

Innovative Models for Integrating Chinese Excellent Traditional Culture into Dance Education under the New Curriculum Standard

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Abstract: *Under the new curriculum standards, secondary school dance education, as an important vehicle for inheriting China's excellent traditional culture and cultivating core competencies, necessitates innovative integration and inheritance. This stems from the unique value of dance as a "living cultural heritage" in establishing cultural and emotional connections, and is also a necessary requirement of the new curriculum standards to promote its transformation from "skill training" to "competency cultivation." This article focuses on its innovative paths, exploring how to break through the predicament of outdated content and singular methods through interdisciplinary collaboration, technological empowerment, and the reconstruction of teaching paradigms. The aim is to construct a more inclusive and creative teaching system that truly integrates traditional cultural dance into the entire process of aesthetic education, contributing to the comprehensive improvement of students' cultural confidence and aesthetic literacy.*

Keywords: Chinese traditional dance; Dance education; New curriculum standards; Subject integration.

1. Theory and Policy: The Inevitability of Innovation, Integration, and Inheritance

1.1 Cultural Identity and Body Context

Chinese traditional dance is not merely an isolated collection of physical movements, but a "living cultural heritage" carrying the genes of millennia-old civilization. Dance practice is essentially a process of "embodied cognition." Unlike static heritage such as documents and artifacts, traditional dance, through the dynamic expression of the dancer's body, transforms the social landscape, philosophical thought, and aesthetic pursuits within a historical context into tangible and transmissible experiences. From the "form and spirit combined, profound artistic conception" of Han Dynasty music and dance, to the customs, rituals, and wisdom of life condensed in folk dances, dance transmits cultural genes through the unique method of "body writing." Lü Yisheng proposed that the beauty of dance is "the physical expression of consciousness [1]," revealing the essence of dance—every posture, rhythm, and expression of the dancer is a concrete interpretation of cultural connotations. For example, the diverse characteristics formed by Han folk dance in its collision and integration with other ethnic cultures are vividly presented through body language. This "living nature" allows traditional dance to transcend the realm of art itself, becoming a three-dimensional text for deciphering the codes of national culture, its carrier function irreplaceable by other cultural forms.

In dance, physical movement is not merely a display of skills, but rather a "holistic physical and mental activity under the control of consciousness." From a psychological perspective, dance, as a form of "embodied learning," enables young people to establish an emotional connection with traditional culture through concrete perception. When students imitate the "balanced strength and gentleness" of Han Dynasty dance or perform the vivid rhythms of folk dances, they are not only mastering movement techniques but also engaging in a simulation—experiencing the warmth of historical culture through physical reenactment. This learning method based on physical participation transforms abstract cultural connotations into concrete physical memories and individual emotional identification, further stimulating cultural resonance in young people and cultivating a sense of national pride and cultural belonging in their every gesture, making it more profound and lasting.

1.2 Educational Goals Guided by Core Competencies

The 2022 edition of the new arts curriculum standards incorporated dance into an independent subject system for the first time. Its core focus is not on strengthening skills training, but rather on deepening students' understanding and knowledge of culture through dance. This means that traditional cultural dance education needs to break away from the single model of movement and imitation, guiding students to explore the cultural logic behind dance vocabulary. For example, the aesthetic characteristics of Han Dynasty dance—"mysterious and strange, with sorrow as beauty"—are intrinsically linked to the religious culture and social trends of the time, or the ritualistic characteristics of folk dance contain the wisdom of our ancestors for survival. The new curriculum standards emphasize "core competency orientation," which essentially aims to achieve a "fundamental transformation in the way we educate people," promoting the transformation of dance education from traditional "skill training" to modern "competency cultivation," enabling students to understand its cultural origins and spiritual connotations while mastering dance vocabulary, thus forming a deeper level of cultural awareness [2].

The new curriculum standards advocate concepts such as "interdisciplinary thematic learning" and "large unit teaching," providing methodological support for the creative practice of traditional dance. The core of interdisciplinary design is "integrating these concepts into the curriculum system [3]." This involves exploring the historical context of dance through historical studies, analyzing the cultural symbolism of costumes and stage design through fine arts, and understanding the symbiotic relationship between dance and melody through music. Students can then, based on their understanding of the essence of traditional dance, reconstruct vocabulary and create works by incorporating modern aesthetics, thus stimulating their creative potential.

