

ПОЗИЦИОНИРАНЕ И ПРОМЯНА НА РЕФОРМАТА НА ПРОФЕСИОНАЛНОТО ОБУЧЕНИЕ ПО КИТАЙСКИ НАРОДНИ ТАНЦИ ОТ ГЛЕДНА ТОЧКА НА КУЛТУРАТА В НОВАТА ЕРА

Динг Ни

Докторант в катедра „Хореография“ при ЮЗУ „Неофит Рилски“

Резюме: Китайската модернизация е модернизация, която координира материалната и духовната цивилизация. Тя включва непрекъснати реформи и подобряване на ефективността на стратегиите за обучение на таланти в областта на танцовото изкуство на принципа „възпитание чрез добродетел“. Това е модернизация, която търси вътрешно и външно съчетаване на уменията между „можещ в изкуството и знаещ в науката“. Също така, тя представлява модернизация на образованието в танцовото изкуство, която балансира между „способност за възход и спад, комуникация отгоре надолу и отдолу нагоре“ и иновации в съответствие с традициите. Нещо повече, това е модернизация, която поставя и преосмисля реформите в обучението на професионалисти по национални и фолклорни танци в Китай в новата ера. За да бъде решен въпросът, е необходимо да се намери решение, както в контекста на петхилядолетната културна история се изследва позиционирането и преосмислянето на реформите в обучението на професионалисти по национални и фолклорни танци от гледна точка на културния възглед, с цел да се проучи нов път за обучение, който да изразява културната увереност на Китай в процеса на модернизация

Ключови думи: културен възглед; китайски национални и фолклорни танци; обучение на таланти; позициониране и преосмисляне

**THE POSITIONING AND RESHAPING OF AESTHETIC EDUCATION IN DANCE
EDUCATION AT ART COLLEGES AND UNIVERSITIES UNDER THE
INHERITANCE OF THE CHINESE CULTURE**

Ding Ni

PHD Student in “Choreography” at South West University “Neofit Rilski”

Email:dingni826@126.com

Abstract: In the new era President Xi Jinping has made a comprehensive and in-depth exposition on a series of major theoretical and practical issues on the inheritance and development of the Chinese culture. In the speech at the symposium on literary and artistic work, President Xi pointed out that there has always been a consistent spiritual pursuit, characteristics and context. To explain the positioning and reshaping of aesthetic education in talent cultivation of dance education at art colleges and universities from the perspective of the Chinese cultural inheritance what should be examined is the relationship between culture and aesthetic education, technologies and art under the connotation of cultural spirits, the current implementation of aesthetic education from the perspective of dance educating abilities, and further it should be investigated the path for the positioning and reshaping of dance education in art colleges and universities under the framework of cultural confidence.

Key words: Chinese culture, dance education, aesthetic education implementation

Резюме:

President Xi Jinping’s historical positioning and scientific explanation of the traditional Chinese culture has provided theoretical guidance and practical instructions for cultivating culturally confident dance education talents in art colleges and universities in the new era. This enables these institutions to effectively embed the cultural strength of aesthetic education into their talent cultivation processes. By aligning the implementation of aesthetic education with positive cultural values, they can seamlessly integrate the essence of traditional Chinese culture into dance education. This integration ensures that the core values of aesthetic

