

Research on the Integration and Creation of Regional Intangible Cultural Heritage Dance in Aesthetic Education in Universities: Taking Sichuan University for Nationalities as an Example

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Abstract: The promulgation of the Law on the Protection of Intangible Cultural Heritage is sufficient to demonstrate the degree of attention that the country attaches to it. This article uses methods such as literature research and experience summary, and takes the integration of regional intangible cultural heritage dance in the aesthetic education curriculum of Sichuan University for Nationalities in the "Intangible Cultural Heritage on Campus" as the example. Furthermore, it combines "active inheritance" with university aesthetic education to explore the integration and creation of regional intangible cultural heritage dance in university aesthetic education curriculum. This article argues that the introduction of regional intangible cultural heritage dance into aesthetic education courses in universities is a feasible path for upholding integrity, innovation, inheritance and development, and a feasible path for the construction of characteristic courses that integrate transmission, exhibition, and creation in ethnic universities related to Ganzi.

Keywords: Intangible Cultural Heritage Perspective; Rooted in Tradition; Dance Education; Aesthetic Education

1. Introduction

Both aesthetic education and labor education belong to the category of quality education. The main reason why the role of aesthetic education cannot be ignored is that it can improve the psychological structure of the subjective object of human beings. It can not only fill their spiritual life, but also cultivate emotional thinking, trigger awareness of innovation, and

promote the inheritance and development of art and culture.

Throughout the thousands of years of history and civilization in our country, it is not difficult to find that art is one of the cultural prosperity phenomena that emerge when every country reaches its extreme development. It is also the spiritual life pursued by humanity as an object after material life is satisfied. It is also a symbol of high-level consciousness and the improvement of people's comprehensive quality, and a manifestation of the sublimation of thought. As far as universities are the main body of education, aesthetic education is mainly reflected in the form of art education, so art knowledge is an important component of aesthetic education.

2. Overview of the Development of "Aesthetic Education"

In ancient China, there was no term for "aesthetic education", but more than 3000 years ago, Zhou Gongdan governed the country with the concept of "making rituals and enjoying music". Later, Confucius, Dong Zhongshu, and others also improved and developed this idea.[1] In modern times, it was Wang Guowei who brought the concept of "aesthetic education" to China. Later, when Mr. Cai Yuanpei became the first Minister of Education of the Republic of China in 1911, he vigorously advocated aesthetic education and proposed the concept of "replacing religion with aesthetics"[2]. This marked the beginning of aesthetic education in China. Starting from understanding Chinese traditions and borrowing advanced experience from foreign countries, he opened up a path of opening up public

intelligence and cultivating a sound personality. Regarding the nature of beauty, Mr. Cai Yuanpei once proposed two views: "There is both universal beauty and pure beauty.". Aesthetic education aims to cultivate emotions, cultivate the soul, and improve aesthetic literacy through the understanding of truth, goodness, and beauty. It also stimulates students' desire and enthusiasm for knowledge through emotional rescue, further cultivating their imagination and creativity. This helps them improve their aesthetic perception ability, perception ability, and appreciation ability, and helps them learn to feel, appreciate, and create beauty, Promote physical and mental health. Mr. Fei Xiaotong (1910-2005) is one of the founders of sociology and anthropology in China, who proposed the proposition of "each beauty has its own beauty, the beauty of a beautiful person, beauty is shared, and the world is one." [3]

There are similarities and differences in viewpoints.

After the establishment of the People's Republic of China, the development path of aesthetic education was quite tortuous, and gradually gained attention after the 1990s, but the effect was not significant. For the first time, requirements for aesthetic education work through the resolution of the plenary session were proposed and a series of complete documents were gradually issued and implemented to strengthen implementation. In summary, it can be seen that the development of aesthetic education started earlier in China and gradually went through twists and turns towards a standardized and stable path. Therefore, its development is quite considerable. In addition, the promulgation and implementation of the above policies further ensure the promotion of aesthetic education in China.