Dance education under the new curriculum standards aligns perfectly with the aesthetic education goals of "cultivating people through beauty, beautifying people through beauty, and nurturing people through beauty." The tendency in traditional dance teaching to "emphasize technique while neglecting culture" has resulted in young people mastering movement techniques but lacking understanding of their cultural connotations. The new curriculum standards, by establishing aesthetic education values, require traditional cultural dance education to return to its "essence of nurturing people," fully leveraging the combined power of dance in cultivating both mind and body. The key lies in the permeation of cultural connotations, achieving a unity between "skill training" and "cultural immersion." For example, when teaching folk dance movements, the cultural genes originating from agricultural life are explained simultaneously; when training classical dance postures, the aesthetic pursuit of "elegance and restraint" is incorporated, enabling students to achieve synergistic development of cultural literacy and aesthetic ability while improving their skills.

1.3 Top-level Guidance from National Strategies and Education Policies

The innovative integration and inheritance of traditional cultural dance education is not a spontaneous act, but an inevitable requirement of national cultural strategy and education policy in the field of basic education.

"Promoting the creative transformation and innovative development of outstanding traditional Chinese culture" is the core policy of cultural construction in the new era. For this policy to be implemented in the education field, concrete implementation paths are urgently needed, and traditional cultural dance education is an important vehicle. The Ministry of Education, in its policy response, clearly stated that it is necessary to "guide students to inherit outstanding traditional culture and enhance national self-esteem and cultural confidence." This is not simply about copying and preserving, but about achieving innovative development based on an understanding of tradition. Chinese traditional dance inherently possesses the genes for integration and innovation throughout its historical development. The "two innovations" practice in contemporary dance education is precisely the inheritance and development of tradition. By exploring the core of traditional dance culture, combining it with the cognitive characteristics and aesthetic needs of contemporary youth, and developing teaching content that combines traditional charm with contemporary features, traditional culture can gain new vitality in dance practice. This is both an educational response to cultural strategy and an essential path for the inheritance of traditional dance.

The promulgation and implementation of the 2022 edition of the "Compulsory Education Arts Curriculum Standards" provides policy basis and practical guidance for traditional cultural dance education. The new standards expand the arts curriculum from "two subjects" to "five subjects," incorporating dance into an independent subject system and further clarifying its core task of "inheriting excellent traditional Chinese culture." In terms of curriculum content, the new standards also emphasize "strengthening content related to excellent traditional Chinese culture" and advocate a "3+2+N" comprehensive coverage model, requiring arts subjects to "focus on incorporating" traditional cultural content. Regarding implementation paths, it proposes innovative measures such as "interdisciplinary thematic learning" and "academic quality standards," providing concrete methods for the implementation of traditional cultural dance education. From the cultural policy of "creative transformation and innovative development" to the specific deployment of the 2022 edition of the new curriculum standards, a multi-level and systematic policy guidance system has been formed, providing clear direction and basis for research.

2. Analysis of the Reality and Challenges: The Current State of Traditional Culture Dance Education in Primary and Secondary Schools

2.1 Current Main Practice Model

School-based curriculum model: Some schools, relying on local cultural resources, have developed traditional cultural dance school-based courses, attempting to develop local intangible cultural heritage dances or specific ethnic folk dances into school-based courses. These courses are mostly limited to schools with cultural resources or teacher advantages, and have not formed a replicable and scalable model. While this model can reflect local characteristics, it is highly dependent on the school's will and the initiative of individual teachers, lacking stability and universality, and easily falls into the performative trap of "characteristics for the sake of characteristics," failing to deeply integrate into daily teaching.