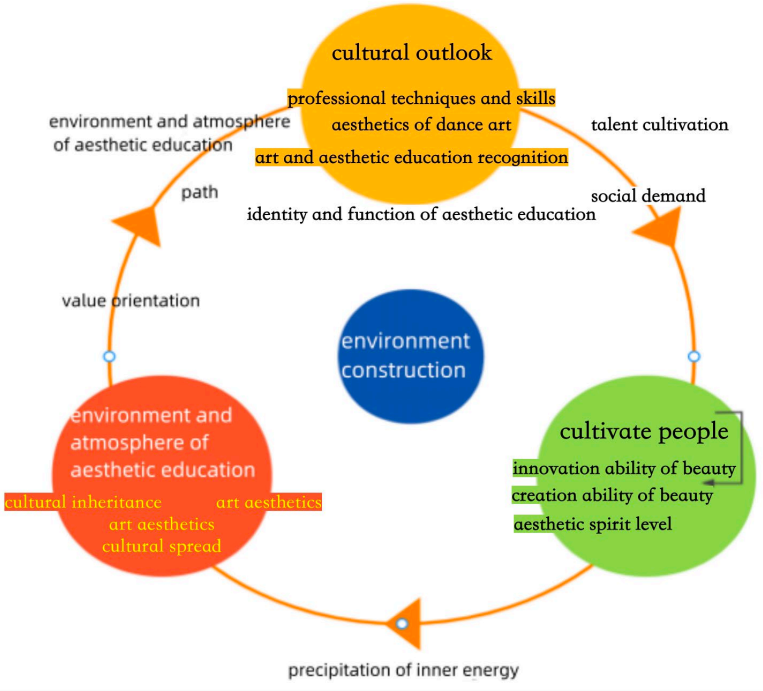
education in dance are continuously emphasized and appreciated, even in daily learning contexts where they might otherwise be ignored. Ultimately, employing aesthetics in dance education in art colleges and universities will foster personal development and education, thus enhancing the Chinese culture, cultural confidence and Chinese spirits.

1. “Environment construction”: cultural concepts for the implementing aesthetic education in dance education in the new era

We need to understand in depth the implementation of aesthetic education in cultivating dance education talents in art colleges and universities in the new era from the cultural perspectives. We also need to correctly examine the relationship between the Chinese cultural inheritance and aesthetic education. This necessitates that the significance and role of Chinese culture and aesthetic education must not be overlooked, regardless of the level at which we develop the talent cultivation system for dance education in art colleges and universities. At every stage of talent cultivation - from input and process to output - the significance and values of the Chinese culture and aesthetic education implementation cannot be ignored. The key step of implementing aesthetic education is to further clarify the relationship between the cultivation of professional dance skills and the dance art aesthetics. This requires that art colleges and universities should examine how to cultivate art talents with aesthetic abilities who can satisfy the demands of social and art education market, based on learning professional dance skills. The development of dance talents should go beyond merely enhancing technical dance skills. It should emphasize cultivating an innovative awareness of beauty, creative abilities related to beauty, and the aesthetic spirit inherent in the art of dance. At each stage of education technique skills and aesthetic abilities should be focused on and integrated at the same time. Examining and interpreting the relationship between the Chinese culture and aesthetic education, as well as the connection between technique skills and arts, is like having a pair of wings: one representing technical skills and the other representing art. Under the influence of the Chinese culture and rich resources of aesthetic education, aesthetic models and aesthetic pursuits, such a pair of wings will become increasingly robust and well-developed.

President Xi Jinping pointed out in cultural creative transformation and creative

development that “we should follow the rules of the ancestors while creating one’s own different life”¹, which has provided great inspiration for the implementation of dance education and aesthetic education in art colleges and universities. The key of “constructing the environment” is to both inherit the Chinese culture and connect closely with the development of the times during the process of cultivating dance education talents in art colleges and universities, thereby constructing a good aesthetic education environment and atmosphere for students to immerse themselves under the influence of aesthetic education. In this situation, the aesthetic education can have positive influences on the development of cultivating dance education talents, that is, developing art education and aesthetic abilities through cultural inheritance, influencing employment and entrepreneurial values through cultural values, and transforming cultural energy through the expression forms of dance art. Therefore, the aesthetic education can be empowered with new cultural expressions, and become the main body of cultural spread. Finally, the cultural perspectives can be used to explain the new ideas, thoughts, paths, and the future of the implementation of dance education and aesthetic education in art colleges and universities, thereby stimulating the new vitality in the cultivation of dance education talents at art colleges and universities.



