



Zang dance at Jingzhou Vocational and Technical College : Transformation from original dance to Academic dance in China

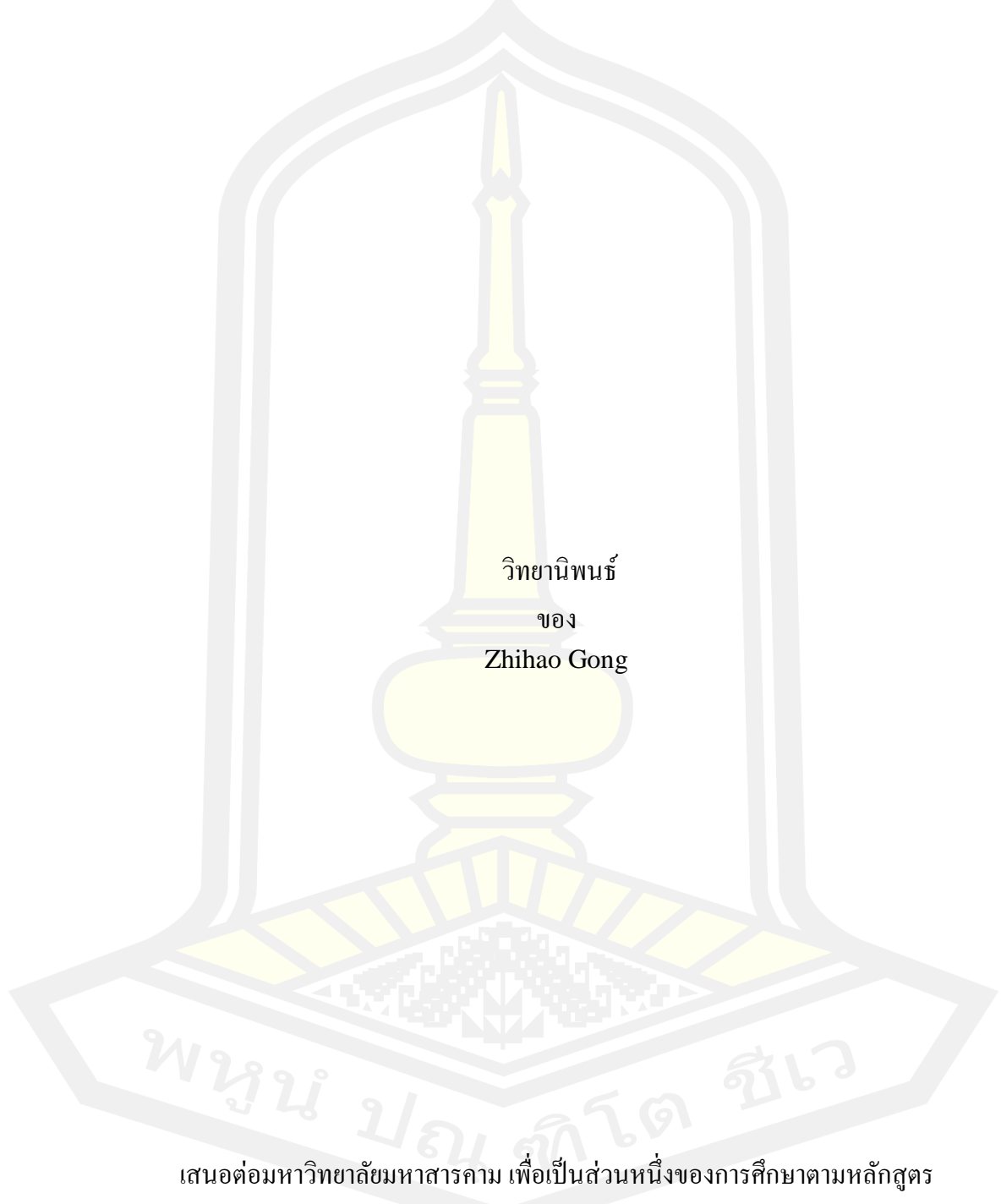
Zhihao Gong

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Fine Arts in Performing Arts

May 2022

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นาฏยศิลป์ช่าง ๓ วิทยาลัยเทคนิคจิงซู โวเคชั่นแนล : การปรับรูปแบบนาฏยศิลป์ต้นฉบับสู่รูปแบบ  
นาฏยศิลป์ในระบบการศึกษาของประเทศไทย



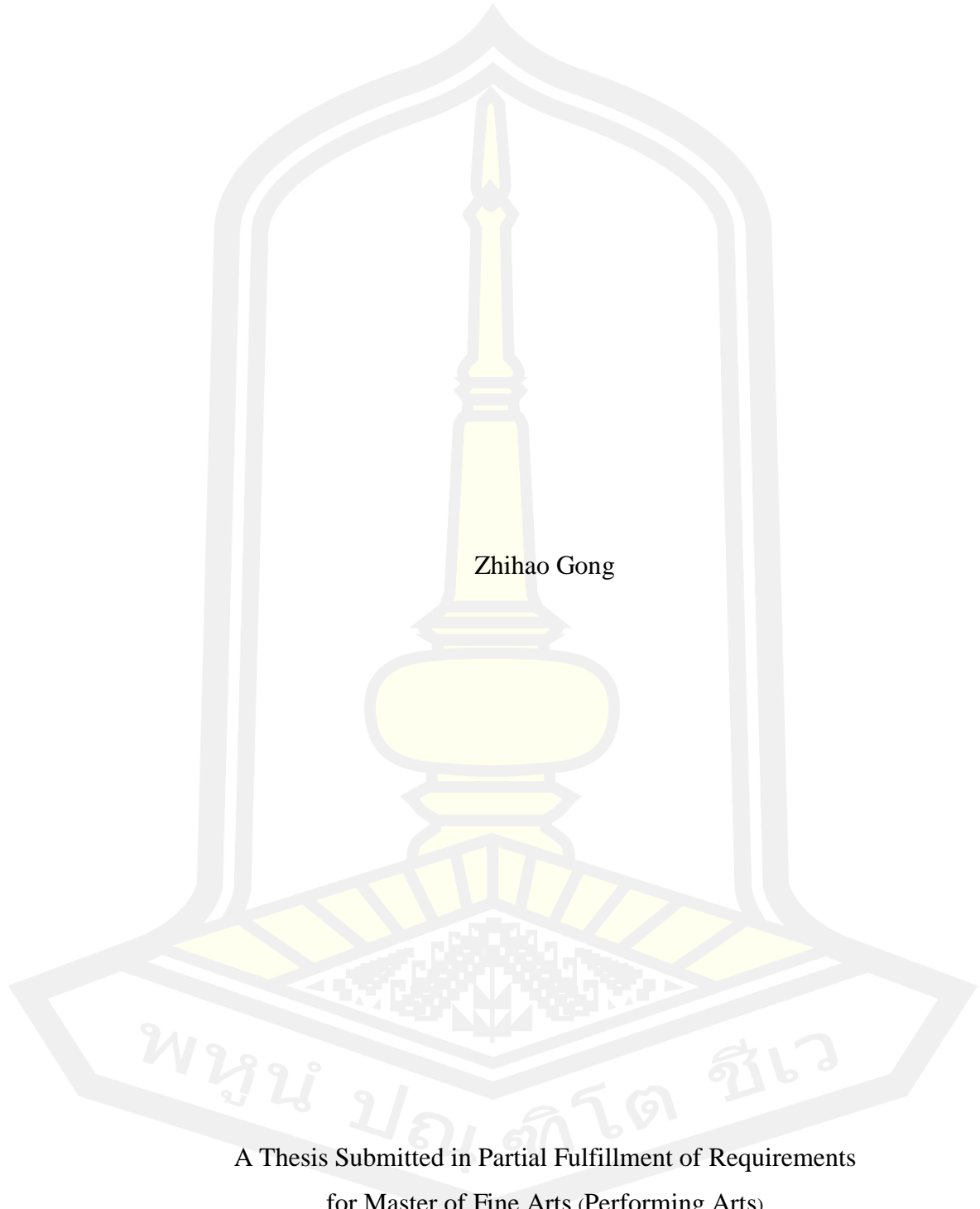
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ของ  
Zhihao Gong

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Zhihao Gong

A Thesis Submitted in Partial Fulfillment of Requirements  
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May 2022

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### **ABSTRACT**

This qualitative research aims to study and analyze the structure of the original Zang dance and the transformation analysis of the original Zang dance of Jingzhou Vocational and Technical College to a systematic academic. Research Methodology is a case study of Zang primitive Zang dance at Jingzhou Vocational and Technical College focusing on three styles of Zang dance (Tita, Guozhuang, Xianzi) that is the information study of documents, field works. In this study, the population was Zang dance students, Dance teachers, and Sampling area was Jingzhou Vocational and Technical College. Jingzhou, China. Research conclusion by descriptive analysis.

The research reveal that The Structure of original Zang dance was divided into 3 points ; 1) Dance movements 2) Music and Songs and 3.) Costume for dance. In addition, The transformation of original Zang dance to new style of Zang dance at Jingzhou Vocational and Technical College had 3 steps ; 1) Developed the conceptual ideal 2) Developed to Conceptual design and 3.) using the teaching method of Pan Zhitao to created the dance form

In conclusion, The original Zang dance and Academic Zang dance are difference in movements, characteristics, music and costume for dance. The main reason for these differences is that the original Zang dance focuses on entertainment, while the academic dance is more in line with contemporary stage aesthetics. The movements elements of the academic Zang dance are extracted from the original Zang dance, but in the process of processing and reconstruction, the Zang cultural background is missing.

**Keyword :** Zang Dance, Jingzhou Vocational and Technical College, Tibetan New style of Zang dance

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When the writing of the thesis is due, I feel complicated in my heart, and recalling the past is like yesterday. I remember the moment of being admitted, full of joy and excitement; the moment of entering the school, full of hope and understanding; the moment of encountering difficulties, full of waves and thorns; the moment of breakthrough, full of joy and satisfaction. One thing, one thing after another seems to be yesterday.

At the end of this phase of my learning career, I must thanks to Associate Professor Dr.Sirimongkol Natayakul. In the past two years, he taught me to think, taught me to learn, and took the trouble to delete and revise the topic selection, topic opening, final draft, outline framework, and language organization of the dissertation. He also gave me family-like warmth and care, and I am grateful for the dedication of my teachers.

Thank you to all the teachers in the postgraduate tutor group of the Faculty of Fine-Arts and Cultural Scienes, Mahasarakham University, Thailand. they are professional and the great help given to me in theory has laid an indispensable foundation for the completion of this thesis.

Thanks to Yanya Nong, as a translator, in the process of communicating with the teacher, due to cultural differences, sometimes I do not understand the meaning of the teacher, Yanya Nong can provide me with help.

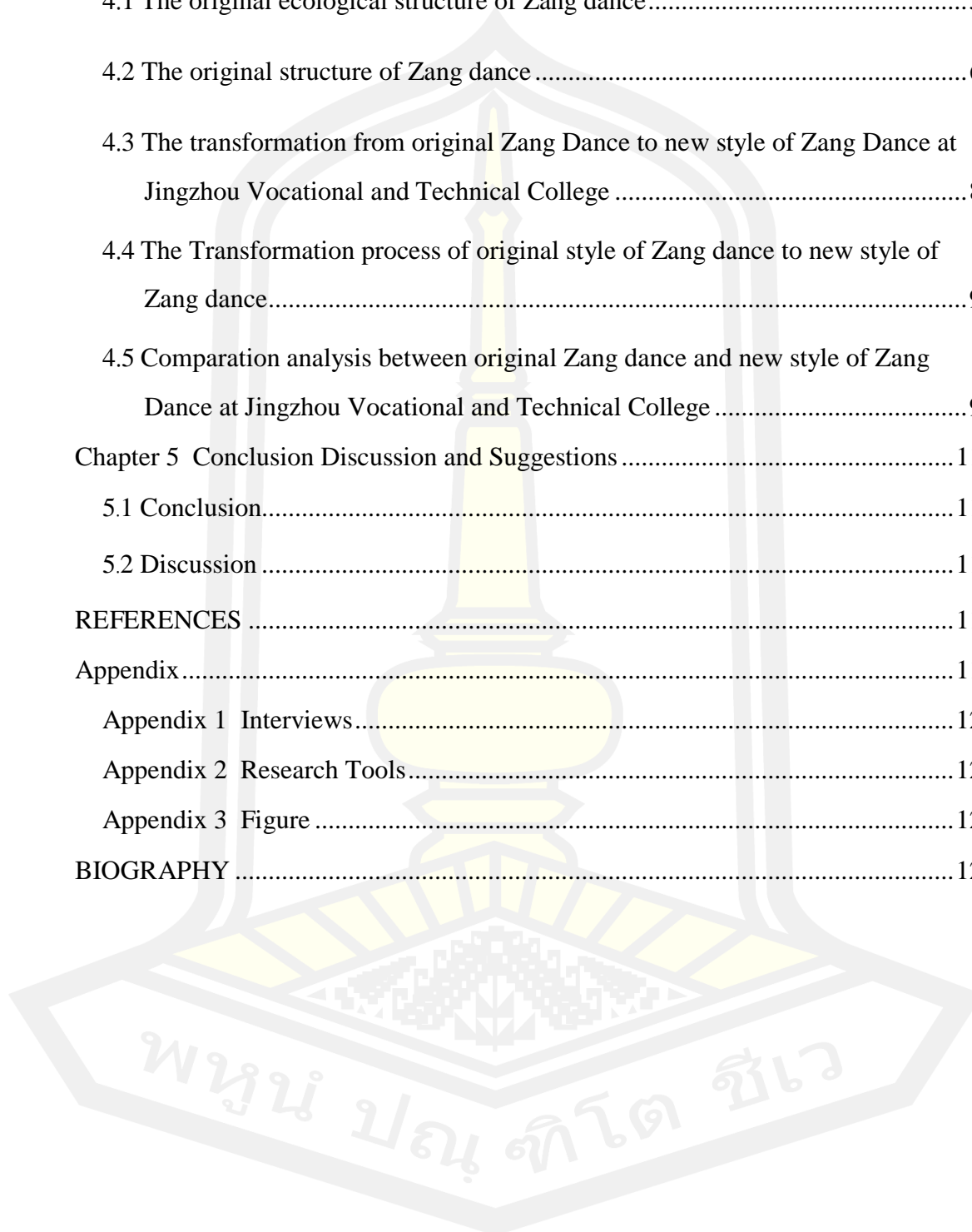
Thanks to my family. Thank them for their full support on my long journey of study.

