



# The Inheritance and Development of Chinese Ethnic and Folk Dances in Dance Education from the Perspective of University Art Studies

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## Abstract

This study focuses on the role of dance education in the inheritance and development of Chinese ethnic and folk dance from the perspective of university art studies, aiming to find a suitable path to respond to the challenges of the traditional inheritance model and give full play to the cultural inheritance and innovation function of universities. The methods mainly include building characteristic course modules of real-scene teaching that integrate ethnic and regional cultures, introducing master-apprentice system inheritance practices, conducting interdisciplinary integration and innovation, establishing international exchange platforms, and promoting collaborative creation among industry, academia, and research. The results show that these measures can deepen students' understanding of ethnic and folk dances, integrate traditional and modern education systems, and promote dance innovation and international dissemination. From this, it can be seen that multi-dimensional educational practices and innovative strategies are the key to the effective inheritance and sustainable development of Chinese ethnic and folk dance in university art dance education.

## Keywords

University art; Dance education; Chinese folk and ethnic dance

## 1. Introduction

As a treasure trove of folk art, Chinese ethnic and folk dances have attracted much attention for their distinct group and regional characteristics. However, in recent years, the diverse evolution of global cultures and the influence of Western artistic styles have squeezed the development space of traditional Chinese ethnic and folk dance art. In response to this challenge, higher education, especially in the field of dance education, should attach greater importance to and carry forward the tradition of ethnic and folk dance to inject new vitality into its continuous development.

## 2. The Path to the Inheritance of Chinese Folk Dance in Dance Education from the Perspective of University Art Studies

### 2.1 Building characteristic course modules: Integrating real scene teaching of ethnic and regional cultures

From the perspective of university art studies, dance education undertakes the task of inheriting Chinese ethnic and

folk dance. Due to the changes in the social and cultural environment, traditional classroom teaching is difficult to present the connotation and essence of folk dance. Building characteristic course modules and integrating real scene teaching of ethnic and regional cultures into dance education are effective means to deepen students' understanding and enhance the effect of inheritance (Liu, 2024). Specifically, colleges and universities should develop differentiated real-scene teaching plans based on the regional cultural characteristics of ethnic and folk dances. In course design, the cultural background should be sorted out together with experts in ethnology and folklore, etc., to form a knowledge base. Select representative ethnic settlements as teaching bases, such as teaching Dai dance in Dai settlements and Mongolian dance in Mongolian grasslands. Teachers guide students to perceive the connection between dance and culture and understand the meaning of cultural symbols by observing local production and life, festivals, and participating in sacrificial ceremonies, performances, and other activities (Xu, 2023). At the same time, students are asked to conduct field research and organize their learning files as supplementary materials. In addition, the design of simulated classes combined with real-life teaching enables students to transform their experience into practical skills in activities such as role-playing, thereby achieving an in-depth understanding of ethnic and folk dance culture.

## **2.2 Master-apprentice system inheritance practice: Inviting intangible cultural heritage inheritors to the school to guide the creation**

The master-apprentice system under the traditional dance inheritance system ensures the intergenerational continuation of dance skills and culture. Introducing the master-apprentice system into university art and dance education and inviting intangible cultural heritage inheritors to the school to provide on-site guidance on choreography can make up for the lack of depth in the inheritance of educational skills in institutions (Wu, 2023). Colleges and universities should establish on-site cooperation mechanisms for intangible cultural heritage (ICH) inheritors and connect with cultural departments and ICH protection institutions in various regions to select ICH inheritors of ethnic and folk dance with high skills and rich teaching experience. In the on-site guidance, the inheritors teach through workshops, breaking through the time and space limitations of traditional classrooms. They teach one-on-one or in groups and provide precise guidance on the details of dance movements, such as body force application, rhythm control, and style shaping, according to the individual differences of students. In the choreography section, the inheritor, based on his own experience, guides students to explore the cultural core of ethnic and folk dances, extract materials, deconstruct and reorganize classic segments, and incorporate contemporary artistic concepts into the choreography. In addition, a long-term mentoring and tracking mechanism for inheritors has been established, with regular follow-ups on students' performance and adjustments made to teaching based on feedback to ensure students' mastery of skills and inheritance of cultural essence and artistic spirit, thus integrating traditional inheritance models with modern education systems (Chen, 2025).

## **3. Strategies for the Development of Chinese Folk and ethnic Dance in Dance Education from the Perspective of University art Studies**

### **3.1 Interdisciplinary integration and innovation: Incorporating elements of ethnic dance into modern choreography techniques courses**

In university dance education, teachers should actively break through disciplinary barriers and use the course of modern choreography techniques as a medium to deeply explore the innovative potential of ethnic dance elements. By deconstructing the dynamic characteristics and cultural symbols of ethnic dance and combining the spatial application and rhythm reorganization techniques of modern dance, students are led to explore the path of collision between traditional art and contemporary aesthetics in practical activities (Wang, 2025).