3. The "Path" of Integrating Regional Intangible Cultural Heritage Dance into Aesthetic Education Courses

"Intangible Cultural Heritage - Traditional Dance" refers to dance created by predecessors and regarded as a traditional cultural form and cultural heritage passed down from generation to

generation.[4]Intangible cultural heritage dance is one of the living cultural heritage of the Chinese nation, which uses body language as a carrier and carries the emotions of various ethnic groups through rich performance forms. It is like stars scattered among the people, each shining brightly. Regional intangible cultural heritage dance mainly refers to local and distinctive intangible cultural heritage dances. There are many types of regional intangible cultural heritage dances in Ganzi Prefecture, including Zhendaguo Zhuang, Ganzi Tapping, Batang Xianzi, and Reba, with a wide variety of types and unique features, making them a typical example of Ganzi Prefecture's intangible cultural heritage dance. Due to its wide variety and internal competition, there are relatively few that can truly attract public attention.

The integration of intangible cultural heritage into university art classrooms in China is still in the exploratory stage. In order to better cultivate comprehensive talents, the country has issued a series of policies to integrate intangible cultural heritage into university art classrooms and incorporate art into the university education system. It emphasizes that art education is an integral part of comprehensive quality education and plays an irreplaceable role in promoting the comprehensive development of students. This is crucial for promoting art quality education in universities. [5]

The aesthetic education curriculum is mainly reflected in the form of art education in university aesthetic education courses, while intangible cultural heritage dance can appear in university curriculum in the form of public elective courses and professional courses. [6]Promoting the integration of art education into the construction of spiritual civilization in universities is an objective need to implement the fundamental task of cultivating ethics and talents. We should adhere to the principles of precise intention, precise form, and accurate evaluation, and continuously improve the effectiveness and impact of integrating art education into the construction of spiritual civilization in universities by clarifying educational goals, emphasizing ideological guidance,

strengthening consensus building, and strengthening positive guidance. Universities are an important stage in talent cultivation with comprehensive qualities, and their art education mainly includes courses such as music, art, and dance. [7] However, the introduction of dance as a practical course into the classroom is based on the development of dance discipline, master's and doctoral training in dance, academic forums related to dance, and the cultivation of dance performance talents, which have trained a group of university dance professional teachers who combine theory and practice. The author analyzes the actual situation of Sichuan University for Nationalities and the construction of dance courses from three aspects: teaching curriculum design, teacher training, and reference textbook writing.

3.1 Teaching Curriculum Setting

The impact of "Intangible Cultural Heritage Dance on Campus" on the discipline of dance and higher education is discussed by Yu Ping in his "Reflections on the Construction of Ethnic Dance Studies" Discipline - Starting from the "Intangible Cultural Heritage List" Dance "Entering Campus". He pointed out that the authenticity, ecology, and comprehensiveness of the "Intangible Cultural Heritage List" dance entering campus will promote the active construction of ethnic dance studies as a discipline.[8]

In terms of curriculum design, art courses, physical education courses, and public elective courses can also incorporate regional intangible cultural heritage dance according to course requirements, which can not only highlight local characteristics, but also inherit intangible cultural heritage dance, and achieve the characteristic of adapting materials to local conditions in aesthetic education courses. Sichuan University for Nationalities is located in the Dadu River Basin of Garze **Ganzi** Autonomous Prefecture, Sichuan Province, which is a special geographical location adjacent to mountains and rivers. In accordance with the requirements of "strengthening the foundation, filling the gaps, and showcasing the characteristics",

the School of Music and Dance of Sichuan University for Nationalities has established the "Kangba Ethnic Folk Dance" course in response to aesthetic education policies and the establishment of characteristic curriculum requirements (officially implemented in the 2017 level dance training program). The course is taught in three semesters. The first semester is at Zhenda Guozhuang, the second semester is at Batang Xianzi, and the third semester is at Reba Dance. The above three teaching contents are all local intangible cultural heritage dances in Ganzi Prefecture, following the authenticity and regional characteristics of intangible cultural heritage dances. The establishment and promotion of the curriculum have opened up a path for the school's inheritance, allowing more students in Sichuan to understand and understand regional intangible cultural heritage dances. Overall, it is feasible to integrate regional intangible cultural heritage dance into university aesthetic education courses, and further deepening and exploration can be made in the curriculum design.