Zhihao Gong

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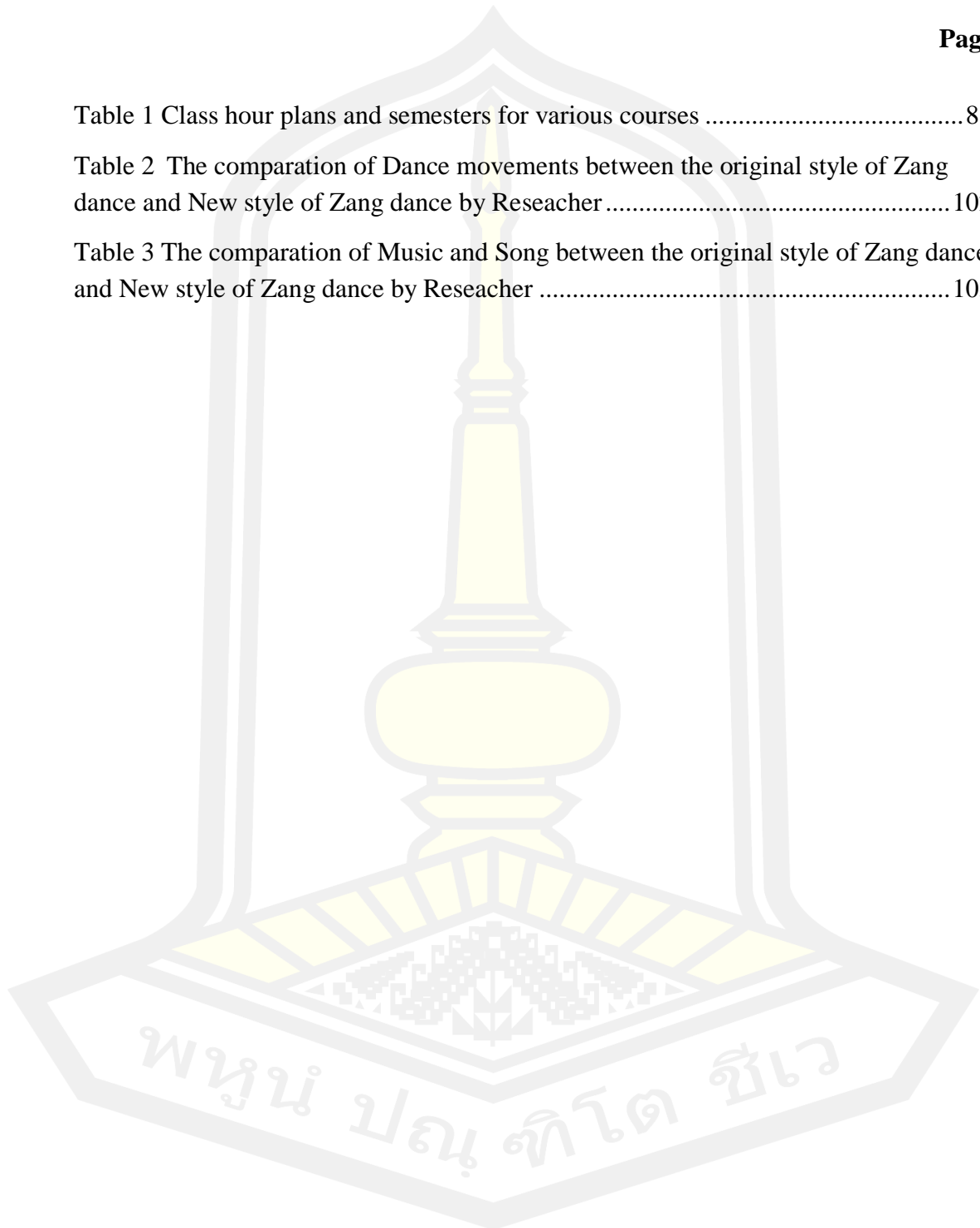
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# Chapter1

## Introduction

### 1.1 Research Background

The Zang Autonomous Region is located in the west and south of the Qinghai-Zang Plateau. The areas above 4,000 meters in elevation account for 85.1% of the total area of the region. Known as the "Roof of the world" and the "third pole of the Earth," the Zang Autonomous Region is one of the five ethnic autonomous regions in China, with its capital in Lhasa. (Baike, 2021: online)

Most areas of Zang are plateaus and the climate is harsh. The world's highest peak, Mount Everest, is at the junction of Zang and Nepal. Complete original state. Almost all Zang culture can be said to be related to or influenced by religion. Zang Buddhism is a combination of Buddhism and Bon religion, and is a native religion in Zang areas. This text, which called Tibet "Tubert" in the Qing Dynasty, also explains the origin of the Tibetan English Word Tibet, which should be translated from this word. Tibet is the English name for Tibet, which is an international common name. In China, we are used to call it Zang, and the Tibetan dance is called Zang dance. There is no cultural difference, it is just a customary name.

As a kind of art, dance originated earlier than other arts. It is an art form that expresses itself physically. The most primitive dance was produced by human labor and played a role in the primitive society of human beings. The original dance is the clapping and pedaling, the regular movement is the original dance. After human beings entered the slave society, the birth of the witch dance formed the original standardized collective, formal dance, appeared in the feudal society.

Court dance was the heyday of Chinese dance development in han, Wei, Sui and Tang dynasties. As a subject matures, it will face all kinds of problems, and dance is the same. In the history of China's modern development, there was a national literary movement. During this period, Chinese folk dance gradually came onto the stage and was promoted and popularized. The earliest dance academy in China, before the present Beijing Dance Academy, the ethnic dance was dominated by the Han

nationality. It was not until 2000, when the Department of Ethnic Dance changed its name to the Department of Ethnic Folk Dance, that it began to refine and process ethnic dances. The establishment of the Art Department of Minzu University of China has brought the development of Chinese folk dance to its peak.

In China, there is a saying in the development of folk dance, "The development of folk dance should not only inherit but also innovate." There are two key words in this sentence, inheritance and innovation. How to innovate on the basis of inheritance is a problem that every dancer and choreographer needs to think about. Only inheritance, too original dance, because of The Times, aesthetic disconnection, movement quality and technical requirements are not perfect, and less and less attention, then how to develop the problem falls on innovation.

From the perspective of ethnic dance, the word "innovation" means how to show the national cultural essence in the dance with contemporary aesthetic thinking. In today's Chinese folk dance, there are two categories of folk dance: one is the original folk dance and the other is the new style folk dance.

The original ecological folk dance comes from people's production and labor, religious belief, geographical environment and other elements. All the simple gestures, close to people's life, daily customs, and completely unmodified movements constitute the original ecological folk dance we see now. The new style of folk dance includes the folk dance of academy and troupe, etc.

The Zang folk dance in the new style is the choreographer who injects their thoughts and emotions into the creation and interpretation of the dance, and integrates the choreography techniques of modern dance, and then presents them on the stage. Although there are a variety of folk dances in the presentation of the work, but they are all refined folk materials after artistic, stage processing created.

However, when people combine various kinds of dances or choreography techniques with innovative ideas, they lose the unique taste of ethnic dance. Therefore, such thoughts and questions have been accompanied by the development of folk dance creation, which should be inherited and innovated. This paper hopes to sort out and analyze the historical context of folk dance by taking Zang dance as an

example, so as to find some enlightenment for the creation of new styles of folk dance.

Academic Zang dance has been engaged in academic dance for more than 60 years, instilling the aesthetic concept of academic dance to generation after generation, and building its own cultural "platform" and "discourse power". In this process, there exists the "absence" of cultural ecology. This is the weakness of academia. Cultural ecology is inseparable from the elements that make up Zang dance. It is a unity. However, in the process of academic Zang dance teaching, due to the influence of subjective and objective factors, the relationship between upper, lower and left is often "cut" and presented in isolation. As a result, academic Zang dance hangs gracefully, dry, and staccato.

The inherent "absence" of academic folk dance has led to the irrelevance of academic Zang dance. This development model is not conducive to long-term planning, nor can it withstand cultural scrutiny and skepticism of The Times. Can not dissolve, activate the original textbook chapter break, separation, missing content. (Wang Jingxian, 2014 : 51)

In the history of China's modern history, while exploring the path of freedom, prosperity, democracy and civilization, the accompanying culture and art also embarked on the road of development.

As a kind of folk dance art, Zang dance has also experienced a process from original ecological dance to academic school. The revolution of dance is the inevitable result of the generation and development of the spirit of The Times. With the emergence of specialization, stage and modernization of folk dance, many problems have been found.

Today, with the rapid development of ethnic and folk dance, many domestic experts and scholars have fully studied the basic postures, styles and cultural characteristics of Zang dance, which not only enrich the postures of Zang dance, but also make body movements on the basis of them. Beauty is constantly developing and innovating.

When a discipline is established and gradually mature, it will face the problem of advanced and sophisticated development. The research will be more and more

nuanced. The range becomes wider and deeper. No matter Chinese classical dance or folk dance, in the development, there will also be some problems, these problems will restrict the development of this discipline and should be timely solved and corrected.

This paper will take the transformation of Zang dance from primitive dance to academic dance as the research object, and draw the research conclusion through a large number of books, documents, videos and pictures, interviews with local Zang people, and observation of living habits.

Zang is a hospitable, singing and dancing people. The regional style of Zang dance is closely related to its special living environment. Zang dances in different regions have different dance movements and styles. However, some of the most basic Zang dance movements will not change, but are created on the original basis, which is closely related to customs and religious beliefs.

In Zang folk dances, common movements such as hanging shoulders, bending waist and slouching, as well as heavy costumes and heavy living habits have a lot to do with them. These movements mainly come from the Zang people, in order to reduce the burden on the body, a way of self-coordination, resulting in artistic dance movements. (Dan Zhi Daoji, 2020,p.33)

It can be seen from this paragraph that the artistic characteristics of Zang dance are created by the geographical environment, labor mode, clothing, personality and other factors of Zang people.

The physical characteristics of loose crotch, arch waist and bending (leaning forward) are not only the traces of religious psychological oppression, but also mainly come from the laborers' self-coordination to reduce the physical burden. Another feature is "Yishunbian", which refers to the "Yishuner" dance rhythm formed by dancers with waist as the initiative and hands and feet together. The Qinghai-Zang Plateau is in western China, and the current cultural and art development centers are in eastern China, far away from each other.

On the way of its development, it is influenced by central Plains culture and western culture, leading to its development process. Cultural biases can lead to changes in the morphological characteristics of the movement, and these changes may



inadvertently erase the original characteristics of the movement. I want to make a comparative analysis of the studies on primitive Zang dance and academic Zang dance system after the founding of new China, in order to illustrate the transformation of Zang dance from primitive ecological dance to academic dance.

The author was born in China's Henan province, to university in Beijing, the capital of China, is currently a dance teacher in colleges and universities in Hubei province, from learning to accept the culture including the study of ethnic folk dance is the product of academic, also studied Zang dance, but have never been to Zang, of our country are more distant journey.

In the teaching process, nearly two years our school has a lot of Zang area came to the middle school students, at the time of Zang dance lessons, found that Zang students learning up is not so well, they dance and I teach dance there's a big difference, they are the original dancing is more entertaining, strong randomness, action is simple, monotonous, Compared with academic Zang dance, it lacks some academic standardization. In terms of the expression of body language, academic dance will look more beautiful, such as the open straight and extended movements.

In the teaching of Zang dance in Jingzhou Vocational and Technical College, researchers discovered that there is a certain difference between the original Zang dances performed by Zang students and the academic Zang dances I teach.

Zang dances have changed from original to academic movements. The Zang dance has lost the style of the original Zang dance. This is closely related to the lack of attention to the original Zang dance and insufficient investment by the local government, which has led to a serious loss of traditional Zang dance.

The researcher hopes that through the research of this paper, researcher can understand the original ecological dance more thoroughly, can study and protect traditional culture, so that Zang dance can be more inherited and protected in style, and provide more theoretical support. It also provides some help for my future teaching, how to use the original ecological Zang folk dance as the prototype to create an academic Zang folk dance that is more in line with the aesthetics of people.

## 1.2 Research Purpose

1. Study and analyze the structure of original Zang dance
2. Analyze the transition of the original zang dance to system academic at Jingzhou Vocational and technical College

## 1.3 Research Question

1. what caused the original Zang dance to become the academic Zang dance
2. How did the original Zang dance change to the academic Zang dance

## 1.4 Research Significant

1. In-depth analysis make understand of the difference between primitive Zang dance and academic Zang dance
2. Deviation from the original Zang dance to the academic Zang dance culture
3. Through studying this article, we can clearly understand that the original Zang dance has changed and a new style of dance has formed that makes academic zang dance more in line with the current mainstream aesthetics.

## 1.5 Research presentation :

1. Oral presentation
2. Full paper presentation
3. Research article presentation

## 1.6 Definitions

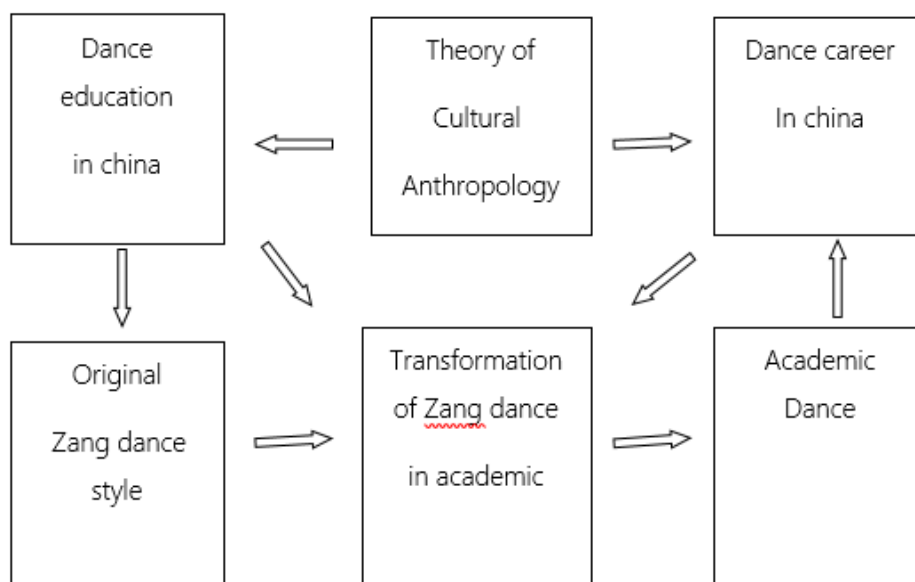
**Original Zang dance** : Refers to the original Tibetan folk dance. The original Tibetan dance comes from the Tibetan people's productive labor, religion, geographical environment and other elements, all simple gesture, close to people's life, daily customs, completely has not been modified. Original Zang dances in this paper including ; Tita, Guozhuang and Xianzi

**New style of Zang dance** : The academic Zang dance under the new style is collected and teaching by Dance teachers at Jingzhou Vocaional and technical College

**Jingzhou Vocaional and technical College:** Jingzhou Vocational and Technical College is a full-time public institution of higher learning approved by the People's Government of Hubei Province and registered by the Ministry of Education.

**Transformation:** The transition of original Zang dance to new style of Zang dance at **Jingzhou Vocaional and technical College** which make the traditional dance to professional dance career for entertainment or Cultural Tourism

### 1.7 Conceptual Framework



Figures 1 Conceptual Framework  
by researcher

## **Chapter 2**

### **Literature reviews**

The contents of this chapter is expounded through literature materials, we can understand the history and development of Zang culture and Zang dances. Moreover, the researcher researcher will be synthetic all data and provided the catagories of Literatures Reviews into 3 topic as follow ;

2.1 Knowledge involving with Zang dance

2.2 Cultural area of study

2.3 Research Related

#### **2.1 Knowledge involving with Zang dance**

##### **2.1.1 The Overviews of Zang's Cultures**

A long time ago, the Zang Plateau was a vast ocean. A huge continental plate came from the far south and collided with the European plate. Since then, the highest place on the earth has risen. Today, the high-altitude and cold-climate area was in ancient times. The era was subtropical forests and grasslands with a humid and hot climate and lower altitudes, which provided good conditions for the reproduction of ancient humans.