¹ Wang Han. A study on the construction path of cultural confidence among students from President Xi Jinping’s perspective of traditional culture [J], Journal of Lanzou Institute of Education, 2020(05):56-57.

2. Positioning: situation breaking in the implementation of aesthetic education in dance education under the inheritance of the Chinese culture

“Aesthetic education is not without intellectual education, and finally achieved with moral education.”² According to Cai Yuanpei, aesthetic education and intellectual education complement each other, which further helps to cultivate students’ moral character. The Chinese culture, with a long history and solid foundation, can provide endless teaching materials for aesthetic education. The Chinese culture, regarding dance as the carrier, has left colorful cultural heritage in different historical periods and ethnic regions, which enriches the teaching resources of aesthetic education. As such, we can have a deeper understanding of the significance of implementing dance education and aesthetic education in art colleges and universities. In cultivating dance education talents at art colleges and universities, whether through dance professional skill courses or common course teaching practice, it is essential that teachers and students accurately position aesthetic education within the dance talent cultivation system. This approach should not be confined to a narrow focus on curriculum and aesthetic education alone, that is, “breaking the situation” still requires “breaking the concept”.

2.1 Construction of aesthetic views

The implementation of aesthetic education in dance education in art colleges and universities is generally realized through specialized courses, such as art aesthetics and art practice. The importance of these courses lies in the output of theoretical aesthetic education. These courses also have positive influences on the theoretical recognition and experience of aesthetic education, and on highlighting the theoretical and practical tendencies of aesthetic education. However, from the essence of aesthetic views, the overall view of beauty is related to aesthetic consciousness, and this could affect the active reflection of the aesthetic attributes of objective and emotional images. During the process of cultivating dance education talents at art colleges and universities, the most common and regulated learning method is learning

² Yu Yuzi, Zhang Yuan. Selected Papers on Modern and Contemporary Art Education in China (1840-1949) [M]. Shanghai: Shanghai Education Press, 2011:198.

professional dance courses which is also the main education channel. The particularity of dance education at art colleges and universities has also resulted in a lack of aesthetic awareness and concepts among teachers in their teaching practice. From the perspective of traditional dance education teaching, the traditional focus is cultivating professional dance skills, while few attentions have been paid to the key elements of dance art aesthetic ability. The implementation of aesthetic education is not only about oral language transmission, but also requires forming a profound influence by the use of context, semantics, and subtle educational effects. Otherwise, it will become a suspended decoration and fail to play its due role and value.

Therefore, aesthetics can be seen as an overall view and understanding of beauty which requires the support of various courses. We should change the concept towards the implementation of aesthetic education at art colleges and universities and seek active changes in the implementation of aesthetic education. In cultivating talents it is necessary to continuously innovate the teaching methods of aesthetic education and to fully figure out the aesthetic elements contained in different courses, particularly professional dance courses. In the teaching practice of professional dance courses, teachers should pay special attention to professional teaching; consciously guide students to infuse social responsibility and humanistic values, thereby forming a group of aesthetic education courses.

2.2 Degree of matching

From a macro perspective, based on the background of the Chinese culture, the country has provided comprehensive guidance for the implementation of aesthetic education from policy making to its implementation. It can be said that there are correlations at various levels, whether the top-level design of schools or specific curriculum teaching, which means that the implementation of dance education and aesthetic education at art colleges and universities has been experiencing a better period than ever before. However, from a micro perspective, there are still obstacles and mismatches in the implementation of aesthetic education. In this situation, dance educators should face these problems and make continuous appropriate adjustments in time, thereby making the implementation of aesthetic education in art colleges and universities match the level of national attention. Only by objectively recognizing the

practical problems in the implementation process of aesthetic education in art colleges and universities we can better promote the sustainable implementation of aesthetic education in dance education. Educators should deepen the connotation, function, and innovative talent cultivation of aesthetic education, comprehensively and systematically explore the implementation path and advantages of aesthetic education, and promote the vertical development of the implementation of aesthetic education. We should comprehensively reform aesthetic education, and enable the implementation of aesthetic education to achieve interdisciplinary integration and precise control of aesthetic education in art colleges and universities, through curriculum system design, teaching methods, aesthetic education evaluation system, etc. This means that both the process and results should be focused on at the same time, with scientific evaluation on the implementation of aesthetic education. It should be designed in different stages, steps, categories, and levels, so that aesthetic education can be designed and implemented appropriately. Therefore, the connotative development of aesthetic education can be accelerated, and a sustainable development path of “aesthetic education + professional education” can be achieved.

