

Research on the Current Situation of Dance Education in the Context of Integrated Media—Taking Chinese Folk Dance as an Example

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Abstract. In 2020, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era". Dance education, as an important part of aesthetic education, has gradually received social attention. New media online communication methods such as short videos and live broadcasts are emerging. Traditional media such as television and radio are also constantly innovating. The development of integrated media is changing with each passing day. The theme of this article is research on the current situation of dance education under the background of integrated media - taking Chinese folk dance as an example. Through the research and analysis of relevant literature, combined with the limitations of integrated media itself, such as a single teaching model, imperfect teaching forms and methods, insufficient emotional integration, etc., as well as the unique dance culture of Chinese folk dance, this paper illustrates the current development of dance education. Opportunities and challenges coexist, such as imperfect physical development, limited dance types, uneven content, lack of implementation, etc. Suggestions and thoughts are put forward for the future development of dance education, innovation is introduced, strict control is carried out, barriers are broken, and technology is empowered.

Keywords: Integrated media; dance education; Chinese folk dance.

1. Introduction

With the rapid development of science and technology, the arrival of the era of integrated media has brought great changes to people's lifestyles. In terms of cultural communication, the role of traditional media such as television and radio has become increasingly prominent. At the same time, new media platforms such as short videos and live broadcasts provide new ideas and directions for cultural communication, and also bring new development opportunities. Dance is one of the important art categories of aesthetic education, and its development is crucial to cultural inheritance. In recent years, dance art has appeared in popular TV programs, allowing viewers to enjoy the beauty of the body and at the same time promoting the popularity of dance art among the people, making dance art begin to be appreciated and loved by more and more people [1]. Under the collision of traditional media and emerging media, dance short videos have taken advantage of the Internet, which has great communication power and influence, and with its advantages of rich expression forms, the dance art has developed rapidly, showing popular and diversified characteristics. With integrated media as a medium, dance education has an increasingly wider audience. More and more people understand dance, love dance, appreciate dance through various channels, and are willing to enter the theater to appreciate the art of dance. As an important part of China's excellent traditional culture, Chinese folk dance has taken on a different vitality with the empowerment of integrated media. However, the emerging communication channel of integrated media also brings a series of opportunities and challenges to the development of dance education. Especially for ethnic minority dances, the traditional communication method of its cultural core can no longer adapt to the development requirements of today's new media information age. The development of integrated media will undoubtedly have a huge impact on the inheritance and development of ethnic minority dances. Many scholars have now explored and discussed how to use the power of integrated media to promote ethnic

minority dance culture. However, they have neglected to some extent whether the dance is widely disseminated and whether dance works can be recognized by the public. The root of the problem lies in the work itself. quality and innovation in communication channels [2]. Based on this background, it is necessary to use dialectical thinking to look at the opportunities and challenges of dance art in the era of integrated media, and rationally think about whether it can increase attention and increase exposure while taking into account the universality of dance education. This article will take Chinese folk dance as an example to study the current situation of integrating media to empower dance education, provide realistic paths to deal with the opportunities and challenges faced by empowerment, and help the development of dance education.

2. Related Concepts

2.1. Integrated Media

Integrated media is a new type of media based on the characteristics of traditional media such as radio and television, which comprehensively integrates human resources, content, publicity and other aspects to achieve "resource accommodation, content compatibility, publicity integration, and benefit integration", that is, to achieve the diversification of network platforms, three-dimensional communication. Integrated media includes traditional media and new media. Different from the original single media platform, it achieves information sharing through resource integration. Therefore, integration and development, multi-dimensional and three-dimensional are its highlights [1]. In recent years, the rapid development of information technology has brought about changes in the form of media communication. Various types of information are disseminated through TV programs, live broadcasts, short videos, etc., broadening communication channels and innovating communication methods. Nowadays, the development of culture and art is inseparable from integrated media. With the broadcast of dance TV programs such as "Dance Storm" and "Five Thousand Years", as well as the large-scale publicity of dance in short video software such as Xiaohongshu and Tik Tok, the audience of dance art is getting wider and wider, and Chinese traditional culture. It has also been positively disseminated and developed.

2.2. Chinese Folk Dance

Chinese ethnic folk dance refers to the folk dance that belongs to all ethnic groups in China. It is a dance form with distinctive national style and local characteristics that is directly created by the working people, continuously accumulated and developed, and widely spread among the masses. China has a vast territory and rich resources, and the environment and humanities in different regions are different, which has created Han folk dances with different styles. There are 55 ethnic minorities in China, and each ethnic group has its own characteristic dance. The contents and forms of these dances are different, but they are all the crystallization of the wisdom of the working people, the epitome of the labor of the people of all ethnic groups, and the accumulation of the social culture of each ethnic group.