At the beginning of the 700A D, Songzan Ganbu, the son of Nangri Songzan, succeeded to the throne. Songzan Ganbu completed his father's work, achieved reunification on the Zang plateau and established the Tubo Dynasty, the first slavery regime in Zang. Songzan Ganbu is the most important and well-known Zang king in Zang history.



Figures 2 Bronze statue of Songzan Ganbu  
by the researcher (2022.3.3)

In the Yuan Dynasty, Zang was officially incorporated into the territory of the motherland, ending the long-term division within Zang, and the people got a stable life.

During the Ming and Qing dynasties, the central government strengthened the management of Zang.

In modern times, the Zang people and the people of all ethnic groups in the country fought against the imperialist invasion and maintained the unity of the motherland. On May 23, 1951, the Central People's Government and the local government of Zang signed the "Agreement on Measures for the Peaceful Liberation of Zang". In February



1952, the Zang Military Region of the Chinese People's Liberation Army was formally established. In April 1956, the Zang Autonomous Region was established.



Figures 3 The First People's Congress of the Zang Autonomous Region was established  
(Online)Available from

[http://www.sznews.com/news/content/2021-08/19/content\\_24497843.html](http://www.sznews.com/news/content/2021-08/19/content_24497843.html)(2022.1.5)

Zang is located in the southwest of China's Qinghai-Zang Plateau, between 26°50' to 36°53' north latitude and 78°25' to 99°06' east longitude. The area of the whole region is 1,202,230 square kilometers, accounting for about one-eighth of the country's total area, second only to Xinjiang among all provinces, municipalities and autonomous regions in the country. The average elevation is above 4,000 meters, and it is known as the "roof of the world".

At the end of 2012, the total resident population of the district was 3.08 million, and it governed 4 prefecture-level cities, 3 regions, 4 municipal districts and 72 counties. (Baike, 2021 : online)



Figures 4 China map and Zang area map  
(Online) Available from

[https://chacha.so.com/result?img\\_url=https%3A%2F%2Fp0.ssl.qhimgs1.com%2Ft0198128888f94ce184.jpg&src=image\\_lightbox\(2022.1.5\)](https://chacha.so.com/result?img_url=https%3A%2F%2Fp0.ssl.qhimgs1.com%2Ft0198128888f94ce184.jpg&src=image_lightbox(2022.1.5))

It can be seen that the Zang area is large, but due to its location on the plateau, harsh climate, long-term divisions and wars, and a small population, in ancient times, transportation was inconvenient, so few people from the Central Plains could go to Zang, and neither would people from Zang. In the Central Plains, many traditional cultures in Zang have not been assimilated, but have been preserved relatively intact.

### 2.1.2 The traditional culture of zang

The mainly of Zang traditional cultures are elaborated from the following aspects:

#### 1.) Religion

In the mysterious, magical and sacred Zang, you can not only enjoy the splendid scenery of the Qinghai Plateau, but also lead the way to the profound ethnic customs and religious culture. In Zang, all people believe in religion regardless of gender or age, and there are many types of sects. Zang Buddhism, also known as Zang

Buddhism, is mainly spread in the areas where Zang live in my country. Like Chinese Buddhism, it belongs to Northern Mahayana Buddhism. It has rich and systematic Buddhist classics and theories, and occupies a very important position in the history of Buddhism in the world. Zang Buddhism is also called very many.



Figures 5 The monk who is sorting out the monastery comes



by researcher (2021.10.5)



Figures 6 Zang Buddhism can be seen everywhere  
by researcher (2021.10.5)



Figures 7 Bodhisattva enshrined in the temple  
by researcher (2021.10.5)

## **2.) Music and Dance Culture**

Zang songs and dances are the epitome of Zang national life and the cultural accumulation of thousands of years' history in Zang. According to the distribution of folk songs and dances in Zang's four regions of Kang, Wei, Zang and Ali, from the musical point of view, it can be roughly divided into two major departments: Lu and Xie. From the angle of dance, it can be roughly divided into "Xie" and "Zhuo"; "Gaer"; "Qiangmu". (Baike, 2021 : online)

Zangs are a nation that can sing and dance. Every Zang festival, you can see Zang people singing and dancing spontaneously in the fields and on the road. During the harvest season, farmers would also work together, singing and dancing in a circle. In pastoral areas, it is most common to see a bonfire party, where people form a circle around a bonfire and dance from evening to morning. In the city, when the weather is warmer, people will go to Linka to drink highland barley wine and dance, from morning to night, and return to their hearts' content. In Zang areas, the culture of singing and dancing is relatively popular. Affected by the environment, almost everyone in Zang areas, from the elderly to children, can sing and dance. Every family gets together to sing and dance. Under the circumstances, it is almost impossible to not be able to sing and dance.

## **3) Apparel**

Zang areas are vast and sparsely populated, with vast grasslands, and people live a nomadic life. The formation of Zang costumes has a great relationship with the ecological environment of the Zang people and the production and way of life formed on this basis. Therefore, the regional characteristics of Zang clothing are obvious, and the clothing has a strong anti-cold effect, and it can also dissipate heat, so

that the arms can be stretched freely. And adapt to the life of sleeping in the rough, as bedding, and can carry some daily necessities, so Zang clothing is mainly robes.



Figures 8 Zang costumes  
by researcher (2021.10.5)



Figures 9 Zang costumes  
by researcher (2021.10.5)

#### 4.) Diet culture

Take wheat, rice, highland barley and other grains as food, and highland barley suitable for growing in the plateau as the main food. Zang highland barley has a long history. As early as 3500 years ago, carbonized grains of ancient highland barley were unearthed at Gongga Changguogou in the late Neolithic period. Stir-fried highland barley is called Zanba when it is ground into flour and flour. A small amount of wine and casein can be added into Zanba, which can be eaten with meat, vegetables, butter tea, etc. If you put a proper amount of ghee, sugar and milk residue into the zanba, it will taste better.

Butter is an indispensable food in Zang areas' daily life. It is extracted from new milk. It is a high-protein and high-calorie food with the effects of increasing heat and resisting hypoxia. Zang people have the custom of drinking tea, butter tea is the main drink, butter tea, tea and salt are the raw materials of butter tea, all of which are indispensable. Zang drinks also include green tea, sweet tea, fresh milk and highland barley wine. Highland barley wine is a low-alcohol wine fermented with highland barley, which is sweet and refreshing.





Figures 10 Zanba with butter tea  
(Online) Available from

<http://photocdn.sohu.com/20131115/Img390203191.jpg>(2022.1.15)

### 5.) Zang music instruments

There are many kinds of Zang national music instruments, among which Zhamunian, Niujiashu and recorder are the most distinctive. Zhamunian is the six-stringed qin, which is said to have been introduced to Zang from the mainland and has a history of 600 to 700 years. It is the main accompaniment instrument for folk songs, dances and taps. Niujiashu, called "Biwang" in Zang, is similar in shape to the erhu, but the qin barrel is made of ox horns, mainly for Zang folk singing and dancing strings. The recorder is made of wood, and the bone flute is made of eagle leg bone or lamb leg bone.



Figures 11 Zhamunian

(Online)Available from <https://zhuanlan.zhihu.com/p/427458762> (2022.1.15)



Figures 12 Zhamunian

(Online)Available from [https://m.sohu.com/a/159214754\\_99915483](https://m.sohu.com/a/159214754_99915483) (2022.1.15)

Roughly speaking, before the fifth century AD, the Zang was still in the stage of social development of primitive clan communes. By the fifth and sixth centuries, the Zang society had entered a slavery society with the development of the production. At this time, the Yalong tribe, which distributed in the Yalong Valley area in the middle reaches of the Yalubujiang River (now in Qiongjie County, Shannan Area of Zang), rose and became increasingly powerful. Successively annexed neighboring departments. In the early 7<sup>th</sup> century, Pu Pu (king) Songtsan Gambo of Yalong (called Quizong Nongzan in Chinese literature) established the Tubo dynasty under the slave system. After the establishment of the Tubo Dynasty, the social production of the whole Zang region developed greatly. After songtsan Gampo unified Zang, he asked tang dynasty for marriage many times. In 634, Emperor Taizong sent a tribute envoy to comfort Songtsan Gambo, which was the beginning of the establishment of friendly political relations between the Tang Dynasty and The Tubo. In 641 AD (zhenguan 15 years), Emperor Taizong of the Tang dynasty married Songtsan Gambo, Zang Zampu, with his daughter Princess Wencheng.

During this period, with the frequent exchanges between Han and Zang, the economic and cultural exchanges between the two ethnic groups were strengthened.

From the middle of the eighth century onwards, class conflicts in Tubo society became increasingly acute. In 842, the Tubo dynasty collapsed. Subsequently, the Tubo region broke out a large-scale slave civilian uprising, the uprising continued to the beginning of the 10<sup>th</sup> century. The uprising completely destroyed the rule of slave owners and liberated and promoted the development of productive forces.

In the early 13<sup>th</sup> century, feudal serfdom was widely established in Zang society. In the mid-13<sup>th</sup> century, the Yuan Dynasty unified the whole of China, and Zang was formally incorporated into the territory of the motherland.

In 1793 the 58<sup>th</sup> year of the Reign of Emperor Qianlong), the Qing government issued the famous 29 articles of Regulations for the Rehabilitation of Zang, comprehensively and concretely implementing the qing Central government's ruling power over Zang.

In 1951, under the leadership of the Communist Party of China, Zang was peacefully liberated, the imperialist plot to split China's territory was completely destroyed, and the Zang people opened a new page of history. (World Expo, 1979) (Shibo, 1979, p.38)

This section is based on the establishment process of the Zang Autonomous Region as the main context, a clear and profound exposition of the Zang culture and history, from the earliest BC Zang ancestors dispersed many tribes, gradually unified into the present Zang to the formal establishment of the Zang Autonomous Region. The formation of Zang culture and history is based on the research and exploration of Chinese historical records. The earliest Zang culture was princess Tang Jincheng who married into the Tubo Dynasty, sponsored local Buddhist monks to translate Buddhist scriptures in temples, and obtained some ancient books from the Tang Dynasty.

The Tubo dynasty was formed by the gradual unification of numerous scattered tribes. However, due to the internal strife of the dynasty and the infighting between the tribes and the border areas, the tubo dynasty was disintegrated. Then there emerged many local forces with different cultures. During the Yuan Dynasty, Genghis Khan, the Mongolian leader, established the Mongol Khanate, at the same time established a unified central government, formulated relevant systems, and established post lines of communication.

The local power gradually declined, and at this time, the ruler unified and developed the culture of Zang. In the era of the Ming and qing dynasties, emperor of Zang management step by step carefully, make the central government further institutionalization of sovereignty in Zang, legalization, at the same time, adopted the



policy of general grant, to the administrative heads of all religions to turn their positions, clear titles, increased the local administrative power, at the same time, set up in Zang minister supervision and local administration of Zang, By further standardizing the local administrative system and laws and regulations in Zang, we can see that The Zang culture is gradually unified and formed by a number of tribes.

Zang culture cannot be separated from the rule of emperors. The founding of the People's Republic of China, opened a new page of Zang's history and culture, the central people's government is based on history and reality of Zang, adopted the policy of peaceful liberation and the requirement of Zang at the same time, also equal to treat history of Zang culture, including, respect the habits and customs of the Zang people, religious beliefs, the democratic reform in Zang, Feudal serfdom was abolished, and the Zang people gained personal freedom and became the masters of the new society.

The formation of Zang cultural history is gradually evolved from the historical changes of each stage. Taking the formation process of Zang cultural history as the background also plays an important role in the study of the evolution of Zang dance culture.

The development history of Zang dance can be roughly divided into three periods, namely: the beginning period of ancient dance, the development and prosperity period of ancient and modern Chinese dance, and the new period of contemporary dance, which flourished and communicated and went to the world. It can also be summarized as: it started from the neolithic period when the Zang ancestors in The Zang Plateau were engaged in labor, survival, reproduction, totem worship, and belief in this religion in the primordial times. Aw(Awang Kecun, 1995 : 2)

Since The Introduction of Buddhism to the Zang Plateau from India in the Tubo era over 1,300 years ago, Zang ancestors, monks and secular people, have inherited this religion and promoted Buddhism, especially absorbed the central Plains culture in the Tang Dynasty, gradually formed the mainstream of national culture and produced a variety of colorful and unique medieval modern dance development and

prosperity; After the founding of the People's Republic of China and the peaceful liberation of Zang for more than 40 years, the contemporary dance originated from the dissemination of various ethnic dance arts, the rescue of heritage, the promotion of excellent ethnic culture, and the extensive cultural exchanges between China and other countries.

This sum up the history of Zang dance can be divided into roughly three times, artistic development cannot leave the progress of The Times, the development of Zang dance, times change, people's way of life, work, social mode of production is constantly changing, with the traditional form of today's real life, affirmation is not enough, so will cause the original form of the reform and development. We must start from reality and create a new form. But new forms cannot be created out of thin air, nor can they be divorced from reality.

Due to the friction between traditional cultural factors and modern cultural factors, as well as the collision between eastern culture and western culture, cultural entertainment forms become pluralistic, diverse and complex. The spread of western culture has greatly impacted Chinese traditional aesthetics, which has exerted a great influence on the development of Zang folk dance. In order to create an excellent new style of Zang dance, it must be rooted in Zang people's cultural life, geographical characteristics, work mode, etc., cannot abandon the nationality, grasp the "degree" is very important.

From the national dance competitions and excellent works in recent years, it can be seen that not only Zang folk dances but also all dances keep their own unique style in creation on the one hand, and integrate the choreography techniques of modern dance on the other hand to present a new style of Chinese dance today. The spread of western culture in China has greatly impacted the traditional Chinese aesthetic perception. The changes in aesthetic appreciation brought about by this impact have had a significant impact on Zang folk dance, making people's aesthetic consciousness obviously diversified. The integration of western modern dance and Chinese traditional folk dance is undoubtedly a prominent expression of modern aesthetic consciousness

of Zang folk dance. In the process of dance creation, it is rooted in the simplicity and simplicity of Zang folk dance, and combines the dance spirit of tradition and times with bold exaggeration and distortion of character modeling to create a unique dance style. This is the Zang folk dance of the new era.

This section is based on a new era of Zang folk dance forms as well as the innovation and development of Zang dance to as main contents, this paragraph tells us, dance culture language is universal, a new era of Zang folk dance is no longer just the traditional Zang folk dance, but through a variety of forms, the shaping of the characters, the action of adaptation to enrich the traditional Zang folk dance, To make it a dance more suitable for the acceptance of world culture, how to do a good job in the new era of Zang folk dance requires extensive learning, not only professional knowledge and theory learning, but also continuous innovation and adaptation in self-improvement. Better play to the uniqueness of dance art in this period is based on a new era of Zang folk dance forms as well as the innovation and development of Zang dance to as main contents of this paragraph tells us, dance culture language is universal, a new era of Zang folk dance is no longer just the traditional Zang folk dance, but through a variety of forms, the shaping of the characters, Actions adapted to enrich the traditional Zang folk dance, make it more suitable for world cultural acceptance of dance, and how to do a good job in a new era of Zang folk dance, you need to through extensive study, learn not only professional knowledge on business theory to strengthen innovation based on itself, to better play to the uniqueness of dancing art.