3. “Reshaping”: strategies for implementing aesthetic education in dance education in art colleges and universities

Wang Guowei stated that aesthetic educators, on the one hand, can help people develop emotions and achieve perfection, and on the other hand, serve as a means of moral and intellectual education, which cannot be ignored by all the educators.³ Under the inheritance of the Chinese culture the implementation of aesthetic education in dance education in art colleges and universities requires the construction of good cultural concepts and values. Considering the unique requirements of cultivating dance education talents and integrating aesthetic education at art colleges and universities, it is essential to redesign the approach to implementing aesthetic education. This entails developing a creative, innovative, and holistic approach to aesthetic education, alongside fostering a guiding, unifying, and dynamic cultural concept for aesthetic education.

³ Yu Yuzi, Zhang Yuan. *Selected Papers on Modern and Contemporary Art Education in China (1840-1949)* [M]. Shanghai: Shanghai Education Press, 2011:198.

3.1 Redesigning concepts

We need to explain the relationship between knowledge and abilities in dance education and teaching practice under the background of cultural perspectives, redesign concepts from the perspective of the Chinese cultural inheritance, and solve the specific path for the implementation of aesthetic education. The major of dance education at art colleges and universities undertake the responsibilities of conveying the beauty, creating the beauty, expressing the beauty, leading the beauty and promoting the beauty, and particularly, have the specific advantages of dance art, such as profession advantages and talent cultivation advantages. Therefore, changing the traditional concepts and redesigning aesthetic education has become an urgent task, which means that educators majoring in dance education in art colleges and universities should consider more rationally the relationship between theory and practice, between knowledge and aesthetics, as well as between innovation and creation. Regarding the general environment and background of the Chinese culture the concepts of aesthetic education must be reformed. Students should be allowed to run freely under the sky of art education, achieve their dreams through aesthetic education innovation, realize their careers, explore the market, and accomplish lifelong development. They should design a truly beautiful artistic sentiment with a great heart, and strive towards the colourful chapter of the prosperous era of art education, applying their knowledge and achieving their goals.



3.2 Reshaping consciousness

In the speech at the symposium on literary and artistic work President Xi Jinping emphasized that “to achieve the great rejuvenation of the Chinese nation, the role of literature and art is irreplaceable, and literary and artistic workers have great potential”.⁴ At the National Education Conference President Xi raised the fundamental question of “what kind of people we should cultivate, how to cultivate them, and for whom to cultivate them”, and emphasized that “we need to comprehensively strengthen and improve aesthetic education at school, adhere to educating people with aesthetics and culture, and improve students’ aesthetic and humanistic literacy”⁵. While aesthetic education is ushering in spring, it also encounters a series of challenges. How can we implement aesthetic education? How can we develop an effective path for implementing aesthetic education based on the growing contexts of dance education students at art colleges and universities in the new era? These questions should be fully understood and recognize in order to help to reshape the concepts of implementing aesthetic education, and need to be emphasized during the implementation practice. In the new era the implementation of dance education and aesthetic education in art colleges and universities must transform educational consciousness, base the implementation of aesthetic education on the overall environment, background, pattern, and concept of the modern times, fully combine the advantages and characteristics of dance education majors and talent cultivation at art colleges and universities, seize the opportunity, explore new paths, methods, and ideas, and conscientiously implement President Xi’s important discourse on education. Based on the fundamental principle of “cultivating students with morality”, we should use aesthetic education as a means, contribute to the construction of a high-quality and high-level higher dance education system, and cultivate dance education talents with comprehensive development in morality, intelligence, physical fitness, aesthetics, and labour.