Student art clubs and performance models: Using dance clubs as a vehicle and art performances as a guide is currently the most common practice for disseminating traditional cultural dance [4]. This model is output-oriented and can showcase teaching results in a short period of time. However, its drawbacks are also obvious: it is essentially "elitist" and "activity-oriented," benefiting only a few talented or interested students, and cannot achieve universal education for all students. The performance-oriented approach easily leads to "emphasizing choreography and neglecting culture," with students only mastering superficial movements without understanding the cultural connotations behind the dance, which contradicts the new curriculum standard's aesthetic education concept of "for everyone."

Preliminary attempts to integrate dance with subject teaching: In response to the new curriculum standards' requirement for "interdisciplinary thematic learning," some schools have begun to explore the integration of traditional cultural dance with other subjects. Attempts have emerged to combine dance with language arts (e.g., using dance to interpret the imagery of ancient poems), history (e.g., recreating Tang Dynasty music and dance scenes), and physical education (e.g., calisthenics-style dance). However, most of these integrations remain at a superficial level of "formal collage" and "content embellishment," failing to touch upon the inherent logic of subject knowledge and the core of cultural spirit. Dance is reduced to a tool for aiding memory or enlivening the atmosphere, its independent aesthetic value and cultural subjectivity are weakened, and it fails to play its collaborative educational role.

2.2 The Underlying Dilemmas and Their Causes

2.2.1 Content Dilemma: The "museum-like" approach is out of touch with the times and fails to stimulate students' interest.

Much of the curriculum adheres rigidly to the fixed routines and movements of traditional dance, exhibiting a static, "museum-like" transmission characteristic [5]. This fails to connect with the cognitive development of contemporary students, resulting in a lack of appeal. The curriculum also presents a significant gap between the content and the life experiences and aesthetic tastes of contemporary youth, making it difficult to evoke emotional resonance. Students perceive these dances as "ancient," "outdated," and "distant," leading to low learning interest and insufficient intrinsic motivation.

Middle school students generally believe that "traditional dance is outdated" and prefer to learn popular dance. The core reason is that traditional dance content has not incorporated contemporary elements, nor has it explored the connection between traditional dance and contemporary values. This stems from a lack of understanding of "creative transformation," focusing only on "inheriting forms" while neglecting "content innovation," causing traditional dance to lose its contemporary vitality.

2.2.2 Methodological Dilemma: A strong tendency towards "technicalization" and insufficient interpretation of cultural connotations.

The teaching methods generally exhibit a serious tendency towards "technique-based" approaches, remaining at the level of movement imitation. There is an overemphasis on the standardization of movements and the difficulty of techniques, employing a single training model of "oral instruction and physical demonstration, imitation and replication," neglecting the interpretation of the core of dance culture, which contradicts the "cultural understanding" literacy requirement of the new curriculum standards. This teaching model "emphasizes form over spirit," stripping away the historical culture, folk life, and emotional expression behind dance movements, preventing students from understanding why

they dance, thus turning a vibrant cultural practice into dry physical gymnastics. The root cause lies in the insufficient cultural literacy of teachers. Most secondary school dance teachers are trained in professional skills but lack traditional cultural knowledge, making it difficult to connect dance movements with cultural connotations, leading to teaching degenerating into "technique training."

2.2.3 Systemic Dilemmas: Lack of qualified teachers, teaching materials, and evaluation systems, coupled with the marginalization of the curriculum.

The lack of professional teachers is a fundamental bottleneck restricting its development. The vast majority of middle schools lack dedicated dance teachers, with music, physical education, or other subject teachers often taking on the role concurrently. These teachers generally lack systematic teaching abilities in traditional dance culture and choreography, and can only teach simple movements, making them ill-equipped for in-depth instruction. Furthermore, there is a lack of unified, high-quality teaching materials for popularizing traditional cultural dance; existing teaching content is fragmented and haphazard. "What to teach" and "in what order" have become major challenges for frontline teachers. Currently, there is almost no information on how to evaluate students' "cultural understanding" and "creative practice" in learning traditional cultural dance. Without effective evaluation guidance, teaching easily reverts to the old path of easily quantifiable "skill assessment."