Zang dance is a unique and excellent art form for Zang to promote their national culture and transmit their national spirit to express their national history and culture without language and literary works. Compared with the dances of other nationalities, the nationality of Zang dance is one of the most important aesthetic features. (Liu Minghua, 2011 : 79)

Compared with other folk dances, Zang dances attach great importance to the coordination between the chest, shoulders, hands, hips and legs. Therefore, Zang dance still has higher requirements on the shape of dancers. Traditional Zang dance has

a strong sense of painting. Then, people can immerse themselves in the artistic atmosphere created by Zang dance to feel the feelings and values that the dance needs to express. The richness of the emotional expression content of the whole dance based on body coordination is also one of the unique aesthetic characteristics of Zang dance. Because of these unique aesthetic characteristics, Zang dance has never been replaced by other ethnic dances in the history of inheritance and development. It still maintains its distinctive national character and special artistic beauty. (Zhang Yafang, 2020 : 74-75)

This paragraph tell us the unique Zang dance aesthetic way is according to the geographical environment has produced Zang life, Zang people's unique folk custom and style, Zang dance at the time of performance, the beauty of the rhythm of movement is one of the aesthetic characteristics, at the same time, wearing the traditional video, dressed in national costumes, make Zang dance has more features, Zang dance pays more attention to the artistic quality and beauty of group dance, which is also derived from their folk customs. It expresses emotions through dance. First, the interactive transmission of values is also the aesthetic characteristics of Zang dance, which is different from other ethnic dances.

Since the reform and opening up, cultural and artistic construction has received great attention in China. Zang dance, as an important folk dance form in China, has also attracted attention to the training of actors. After careful discussion and study, it is finally clear that China's traditional folk dance teaching and training should be based on national history and build a set of dance teaching system with national cultural characteristics.

Second, the necessity of constructing Zang dance teaching system in colleges and universities

As the product of Zang historical development, Zang dance contains rich traditional culture and ethnic characteristics, and is the embodiment of Zang people's spiritual pursuit in different periods. In addition, in order to strengthen students' cognition of Zang dance, college teachers should also teach students relevant theoretical

knowledge in the teaching of Zang dance. In this process, teachers should fully explain the traditional Zang ethnic culture and the historical background of dance creation, which is of great help to students' in-depth understanding of Zang culture. (Ma Xiucuo, 2017 : 221 - 222)

This section mainly elaborates the background of Zang dance teaching in colleges, as well as the necessity of Zang dance teaching system construction, the necessity was the product of development of Zang history and in the Zang dance reveal rich rich traditional culture, national culture characteristic, let the students can deeply understand to the history of Chinese minority cultures, It plays a very important role in students' ideology, moral accomplishment, culture and art accomplishment, and also strengthens students' spirit of nationalism. It has laid a mass foundation for the development of Zang dance in the later stage.

After graduation, students enter the dance troupe as actors, schools as teachers, or social dance art workers, so that the development path of Zang dance is diversified. Without this basic background, Zang dance would not have developed into a compulsory ethnic dance in schools today. Performances of Zang dance can be seen not only in stage performances around the country, but also in square dances in streets and alleys. It has played a decisive role in the inheritance and development of Zang dance.

At the beginning of the founding of New China, the domestic dance circle began to explore how to solve the training problem of professional dancers in China. At that time, there were several views on the basic skills training of Chinese actors. Finally, we all agreed that China is an ancient country with 5,000 years of cultural history, and we could establish our own national dance training system on the basis of inheriting our own time-honored dance culture. On the basis of inheriting the tradition, absorbing the effective training methods from abroad and innovating the training contents, methods and steps according to the training objectives of Chinese

dancers. The foundation course of Classical Dance in China begins with the instruction of dance theory in a modern sense. (Gesang Wuzhu, Duoji Zhuoga,2014.p.15-18)

Dance is not a single, not immutable, inherited the traditional dance has a long history of culture, inheriting the national spirit, carrying forward the national spirit, this section is telling us to explore how to solve the training of professional dancers, not only need solid basic skills, the cultivation of the need for more professional dancer literacy, Training professional dance talents who can adapt to the needs of social development, diverse training of dance forms and rich basic content can meet the needs of the society, so as to innovate more dance forms and dance posture.

Early academic Zang folk is a kind of relatively low-level, adaptation of dance, primitive dance movements of the Zang side shape bring them here to decorate beautification, form a specification dancing posture, and later Zang dance works in recent years is belong to the creation of innovative, he not only has the characteristics of Zang dance, also blended in different styles of dance forms, Including western modern dance. However, the author personally believes that once western elements are added, if they are not strict enough in the degree of grasp, it will cause a cultural deviation.

In the process of inheriting traditional culture, we should clarify the relationship between tradition and modernity. In fact, tradition and modernity are not opposite, but connected. Tradition should be the foundation of modernity, and modernity is the continuous sublimation of tradition and the future will see modernity as tradition and both of them go back and forth. As a traditional dance with Zang characteristics, Guozhuang dance has been developed for thousands of years, especially at present, it should be continuously innovated and developed and explored on the basis of preserving Zang characteristics.

In the process of inheritance, The Guozhuang dance of Zang people should be integrated into the life of local folk society. Guozhuang dance originated from the folk and gradually developed in the folk. People-oriented culture is an important part



of the folk life in Zang areas. The protection and inheritance of Zang Guozhuang dance should be combined with folk life and should appear in a lively form. (Yuan Tingting, 2017: 128-131)

In order to achieve better inheritance, guozhuang dance, an important Zang art form, should integrate new features on the basis of original features. Therefore, it is necessary to organize experts in guozhuang dance to learn from old artists, extract the main elements of guozhuang dance, and make innovations for fans or students to learn. In addition, the Zang Guozhuang dance is also an important form of public fitness, which has gradually been integrated into the life of people in Zang areas. In parks, construction squares and other places, it can be seen that people who like The Zang Guozhuang dance carry out leisure fitness and build harmonious neighborhood relations.

The emergence of art and culture is not to represent a country, society or an individual to express the meaning of art and culture itself, but to take its essence and carry forward the value of art and culture through the development of history, cultural exchanges and continuous inheritance between people.

Dance is a form of art and culture, one of the inheritance are not as complicated language expression of dance, dance through body movement, dance costumes, music can fully express feelings, let the people who do not know the dance can also feel the charm of dance culture, and we want the expression of minority traditional culture must be selected in the history of thread of the relationship between the traditional culture, Combined with the development of the present era, it not only expresses the wisdom of the ancestors of all ethnic groups in the traditional culture of ethnic minorities, but also beautifies the body movements of dance and the expression of emotions.

This section in heishui Zang dance, for example, through the understanding of the cognition of heishui dance on the net, and through some literature, Zang heishui dance in the process of inheritance, needs the combination of traditional art, heishui Zang dance is clarified in the process of inheritance of traditional culture

and modern culture, the relationship between the is bright the essential relationship, The Guozhuang Dance of the Zang people allows us to understand how traditional local folk life is, and at the same time, through continuous inheritance, the development of guozhuang dance. Nowadays, the development integrates modern elements and has new characteristics, so that the Guozhuang dance not only appears among the folk people in Zang areas, but also can be accepted and liked by the public. It is also very important for the development of Zang dance to study the Guozhuang dance as a case study.

## **2.2 Cultural area of study**

Starting from the reality of Chinese national culture, our contemporary cultural innovation should be promoted step by step from the core values of Chinese nation - national spirit - system culture - moral culture. First of all, we should grasp the core and key of reshaping the core values of the Chinese nation and the spirit of the Chinese nation.

Strong national cohesion should be formed with the core values and spirit of the nation in keeping with the spirit of The Times. Then we should focus on institutional cultural innovation, rely on institutional cultural innovation, promote our institutional construction and innovation to make our reform, innovation results have a superior system to fix down, so that our reform and innovation process has a superior system to guarantee. This is the need to realize the great rejuvenation of the Chinese nation and the peaceful rise of the Chinese nation.

The emergence and development of dance is advancing with The Times, the dance culture also reflects the national culture, national cultural system culture, moral culture, in this paragraph, cultural innovation should seize the core and key of national culture, in line with the spirit of The Times of dance culture is also the birth and development of such a dance is advancing with The Times, the dance culture also reflects the national culture, This paragraph shows that cultural innovation captures the core and key of



national culture and conforms to the spirit of The Times. So does dance culture (Qing Cheng, 2010 : 87-89)

The main characteristics of folk culture

1. Be entertaining.
2. It is the mainstream spirit of folk culture.
3. Reasonable, honest and light on power and money.
4. Have a strong sense of community.

This passage is about the main characteristics of the Zang folk culture, this feature is according to life of Zang people's unique geographical location, characteristics, are derived from the traditional Zang culture and history of the Zang people itself character, and the organization form of Zang people tribal groups, from the four aspects profoundly expounds the main characteristics of the Zang folk culture, This feature is also reflected in the Zang folk dance, which fully shows the characteristics of the Zang people. When we learn that the main characteristics of Zang folk culture are in the process of choreography and dance, the elements of our own nationality can be added to better reflect the uniqueness of Zang dance. (Xu Jianqun Yang Weijun, 2003 : 51-52)

### **2.3 Research related**

Through the frequency domain, classification and crossover analysis of the survey results, we have a basic understanding of the current status of college students' recognition of Chinese folk dance and its influencing factors. After thinking and understanding the correlation between dimensions, the survey results can be summarized as follows:

(1) College students' recognition of Chinese folk dance in four dimensions is shown as emotional dimension preference, lack of cognitive ability, relatively poor behavior, and uneven evaluation levels.

(2) Generally speaking, college students show a diversified trend in their preference for the form, content and style of folk dance, and have a high acceptance of various types of folk dance. Meanwhile, they expect more rich and high-quality dance works to appear.

(3) College students are more willing to publicize national dances to foreign friends than to foreign friends.

(4) Based on the survey of college students' cognition and appreciation of folk dance works, it can be seen that works displayed on different platforms show obvious differences.

(5) The fourth chapter analyzes all kinds of groups with high recognition of ethnic folk dance (ethnic minorities, ethnic minority areas, girls, those who have participated in learning, can dance, and have a wide appreciation channel), and the author finds a common character among them in the statistics: they have much contact. Through contact, cognition is generated, interest is raised, feelings are deepened, and deeper engagement is promoted; This creates a virtuous cycle.

In the era of information technology and infrastructure development, the distance between countries and regions of a country is getting smaller and smaller, and various cultural conflicts and integration are inevitable. In today's rapid economic development, how to accept foreign culture while promoting Chinese culture, accept the impact of different cultures at the same time to maintain the traditional national and folk culture is not abandoned and not lost is the problem we need to think about. Chinese national folk as a cultural treasure, now facing the present situation is not optimistic, national folk is the peoples in life work to create a general art form, in the new society, different month today, the ancient way of working and the people's way of life has been

changed, the prevalence rate of strength, not before, communication is hampered by a certain, Many people cannot contact and understand the original ecological ethnic folk dancing is what appearance, they can only see her academic strength now on stage again, try to ask if you don't know or don't met the original ecological ethnic folk, when people are watching the new style of national folk how can found the problem? Contemporary college students are the foundation of social development, it is imperative to improve college students' sense of identity to national culture and national dance, develop the consciousness of protecting traditional culture, improve cultural identity and national pride.(2018, p.36-37)

### 1.The formal formation of "folk courtyard style"

#### (1) The formation of the classroom teaching system

Before 1983, the dance Department of The Central Institute for Nationalities was trained as a secondary school. In the teaching practice of technical secondary schools, both teaching methods and personnel training are still in the exploratory stage, has not formed a relatively clear structure and clear level, most of the classroom teaching training as the main, has not formed a system structure.

After 1983, the dance teaching reform of college system began. In the course of decades of exploration, we have established a college teaching model that takes Chinese folk dance as the main course and combines Chinese folk dance "unit course" education with "comprehensive course" teaching.

At this time, the teaching of Zang folk dance entered a relatively stable stage, basically forming a relatively stable syllabus, relatively complete teaching content, and sufficient accumulation of training combinations.

#### (2) The creation of Zang stage plays of "academic school"

After the resumption of classes, stage work creation, which is parallel with classroom practice teaching, has become an important branch of the "academy" Zang folk dance education system. In particular, the professional education of dance

choreography has cultivated a large number of professional dance choreography and creation talents. The Zang original ecological dance is separated from its parent and refined and processed by art. Through decades of dance education practice, su Zihong, Sega and other teachers have explored a set of methods of re-decoding and encoding dance symbols by using modern choreography techniques on the basis of collecting and sorting the original Zang dances, and created many representative Zang dance plays.

## 2. The shaping and development of "the style of the people's Hospital"

### Improvement of teaching level

In 1999, the Dance Department of Minzu University of China began to enroll four-year undergraduate dance students.

When a folk dance breaks away from the folk and enters the classroom, this professional training system needs to be supported by scientific and standardized teaching materials. The teaching practice from secondary school to junior college, from field to classroom and stage, and from stage feedback to teaching has accumulated mature theoretical support and solid foundation for the formation of teaching materials.

The creation of Zang stage works of "academic school" in the new period With the establishment of the "paradigm discourse" of art majors in colleges and universities, the creation of folk dance works is basically monopolized by the "academic" cultural elite, and academic capital has become the main force leading the creation of Zang folk dance works.

From this paper can be seen that the birth of professional dance academy of national folk dance is only in recent decades, a number of dance lovers decide to carry forward the national culture, to the people, living there for a long time, learn their folk dance, back to school to be refined, to teach more people, we spread the dancing light of the Chinese nation, Let more people understand folk culture, folk dance, or through understanding folk dance to understand folk culture. No matter what, we in the process of learning, and naturally a simplicity, less because we itself is not the local

people, no matter how we learn, we are only their imitators, and ultimately unable to do the same, because the children nor their education, we learned their dance, just learned form, And we have not learned the connotation of supporting dance.

It is not a matter of hard work or not hard work, but not at all. It can only be "similar in shape but not in spirit". Of course, those who live in folk life for many years will get some true biography of their culture, some but never the whole. First of all, from the director, the national folk dance from folk to school, there have been some changes, and the original ecological folk dance is not set in stone, as the change of environment, the change of psychological factors such as their dance will also have change, in order to make the national folk dance of academic never out of the flavor of the original ecological folk dance, Therefore, teachers of ethnic and folk dance often go to the folk to collect the wind, which is a good phenomenon.

Moreover, the national folk dance on the stage also is not only a pure expression of emotion, to spread, it also respect the public's aesthetic, so, as the national folk dance on stage, it is necessarily from costumes dance movements, posture, and through the creation and give a person with beautiful enjoyment, because it overcome the randomness of the original ecological folk dance, Began to pay attention to the formation of organic combination changes, began to emphasize the movement of modification and beautification, clothing, makeup should be paid attention to, can no longer be the traditional folk put down chopsticks can be impromptu dance, also can not like folk dance can carnival for three days and three nights.

This change is not can't, too much, we have to admit that human nature, love beautiful, beautiful things, folk dance if too the soil too vulgar is not how many audiences to appreciate, so academic ethnic folk dance because want to accord with the public's aesthetic, so some modification on the basis of the original folk dance.

This article also from the classroom teaching system and the creation of Zang dance play these two aspects, on the development of Zang dance school and classroom system are expounded, the people of the early courtyard style formation is through classroom teaching, native teacher, a professor at the national dance single oral

teaching input, students action imitate to the Chinese national folk dance later action as the main, Unit with Chinese national folk dance class, a professor of education combined with comprehensive course teaching mode, form the stable teaching outline, teaching content is becoming more and more complete, the combination of training more and more rich, cumulative enrichment, Zang drama purpose from creating the forming of the courtyard style is people one way, by cultivating a large number of professional dance, The choreographer separated the original Zang dance from the matrix and presented it on the stage after processing and refining the artistic emotion.