During the development of social and cultural undertakings in the new era, the demand for talent cultivation and aesthetic ability in dance education in art colleges and universities has

⁴ Wang Jiachun. Sense of mission, sense of responsibility, and people-oriented nature - Interpretation of President Xi Jinping’s Important Speech at Symposium on Literary and Art Work [J], *Northwest Fine Arts*. 2016(01):4-7.

⁵ The Emphasis of President Xi Jinping at the National Education Conference: Adhering to the Path of Socialist Education Development with Chinese Characteristics and Cultivating Socialist Builders and Successors with Moral, Intellectual, Physical, Aesthetic, and Labor skills [N]. *People’s Daily*, 2018-9-11(1).

continuously increased. Educators majoring in dance education at art colleges and universities are also deepening their consciousness of improving students' aesthetic ability, extensively researching and exploring new mechanisms for aesthetic education and training that are in line with the characteristics of dance education students at art colleges and universities. Aimed at the characteristics of dance education students' professional learning and the particularity of employment, in terms of aesthetic awareness education, we seek the "aesthetic education+" model. Through dance art professional education we continuously transform the consciousness of aesthetic education and fully leverage the advantages of professional talent cultivation. For example, in Shenyang Conservatory of Music, the inheritance and development of the "Lu Yi spirit" should be fully regarded as the core of aesthetic education implementation in professional teaching practice. There educators highlight the integration of ideals and beliefs into literary and artistic creation by Lu Yi's predecessors, and use classic works of art to produce the strongest voice of the Chinese nation, thereby forming a broad pattern of thinking and consciousness of implementing aesthetic education as well as transforming the implementation from passive to active and from adaptation to suitability.

3.3 Main lines of "Three Views" and "Three-wide Education" in aesthetic education implementation

For the implementation of aesthetic education in dance education at art colleges and universities, the infiltration of aesthetic education in ideological and political education is also particularly crucial. Students at art colleges and universities tend to have active thinking, new ideological concepts, and are more sensitive to problem understanding and recognition. These students are also being in a critical period of forming and guiding their worldview, outlook on life and values. As an important part of ideological and political education in art colleges and universities, aesthetic education is combined with the characteristics of students majoring in dance education, utilizes approaches such as new media, guides these students to establish the correct "three views" in the implementation process of aesthetic education.

In May 2018 the Ministry of Education launched a pilot project for the comprehensive reform of "Three-wide Education". In the document *"Opinions on Strengthening and Improving School Aesthetic Education in the New Era"* it is also emphasized that we need to

implement aesthetic education throughout the whole process of talent cultivation at school. The integration between the two is the core of the implementation of aesthetic education, which particularly emphasizes that especially in the context of the new liberal arts, we should strengthen the integration of various disciplines, continuously integrate aesthetic education resources, and achieve a new pattern of “Three-wide Education”. The implementation of the aesthetic education mechanism of “Three-wide Education” has positively facilitated the infiltration and integration of aesthetic education between dance education majors and characteristic courses at art colleges and universities to some extent.

Therefore, the implementation of aesthetic education in dance education at art colleges and universities can be realized through the following aspects.

Firstly, we should fully take the advantages of major construction of dance education, regard aesthetic education as the core competency in talent cultivation, and deeply recognize the supporting relationship between various aesthetic education curriculum and ideological and political education. In order to make aesthetic education become the best ideological and political education, we should equally emphasize aesthetic education and ideological and political education, and develop both of them in the same direction.

Secondly, we should accelerate the research and construction of innovative models for aesthetic education teachers, promote the implementation of aesthetic education with the help of high-quality teachers, positively facilitate the integration of dance discipline construction, teacher construction, curriculum construction, textbook and teaching design, and aesthetic education evaluation in art colleges and universities in the new era, and enable teachers to consciously study the beauty of dance discipline, dance major, dance teaching, and dance art.

