical knowledge can we truly translate the theory into practical application skills. In the practice of dance performances, students discover their own deficiencies through mutual exchanges, further stimulate their self-motivation, enhance their motivation in learning, and further enhance their dance art and skills through the combination of theory and practice.

5. Action Schema Theory

According to the action schema theory of Schmidt (1975), action learning needs to pay attention to four kinds of important information, including action perception sequence, starting point of movement, generalized action parameters or variables (direction, force, speed, etc.) and information feedback of action completion results. The mastery of these four kinds of information and action rhythm is more suitable for students to complete independently. Therefore, students can integrate theory and practice through the practical part of dance instruction. Students can discuss their ideas with each other and advance the theoretical framework through application and demonstration (Elliott & Higgins, 2012). Students' artistic achievement in dance can be helped by combining theoretical understanding and practical training to help them make progress. Students can demonstrate the complete and coordinated growth of their abilities and knowledge through practical techniques and may further expand their understanding of theoretical knowledge (Gilbert, 2015). Finally, students can interact with each other to identify their areas of improvement, further enhance themselves and increase their motivation to learn and improve their art and skills in dance through a combination of theory and practice.

6. Dance Teacher Education in The Direction of The Holistic Model

Holistic (dance) teacher sees a person in its whole. Everything is in intercommunication; it is a conscious activity of compiling learner's world view. Holistic approach of contemporary fragmented world should be involved with drawing the whole together - uniting the body and the mind, the teaching and the identity, the curriculum and the community, so that they could address the human as a whole. At the same time, the teacher should take into consideration that the whole is comprised of independent valuable parts, and should be able to identify and make constructive use of the real and possible connections between them.

7. Self-regulation and Reflection in Learning

While the dance education of the previous century was mainly based on the studying of dance techniques for the aim of perfect performance, new tendencies started to occur from the mid-20th century. The students were not merely trained bodies any more, as the impact and effect of dancing was also

seen regarding the development of the individual.

8. Somatic Approach

The idea of somatic approach is to lead students to their bodies and to teach them to become aware of their special features. It lacks measurable form and norm that should be followed. It has to result from personal perception of where a movement begins or ends or what kind of impact it has.

9. Dance As an Art Form in Relation to Dance Pedagogy

Within the new paradigm the professions of a dance artist and dance educator should move towards each other. Dance institutions of higher education have deliberately chosen to provide dance artists with knowledge of dance teaching. The position of dance students questions the need to teach students how to teach dancing. There seems to be more interest in choreography and self-training, and hope of relying solely on these skills when encountering the need to teach.

10. Schematic Illustration of the Study

Table 1. Schematic Illustration

Input	Process	Output
<p>1.Areas of the curriculum that need to be changed to improve training performance-oriented talents in Beijing.</p> <p>2.Teaching strategies that can be used in training performance-oriented talents</p>	<p>Descriptive Analysis through the interview</p>	<p>Optimizing the curriculum structure of training performance-oriented talents in national dance</p>

11. Significance of the Study

People with performance-oriented talents are exceptionally skilled and talented in a particular field or area of study, such as dance. They also have a strong drive to achieve at the best level possible. Performance-oriented talents are persons who already possess a natural ability for dance and are committed to developing their skills and capabilities to the point where they may become excellent performers. Hence, there is a need to use every available means to cultivate their talents. Therefore, the current findings will help improve the training of performance-oriented talents. The study findings will be significant to teachers, institutions, and learners. The teachers can use the study's findings to design improved learning objectives. The findings can help an institution develop a better strategy to motivate performance-oriented learning.

12. Research Objectives

The current research aims to evaluate the curriculum structure of training performance-oriented talents in national dance. Specifically, it seeks to answer the following:

To evaluate the areas of the curriculum that need to be changed to improve training performance-oriented talents in Beijing.

To identify the teaching strategies that can be used in training performance-oriented talents

13. Methodology

This chapter focuses on the research design, population and locale of the study, data-gathering tools, data-gathering procedures, treatment of data and ethical considerations.

14. Research Design

This study employed qualitative descriptive methods of research through the use of interview.

15. Population and Locale of the Study

The research took place in Beijing City, China and used primary and secondary sources of data. In the interviews, the primary data were collected from 15 respondents, who are graduates, current students, and in-service dance teachers of the dance education major of the Dance Academy of Minzu University of China. The exclusion criterion included those who were not dance education major. The secondary sources of data were literature review on the cultivation of dance performers from academic databases (e.g., Google Scholar) at home and abroad.

16. Data Gathering Tool

The main gathering tool was a researcher-made interview guide questions which was subjected to tool validation. The contents of the interview guide questions were based on journals about the needs and standards of society in relation to folk dance performers in order to better achieve this research which is optimizing the curriculum structure of folk-dance performers. Likewise, the literature on the cultivation of dance performers from academic databases (e.g., Google Scholar) at home and abroad were reviewed to understand the cultivation programs and different educational philosophies of dance performers at home and abroad, so as to comprehensively construct the theoretical framework of this paper and further define the research direction.

Since the purpose of this study was to evaluate the curriculum structure of training performance-oriented talents in national dance, it was therefore necessary to conduct interviews with teachers, students and graduates of the School of Dance at the Central University for Nationalities.

17. Data Gathering Procedure

Prior to the conduct of this study, the researcher obtained permission from the school administration and explaining the purpose of the interviews to each interviewee. The researcher conducted the interview according to the interview outline of this study upon getting the approval of tool validator.