Academic Zang folk produce, at the same time, also brought the new change, and this change is according to the new era of political culture, the people court style of finalize the design is based on the improvement of teaching level, the native structure changes as well as in the new era, the academic for the plait Zang dance works, in the three dimensions, courtyard style also obtained the corresponding development. Academic Zang folk dancing after the founding of the entire development process, is an epitome of the development of literature and art in China, the plait of dance and rendering is advancing with The Times, the history of every stage, also presented the different characteristics and corresponding national politics at that time, the corresponding economic and social situation, academic Zang folk dance from original to time figure to ecological level and change of eye, So, her dancing symbol system is not achieved overnight, but is full of many times repeatedly transfer process, he also contains the national, local historical culture and the realistic social environment formed by blending, the generation of Zang folk academic, finalize the design and development, to the study of Zang folk plays a very important guiding role. (Chen Jun, 2019: 48-61)

1) besides Zang, the significance of "the pattern of pluralistic unity of the Chinese nation"

Zang, which was peacefully liberated in 1951, has both ideological and geo political significance.

Therefore, the cultivation of literary and artistic talents in Zang areas is crucial. In the Zang dance system of academic schools, both the students who stay in Beijing and the literary and artistic backbone who return to Zang areas after graduation integrate mainstream culture and folk culture through re-creation and re-interpretation of Zang folk dance.

The Zang folk dance is a highly regional, inheriting and historical traditional dance form created, processed and developed by the Zang people in their daily production and life and passed down from generation to generation under the special geographical environment.

### 3) Historical accumulation of sino-Zang dance exchanges

Several political marriages in the history of Han and Zang promoted the exchanges in the field of art and culture. Its manifestation is mainly by the central Zang areas to exchange. Since the time of Yefan Zampu in the 7<sup>th</sup> century, the exchange of song and dance art between Han and Zang has become more frequent.

During the Reign of Emperor Zhongzong of tang Dynasty, princess Jincheng came to Zang, and the emperor gave Qiuci music. In the Song Dynasty, Zhao Xian, emperor Shao of the Southern Song Dynasty, was sent to Zang. During this period, he introduced the court dances and folk arts of the Han nationality in the Song Dynasty into Zang areas, and its dance forms and characteristics were absorbed by Sakya and Later Zang dances, which greatly enriched the forms of later Zang dances. In 1959, the Zang group dance "Harvest Night" was well received by audiences at home and abroad when it was performed in Beijing for the 10<sup>th</sup> anniversary of the Founding of the People's Republic of China. Throughout history, no matter in terms of trade or cultural and artistic exchanges, there was no sense of strangeness between Zang areas and the capital, which also provided the possibility of the emergence of "academic" Zang folk dance in line with the logic of historical development. (Chen Jun, 2019 : 37-39)



This section mainly from three dimensions to illustrate the generation of Zang folk dance, for future academic Zang germination provides conforms to the historical development logic of theory, the first section is from the perspective of geographical tell us is, a powerful nation in the history of the Zang in the construction of a pattern of diversity in unity of the Chinese nation, ethnic combination between interconnected, become inseparable unity, Without the peaceful liberation of the Zang people, the long-term slavery and theocracy feature an increasingly rigid social structure, which makes it difficult to reform from the inside of Zang politics. The commonality of dance makes it easier to integrate into the life of the Zang people, which is also the reason why our Zang folk dance comes into being. The second section elaborates the development of Zang dance from the two aspects of its own characteristics and regional characteristics.

This is a good people, Zang Zang dance has its own distinctive national and regional characteristics, the history of Zang dance development history is not a closed, but a variety of cultural factors in communion with each other gradually developed, we from the Chinese historical context, can see come out, in the germination in the neolithic age, has experienced the development of the tubo dynasty, In Zang guge dynasty and religious dance, court dance such as synchronous booming development, in the Ming and qing dynasties era, basic dance posture has been mature, and steady development, the Zang people in daily life can also through the creation of the collective, process development, and handed down from generation to generation is very regional, inheritance, historic traditional dance forms, as we know, Zang is formed by various tribes gradually unified, so their distribution in different parts of the various groups, of course, they dance with regional characteristics show up, it also enriches our Zang folk dance, also for the future mining folk dance dance artists essence, inheriting the folk dance, culture provides abundant resources.

In the history of the third section is about Zang dance in communication, spread and influence on later generations, as we all know, in the long river of history, a few times on the sino-Zang historical political and marriage, so, it also promoted the Zang culture and art exchanges, so that eventually the spread of Zang Buddhism, and



have some Zang moved to Beijing, After the founding of the People's Republic of China, cultural and art exchanges became more frequent. Zang culture and art are no longer strange to us.

The development history of Zang dance can be roughly divided into the beginning period of ancient dance, the development and prosperity period of middle and modern dance, and the new period of contemporary dance, which flourished and communicated and went to the world.

In the Neolithic period, the Zang ancestors in the Zang Plateau were engaged in labor, survival, reproduction, totem worship and belief in the primordial times, resulting in the germination and creation of ancient dance;

Over 1300 years after Buddhism was introduced into the Zang Plateau from India in the Tubo period, Zang ancestors, monks and secular people, inherited and promoted Buddhism, especially absorbed the culture of the Central Plains in the Tang Dynasty, gradually formed the mainstream of national culture, resulting in the development and prosperity of the middle Ages and modern dances with diverse, colorful and unique styles.

After the founding of the People's Republic of China and the peaceful liberation of Zang for more than 40 years, the contemporary dance has been produced by the spread of various ethnic dance arts, the rescue of heritage, the promotion of national excellent culture, and the extensive cultural exchanges between China and other countries. The development of Zang dance is inseparable from the development of Zang cultural trends of thought in each period of history.

After eight years of Anti-Japanese War and three years of civil war, New China ushered in a great victory and established the People's Republic of China in 1949. The founding of New China created a favorable social environment for the development of dance art. On April 28, 1956, Chairman Mao Zedong said at the enlarged meeting of the Political Bureau of the Central Committee of the Communist Party of China: "The 'letting a hundred flowers bloom' on the issue of art and the 'contention of a hundred

schools of thought' on the academic issue should be the policy for our country to develop science and prosper literature and art." (Su Jiayan, 2020)

It can be seen from this paragraph that the development of academic Zang dance cannot be separated from the support of national policies. The proposal of "Double Hundred Principles" promotes the development of dance art and also creates conditions for the development of school dance education.

The development of social training and education in China is the inevitable result of the Chinese government and the public's reflection on the institutionalized education system and the "academic society". Social training education aims at the shortcomings and deficiencies of institutionalized education, but it does not completely deny institutionalized education. If he leaves the education system, he will not be forced to give up the right to use various educational facilities for life. This is also the concentrated expression of the Chinese government's "people-oriented" education philosophy. (Huang Guofen, 2015 : 221)

### **Dance education and dance career in china**

China's dance education and dance career are conducted in schools and social training respectively. In the primary stage, primary school students are mainly engaged in dance education by social training institutions, and professional education of dance is available only in technical secondary schools and universities.

#### **1. Dance School in China**



Figures 13 The gate and dance teaching building of Beijing Dance Academy by Renyanjing (2022.2.13)

When the People's Republic of China was first established, there was a lack of dance education resources. There was no higher dance education in our country, only dance education in secondary schools. There are also many problems in dance education. After the reform and opening up, the Beijing Dance School was founded as a secondary education, and later changed its name to Beijing Dance Academy to set up undergraduate education. In recent decades, dance education in China has grown from a few secondary dance schools to many colleges and universities. In recent years, with the expansion of higher education enrollment, higher dance education has become more and more popular.



Figures 14 Experimental Theater of Beijing Dance Academy  
by Renyanjing (2022.2.13)

In China, the training of all professional dancers usually starts around the age of 12. After entering the professional dance school, the students' learning focuses on the learning of dance skills, dance knowledge and various kinds of dances. After arriving at the university, this training mode is still the same, and the professional training subjects of dance account for more than half of the total class hours. This specialized dance education model has basically not changed since 1990s, whether from local schools to Beijing schools, or from technical secondary schools to universities and colleges. It always aims at cultivating "dancing elite talents" and requires students with different conditions and different personality characteristics with a scale, thus creating a large number of "dancers" under the same model.

"Simple mind, well-developed limbs" is the evaluation of dancers by some people. After years of efforts, the dance circle has tried to prove that this is a wrong evaluation. But we should reflect on it. Professional dance education has been striving for the cultivation of "dancing elite talents". It holds that it is the last word for dancers to know how to dance, dance well, dance more and win more prizes, and fully

explore and cultivate the image thinking of dancers. However, due to the lack of cultural theory knowledge, the logical thinking of dance talents is seriously "stunted".

Modern social higher education requires that the goal of personnel training should be diversified development, comprehensive ability improvement and quality education. Therefore, dance talents in higher education can't just stay in external dance learning such as dancing and somersaults. Before entering higher education, students have had five to six years of basic dance training and experience in dance learning. We should strengthen the study of theoretical knowledge when entering higher education. Only when the theoretical knowledge of dance is enriched, can dancers be taught self-conscious, self-reflective thinking mode, so that thinking and skills can be coordinated and organically integrated, the essence of dance can be revealed to the maximum extent, and more feelings can be given to dance. In this way, dance education can truly understand the essence of dance, that is, "why dance".

## **2 Social training and dance education**

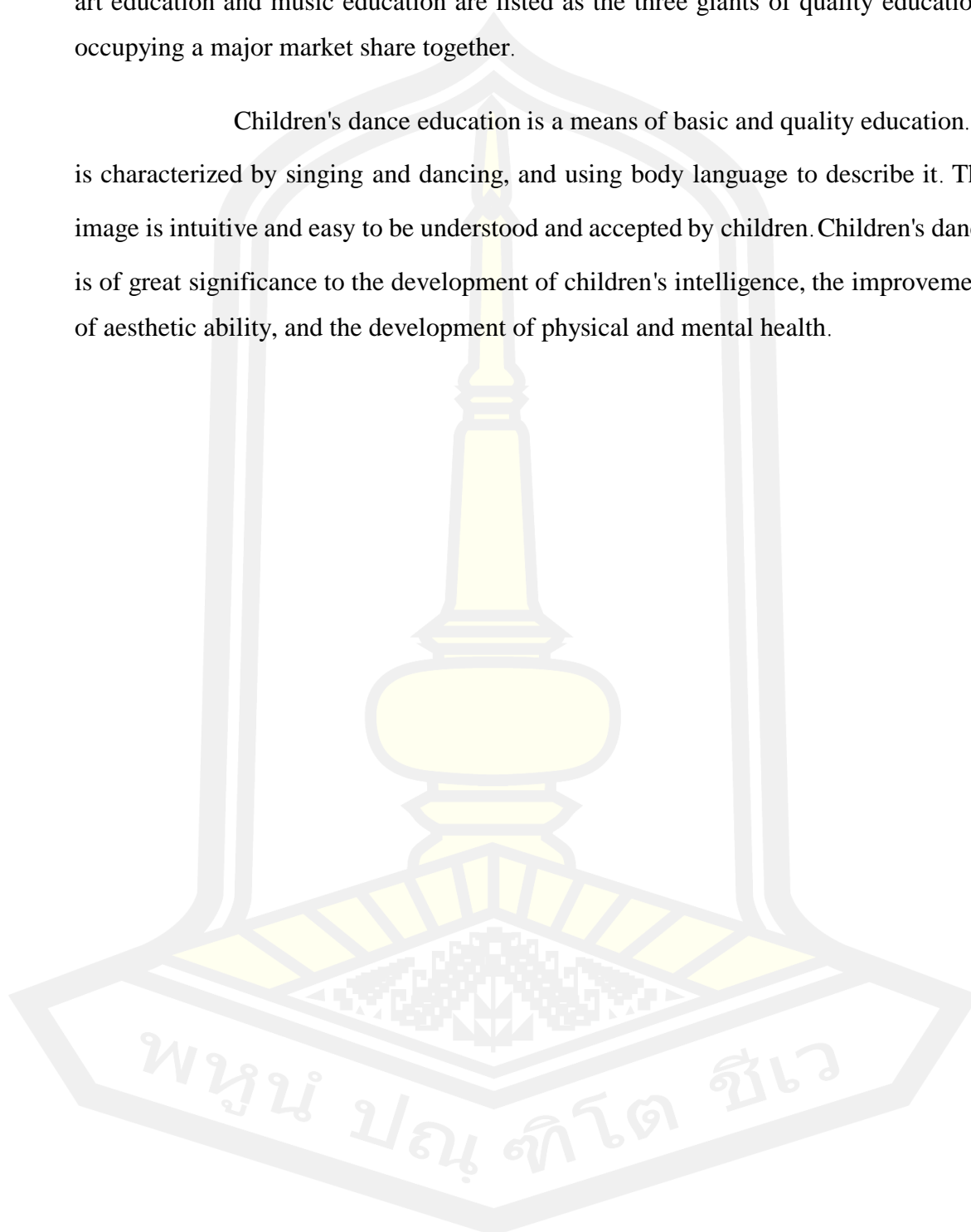
In recent years, the national policy has changed from the direct addition of points when entering a higher education into the comprehensive quality evaluation system. Since 2013, the state has successively promulgated policies on further promoting the assessment of students' artistic quality in schools, strengthening school aesthetic education, and supporting and encouraging private education, emphasizing that aesthetic education and art education should occupy a certain proportion in classroom education.

In recent years, the admission rate of art students in the college entrance examination has been increasing, and now it has exceeded 10%. The policy of adding points for art students has gradually cultivated the market demand for art education.

The development of social training and education is inseparable from the support of government policies. It is precisely because of this that social training and education has developed rapidly in China, and art training in social training and

education has occupied most of the social training market in China. Dance education, art education and music education are listed as the three giants of quality education, occupying a major market share together.

Children's dance education is a means of basic and quality education. It is characterized by singing and dancing, and using body language to describe it. The image is intuitive and easy to be understood and accepted by children. Children's dance is of great significance to the development of children's intelligence, the improvement of aesthetic ability, and the development of physical and mental health.







Figures 15 Dance Star Art Center, a social training institution  
by researcher (2021.12.13)

พหุบัณฑิต ชีวะ



Figures 16 Dance Classroom of Dance Star Art Center, a social training institution  
by researcher (2021.12.13)



Figures 17 Dance Classroom of Dance Star Art Center, a social training institution  
by researcher (2021.12.13)



### **3.Life style and social status of people who take dancing as their profession in China**

People who take dancing as their profession in China are also divided into two categories, one is to teach dance courses in schools, and the other is to work as teachers in social training institutions.

The school dance teacher's profession belongs to the career establishment in China, with the national salary and relatively stable income. Some teachers may have more than one job. While teaching dance courses at school, they also work part-time as teachers of social training institutions outside school to increase their income. However, there are many problems in school dance teachers.