3. Basic Characteristics of Chinese Folk Dance

3.1. Traditionality

In the process of inheritance and development, the essence of Chinese folk dance is to reflect the customs and culture of various ethnic groups and to artistically process the ethnic characteristics of the nation into dance movements. These stylish dance forms are also the traditional embodiment of Chinese folk dance. With the development of the times and social progress, the excellent traditional folk dances of many ethnic groups still maintain their original characteristics. For example, Miao dancers wear silver jewelry when performing, and Mongolian dance is inseparable from the praise and praise of horses.

3.2. Folklore

Chinese national folk dance originates from the ancient working people's summary and discovery of real life. National cultural differences in different regions often bring about differences in the development process of national folk dances, that is, their own national style characteristics. For example, the folk dance of the Li ethnic group is rice-pounding dance, and the folk dance of the Zhuang ethnic group is the tea-picking dance.

3.3. Self-entertainment

The original purpose of Chinese folk dance is to make people happy and relieve the fatigue of a busy day. It expresses the people's yearning for a better life and has its own attributes of happiness. Therefore, the self-entertainment of folk dance is reflected in its ability to bring people a visual experience that they can relate to, and they can be integrated into it unconsciously. Even the modern traditional dance-square dance is an effective way for people to entertain themselves. Unlike ballet, classical dance and other dance types that require higher basic skills, folk dance does not have too many requirements for participants, and everyone is expected to enjoy the lively atmosphere and cheerful dance rhythm, which also promotes the rapid development of folk dance. For example, "Gaguang" of the Dai people is the oldest dance of the Dai people. It is a dance that can be danced by men, women, old and young, regardless of the venue, during festive seasons.

3.4. Collectivity

Chinese folk dance is the crystallization of the collective wisdom of ancient working people. Its essence is collective performance art, that is, collective art. Therefore, ethnic folk dances are more in line with public aesthetics, and participants will also create dances in the form of collective performances and spread them through collective media. For example, the Axi dance to the moon by the Yi people and the Guozhuang dance by the Tibetan people. Not only that, many ethnic folk dances create a magnificent momentum through the large number of people, showing collective grandeur. For example, the Yangko dance in Liaoyang and the Ansai waist drum in Shaanxi.

3.5. Performativity

As an integral part of China's excellent traditional culture, Chinese folk dance has extremely high ornamental and artistic value. Therefore, national folk-dance works convey the cultural connotations of different regions and express the emotions of different people, bringing beauty enjoyment to the audience and showing the charm of national folk dance. For example, the Tibetan Reba dance and the Mongolian bowl dance.

3.6. Variability

Due to the lack of science and technology in ancient times, the spread of national folk dances is mostly passed down through body movements among ordinary people. After long-term development, dance movements will be diluted, blurred or deformed, but its essence and essence, that is, the core of traditional culture, will not change. Therefore, variability inevitably exists in dance during its inheritance.

4. The Development Path and Limitations of Chinese Ethnic and Folk Dance Education

4.1. Development Path

With the development of society, the development path of Chinese ethnic and folk-dance education has shown a diversified trend. First, major primary and secondary schools should set up dance clubs to carry out universal dance education and effectively promote the dissemination and development of China's excellent traditional culture. Second, colleges and universities independently build Chinese folk-dance departments, which mainly teach Han Northeastern Yangko, Shandong Yangko (including

Jiaozhou, Haiyang, Guzi Yangko), Tibetan dance (mainly focusing on "Xianzi" and "Tapping"), Mongolian dance ethnic dance, Uyghur dance and Korean dance, cultivating professional talents while enriching the connotation of dance culture. Third, new media methods such as short videos and live broadcasts are used to teach Chinese ethnic folk dances online, breaking the teaching environment limited by time and space, and further expanding the scope of educational audiences.

4.2. Limitation

Nowadays, there are certain limitations in Chinese folk-dance education: First, the teaching model is simplistic. In the teaching process, most teachers adopt the teaching model of "oral teaching and personal teaching". Ethnic folk dance comes from life and is an expression of people's emotions. The cultural connotation behind it is difficult to express under the indoctrination teaching model. Second, the teaching forms and methods are imperfect. Novel teaching forms can effectively stimulate students' enthusiasm and initiative in learning. The self-entertainment of folk-dance shows that people are happy in the process of dancing. However, the current teaching methods are mostly teachers imparting theoretical knowledge and then demonstrating movements and instructing students to repeat the training many times. Students dance their bodies mechanically and are unable to appreciate the real themes and characteristics of Chinese folk dances, which reduces their interest in learning and leads to low teaching quality. Third, there is insufficient emotional integration. In the preface to Mao's poem, he wrote, "The insufficiency of chanting is that we don't know how to dance with our hands and dance with our feet." This shows that each dance movement contains different emotions, and the same is true for ethnic and folk dances. However, teachers' pay more attention to the grasp of style in teaching and lack the expression of their inner emotions, which makes students lack thinking and creativity in the learning process.