2.2.4 The Dilemma of Positioning: Viewed as "Specialty Education" rather than "Universal Aesthetic Education"

Under the dominant influence of exam-oriented education, dance education has long been marginalized, regarded as a dispensable "small-scale subject" or a "stepping stone" for a few gifted students to gain admission to higher education. Schools, parents, and even some education administrators still perceive it as merely entertainment through "jumping and dancing" or as a high-level "professional skill," failing to fully recognize its unique value as a vehicle for "popular aesthetic education" and "cultural education," resulting in its weak position in terms of curriculum system, class time allocation, and resource investment.

3. Path Exploration and Model Building: Multiple Dimensions of Innovation and Integration

The key to breaking through the current predicament of "outdated content, monotonous methods, and isolated disciplines" lies in fundamentally changing our mindset, shifting from "teaching dance for the sake of teaching dance" to a student-centered educational model that uses dance as a vehicle, culture as its core, and character development as its goal. This requires a multi-dimensional, three-dimensional, innovative, and integrated system. Its core lies in expanding the breadth of cultural understanding through interdisciplinary collaboration, deepening artistic perception through technological empowerment, and enhancing student engagement through innovative teaching paradigms.

3.1 Interdisciplinary Integration

Interdisciplinary integration is the core path to breaking the isolation of traditional cultural dance education. Its purpose is not simply to piece together knowledge, but to use dance as a medium to build a comprehensive aesthetic education curriculum ecosystem that connects literature, history, and art, thereby deepening students' holistic understanding of culture.

3.1.1 Using dance to convey meaning: integrating dance with the narrative aspects of language and

history

Using "narrative" as a bridge, the textual imagery and historical context of Chinese language are transformed into perceptible dance movements, achieving a deep integration of "literature and dance interpretation." In elementary school, "poetic dance" choreography can be developed around classical poems. For example, when teaching "Ode to the Willow," teachers can first guide students to appreciate the imagery of "A tall tree adorned with jade, ten thousand green silk ribbons hanging down," allowing them to describe the softness and swaying of the willow branches in the spring breeze. This perception can then be transformed into dance movements—slowly raising the arms to simulate willow buds, gently swaying the wrists to recreate the willow branches brushing in the wind, and slightly swaying the waist to echo the flow of the spring breeze. Group collaboration can even be incorporated, with multiple students holding hands to form a "willow branch group portrait," bringing the imagery in the text to life through movement.

In middle school, students can explore "historical dance" by integrating it with history lessons. Taking "Zhaojun's Departure from the Frontier" as an example, teachers can first guide students to understand the historical background and analyze Zhaojun's emotional transformation from reluctance to determination. Then, they can guide students to design corresponding dance vocabulary—expressing reluctance through slow turns and hand gestures like gently holding the hem of her clothes, conveying responsibility through body movements and steps. Scene-based movements such as "camel caravans" and "sandstorms" can also be added to recreate the scene, allowing students to understand the cultural significance of historical events through dance choreography. This integration not only gives the imagery of language and historical stories a concrete form but also deepens students' emotional identification with traditional culture through the process of "reading—understanding—creating—dancing."

3.1.2 Dance and music complement each other: a deep emotional integration with music courses

Based on the shared artistic characteristics of music and dance, and using rhythm and melody as a link, dance and music resonate in terms of emotional expression. In traditional teaching, music often serves as "background accompaniment" for dance. Innovative integration requires a "two-way empowerment" between the two, allowing music to guide the emotional tone of the dance, while dance interprets the cultural connotations of the music. For example, when teaching Han folk dance, one can start with the music: have students listen to the tunes of Yangko played on the suona and waist drum, identify the rhythmic characteristics, and then use their bodies to perceive the rhythm—clapping and stomping to simulate the waist drum beats, using "fast-slow-urgent-slow" body movements to respond to the rise and fall of the music. Then, introduce the core movement of Yangko, "twisting steps," guiding students to discover that the amplitude of the twisting steps is directly proportional to the intensity of the music. When the music is cheerful, the twisting steps are large and fast; when the music is slightly slower, the twisting steps are small and gentle, allowing the dance movements to precisely correspond to the rhythm of the music.