Figures 18 College dance class

(Online)Available from [https://m.sohu.com/a/118974221\\_482903](https://m.sohu.com/a/118974221_482903) (2022.3.10)

"I have been a dance teacher since the first batch of students enrolled in the school's pre-school major. The overall workload of the school is relatively large, because the faculty members of the newly established department are weak and have

more classes. In addition to classes, I also have to serve as a teacher in the first few years of the establishment of the department. Counselor work. Little time for anything else.”(Min Xue, 2022 : Interviews)

First of all, teachers pay more attention to technical ability than theoretical knowledge when teaching courses. As far as dance teaching is concerned, teachers' technical ability directly affects the quality of students' learning dance. In the process of teaching, teachers with strong professional skills can make students understand the demonstration movements more intuitively, and imitate the teacher's body movements to achieve the learning goals, while teachers can quickly understand and point out the irregularities of students' body movements and correct them. However, if you want to make the teaching content richer and deeper, make students understand the artistic and cultural background and development law of dance performance and choreography, and improve the cultural accomplishment of dance, it is necessary to strengthen the accumulation of theoretical knowledge.

Secondly, the ability of New style of innovation is weak, and many teachers are very devoted to teaching. However, the awareness of finding problems in teaching, thinking about problems in scientific research and returning to teaching to solve problems has not been fully established. Some teachers' enthusiasm for participating in scientific research is not high, and they also lack scientific research ability and New style of accomplishment, especially the total number of high-level talents.

Thirdly, the ability of cross-cultural communication needs to be improved. Dance teachers in colleges and universities must have a certain level of foreign language, which is of great significance for participating in New style of exchanges, participating in international competitions, knowing the international New style of development trends and spreading Chinese dance culture. This means that less than half of the national university dance teachers' basic foreign language masters are

estimated, which will seriously affect their cross-cultural communication ability and restrict teachers' self-development and the overall development of dance discipline.

Facing the cultural development in the new era, improving the comprehensive quality of dance teachers in colleges and universities is not only the need of teachers' own development, but also the urgent need of the country and society. Whether it is the policy level of the national society, the management level of schools or the individual level of teachers, teachers' comprehensive quality should be improved in a more effective way to further improve the level of personnel training.

Dance teachers in social training institutions rely entirely on their own training institutions to recruit students and train students to earn income. Successful enterprises, whether leaders or teachers, will get a lot of income. However, not all social training enterprises can be very successful, and some have failed. However, all dance training institutions are still developing well under the environment of quality education in China.



Figures 19 social dance training

(Online)Available from <https://finance.ifeng.com/c/86K9wBs4Pzj> (2022.3.10)

"Our dance training institution was established in 2017, and then it was very hard at the beginning. We needed to recruit students, do publicity, and then do a lot of planning work, and then slowly went on the right track. The number of students is not bad, and there are some changes every year. The number of people who come to study has decreased significantly, and the overall income is not bad, much higher than my salary in school." (Gong Qichao, 2021 : Interviews)

Under the background of quality education, off-campus dance education has made great progress. However, judging from the current teaching situation of off-campus dance training institutions, there are still many problems that restrict its healthy and steady development.

Off-campus dance training institutions lack school-running ideas and qualifications. Faced with the continuous expansion of children's dance training market and the increasing demand of parents for children's artistic literacy training, it is difficult to meet parents' needs only by school dance teaching and formal dance training institutions. In this case, a large number of off-campus dance training institutions have emerged. Due to the limited level of running schools, these training institutions have some problems in terms of teachers' level, facilities and facilities, and safety management.

Out-of-school dance training institutions have backward and poor running conditions. Some out-of-school dance training institutions lack basic conditions necessary for dance teaching, outdated teaching concepts, backward hardware facilities and poor training venues, which have adverse effects on children's physical development and safety. At the same time, many training institutions lack professional music accompaniment facilities, which not only affects the training effect, but also is not conducive to the cultivation of children's music rhythm.

Out-of-school dance training contents are not standardized and tend to be adult. Some out-of-school dance training institutions lack advanced school-running ideas, systematic and standardized training contents that meet children's physical, mental and intellectual characteristics, have not formed standardized children's dance training consciousness, and the training contents tend to be adult, so they can't carry out training from the perspective of promoting children's healthy growth.

No matter from improving teachers' teaching ideas, optimizing teaching modes, or from the requirements of standardizing and establishing dance training system, it is inseparable from the supervision, examination and guidance of the education authorities. We should regularly find out the unsafe factors in its teaching, urge training institutions to choose standardized teaching materials that meet the requirements of children's dance training objectives and carry out standardized teaching, so as to give full play to the positive role of off-campus dance training institutions in cultivating children's artistic literacy and enriching children's extracurricular cultural life.

Off-campus dance training institutions should realize their social responsibility in cultivating children's artistic accomplishment, consciously and actively rectify and improve the existing problems, urge the teaching to move towards systematic standardization as soon as possible, and cultivate more children with good artistic talent, cultural accomplishment and dance specialty for the society.

### **Dance in Zang's Culture**

Culture is a social phenomenon, the product of people's long-term creation. At the same time, it is also a historical phenomenon and the accumulation of social history. Specifically, culture refers to the history, geography, local conditions and customs, traditional customs, lifestyle, literature and art, code of conduct, way of thinking and values of a country or nation.

Firstly, In ancient Zang folk ballads and many dance discussions, what dance theories are, what is dance, the use of body and "dance technique nine", etc., are the quintessence of ancient Zang dance and the most representative dance theory. part. In these cultural heritages, dance is first positioned on people, and the various movements made by the human body express the thoughts and emotions of the local people at that

Secondly, the Zang people have created a whole set of artistic expressions in their social life that reflect their national life, thoughts and feelings and have certain aesthetic characteristics. Besides, they conform to the laws of nature and culture and development, and combine with the differences in geographical environment, political history, religious beliefs and folk customs, and form a "Zang dance" with Zang local characteristics and styles. Zang dance requires dancers to express poetry and painting, integrate poetry and dance, sing and dance, express feelings with words and gestures, and make Zang dance full of vitality and passion.

It is not difficult to see the cultural thought of Zang dance from the basic requirements put forward by Zang dance. Zang dance emphasizes the coordination and unified application of feet, knees, waist, chest, hands, shoulders, head and eyes. For example, the "knee" movement of many Zang dances is one of the most typical movements with local and ethnic characteristics, and it is also one of the most expressive techniques to express inner feelings and dance dynamics.

Thirdly, the Zangs are a nation with so popular religious beliefs that the whole people believe in religion. When we watch Zang dance performances, we can pay attention to the movements of dancers' hands, which are especially important in Zang dance.

From the basic requirements of hands, besides being flexible and changeable, gestures should be like "Lianhua Yin", that is, hands should be like blooming Lianhua petals, and they should be rotated hierarchically, so as to produce beautiful imagination in the rotation, which fully shows the Zang people's sincerity and



faith in religion. The psychological desire reflected by this dance posture not only meets the basic requirements of dance art, but also embodies the aesthetic and cultural thought of ancestors who pay attention to symmetry.

Body is the expression tool of dance art. There are many Zang dances that imitate animal postures, such as "Ma Bu", "Wild Horse Run", "Fish Shuttle" and "Bird Open Screen". When creating and developing national culture, the Zang people closely combine all living things in nature and enrich Zang dance, thus forming a rich and colorful Zang dance language.

The author has checked various sources, but there is almost no clear conclusion about the origin of Zang dance. It is generally accepted that it is related to religion. Zang dance originated from "Nuo", which is a religious activity with primitive and witchcraft. It has a long history on the Qinghai-Zang Plateau, which is a witness of ancient culture and a unique cultural phenomenon of Zangs. The development of Zang dance can be roughly divided into the development of Zang religious dance in the Bon period, Zang religious dance in the pre-Hong period, Zang religious dance in the post-Hong period, and the development of contemporary Zang religious dance.

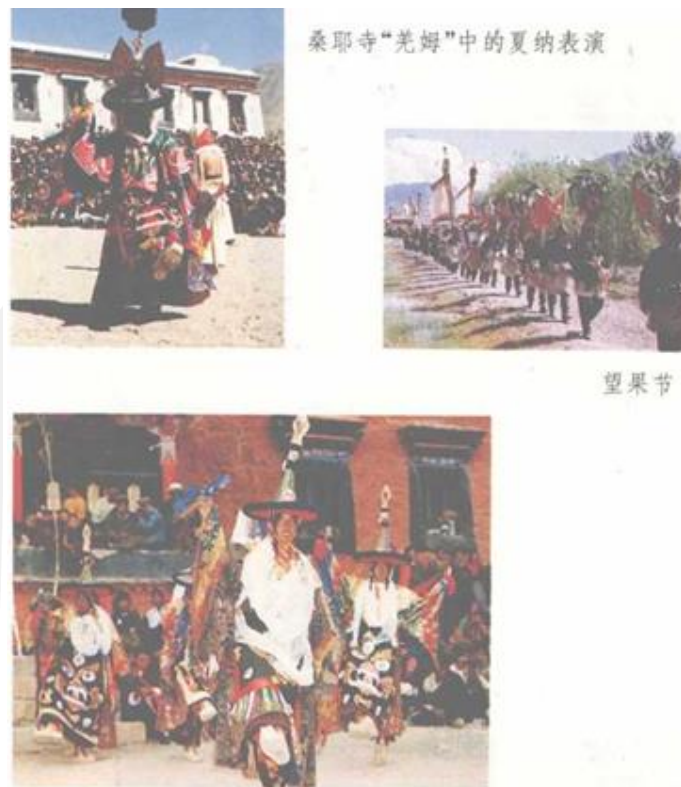
In the primitive era, the Qinghai-Zang Plateau had the worship of totems, and totems were used as simple sacrifices, and the prototype of the primitive "Nuo" was also formed. Since primitive society, Zang ancestors believed that all things have animism, practiced primitive totem worship, and highly respected divination, divination and sacrificial ceremonies. These primitive cultures also gradually gave birth to the art of Zang religious dance. Sacrifice is a relic of an ancient culture, and it is also the origin of Zang religious dance. The Zang Bon sacrificial methods include three parts: dancing to the gods, blood sacrifices and simmering mulberries. Among them, the "dancing gods" is the source of the current Zang religious music and dance. There is no "Nuo" character in Zang, but the dance in sacrifice is called "Qiangmu". Although it did not belong to

religious dance at first, it was later established as a custom to refer to religious sacrifice dance in temples and ethnic groups.



Figures 20 Rock painting dance scene unearthed in Ali General History of Tibetan Dance  
by Awangkecun(1995, p.1)

พหุบัน ปณฺ ทิโต ชีเว



Figures 21 "Qiangmu" performance in the temple General History of Tibetan Dance by Awangkecun(1995,p.4)

In the seventh century AD, Songzan Ganbu unified Zang, and Buddhism was introduced into Zang from the Central Plains, Nepal, India and other places. In order to better promote the local economic development, Songzan Ganbu won the Nepalese Tang Dynasty princess as his concubine. When the two princesses entered Zang, they each brought a statue of Shijiamoni and various production techniques and artists. The arrival of the two princesses also led to the development of Zang music culture. Whenever Songzan Ganbu holds a large-scale celebration party, a dance and music feast is held. The yak in Zang Buddhist music and dance is the guardian deity of the Temple of God in the esoteric sect of Buddhism, and it is also one of the main gods worshipped by the Bon people.

At that time, Zang religious dance was to dance with deer or yak. It not only had primitive religion and death penalty content, but also included the entertainment of folk song and dance. Yingxiang's religious dance. With the

transformation of the lotus, this dance gradually became the Buddhist guardian deity, and was later called the guardian kagura dance, which is the original shape of the current Zang religious dance.



Figures 22 Bison Dance General History of Tibetan Dance  
by Awangkecun(1995,p.6)

In the post-Hong Kong period, with the independent development of local Zang culture and the influence of Buddhism, Zang Buddhism inherited the four sects and many branches of Gelu, Gaju, Saga and Ningma, and integrated into Chinese Buddhist culture, Indian The cultures of Buddhism and Bon, but they are self-contained. Especially in the religious dances of the Zangs in the post-Hong Kong period, on the one hand, the religious dances visualized the performances through exaggerated and romantic techniques, and then created images that can be touched, sighed, observed and appreciated through costumes, masks and music. ; On the one hand, the gods and ghosts in the Bon pantheon are used as guardian deities.

The most shocking thing for later generations is that Zang religious dances express the philosophical teachings in Buddhism through dance shapes. In one space, this life and the next life, heaven and hell, gods and ghosts can be intuitively

displayed. The vision stimulates people's eyeballs and shocks the human mind. At the same time, the Zang religious dances in this period also had certain aesthetic value, focusing on the enjoyment of beauty, and showing the aesthetic pursuit and concept of Zang ancestors through the concept of reincarnation of life and death and karma. Zang religious dances also began to get on the right track in the post-Hong period.

Although they have not yet reached a certain scale, nor have they become a ritual dance in temples every year, there are differences in the types of dances.

From 1951 to 1979, most of the Zang culture was milk-making. Temples, musical instruments, and religious dance murals were burned and destroyed, making it appear a cultural fault, and it also caused a devastating disaster to Zang traditional culture. During this period, all ethnic activities and dance performances related to religion were stopped. Famous dance artists and religious figures were also persecuted in the turmoil. No Zang religion was at the point of being lost.

With the reform and opening up in 1979, religious beliefs were regained freedom. The destroyed temples of Zangs began to be rebuilt, and religious activities and religious dances began to recover slowly. With the development of time, the change of society and the adjustment of ideas, people have added new content to Zang religious dance.

In the Yushu Zang Jockey Club in 1982, at the opening ceremony of the Jockey Club, various Zang temples held temple dance performances, which were unprecedented and unprecedented. Since then, religious dances have been performed almost every day. This mysterious dance has surprised guests from the mainland and came to watch it. The Zang religious dance, which has always been known for its sacredness and majesty, also broke the temple's strict rules and went out of the temple to perform non-religious dance performances. Then other Zang temples followed suit. In order to adapt to the performance and promote the development of Zang religious dance, people have also changed the costumes and props of the dance, increasing the artistry and viewing.

As can be seen from the passage, the development of social training and education in China is an imbalance of China's institutionalized education system. The people's demand for high-quality education is increasing. China's education advocates quality-oriented education, but in school, in order to take exams, middle school students often marginalize quality-oriented education and aesthetic education in school curriculum setting, prompting parents to choose to improve their children through social training.

Jingzhou Vocational and Technical College is a public college approved by Hubei Provincial People's Government and set up by the Ministry of Education for the record. Its running history can be traced back to 1952. It has trained more than 170,000 high-level technical and technical talents for regional economic and social development. It is a high-quality vocational college in Hubei Province and the most prestigious vocational college in Jiangnan Plain, with more than 17,000 students. (Available, 2021 : Online)

The following is an analysis of the teaching characteristics of the original ecological dance after entering the classroom based on the teaching method of Shi Wanheng, the inheritor of the Yi nationality. When teacher Shi Wanheng was teaching Yi cigarette box dance combinations and techniques, it was entirely out of a spontaneous behavior. Teacher Shi would not deliberately say how many beats in this group, what kind of movements, and what to pay attention to. First tell the students about the origin of this group of movements and the cultural background of this group of movements. After that, Teacher Shi plays the big three strings. The students first learn to sing, and the melody is the soundtrack of this group of movements. After learning this group of songs, Mr. Shi began to teach the movements. Mr. Shi's method was to personally demonstrate and lead the students to learn the movements. During this process, the teacher did not have too many words to explain the specifications or completion standards of these movements. (Chen Yanqing, 2012 : 180)



This paragraph describes the teaching methods of the inheritors of folk dance. It can be seen that the teaching methods of the inheritors are quite arbitrary and there is no fixed teaching method, so they can learn what they want. He would not break down each action to explain, knowledge let students to follow him to imitate, in repeated imitation of learning. The teaching method of academic dance is designed in advance and must be taught in accordance with the prescribed teaching procedures. The teacher will tell you what the characteristics of the movement are, which are completed by several beats and combined by several movements. The explanation of the movement is relatively more detailed and clear. However, if academic teachers do not have an in-depth understanding of ethnic culture, they may instill students in the aspect of ethnic culture, not as good as inheritors.