5. Challenges in Integrating Media to Empower the Development of Dance Education

5.1. The Development System Is Imperfect

From short videos to live broadcasts, in the era of integrated media, dance art has gradually entered the public eye and moved into public cultural space. For dance education in colleges and universities, the expanded teaching scenarios help to form online and offline connections and interactions with course teaching, further consolidate the basic theories and techniques of dance education, and incorporate personalized and innovative expression elements. Secondly, relying on modern technology, dance teachers can highlight the modern dance education concept with students as the core, and encourage students to actively carry out independent learning of dance knowledge through online platforms in a timely manner.

At the same time, taking Chinese folk dance as an example, the development system in the field of integrated media empowerment dance education still needs to be improved. First of all, the quality of short dance videos is not high. In the era of short videos, dance uses this medium to effectively spread China's excellent traditional dance culture. However, the low completeness of the presentation of the work and the lack of popularization of theoretical knowledge are detrimental to universal dance education. In terms of the integrity of the artistic work, the fragmented dance videos lack the logic of the dance work. At the same time, except for professionals, everyone's attention to short dance videos focuses more on the appearance and figure of the short video performers, which may be misleading to the public. Secondly, the stylistic characteristics of ethnic folk dances are inappropriately spread through integrated media. There are a large number of dance art education resources that students obtain on new media platforms that are difficult to distinguish between authenticity and are confusing and repetitive, which will have a negative impact on students' professional training and the establishment of a systematic theoretical system.

5.2. Limitations of Types of Ethnic and Folk Dances

There are 55 ethnic minorities in China, and each ethnic group has its own characteristic dance culture. However, whether it is dance works on TV programs or programs at various large-scale evening parties, the public basically only accepts dance works from relatively well-known ethnic groups such as Mongolian, Tibetan, Uyghur, Dai, and Korean. Other ethnic minority dances have not been able to be further disseminated with the help of integrated media, making the already unknown ethnic minority dances even worse. These traditional dances reflect the culture, history and lifestyle of the nation and have extremely high artistic and national value. At the same time, these traditional dances are also part of Chinese traditional culture and are the fruits of the world's splendid civilization. However, these traditions have not been promoted across the country. This prevents a wider audience from understanding and appreciating the national culture of different regions.

5.3. The Content of Short Dance Videos Is Mixed

In the era of integrated media, dance art is gradually becoming more popular. There are endless short dance videos on various online media platforms, and dance art works are mixed. It is difficult for a new dance apprentice or teenager to effectively identify what is right and what is wrong, and it is also easy to create a misunderstanding of dance art. The phenomenon of unclear or even distorted dance art is very detrimental to the development of dance education.

5.4. Media-empowered Dance Education Lacks Execution

In the short and fast pace of life, the current situation of promoting Chinese folk dance and its cultural connotation with the help of Douyin, public accounts and other platforms is as follows:

The current situation about the public account with "Ethnic Minority Folk Dance" found only 4 relevant content: First, "Ethnic Minority Song and Dance" posted a total of 24 original content, and the content was basically about sharing Lisu culture; Second, the Southwest Ethnic Minority Music and Dance Research and Innovation Center has a total of 17 original contents, which mainly promotes the music and dance art of Southwest ethnic minorities; The third is the "Chinese Ethnic Folk Dance Department of the Dance Academy" established by the Beijing Dance Academy, a total of 2 original contents, mainly sharing the school's current teaching achievements and activities; Fourth, the "Beiwu National Folk Dance Inheritance Base", which was only registered in November 2020, is the official account of the Chinese Excellent Traditional Culture (Ethnic Folk Dance) Inheritance Base of the Ministry of Education and is committed to the protection, inheritance, research, and education of ethnic folk dance culture. People, has published 10 original contents [3].

The above is the entire content of the public account searched with the keyword "ethnic folk dance". The rest are mostly advertising content such as ethnic folk-dance exams. Secondly, with the rise of short videos, dance works have appeared in a streamlined mode after cutting. A work of about 6 minutes is compressed to 30 seconds. Sometimes even the soundtrack is not the original music. This approach has greatly weakened the dance. The cultural connotation of art itself.