For lyrical dances like Dai dance, teaching can be combined with the well-known song "Colorful Clouds of the South": First, let students listen to the soothing, melodious, and flowing melody of the music, and describe the emotions of tranquility, gentleness, and praise for nature conveyed by the music. Then, integrate these emotions into the dance movements—slowly extend the arms to simulate the movement of clouds, gently tremble the fingers to recreate the falling of water droplets, and let the undulating curves of the body echo the flow of moonlight, so that the dance becomes "visible music" and the music becomes "audible dance," ultimately achieving a cultural expression of "symbiosis between music and

dance."

3.1.3 Dance and painting in harmony: Integration with the visual synesthetics of fine art

By leveraging the synesthesia between visual and physical arts, the forms, colors, and artistic conceptions of fine art are transformed into dance language, allowing students to understand the aesthetic characteristics of traditional culture—the shared origins of poetry, calligraphy, painting, and dance—through the interaction of vision and movement. The core of this fusion is the transformation from visual perception to physical expression, bringing static artworks to life.

For example, teaching can be conducted around the traditional painting "The Night Banquet of Han Xizai": the teacher first guides students to observe the dance scene in the painting—the dancers' postures, the details of their costumes, and the atmosphere of the scene. Then, students are asked to imitate the core postures of the dancers in the painting, and then try to transform the static "posture in the painting" into a dynamic "state in the dance." For example, the moment of "wide sleeves brushing the shoulders" in the painting can be expanded into a continuous movement of "raising the hand—spreading the sleeves—brushing the shoulders—lowering the sleeves," and the static "light steps and turning around" can be transformed into a dynamic process of "tiptoeing—rotating—pausing."

In the fusion of calligraphy and dance, the connection between "brushstrokes" and "dance postures" can be focused on: when teaching cursive script, students can observe the trajectory of the brush, and then transform this brushstroke into dance movements—simulating the "connected strokes" of cursive script with continuous arm swings, restoring the "pause" with sudden pauses, and echoing the "lightness and heaviness of the brush tip" with the rise and fall of the body. Students can even hold silk scarves to simulate brushes and "write" simple cursive characters while dancing, allowing the "charm of ink and brush" to be presented through the body. This fusion not only enriches the expressive dimensions of dance but also helps students understand the profound logic of "different art forms sharing the same origin and rhythm" in traditional culture.

3.2 Technology-enabled Integration

Supported by digital and intelligent technologies, this approach breaks through the limitations of traditional dance teaching, such as "limited time and space" and "single experience." Through the path of "digitalized resources, immersive experience, and intelligent teaching," it allows traditional cultural dance to move from "static inheritance" to "dynamic experience," extending from "the classroom" to "the screen," thereby enhancing the attractiveness and accessibility of teaching.

3.2.1 Digital Resource Development: Building a Diverse Teaching Resource Platform

To address the pain points of "lack of teaching materials and insufficient teachers" in traditional teaching, a standardized and shareable digital resource library of traditional cultural dances is established to support teachers' instruction and students' independent learning. Utilizing new media technologies, a digital resource platform containing precious dance videos, artifact illustrations, and movement analyses is created, transforming abstract cultural knowledge into three-dimensional materials that are visual, auditory, and tangible, providing rich resources for students' independent exploration and teachers' lesson preparation.

The resource library is divided into three core modules: First, the movement breakdown module, categorized by learning level and dance style, provides high-definition movement breakdown videos.

Each movement is demonstrated from multiple angles, including front and side views, and accompanied by cultural interpretations. Second, the cultural background module includes historical stories, folk scenes, and introductions to costumes and props related to the dance. For example, when learning Mongolian dance, students can watch videos depicting the daily life of grassland herders to understand the connection between the "shoulder shaking" movement and horseback herding. Third, the self-practice module provides interactive videos for students to follow along with. Students can practice to the rhythm of the videos, which are adjustable in speed to meet the needs of students with different skill levels.

In addition, an online resource-sharing platform can be built to integrate distinctive dance resources from different regions, enabling schools in remote areas to access high-quality teaching resources and learn "court dances" that were previously difficult to access through the platform, thus making high-quality resources accessible to all.

