

Reform and Practice Exploration of Public Dance Course Teaching in Ordinary Colleges and Universities in the New Era

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Abstract

In the third decade of the new century, the educational context in which public dance courses are offered in ordinary universities has undergone profound changes. Art education has been elevated to unprecedented heights, becoming a key link in shaping a complete personality and inspiring innovative spirit. In this context, public dance classes, as an important platform for aesthetic education practice in universities, have already surpassed the simple function of physical training. However, upon examining the current teaching environment, there is indeed a distance that needs to be bridged between the actual implementation of the curriculum and the ideal expectations of educational goals. This study is based on this practical concern, attempting to sort out the structural contradictions in the current teaching situation and explore more appropriate and effective reform paths on this basis.

Keywords

New era; Ordinary universities; Public dance courses; Teaching reform.

1. Introduction

What can public dance courses in ordinary universities bring to non dance major students? This question may seem simple, but it always lingers in the core area of curriculum construction and teaching practice. Since the issuance of the "Opinions on Strengthening and Improving School Art Education in the New Era" by the General Office of the Communist Party of China Central Committee and the General Office of the State Council, dance, as an important carrier of art education implementation, has been expected to go far beyond skill teaching itself - it should be aimed at cultivating aesthetic literacy, cultivating humanistic feelings, and even shaping a complete personality. However, entering the current classroom, there is a gap that needs to be carefully examined between vision and reality.

This crack is not due to a shortage of teachers or equipment, although these factors do exist. The deeper problem is that public dance classes have long been placed in an ambiguous identity: it stems from the paradigm of professional dance education, but must also serve completely different audiences and goals. When a teaching logic designed for selecting and training dancers is translated into a classroom for all students, friction inevitably arises between the strict requirements of technical specifications and the uneven physical foundations of students, as well as between the uniform presentation standards and the diverse expression needs of individuals. Students may remember the sequence of actions in class, but they may not necessarily perceive the dialogue between their bodies and music; The teacher has completed the rehearsal of the play, but it is difficult to confirm whether the aesthetic experience has truly occurred.

This situation prompts us to re-examine: in the talent cultivation pattern of the new era, what kind of posture should public dance courses exist? Does it need to continue playing a simplified version of professional education, or may it open up its own path with the goal of comprehensive education? From existing research, reflection on teaching philosophy, content

organization, and evaluation methods is accumulating, but most discussions still remain at the level of problem description, and systematic thinking on how to implement reforms is still insufficient.

2. Review of the Current Situation of Public Dance Course Teaching in Ordinary Colleges and Universities in the New Era

2.1. The Relative Lag of Teaching Philosophy

For a long time, public dance courses in ordinary universities have always faced a core confusion at the conceptual level: what should this course provide for students. From the actual teaching situation, the skill oriented approach still dominates. The syllabus design and classroom implementation of many courses consciously or unconsciously follow the training logic of professional dance schools, focusing on the polishing of movement specifications, mastery of style combinations, and rehearsal of finished plays. Teachers spend a lot of time correcting hand and foot positions, emphasizing movement intensity, and unifying rhythm processing in the classroom. While these are necessary components of dance teaching, the problem is that technical training often becomes the entire or absolute core of the classroom, rather than a means to achieve broader educational goals.

The backwardness of this concept is also reflected in the misunderstanding of student identity. The public dance course is aimed at non dance major students, whose original intention, physical foundation, and learning demands when entering the dance classroom are fundamentally different from those of professional students. However, current curriculum design rarely fully responds to this, and many teachers are still accustomed to using "quasi professional" standards to require ordinary students to cover all course takers with a unified pace and difficulty. Individual differences among students in the classroom - some have weaker body coordination, some are sensitive to rhythm but lack expressiveness, and some crave to understand dance culture but fear physical display - are difficult to address within a uniform skill training framework. Students with weak foundations gradually lose confidence through repeated mistakes, while students with a certain foundation feel exhausted due to a lack of new challenges. The deeper problem is that when the teaching objectives are narrowed down to "teaching several dance styles and completing several works", the aesthetic experience, emotional expression, cultural understanding and other functions that dance courses should carry are naturally marginalized, and the educational value of the curriculum is compressed in the limited dimension of physical skills.

2.2. The Singularity of Teaching Content and Form

Entering the current public dance classroom in universities, a common sight is that teachers stand in front and demonstrate, using commands to control the rhythm, while students practice in neat formation in front of poles or mirrors. This "oral transmission by example" model has its own historical value in dance teaching, but the problem is that it often becomes the only teaching form. The classroom time is highly focused on decomposing actions and repetitive training, and discussions about the cultural background, aesthetic meaning, and creative context of the work are very scarce. Students can proficiently complete a set of combinations, but find it difficult to answer where the movements come from, what they express, and how they relate to their own life experiences. This situation of "separation of form and meaning" reflects a structural deficiency in the organization of teaching content.