6. Realistic Path Exploration

6.1. Innovate and Enrich the Dissemination Forms of Ethnic and Folk Dances

Whether it is Chinese classical dance or ethnic folk dance, they are part of China's excellent traditional culture. Through dance, it can tell historical stories to the public, showcase the national style, fully feel the charm of China's excellent traditional culture, strengthen cultural confidence, and jointly build cultural values in the new era. Kashgar, Xinjiang, one of the branch venues of the 2024 Spring Festival Gala, presented a beautiful "Xinjiang Dance and Music Picture" to the national audience with "Dance and Music of Xinjiang", showing the singing, dancing and warm hospitality of the Xinjiang people. At the same time, the different styles of Xinjiang folk dances left a deep impression on

audiences across the country, truly showing the new look and new atmosphere of the open and confident Xinjiang in the new era [3].

6.2. Strictly Control and Improve the Review Mechanism for Dance Short Videos

Kurt Lewin, a famous American social psychologist and one of the four founders of communication studies, proposed in the article "Conduits of Group Life": When studying group communication, the flow of information is in some "door areas", it is carried out in channels. In these channels, there are some gatekeepers. Only information that conforms to group norms or gatekeepers' value standards can enter the communication channels [4]. It can be seen that the popularity of short videos largely depends on the aesthetic requirements of the staff who review short videos. Dance is an art that spreads and expresses beauty, and should not be a tool to earn traffic. Therefore, reviewers should further tighten the review requirements for short dance videos. Especially in terms of the traditional customs of ethnic folk dances, we must not only maintain respect and understanding, but also adhere to the correct value orientation to protect and inherit the uniqueness of national culture.

6.3. Break Down Barriers and Promote the Integration of Dance with Various Art Forms

As one of the art forms, dance can be combined with music, drama, visual art and other art forms to enrich dance performances and make it more creative and diverse. For example, the dance variety show "This!" which focuses on hip-hop dance. "It's Street Dance" combines street dance with traditional Chinese dance to find mutual points of convergence and form a unique dance art form. China has a rich tea culture. It combines tea art with dance to form a tea dance with rich regional characteristics, which fully demonstrates the local customs and regional features, and effectively inherits the traditional culture of the Chinese nation. The integration of folk tea art and dance not only injects vitality into tea culture, but also provides materials and ideas for national dance creation, making both of them more adaptable to the development of the times [5].

6.4. Technology Empowerment, Strengthening the Application of Digital Technology to Dance

With the advent of the information age, science and technology are developing rapidly. Digital technologies such as virtual reality (VR) and augmented reality (AR) create an immersive dance appreciation mode, giving the audience an immersive sensory experience. In addition, through post-production processing and special effects, the dancers bring a unique visual experience to the audience, making the dance works more attractive and disseminating. For example, the dance variety show "Dance Storm" applied the "bullet time" special effects to a variety show for the first time. "Bullet special effects" is a photography technology that simulates variable speed special effects. It has been frequently used in movies, TV or games before. For example, the Hollywood movie "The Matrix" is well-known to the audience, and its "bullet time" lens is particularly classic - originally Bullets flying at high speed become particularly slow under the "bullet time" special effect, which brings about the extension of time and the solidification of space. Therefore, these special effects technology is also called 360°space-time condensation technology [6]. In the show, "Bullet Time" will create a "storm moment" in each dance, which has become the most anticipated part of the audience. Empowered by technology, it can move dance from the stage to the big screen, from the theater to the public eye, and provide new ideas and directions for the dissemination of dance culture.

7. Conclusion

Currently, major breakthroughs have been made in integrating media to empower dance education. The art of dance has become well-known to the public in various forms with the help of integrated media, and has a place in TV programs, online platforms, large-scale evening parties, etc. At the same time, the dance culture of China's ethnic minorities has been disseminated and developed to a certain extent, effectively carrying forward the excellent traditional culture of the Chinese nation, enhancing national cohesion and promoting cultural confidence. At present, there are still development opportunities and challenges for Chinese ethnic folk dance due to the limitations of integrated media

and its cultural uniqueness. Problems such as imperfect development systems, limited types of development, mixed development contents, and lack of implementation still need to be addressed. Therefore, all sectors of society should realize their sense of responsibility for promoting China's excellent traditional culture, and take active actions to promote and protect dance education, so that dance art can fully exert its aesthetic education function. As mentioned in this research document, integrated media innovates the form of dance education, broadens the population of dance education, and enriches the connotation of dance education. However, the limitations brought by the fragmentation and diversification of integrated media cannot be ignored. In the future, it should be further combined with the characteristics of dance culture, explore and innovate to fully empower dance education through integrated media.

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