3.2.2 Immersive Experience Creation: VR/AR Technology Recreates Cultural Scenes

By using VR and AR technologies, we can construct "accessible and interactive" historical and cultural scenes, allowing students to experience the cultural background of dance in an immersive way, thus solving the problem of the difficulty in recreating cultural scenes in traditional teaching.

In VR experience design, the focus is on recreating historical scenes. For example, when teaching Tang Dynasty music and dance, students wearing VR devices can be "immersed" in a banquet scene at the Daming Palace, surrounded by virtual guests dressed in Tang Dynasty attire. Professional dancers perform the "Rainbow Feather Dance" in front of them, allowing them to observe the dancers' movements up close. They can also switch perspectives using interactive buttons and even participate in the scene, learning basic movements alongside the virtual dancers. This transforms students from passive viewers into active participants in the historical context, providing a more intuitive understanding of the cultural atmosphere of Tang Dynasty music and dance.

AR technology can achieve the "overlay of virtual and reality": for example, when teaching Dai dance, the teacher can use AR equipment to project a tropical rainforest scene into the classroom, with virtual elements such as peacocks, bamboo forests, and flowing water appearing on the screen. During the dance, students' movements interact with these virtual elements: when a student makes a "peacock spreading its tail" gesture, the peacock on the screen will simultaneously spread its tail; when a student simulates the "flowing water" movement, the water on the screen will flow in sync with the movement. This makes the abstract "connection between Dai dance and nature" concrete, effectively stimulating students' interest in learning.

3.2.3 Smart Teaching Assistance: AI-Powered Personalized Teaching and Assessment

By leveraging artificial intelligence technology, we can achieve more precise action guidance and a more diversified evaluation system, solving the problems of limited teacher energy and single evaluation standards in traditional teaching, and making teaching more targeted.

In terms of movement guidance, AI can capture students' dance movements in real time via cameras and compare them with standard movement data in a resource library. For example, when learning the "Yangko twisting step," AI will analyze the student's waist twisting angle and step amplitude, marking deviations on the screen with "red lines" (such as "waist twisting less than 15 degrees" or "left foot stepping forward too far"), and providing corrective suggestions in voice ("Please increase the waist

twisting amplitude appropriately to feel the 'twisting' energy of Yangko"). Students can adjust their movements independently based on AI feedback, while teachers can focus their energy on core aspects such as cultural explanation and creative guidance, improving teaching efficiency.

In the evaluation phase, AI can move beyond the single standard of proficiency and construct a multi-dimensional evaluation system based on the core competencies of the new curriculum standards. This includes: 1) analyzing the alignment of students' dance movements with cultural connotations; 2) assessing whether students have incorporated personalized expression into traditional movements; and 3) analyzing students' participation in their roles within the team. The AI-generated visual evaluation reports provide a basis for teachers to adjust their teaching strategies and for students to improve their learning.

3.3 Innovation in Teaching Paradigms

Breaking through the traditional teaching model of "classroom + skills", we innovate teaching organization forms, integrate knowledge learning, practical exploration and social participation, and build a collaborative education field that links "classroom-campus-society", so that traditional cultural dance education can move from closed classrooms to open practice.

3.3.1 Project-based learning (PBL) model

Driven by cultural themes, the program guides students through a closed loop of "learning-thinking-creating-performing" through project-based inquiry, transforming learning from passive acceptance to active exploration. Project design should align with students' cognitive levels, focusing on concise and relevant cultural themes to avoid overly ambitious scope. For example, a project centered on "Dragon Boat Dance" could aim for elementary school students to understand Dragon Boat Festival customs and create simple dragon boat dance movements. Students, working in groups, would first research and interview parents to understand the Dragon Boat Festival custom, including the structure of the dragon boat, paddling techniques, and the significance of the festival. They would then extract core elements such as "paddling," "shouting," and "dragon boat moving forward" to create simple dance movements. Finally, the groups would present their creations and explain the connection between the movements and Dragon Boat Festival customs.