From the perspective of content selection, many dance courses in universities are still arranged according to a linear logic of "basic skills - skill combinations - finished plays", with selected works concentrated on a few classic plays or fixed textbook segments. Tibetan dance must learn "string" and Mongolian dance must practice "hard wrist". While this standardized teaching is

convenient for assessment and management, it also confines students' dance world to a relatively limited artistic realm. New works, contemporary themes, and cross media dance practices are rarely included in the classroom, and local cultural resources and real-life materials are even more difficult to transform into creative materials. At the same time, the application of information technology in the classroom mostly remains at the level of audio and video playback, and the potential of technologies such as multi angle demonstrations, online resource libraries, and process recording has not been fully utilized. Students' opportunities to access excellent works are still limited by limited classroom time and teachers' personal reserves. Some studies have pointed out that the singularity of this teaching method not only restricts students' subjectivity, but also greatly compresses the possibility of the dance classroom as a creative space.

2.3. One Sidedness of the Teaching Evaluation System

Evaluation is the baton of teaching, and the limitations of the current evaluation methods for public dance courses largely reinforce the continuation of the above issues. The current evaluation mode presents two significant characteristics: one is result oriented, and the other is a single subject.

The final report performance or final exam usually accounts for 70% or even higher of the overall course evaluation, and the usual grades are often obtained by simply accumulating attendance and classroom performance impression scores. This weight allocation causes both teachers and students to focus their main energy on the final presentation, with teaching resources tilted towards unified movements, neat formations, and stage effects, while there is a lack of recording and feedback on daily practice thinking, experimentation, and trial and error. The explorations made by students in conceptual arrangement and their personalized understanding of movements during rehearsal are rarely included in the evaluation perspective, and can only exist in the form of scattered impressions or oral comments from teachers. The scoring criteria are also based on technical indicators such as action completion, rhythm accuracy, and style grasp, which are relatively easy to quantify. However, there is a lack of clear evaluation criteria for content such as work intention, emotional expression, creative strategy, and cultural understanding.

The singularity of the evaluation subject is also worth paying attention to. The vast majority of courses are still independently graded by teachers, and the mechanisms for student self-evaluation and peer evaluation are not yet sound. It is difficult for teachers to fully understand the learning process of each student within a limited teaching period, and the evaluation results are inevitably subjective and accidental. Students rarely have the opportunity to learn about their performance in team collaboration, communication and expression, and creative contributions from multiple perspectives, and the evaluation results are difficult to translate into targeted learning improvement clues. This one-sided evaluation mechanism actually strengthens the skill based curriculum logic and greatly reduces the reflective and developmental functions that dance learning should have. Students often receive only a score at the end of the course, rather than a clear understanding of their own growth.

3. Strategies and Practical Paths for Teaching Reform of Public Dance Courses in Ordinary Universities in the New Era

3.1. Updating Teaching Philosophy: Shifting From "Skill Based" to "Comprehensive Education"

Public dance classes have long been seen as an extension of skill training, with teaching objectives often limited to the standardization of movements and the completion of theatrical objectives, which narrows the function of dance education. In fact, for non dance major students,

physical awakening often accompanies aesthetic awakening, and dance classes have the potential to become spaces for personality development and cultural understanding. Turning the teaching philosophy towards comprehensive education means that teachers need to rethink 'what this course really wants to leave for students'. How many combinations can be showcased on stage, or is it an ability to perceive the world and express oneself through the body?

From a practical perspective, the transformation of ideas is first reflected in the adjustment of classroom discourse and teaching instructions. When guiding students to practice dance movements, teachers may expand the simple concepts of "paying attention to hand height" and "tightening the core" into discussions on the relationship between posture and emotion. In the course of "Traveling China with Dance", some teachers guide students to understand how "respect" and "confidence" are presented in body posture through different ethnic dance vocabulary. This teaching transforms skill training into self-awareness and understanding of others. Comprehensive education does not exclude technology, but regards technology as a carrier, allowing students to not only master basic bodily control abilities, but also touch upon the historical narratives, folk memories, or contemporary issues behind dance. The educational value of public dance classes is truly demonstrated when students dance not for the sake of 'getting it right', but for the sake of 'expression'.

3.2. Refactoring Teaching Content: Constructing a Curriculum System of "Diversified Integration"

The content organization of current public dance courses is mostly based on dance genres, such as offering independent modules for Latin dance, ethnic dance, classical dance, etc. There is a lack of horizontal correlation between modules and little interaction with students' existing knowledge structures. The direction of content reconstruction should be to break down barriers between dance genres and establish a "blended" curriculum form that can integrate cultural understanding, artistic perception, and creative practice.

On the one hand, regional cultural resources can be transformed into curriculum content. The areas where ordinary universities are located often have rich folk dance or intangible cultural heritage resources, which can be fully integrated into the classroom if transformed into teaching materials. While learning the vocabulary of movements, students need to understand the natural environment, lifestyle, and even dialect phonetics that give rise to this dance form. This naturally integrates the perspectives of folklore and anthropology into dance classes. On the other hand, teaching content needs to respond to students' practical concerns. The life experience and emotional structure of contemporary college students have undergone profound changes. If public dance classes only provide classic plays and avoid students' own expression needs, it will be difficult to truly resonate. It is suggested to include a creative and creative section in the curriculum, encouraging students to respond to campus life, social issues, or individual emotions through dance, making dance a language for them to record their youth. In addition, the traditional aesthetic spirit of red themed dance and classical dance can be integrated into teaching through thematic forms, so that the curriculum not only carries out aesthetic education, but also plays a role in cultivating cultural identity.