### **Chapter 3 Research Methodology**

This chapter this chapter are as follows: includes an introduction to research methods and how to conduct the research in order to find results and answer the questions identified in the research objectives. The topics of

## 1.Scope of research

## 2.Research Methods

### **1. Scope of research**

#### 1.1 Research content

- 1). Research on the original Zang dance in Zang
- 2). Case study of students at Jingzhou Vocational and Technical

College

- 3). Case study focusing on three styles of Zang dance at Jingzhou

Vocational and Technical College, including Zang Tita, Guozhuang, Xianzi

#### 1.2 Research period

2020-2022

#### 1.3 Research area

Jingzhou Vocational and Technical College

### **2.Research methods**

Investigation method, observation method, literature research method, case analysis method

#### **2.1 Population and sample**

|         |   |
|---------|---|
|         | 10 Zang dancers   |
|         | 20 Zang students from Jingzhou Vocational and Technical |
| College |   |
|         | 2 dance teachers  |
|         | 2 principals  |
|         | 20 audiences  |

## **2.1 Research tools**

2.1.1) In-depth interview

2.1.2) Observation

2.1.3) Questionnaire

2.1.4) Researcher experience

2.1.5) focus group

## **2.3 Data collecting**

The pilot study data collection was conducted in two phases, as shown below.

In the first phase, the researchers pre-tested 60 samples, using questionnaires and interviews to conduct questionnaire analysis. The result is 60 valid questionnaires, indicating that the questionnaire has high reliability and validity.

In the second stage, the researcher conducts field investigation through the survey interview sample, and the questionnaire is distributed as shown in the appendix. The respondents have enough time to answer the questionnaire and participate in the feedback of the questionnaire questions. The researcher distributed questionnaires to 60 samples to generate survey reports.

## **2.4 Organizing and analyzing data**

2.4.1 Analyze the development of Zang dance according to valid questionnaires

2.4.2 Use questionnaires and field interviews to conduct inference and analysis to test the relationship between each questionnaire and the actual questionnaire. (Assumptions 1-2)

2.4.3 Irregularly go to the school to conduct a questionnaire survey on the students, so that they can conduct a satisfaction survey on the learning of Zang dance.

2.4.4 Investigate the development status of Zang dance among Zang dancers, teachers and principals.

## **2.5 Presentation of information**

The researcher distributed questionnaires to 10 dancers, 22 Zang students, 6 dance teachers, 5 principals, and 21 audience members to investigate the knowledge of Zang dance. We also observed Zang students and interviewed two dancers to learn about Zang cultural history and the characteristics of original Zang dance. Discuss with 2 dance teachers how Zang dance has developed and evolved. Interviewed a principal to understand their understanding of Zang culture and dance.

## **Chapter 4**

### **Research Results**

The title of this thesis is Zang dance at Jingzhou Vocational and Technical College: Transformation from original dance to Academic dance in China. The research purpose is to study and analyze the structure of the original Zang dance and the systematic academic study of the original Zang dance of Jingzhou Vocational and Technical College. transformation analysis,

This chapter expounds the Zang dance culture, the structure of Zang dance, the transformation from the original Zang dance to the academic Zang in Jingzhou Vocational and Technical College, and the comparative analysis of the original Zang dance and the new Zang dance in Jingzhou Vocational and Technical College. Through the analysis of the above content, find out what factors have changed Zang dance.

The results of this study are divided as follows

- 4.1 The original ecological structure of Zang dance
- 4.2 The original structure of Zang dance
- 4.3 The Transformation from Original Zang Dance to New style of Zang Dance at Jingzhou Vocational and Technical College
- 4.4 The Transformation process of original style of Zang dance to new style of Zang dance
- 4.5 Comparison analysis between original Zang dance and new style of Zang Dance at Jingzhou Vocational and Technical College

#### **4.1 The original ecological structure of Zang dance**

The Zang area is vast and sparsely populated. The folk songs and dances, traditions and religious arts of the Zangs are as vast as stars. The more typical folk songs and dances include "Guo Xie", "Zhuoba Xiema" and "Xie Qing" in agricultural areas. "; "Xianzi", "Guozhuang" and "Reba" in the Kangba area, as well as "Tita" and "Jiaxie" in

the Houzang and Qianzang areas; the "Bo" six-string playing and singing in the Linzhi area, as well as the monasteries Various "Qiang Mu", traditional "Gaer", "Langma" and other singing And dancing arts. (Available, 2021 : online)

However, there are only three types of academic Zang folk dances that form a complete teaching system: "Tita", "Xianzi" and "Guozhuang". Therefore, we mainly use these three dances as the background to study the transformation of Zang original ecological dance to academic dance.

### **1.) Tita**

"Duixie" is the rural circle dance in Ali, Dingri, Angren and other places spread to Rikeze, Jiangzi and Lasa. After being processed and regulated by people from all walks of life in cities and towns, it later became the Tita dance of Zangs.

The original ecological Tita dance is mainly spread in western Zang, mainly in Rikeze, Ali and Jiangzi. "Duixie" spread to Lasa, and people called it "Lasa Tita dance".

Ethnic and folk songs and dances in western Zang are colorful, with different styles and varieties, showing obvious multi-style characteristics. Song and dance can be divided into ancient folk songs and dances, such as Xieqin, Zhuo or Semazhuo, Wuer, Qiangmu, Xian, Guo Xie, DuiXie and Aga Xie. (Awangkecun, 1995)

In the early days of reform and opening up, dance teachers in central and eastern China went to Rikeze, Saga County, Lazi County, Kangma, Dingri County and Jiangzi County to collect folk song and dance materials. The above-mentioned songs and dances are basically touched, but among the numerous folk songs and dances, the most profound influence on social life and the most widespread one is "heap harmony". "Duixie" is a household name in the post-Zang area, and we have met such scenes several times in Lazi and Dingri counties: the cattle drivers or shepherds in villages are playing the sweet "Zamu Year" piano; Pastoralists or mules drivers, even rural primary school



students, are playing "Duixie" dance music on the way back and forth. It can be seen how deep the roots of "Duixie" are in the folk soil of post-Zang, and how attractive it is.

"Duixie" not only spread throughout the whole post-Zang, but also spread to Lasa and eastern Kangqu. What's more interesting is that every year at the annual Xuedun Festival held in Lasa in early July of the Zang calendar, when Zang opera teams from all over the world gather in Lasa to perform, the repertoire of Jiongba Zang opera team in the post-Zang "Dui" area should be interspersed with a wonderful "Dui Duixie" to satisfy the audience's thirst for "Dui xie".

" Duixie" is a folk self-entertainment singing and dancing art, which is a performance that integrates playing, singing and dancing. The performance structure of the original Zang dance "Duixie" is divided into two types. One is composed of four parts: introduction, adagio, allegro and song ending. The second is a cheerful rhythm that starts directly and continues until the end.

Performance, generally self-playing, self-singing, self-jumping. In the group dance, one person plays "Zhamunian" with his head, and everyone sings and dances. Both men and women have unique skills when performing solo "Duixie" in Houzang. Some put the " Zhamunian " on the back shoulder, and some put it on the back waist to do all kinds of left-right and urgent movements to show their superb performance skills. (Awang Kecun, 1995)

The characteristic of "Duixie", the adagio dance rhythm steps on the forehead, starts to step on the right foot twice, and on the third step, the right foot is lifted back to the ground, and the left foot is gently lifted and straightened, and kicked to the left, and this is repeated several times. When you turn to Allegro, shout "Lasuo", then step on the spot twice loudly to the rhythm of music, and make a combination of changes with "three steps and one change" as the basic step, and make a variety of steps under your feet to express people's happiness.

The lyrics of "Duixie" are extremely extensive, even all-encompassing. Some praise the beautiful mountains and rivers in their hometown, and some praise the labor scene; Some praise the sun and the moon, and some praise the love between men and women; Some sing praises to Zang kings and princesses, while others sing praises to nature and religion. Of course, there are also those who expose social evils and satirize religions.

The emergence and formation of "Duixie" made me think for a long time. It brought me to the lofty and holy foot of Mount Everest and answered a question that has puzzled me deeply for a long time. Yes, "Duixie" seems to be coming out of the distant historical origin with the rhythm of life. As we all know, the northwest of Ali region has peculiar and diverse topography and complex and unique climate. This area has a high altitude and open terrain, with an average annual windy day of more than 140 days, of which more than 50% of the days in Gaize area are windy, ranking first in the whole region.

In addition, Duigang Renbuqing and Gangdisi Mountains are covered with snow all the year round, and the compelling cold air often attacks the livestock and farmers and herdsman there. People living in this environment have to stomp their feet and shake their arms on the frozen and snowy land in order to survive, so as to resist the adverse weather to human beings. Attack, year after year, over time, gradually evolved into regular dance steps, which is in line with Darwin's epistemology that "life lies in movement". I think that the generation of "Duixie" is actually a manifestation of people's inner activities and body movements against nature in the external form under the special natural weather conditions, and it is also a rhythm of human movements to overcome nature. This kind of dance has rich connotation and strong vitality, and it shows the optimism of self-improvement of the nationalities in the snowy areas.



Figures 23 Tita  
(Online)Available from

<http://ent.sina.com.cn/jp/2007-11-14/01491790880.shtml>(2022.1.18)

## 2.) Xian zi

"Xie", also known as "Kang muxie" or "Ye", is commonly known as "Xianzi". It is named after being accompanied by Biwangqin, and it is an excellent Zang folk song and dance art with strong lyricism. It is widely spread in eastern Zang, Sichuan, Yunnan, Qinghai, Gansu and other vast Zang areas, and is deeply loved by Zangs and other ethnic groups. Among them, "Batang Xianzi" is the most famous.

During the reign of Yongzheng and Qianlong in the Qing Dynasty, in the Batang area where Sichuan, Yunnan and Zang meet, a "Biwangqin" with ox horns as the qin barrel and horsetail as the bow and strings appeared. Later, it was combined with the huqin from other places. Become the accompaniment instrument of folk song and dance "Xie". The people of Batang combined Xianzi dance with other ethnic music and dance culture. After integration and development, they created the "Batang Xianzi" with

elegant long sleeves, light singing and dancing, and beautiful and beautiful, and introduced it to the Changdu area of eastern Zang.

Every festive season, party camping, horse racing, archery and labor, villagers often gather in Linka, courtyard dam and lawn to perform "Duixie": first, one or several singing and dancing experts will play "Biwangqin" and play the melody of others, and everyone will sing and dance, and file out and dance. Women sing, men and women take turns to sing together, kiss and dance, circle clockwise, and make people feel relaxed and happy. (Awang Kecun, 1995)

The movements of "Duixie" mainly include "dragging step", "three-step hooking point", "three-step stepping kick", "original step turning", "shaking hip with one hand" and "swinging sleeves with both hands", etc.

In the "harmonic" dance, men are more insipid, while women are dancing slowly with their sleeves in slow adagio, so that beauty can be fully displayed. "Duixie" is good at expressing your heart by expressing things with feelings, especially by using impromptu metaphors such as blue sky, bright moon, snow mountain and lion, revealing the theme appropriately and integrating image and philosophy. Its lyrics are beautiful, covering a wide range of contents, expressing love and expressing wishes; Praise hometown, praise religion; Express the joy of reunion and praise friendship; Make excuses to brag about clothes; Now folk legends, eulogizing people and gods, etc.

"Harmonious" music is full of lingering, euphemistic and lyrical colors of "Xianzi". Song and dance music is divided into three parts: prelude, interlude and ending. The melody tends to be soft and strong, beautiful and affectionate, tactfully smooth, thought-provoking, and strongly lyrical.

Since China's reform and opening up, the amateur propaganda teams in Changdu, Mangkang and Zuogong in the Changdu area have highlighted the fast-paced characteristics of the times in the process of creating "Xianzi". In the "Changdu Xianzi"

performed locally for the masses and many times to Lasa to participate in the autonomous region's amateur cultural performances or the traditional "Shoton Festival", the male dancers played the "biwangqin" and danced cheerful and agile folk songs and dances , exciting and enjoyable.

From the style and program of Xianzi singing and dancing, the open movement of stretching self-confidence when performing, as well as the changes and innovations in the content of songs and dances, they have greatly departed from the track of religion, jumped out of the framework of entertaining gods and entered the square of entertaining people. among.

In Lasa, I saw a group of young people dancing the strings, and I followed them to learn and dance together.



*Figures 24 Xianzi*  
by researcher (2021.12.13)

### 3.) Guozhuang



"Guozhuo"-Guozhuang dance, which was related to Zang slave society and vows activities in the early stage, gradually evolved into a circle dance form combining songs and dances. The influence of Zang guozhuang dance is relatively greater than that of Tita and Xianzi, and there are many dance areas. There are forms of guozhuang dance in Changdu, Naqu, Zang, Sichuan Aba, Ganzi, Diqing, Yunnan, Qinghai and Gansu. Among the Zang students in our school, the investigation shows that some students can't jump Tita or Xianzi, but every Zang student can jump the pot village. (Available, 2021 : online)

In terms of dance tunes, there are two types of guozhuang dance: the ancient guozhuang dance and the new guozhuang dance. The ancient guozhuang dance is of sacrificial nature. Religious circles and the elderly mostly prefer this tune. The lyrics and dance steps are relatively old. When dancing this kind of dance, you can only sing special lyrics and can't change them. The dance is generally slow, steady, simple and solemn. The lyrics and dances of the New Guozhuang Dance are flexible, which mostly reflect the productive labor, the development of agricultural and animal husbandry production and business activities. The New Guozhuang Dance is a favorite song and dance of young people.

Zang guozhuang dance artistically shows us the life or state of primitive ancestors, so it is the original dance form of ancient Zangs. The pot dancers almost always touch each other. They stride at the same pace and do the same movements. Because of the coordination of dance movements, dancers have strong sociality. They hold hands or press their hands on other people's shoulders or hips. It is through this form that people strengthen their relations with each other and gain social recognition, thus strengthening their sense of group and belonging.

The pot dance mainly relies on the leg movements, which are flexible and changeable, while the upper body movements are relatively few, and they all follow the leg movements to cooperate with the waving of sleeves. The leg movements are usually



vigorous and flexible. The reason for this is closely related to the living environment of Zangs. We know that most Zangs live in the Qinghai-Zang Plateau at a higher altitude, where the climate is harsh and cold. Therefore, they need to wear thick Zang robes, which is not conducive to their good performance of their body movements. In the cold environment, people unconsciously form the habit of keeping their feet warm. It is precisely because of this that Zangs have more leg movements in dancing.

The leg movements of Guozhuang dance are mainly embodied in stepping, hiding, rubbing, crossing, stepping and end legs, etc. These movements all require the knees to relax and vibrate, and their basic characteristics are regular vibration and flexion and extension of the knees, which are gentle and intense. The reason for this is that Zangs wear long boots to resist the cold, which makes the movements of their calves inflexible, which makes the knee joints relatively slack. The movements of the upper body will be simpler, mainly to wrap your hands around your chest, lean back, and dance with the pace of your legs.