A "Silk Road Dance" project could be designed, aiming to explore the unique characteristics of ethnic dances along the Silk Road and integrate and create themed dances. Students would work in groups to study the dances of different ethnic groups, analyzing the different characteristics of their movements and their connection to Silk Road culture. They would then integrate elements from different ethnic dances to design a "Silk Road Exchange" theme, creating coherent dance segments. Finally, the results would be presented through campus performances and video recordings, deepening their understanding of "Silk Road cultural integration." Driving questions would be designed to guide students in conducting in-depth interdisciplinary research in groups. They would need to independently collect data, analyze dance styles, create dance segments, and ultimately present an artistic performance. The core of the Project-Based Learning (PBL) model is problem-centered, student-led discussion-based, and teacher-facilitator-driven, transforming the learning process into a complete art practice project, comprehensively cultivating students' overall qualities.

3.3.2 Educational Drama Integration Model

Integrating role-playing and scenario simulation from educational drama into dance teaching allows

students to understand the cultural background and emotional core of dance through experiential learning, addressing the problem of insufficient emotional expression in traditional teaching. This model makes students participants in the culture, rather than bystanders. For example, teaching "ancient sacrificial dances" involves the teacher first creating a sacrificial scene, with students taking on roles such as "sacrificer," "clan member," and "dancer." The "sacrificer" designs sacrificial rituals, the "clan member" simulates prayer movements, and the "dancer" creates a dance based on the sacrificial theme—using arms outstretched to simulate "praying for rain" and using cyclical footwork to simulate "sowing seeds." During role-playing, the teacher guides students to think about the meaning of the sacrificial dance, allowing them to understand the social function of dance through performance.

For example, when teaching the dance "Zhaojun's Departure from the Frontier," students can present the story by incorporating dance into the dialogue between the characters: "Zhaojun" uses slow dance movements to express the sorrow of parting, "the envoy" uses steady movements to convey the responsibility of escorting, and "the frontier herdsmen" use enthusiastic dance movements to express their welcome; the dialogue and dance segments are alternated, allowing students to deepen their understanding of the national sentiment in traditional culture through the interaction between the characters' emotions and the dance movements.

3.3.3 Extension of social practice activities

By breaking down the boundaries of the school campus, connecting social resources and family strength, and building a complete educational chain of "classroom learning - social practice - family extension", traditional cultural dance education can be grounded in life.

During the "Intangible Cultural Heritage Inheritors Entering Schools" activity, local intangible cultural heritage dance inheritors can be invited to conduct workshops, showcasing authentic intangible cultural heritage dances, explaining the historical origins of the dances, providing hands-on instruction in basic movements, correcting details, and guiding students to adapt movements incorporating modern elements, so that intangible cultural heritage dances can live in the present.

"Museum study tours" can focus on dance in cultural relics, organizing students to visit the "Ancient Dance Relics Exhibition Area" in museums, imitating the dance postures in the relics, trying to transform static postures into dynamic movements, forming coherent dance segments, and combining the introduction of cultural relics to explain the connection between the movements and Han Dynasty culture.

The family extension program can be designed as a "parent-child dance practice," where students teach their parents basic traditional dance movements and jointly create a family version of traditional dance. Alternatively, parents can take their children to participate in traditional cultural activities in the community, allowing students to experience the atmosphere of traditional culture in their daily lives through family participation, thus forming a collaborative education pattern of "school teaching, family practice, and social performance."

4. Conclusion

In the context of the current new curriculum standards, traditional Chinese cultural dance education in middle schools is becoming an important pathway to achieving aesthetic education goals. While solidifying students' scientific and cultural knowledge, it also cultivates their aesthetic taste and humanistic qualities—a goal that shares a profound intrinsic consistency with the contemporary themes

of building a strong nation and rejuvenating the Chinese people. Traditional cultural dance education, through interdisciplinary integration, technological empowerment, and teaching innovation, constructs an immersive aesthetic education environment. This aesthetic education practice, using traditional dance as a link, guides young people to perfect their character through loving, pursuing, and creating beauty. It allows excellent traditional Chinese culture to be integrated into their growth process through vibrant physical language, building a solid spiritual foundation of cultural confidence for the new generation and injecting cultural power from "living inheritance" into national rejuvenation.

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