3.3. Innovative Teaching Mode: Creating a "Online+Offline" Blended Classroom

The hours of public dance classes are limited, and students' foundations vary greatly. Relying solely on weekly face-to-face classes is difficult to achieve personalized teaching. The advantage of blended learning mode is that it can redistribute teaching resources, advance knowledge explanation, action demonstration and other links online, and leave valuable classroom time for physical perception, interaction and correction.

Online platforms can build a graded teaching resource library. For students with zero foundation, provide basic action analysis videos; For students with a certain foundation, we will promote content such as appreciation of classic works and lectures on creative techniques. Students can watch and imitate repeatedly according to their own progress, while teachers can provide remote guidance through practice videos uploaded by students, so that common problems can be solved more targetedly during classroom face-to-face teaching. The form of offline classrooms can also change accordingly. It is no longer a collective practice from beginning to end, but can be interspersed with group learning, themed workshops, improvisation and other activities. Some colleges and universities adopt the method of group display, mutual evaluation and error correction in sports dance courses. Students design team flags and arrange works in groups, and the classroom atmosphere and participation have undergone positive changes. It is worth emphasizing that the introduction of technological means should not only be for showcasing skills, but should also serve the achievement of teaching objectives. If conditions permit, technologies such as motion capture and intelligent analysis can help students see their body trajectories more intuitively. However, without these devices, practice replays captured by a mobile phone can also become reflective materials.

3.4. Improving Teaching Evaluation: Establishing A Diversified Evaluation Mechanism of "Process+Result"

The reform of evaluation methods may be the most critical and sensitive part of the entire teaching transformation. If the evaluation still focuses only on one final performance report, then no matter how much emphasis is placed on the process in the early stages, teachers and students will ultimately focus their energy on the final presentation. Public dance classes need to establish an evaluation mechanism that can capture the entire learning process and accommodate diverse forms of expression.

The implementation of process evaluation requires a traceable and observable carrier. Students' classroom participation, performance in group cooperation, weekly practice logs, and staged video assignments can all be included in the evaluation perspective. This does not mean increasing the burden on students, but embedding evaluation into the learning process. For example, teachers can require students to record the complete process of a small-scale creation in groups, from theme conception and action material collection to rehearsal adjustment and final presentation. Each step can serve as a basis for evaluation. The subject of evaluation can also be expanded from the teacher alone to student peer evaluation, group peer evaluation, and even self-evaluation. When students need to observe their peers' actions and provide feedback, their own observational and expressive abilities also grow synchronously. The results based evaluation section does not need to be limited to traditional solo or group dance performances. A micro video that combines dance elements, a situational performance that incorporates dance vocabulary, and a review report around a certain dance work can all serve as forms of final assessment. The essence of diversified evaluation is to recognize the differences in students' physical conditions, artistic perception, and expression methods, so that everyone who puts in effort can be recognized from their own starting point.

4. Summary

The position of public dance courses in the aesthetic education system of ordinary universities has always been somewhat subtle. It is expected to undertake the function of educating people, but often trapped in the inertia of skill training and unable to come out. The previous text sorted out the current teaching difficulties from three dimensions: concept, content, and evaluation, and also attempted to propose some directions for reform. These discussions point to a core question: what can dance classes bring to non professional students and how should they be implemented.

Looking back at this reform exploration, the key may not lie in how many class hours are added or how many technological means are introduced, but in the transformation of the starting point of teaching logic. Public dance classes do not need to be seen as a simplified version of professional education, they can fully establish their own value coordinates. Technology should not be the endpoint here, but rather a channel - leading to bodily awareness, aesthetic experience, cultural understanding, and desire for expression. What students need in the classroom may not be shaped into something, but rather discovered, allowed, and activated. The students from different majors and with different physical conditions entering the classroom, each with their own tension, exploration, shyness, or expectations, are the most authentic starting point of the course. When teachers are willing to let go of the obsession with uniform progress and respond to these specific and diverse individuals, the appearance of the classroom will naturally change.

The adjustment of teaching mode should also serve such goals. The introduction of online resources is not to catch up with technological trends, but to free up classroom time and do things that are more worthy of face-to-face completion, such as observation and imitation among peers, disputes and compromises in group creation, and unexpected and surprising moments of improvisation. The change in evaluation methods is also the same. When the process is seen, when the voices of peers are heard, and when there is no longer only one performance as proof at the end of the semester, students may be able to free themselves from the anxiety of scores and focus on every small breakthrough in their physical expression. These breakthroughs may not necessarily be presented on stage, but they will remain in students' physical memory and become recognizable imprints when looking back on their college years in the future.

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