Thirdly, we should promote the implementation of aesthetic education through various dance education practices and artistic practice activities. By designing general courses, ideological and political courses, and practical courses, we need to design a plan for “three views, three-wide education”, deeply explore aesthetic education elements in various courses, and gradually establish a long-term mechanism for aesthetic education curriculum.

Certainly, in the implementation of aesthetic education in dance education at art colleges and universities, adhering to the main line of “Three Outlooks” and “Three-wide Education” cannot be achieved by a single person or department. It requires the joint efforts of

management departments and teaching units of art colleges and universities at all levels with comprehensive infiltration and guidance at the same time. While adhering to the integration of “Three Outlooks” and “Three-wide Education” into the main line of aesthetic education, we should also continuously emphasize the learning, employment and lifelong development of students majoring in dance education. In addition, we should also emphasize the craftsmanship spirit of the inheritance of the Chinese culture, and the professional spirit and ethics of love and dedication in art education.

Conclusion: inheritance of the Chinese culture by breaking through cocoons

The implementation of aesthetic education in dance education in art colleges and universities is immersed in “cocoons”. In order to “turn a cocoon into a butterfly” we must go through a series of reforms, seize the opportunities in crises, and create new stages in changes. The implementation of aesthetic education requires a comprehensive plan, accurate positioning, scientific adaptation, and active pursuit of change, thus achieving a closed-loop model between dance education talent cultivation and aesthetic education. Furthermore, the two cycles of talent cultivation potential and the advantage of demand in the art education market can be highlighted. Only through change and breakthrough the accurate guidance of innovation and creation can be achieved. In the new era the responsibility of aesthetic education has surpassed that of learning artistic knowledge and imparting skills. Dance educators carry more of the historical mission of inheriting excellent traditional Chinese culture and realizing the great rejuvenation of the Chinese nation.

Over the long history, the Chinese culture has left behind vast and various excellent cultural resources. The implementation of aesthetic education in dance education in art colleges and universities should achieve curriculum-based inheritance of excellent traditional Chinese culture, and further optimize, integrate, and scientifically improve the teaching practice of aesthetic education. In terms of course content we need to fully integrate school-based cultural resources, particularly the spirit of Lu Yi and the cultural value of Lu Yi music, innovate teaching content, extend teaching limitations, offer art courses with different dance ethnicities and regional characteristics, and combine excellent Lu Yi masterpieces with teaching content. In terms of curriculum design we need to adopt interdisciplinary approaches

to add elective courses such as art and humanities, to integrate dance art theory, dance art appreciation, dance education, and performance, and to change the single dance teaching mode. We also need to accurately understand the connotation of Chinese culture and explore its inheritance path from the perspective of aesthetic education. Meanwhile, we need to positively follow up the adjustment and implementation of policies for aesthetic education in dance education in art colleges and universities, thus making teachers and students adapt quickly to their profound understanding and cognition of aesthetic education. Based on the deep combination of “teaching” and “education”, we can achieve systematic integration of policies, achieve a combination of innovative measures, achieve coordinated progress on the path through self-development with the times, establishing a scientific aesthetic education goal that is in line with the professional development of dance education in art colleges and universities, and continuously strive around one’s short-term, medium-term, and long-term goals, thereby creating a good aesthetic education environment and pattern.

From a cultural perspective, the implementation of aesthetic education in dance education in art colleges and universities has a profound impact on the implementation of aesthetic education and the cultivation of dance education talents. We should stand at the junction of the current implementation of aesthetic education in dance education in art colleges and universities, delves into the consciousness characteristics of aesthetic education in dance education in art colleges and universities in the new era from the perspective of the Chinese cultural inheritance, which provides a more solid ideological, theoretical, and practical foundation for the construction of dance studies and the promotion of aesthetic education in dance education. As a Lu Yi artist this article is only a tribute to the 85th anniversary of the establishment of Shenyang Conservatory of Music.

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