The following are the steps followed in the conduct of the study.

1. The interview method were used for data collection in conjunction with the needs of the study, and the content of the

interviews will be repeatedly checked for comprehensiveness of the set of questions to ensure that the data information collected will be optimal.

2. Search for interviewees through the school who are relevant to the study and volunteer to participate in the interviews.

3. After identifying the list of interviewees, actively contact the interviewees for a face-to-face interview. The interviewees' wishes were strictly adhered to, and the interviewees' permission were obtained for recording and handwriting.

4. Summarized all recorded interview data. Analyzed and refined the combined text to facilitate the subsequent research and the revision and discussion of the paper.

18. Treatment of Data

To answer specific problems number one and two, qualitative research tools were used and interviews were used to collect information to make the research paper more structured and the results more realistic. The researcher organized the interviews and conducted data collection by targeting representative interviewees and collecting relevant literatures. The collected data were processed through text analysis, content analysis and comparative analysis to analyze changes and trends, revealing where the problems lie and the development paths and patterns. The collected data ensures the anonymity of the respondents.

19. Ethical Consideration

In the course of the research study, the researcher sought the consent and permission of the schools involved in this study in conducting interviews with graduates, current students and in-service teachers. For interviews with graduates, the researcher also asked for their consent to ensure that the interviewees participate in the study voluntarily. Likewise, the researcher strictly protected the privacy and rights of the interviewees and ensured that all data and information disclosed were agreed to by the interviewees. The wishes of the respondents were fully respected during the study, and the respondents' right to choose whether or not to accept the visit or terminate the visit at any time. Likewise, the participants were assured that they can withdraw anytime and will not be forced to continue participating in this study.

The results of this study will be disseminated during the research forums organized by the Dance Academy of Minzu University of China. Further, the results of this study will be made available for the university for reference purposes.

20. Assessment of Risks and Benefits

During the course of the research we faced several challenges during the data collection process, including the inability to obtain consent from specific audiences and how to deal with this; given that the research involves the personal information and privacy of the audience, we emphasized how to protect privacy, including the use of data Ethical considerations such as desensitization, anonymity, and data storage security; and conflicting interests. Potential conflicting interests that you and your research team may face, and how you manage these interests to ensure transparency and honesty in your research, will be discussed.

The fact that this study contributes to the extension of knowledge in the field, brings benefits and fills gaps in previous research is clearly emphasized. We discuss in detail

the positive impact our research may have on society, policy development, or specific audiences, and emphasize the social responsibility of research. It also clearly explains how our research can help improve practice in a specific area, providing practical guidance or suggestions. The wishes of the respondents are fully respected during the study, and the respondents' right to choose whether or not to accept the visit or terminate the visit at any time.

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22. Results and Discussions

After interviewing 15 interviewees, the authors summarize the interviews, and discuss and analyze the results.

23. Results Curriculum

In higher education, the curriculum always emphasizes "the connection between theory and practice, the connection between learning and knowledge, and the application of knowledge". The only way to effectively translate theoretical knowledge into practical application is to incorporate your existing dance knowledge and skills into practice to digest this theoretical knowledge (Farrow & Baker, 2013). A course map can be developed to ensure comprehensiveness and coherence in the curriculum. This may involve identifying the key topics, skills and knowledge covered in each module or course. The course map also ensures that the curriculum aligns with the goals and objectives of the performance-oriented project.

24. Teaching Strategies

When deciding on the most effective teaching technique, the personal preferences of the students being taught and the special abilities and information that must be acquired must be taken into account. A combination of lecture-based training, hands-on practice, and experiential learning activities may be the most beneficial approach. For example, learners may find it helpful to observe demonstrations of dance styles, practice dance moves with buddies, and receive feedback from teachers.

25. Conclusion and Recommendations

25.1. Conclusion

Based on the gathered data, the following were the conclusions:

The research results are divided into two aspects: curriculum and teaching strategy.

In terms of curriculum, courses in higher education emphasize linking theory with practice, learning with knowledge, and applying knowledge to practice. To do this, dance knowledge and skills need to be integrated into practice, so as to translate theoretical knowledge into practical application (Farrow & Baker, 2013). To ensure comprehensiveness and coherence in the curriculum, a course map can be developed to identify the topics, skills and knowledge included in each module or course. In addition, the course map helps align with the goals of performance-oriented projects.

In terms of teaching strategies, it is important to consider students' interests, special abilities and needs when choosing teaching methods. A combination of lectures, exercises, and experiential learning may be the most effective approach. For example, students may benefit from observational demonstrations, practice with peers, and teacher feedback.

To sum up, colleges and universities should optimize the course structure of cultivating national dance performance talents, because this can bring benefits.

The results of this study can bring necessary reference value to front-line teachers and students of folk dance from the perspective of communication. It also provides a favorable reference for the development and construction of dance education of ethnic minorities in China

25.2. Recommendation

Based on the results and the conclusion, the following were the recommendations:

It is recommended that when universities or colleges use collaborative teaching methods, they should also take some measures to motivate students to learn folk dance. This means that schools should not only rely on traditional teaching methods, but also actively encourage and stimulate students' interest and enthusiasm in learning folk dance. These measures can include providing scholarships, holding competitions, organizing cultural activities, providing professional guidance, etc., to attract students to actively participate in learning folk dance and improve their motivation and interest in learning. This approach helps improve students' academic performance and engagement in the field of folk dance.

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