3.2 Cultivation of Teachers

Since 2017, Sichuan University for Nationalities has gradually invited inheritors of Ganzi Prefecture's intangible cultural heritage to enter the school, enter the classroom, and communicate with students for learning, promoting the inheritance and development of local intangible cultural heritage dance. At the same time, it has also planted exploratory clues for development in the teaching staff. There are a total of 5 teachers in the Dance Department of the Music and Dance College of Sichuan University for Nationalities who are capable of handling the course of "Kangba Ethnic Folk Dance". Due to the joint training and cooperation between Sichuan University for Nationalities and Ganzi Vocational and Technical School in the field of ethnic performance art, with a focus on the development and current situation of the course, we aim to strengthen the unique courses of Zhendaguo Zhuang Batang Xianzi and Ganzi Kicking can have opportunities for communication,

promotion, and improvement under the current "five-year system" of continuous training. This measure has a good promoting effect on strengthening cooperation between schools, mutual promotion between schools and local areas, school service to local areas, and school teacher training.

Based on the current situation of Sichuan University for Nationalities and the relevant policies proposed by the country in aesthetic education, using regional intangible cultural heritage dance as a medium, we will deeply explore the aesthetic education resources contained in its various disciplines and courses, fully leverage its aesthetic education function, deepen teacher exchange, and achieve subject exchange and internal self-improvement of teachers.

3.3 Reference Textbook Construction

The construction of reference textbooks is a means and path to promote the development of disciplines to a certain extent, while the construction of reference textbooks requires frontline teachers to constantly try and explore from teaching. There are various types of local intangible cultural heritage dances, and after introducing curriculum teaching, teachers can break down and analyze their movements based on classroom teaching. They can start practicing from the most basic part, from single to complex, gradually and based on the construction of art education dance majors, which is suitable for teaching regional intangible cultural heritage dances. And pay attention to the use of "fun" and modern teaching methods in the textbook, stimulate students' interest in self-directed learning, and continuously improve through systematic and standardized teaching feedback. In the process of textbook construction, young teachers from Sichuan University for Nationalities, as direct participants, have the right to speak and familiarity with the use of textbooks. They are able to continuously update textbooks in teaching and provide students with constantly learning and improving textbook content.

In summary, it is feasible for regional

intangible cultural heritage dance to enter the classroom as an aesthetic education course content. Its feasibility can be seen from the analysis of curriculum design, teacher training, and reference textbook construction. Therefore, local intangible cultural heritage dance can be integrated into university aesthetic education courses through the above three paths to further develop and continue.

4. The "Creation" of Regional Intangible Cultural Heritage Dances in Aesthetic Education Courses

Regarding the research on the protection and inheritance education of intangible cultural heritage dance, Park Yongguang proposed methods for legal protection, spatial protection, form protection, and transmission protection in his paper "On the Protection of Traditional Folk Dance in the Context of Intangible Cultural Heritage". [9]Kong Lingping proposed in his master's thesis "Protection and Research of Traditional Dance from the Perspective of Intangible Cultural Heritage" to improve the research-oriented and educational practical protection methods for traditional dance.[10]

Based on the above literature, the author believes that it is feasible to integrate regional intangible cultural heritage dance into university aesthetic education courses from three aspects: curriculum design, teacher training, and reference building materials construction. Therefore, integrating it into university aesthetic education courses will create effects such as promoting the inheritance and development of regional intangible cultural heritage dance, optimizing university aesthetic education courses, and establishing and promoting local cultural tourism integration brands.