Taking the integration of Mongolian dance and modern choreography techniques as an example, the teacher can choose the bold and grand shoulder movements and horse stance rhythm of Mongolian dance as the core elements to introduce the "improvisation" and "movement deconstruction" techniques of modern choreography. Before class, assign observation tasks to enable students to capture the image of the grassland culture in Mongolian dance through video materials and movement imitation; Then instruct the students to break down these elements in pieces and rearrange the dance segments using modern dance techniques such as "local control of the body" and "spatial trajectory reorganization". Combine the steady and powerful characteristics of Mongolian horse steps with the fluid

movements of modern dance to create a dance that is both ethnic and modern in terms of speed and strength. Teachers' timely intervention and guidance in the process will help students strike a balance between traditional charm and innovative expression, and ultimately create original works that can retain the core of ethnic dance culture while meeting the aesthetic needs of contemporary audiences.

### **3.2 International exchange platform: Organize ethnic dance workshops in collaboration with overseas art colleges**

In order to promote the internationalization of Chinese ethnic and folk dance, university teachers should actively expand international cooperation channels and build multicultural exchange scenarios through the joint organization of workshops and other means. In the preparatory stage, teachers need to accurately align with the teaching needs of overseas institutions and combine each other's disciplinary strengths to design characteristic courses, enabling international students to have a deep understanding of the cultural connotations and artistic values of Chinese folk dance through two-way interactive teaching models, and promoting local students to re-examine (Meng, 2020) traditional art from an international perspective.

In the "Dance Workshop for Ethnic Minorities in Southwest China" jointly held with a French art school, teachers can design a systematic teaching plan centered on the Miao Lusheng dance and the Dai peacock dance. In the initial stage, with immersive cultural explanations as the main thread, supplemented by videos of intangible cultural heritage inheritors and physical displays of ethnic costumes, international students can have an intuitive experience of the life scenes of ethnic minorities and the origin of dance; Then the movement teaching is divided into three units: "Element extraction - Style analysis - Improvisation". For example, when teaching the lusheng dance, the teacher demonstrated the distinctive knee tremors and rotations, and then guided the students to recreate the movements in accordance with the syncopation rhythm of Western jazz dance; This article takes the peacock dance as the research object, introduces the training method of ballet body lines, and guides students to incorporate the "three bends" and the sense of ballet extension into Dai dance. The workshop held a transnational student collaborative choreography activity and required students to jointly create around the theme of "cultural dialogue" using familiar dance vocabulary. This not only enhanced the international dissemination of Chinese ethnic and folk dance but also promoted students' artistic innovation through cross-cultural collisions.

### **3.3 Collaborative creation by industry, academia, and research: Cooperate with enterprises to develop cultural and creative IPs with the theme of ethnic dance**

Dance education from the perspective of university art studies. In order to promote the prosperity and development of Chinese folk and ethnic dance, teachers need to actively explore diverse development paths. Collaborative creation among industry, academia, and research is a highly promising approach. Teachers should take the initiative to establish close ties with enterprises, and through cooperation in developing cultural and creative IPs with the theme of ethnic dance, closely integrate dance art with the market. This brings new vitality and development momentum to ethnic and folk dance, and promotes the expansion of ethnic and folk dance from the field of education to a broader cultural market (Lu, 2024).

Based on this, teachers can start with the exploration of dance elements and the design of IP images, and at the same time promote the joint development of cultural and creative IP with enterprises based on ethnic dance. Taking the Yunnan Dai dance as an example, teachers can delve into the unique "three bends" posture, dynamic posture, and cheerful rhythm elements of the Dai dance. Refine and integrate these elements, and work with enterprise designers to explore how to skillfully incorporate them into the design of cultural and creative products. For example, a series of dolls inspired by Dai dance movements was designed. The dolls' costumes incorporated the colors and patterns of traditional Dai clothing, and their facial expressions were modeled after the typical expressions of Dai dance, making the dolls seem to be dancing (Huang, 2024). At the same time, an electronic music box based on Dai dance music was developed to show the rhythm of Dai dance with modern technology. Teachers can also get involved in the creation of cultural and creative IP stories, combining Dai legends and culture to endow cultural and creative products with rich cultural connotations. For example, create fairy tales with the theme of the little Dai peacock saving its home through dance, and build a cultural IP system by combining with cultural products such as dolls and music boxes. In addition, teachers can organize students to participate in market research on cultural and creative products to understand consumers' demands and preferences for cultural and creative products with ethnic

dance as the theme. Based on the research results, they can work with merchants to optimize the product design and enhance the market competitiveness of the products, thereby promoting continuous innovation and development in the field of ethnic and folk dance cultural and creative products in our country.

#### 4. Conclusion

The inheritance of ethnic and folk dances in our country is related to the continuation and innovation of the cultural genes of our nation in today's context of cultural diversity and integration. Dance education from the perspective of university art studies, with its unique academic advantages and educational resources, builds a new ecosystem for the inheritance of ethnic and folk dances. From the integration of traditional and modern teaching models, interdisciplinary innovation, and international exchange practices to the market-oriented exploration of industry-university-research collaboration, all have brought vitality to ethnic and folk dance, demonstrating the logic of cultural inheritance and innovation. It is not just about the imparting of skills, but about promoting the contemporary transformation and innovation of national culture through education, and making valuable contributions to the cultivation of national cultural confidence and global cultural exchange.

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