4.1 Promote the Inheritance and Development of Regional Intangible Cultural Heritage Dances

At present, the inheritance and development of regional intangible cultural heritage dances mainly rely on folk artists, the masses, and cultural centers in various regions. Most folk artists cannot obtain material needs from inheritance

performances. In addition, the cultural atmosphere for survival is becoming increasingly weak, and factors such as the young generation's lack of emphasis on traditional culture have limited the inheritance and development of local intangible cultural heritage dances. Introducing regional intangible cultural heritage dance into the teaching unit of Sichuan University for Nationalities through the three paths mentioned earlier will provide a new path for its creation, inheritance, and development.

Integrating into university art education courses can first deepen students' understanding of regional intangible cultural heritage dance from the teaching level, and inherit it in terms of movements, music, clothing, and content. Secondly, teachers who serve as art education courses continuously deepen their understanding of local intangible cultural heritage dances through multiple exchanges with inheritors (folk artists), which can promote the formation of standardized and systematic textbooks, and the promotion of textbooks can once again promote their inheritance and development. Once again, teachers will create some works to promote the inheritance and development of local folk dances through in-depth understanding and discovery in textbook construction and teaching. Finally, after returning to their place of study, students will continue to sow seeds in other places with their textbooks (teaching blueprints), allowing them to be passed down again.

4.2 The Construction of Aesthetic Education Courses in Regional Universities Optimizes the Regional Intangible Cultural Heritage Dance.

Regional intangible cultural heritage dances contain a large number of local cultural elements, showcasing the daily lives and production methods of the local people, as well as interpreting the natural scenery in the local cultural environment. Integrating it into the aesthetic education curriculum of universities can first optimize the school's aesthetic education curriculum, integrate it with local intangible cultural heritage, and form a distinctive, competitive, service-oriented,

and rooted practical curriculum. Secondly. Combining the current promotion of ideological and political education and aesthetic education in curriculum will further expand its scope of promotion, making it no longer a single dance practice class, art appreciation class, or music vocal course. It can promote interdisciplinary and new curriculum aesthetic education, improve the effectiveness of aesthetic education, and enhance the full play of dance empathy. The important condition for dance empathy to play a role is the equal psychological status of teachers and students. As long as the empathetic object feels treated equally in dance education, it can provide the correct basis for the empathetic subject to judge the object's psychology. Finally, by emphasizing "output oriented" to enhance student expectations and enhance the final effectiveness of the curriculum.

4.3 Conducive to the Establishment and Promotion of Regional Tourism and Cultural Brands

Regional intangible cultural heritage dance possesses unique cultural and natural elements of the region, making it the most direct, vivid, simple, and immersive art that can be directly felt by people. It has a dual impact of visual and auditory senses, and can immediately create a first impression of the place for viewers. It is feasible to promote it as a regional tourism and cultural brand. Firstly, using regional intangible cultural heritage dance as a tourism brand comes with more performances. For folk artists, this can meet their material needs through dance performances while inheriting the local intangible cultural heritage dance. Secondly, in terms of cultural and tourism development, it is necessary to establish relevant regional tourism and cultural brands, as they can enhance regional awareness, attract more tourists, and improve the material living standards of the people in the region.

5. Conclusion

Regional intangible cultural heritage dances contain a large number of local cultural elements, showcasing the daily

lives and production methods of the local people, as well as interpreting the natural scenery in the local cultural environment. Through aesthetic education, people's ability to recognize, understand, appreciate, and create beauty can be enhanced, which is an important focus for cultivating people with comprehensive development in ethics, intelligence, physical fitness, aesthetics, and labor in the new era. Focusing on the development and current situation of aesthetic education courses at Sichuan University for Nationalities, it is feasible to integrate regional intangible cultural heritage dance into university aesthetic education courses, and further deepening and exploration can be made in the curriculum design. This measure can accelerate the integration of intangible cultural heritage dance into schools and the construction of school aesthetic education courses, which has a good promoting effect on strengthening cooperation between schools, promoting mutual promotion between schools and local areas, serving the local community, and cultivating school teachers.

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