Figures 25 Guozhuang  
by researcher (2022.12.14)

In Zang areas, most residents believe in Buddhism. People who go to worship can often be seen on the road. They are extremely pious. They usually express their wishes and prayers by prayer wheel. Careful observation shows that the prayer wheel also rotates clockwise. Besides the circle shape, the pot dance sometimes takes on other different shapes, but they are all closely related to their daily life.

In schools in Zang, students' extracurricular exercises are to dance the Guozhuang dance, so we can imagine how much the Guozhuang dance has influenced Zangs.

## **4.2 The original structure of Zang dance**

### **1.) Dance movements**

In all Zang dances, although they have their own unique personalities and movement shapes, they all contain common movement elements and laws. Such elements and laws constitute the aesthetic concept of the entire Zang dance.

"tremor", "open", "shun", "left" and "circle" are the common characteristics of Zang dance movements. The composition of these five movements is different from the aesthetic concepts of other ethnic dances.

The formation of these five elements is closely related to the Zang people's historical conditions, social systems, customs, beliefs, geographical environment, production methods, cultural traditions, etc., and is an aesthetic standard that has been condensed among the people for a long time.

#### **(1).Tremor**

"Tremor" refers to the vibration of the knee joint up and down during dance. The formation of this dynamic rhythm is closely related to the geographical environment and working methods of Zang people: Zang is high in terrain and cold in climate. In the past, transportation was very inconvenient, and many items had to be

transported by manpower. When people are crawling in groups on the steep slopes of the mountains with heavy objects on their backs, they always move forward with their legs quivering slowly and rhythmically with deep and long breaths.

This habitual labor action of long-term bowing and trembling knees must be reproduced in the dance and constitute the original law of dance. Although there are various tremors in dance, such as big trembling, soft trembling, hard trembling, twisting trembling, etc., all of them use knee tremors as a prerequisite for various dance steps and dance postures. In the past, when folk artists performed "heaping Duixie", they were required to be able to achieve "a bowl of wine on top of their heads, without spilling after dancing", that is, they strictly mastered the dance law of using the vibration of the knee joint to drive the movement of other joints; When holding hands to dance "Guo Zhuo" and "Guo Xie", they also use their knees as a tacit agreement with their breathing, and organize everyone's steps to form a unified trembling beauty; when the girls dance "Xianzi", they also follow their knees. The twisting and swinging "Bangdian" apron tied around the waist gives a curvy and fluttering beauty.

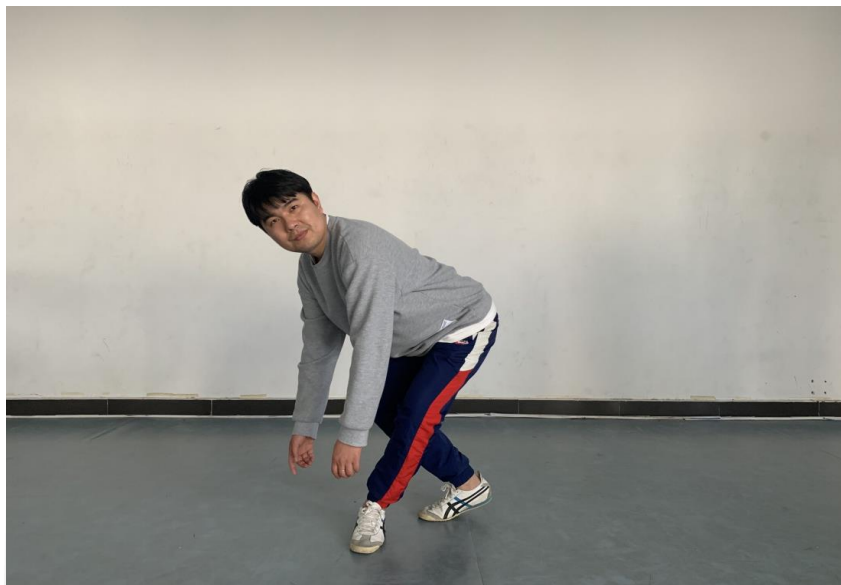


Figures 26 trembling knee

by researcher (2022.1.13)



Figures 27 trembling knee  
by researcher (2022.1.13)



Figures 28 trembling knee  
by researcher (2022.1.13)



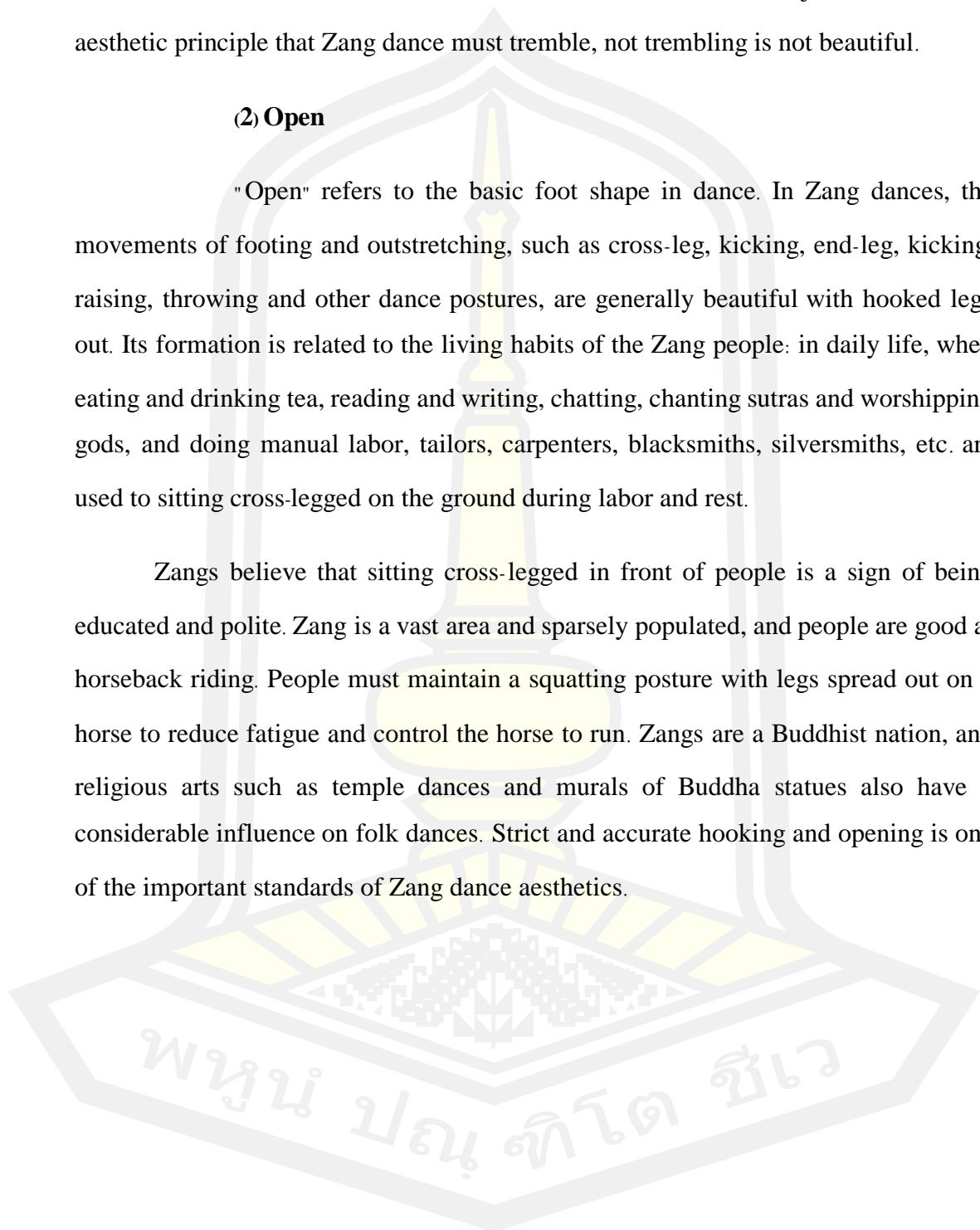
Figures 29 trembling knee  
by researcher (2022.1.13)

The characteristics of Zang dance are that the lower limbs are mainly active, and the lower limbs are centered on the vibration of the knee joint. This is the aesthetic principle that Zang dance must tremble, not trembling is not beautiful.

## **(2) Open**

"Open" refers to the basic foot shape in dance. In Zang dances, the movements of footing and outstretching, such as cross-leg, kicking, end-leg, kicking, raising, throwing and other dance postures, are generally beautiful with hooked legs out. Its formation is related to the living habits of the Zang people: in daily life, when eating and drinking tea, reading and writing, chatting, chanting sutras and worshipping gods, and doing manual labor, tailors, carpenters, blacksmiths, silversmiths, etc. are used to sitting cross-legged on the ground during labor and rest.

Zangs believe that sitting cross-legged in front of people is a sign of being educated and polite. Zang is a vast area and sparsely populated, and people are good at horseback riding. People must maintain a squatting posture with legs spread out on a horse to reduce fatigue and control the horse to run. Zangs are a Buddhist nation, and religious arts such as temple dances and murals of Buddha statues also have a considerable influence on folk dances. Strict and accurate hooking and opening is one of the important standards of Zang dance aesthetics.







Figures 30 open legs  
by researcher (2022.1.13)



Figures 31 open legs  
by researcher (2022.1.13)



Figures 32 open legs  
by researcher (2022.1.13)

### ③ Shun

"Shun" means that the hands and feet move in the same direction during the dance. This is another characteristic of Zang dance aesthetics. When people appreciate Zang dance, they often feel a kind of harmonious beauty formed by the smoothness of the foot. In Zang dance, there are movements such as swinging, swinging, revolving, throwing, and pushing along with the cooperation of hands and feet, so that the changes of the dance have the beauty of "shun" in various poses.

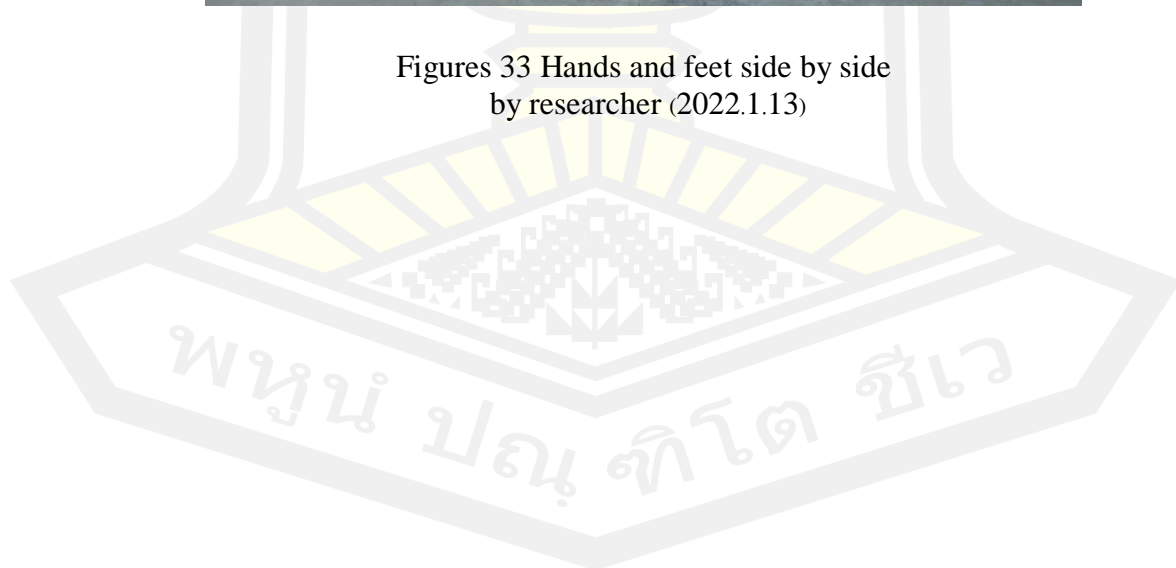
The formation of this kind of beauty is closely related to the movements in people's life and production: the movements of people jumping on and off the back of a bare horse are the basis of life for "shun" in Zang dance; each person holds the handle with both hands and lifts the tillage sideways, the center of gravity shifts to the back leg, the front leg is lifted up with the raised hand, and the front foot falls together with the hands when the tillage lands. This method of labor is often done in groups.

Carry on, full of dance prototypes. Everyone gathers to sing and dance, sing with arms and sing, "raise your feet and raise your hands, step your feet and shake your hands", which is the reproduction of the habit of "smooth" in life in dance. After continuous development and beautification when people dance, the concept of "shun" as beauty has been formed.

Of course, not all Zang dances are "shun", but the general rule "shun" is one of the aesthetic characteristics of Zang dance.



Figures 33 Hands and feet side by side  
by researcher (2022.1.13)





Figures 34 Hands and feet side by side  
by researcher (2022.1.13)



Figures 35 Hands and feet side by side  
by researcher (2022.1.13)



Figures 36 Hands and feet side by side  
by researcher (2022.1.13)

#### (4) Left

"Left" means that Zang dances are generally performed in a clockwise direction from right to left. Zang religious beliefs have formed many traditional habits: when people "turn the scriptures", whether they use a large push-type scripture cylinder, or arrange dozens of smaller scripture cylinders together, or carry with them very beautifully made scriptures. The silver and gold "prayer-turning cylinders" and the "prayer-turning umbrellas" favored by herdsmen must be pushed, swung, and shaken to the left; when people worship or travel, they encounter temples, mani piles, and prayer flags. When entering religious buildings and entering temples to offer lamps and ghee to worship Buddha, you must strictly follow the route of detour to the left.

Since belief has formed the concept of "left" as the rule and "left" as beauty, it must be reflected in the dance, forming the aesthetic elements of dance starting with the left, moving along the left, and turning left.



Figures 37 open legs  
by researcher (2022.1.13)

### **(5)Circle**

"Circle" long-sleeved dance is another characteristic of Zang dance. People use it to express their feelings, beautify the dance posture, and flying long sleeves can create a happy and fulfilling artistic conception. It can show the girl's light dancing posture when dancing, like a willow in the wind, like a peacock opening its screen; the young man waving his long sleeves is like an eagle soaring on the top of a snow-capped mountain. Sleeve dance has become a dance method for Zang people to express their thoughts and feelings during dance.

There are many forms of sleeve dance, such as "sleeve swinging", "sleeve swinging", "sleeve rolling", "sleeve wrapping", etc., and "sleeve wrapping" is the core. "Wound" here refers to the meaning of Circle long sleeves with hands. It is the most



basic law and basic element of all kinds of Zang dance gestures. There are different ways of wrapping sleeves, such as large wrapping and small wrapping, arm wrapping around elbow, wrist wrapping, one-hand wrapping, two-hand wrapping, both hands wrapping in the same direction, both hands wrapping in different directions, full and half wrapping, inner wrapping and outer wrapping.

Different Circle methods often depend on the type of dance, and the different types determine the difference in the rhythm of the Circle method. "Xianzi" is mostly driven by a small arm to drive the whole arm around, and it is full of beautiful and expressive emotions; "Guo Xie" and "Guo Zhuo" mostly use elbows to drive the arms around angularly, showing a sense of sonorous power; "It is characterized by the crisp Circle around the wrist, which is light and beautiful.

The gestures of Zang dance also use "circle" as the basic rhythm. Sleeve wrapping is determined by clothing with long sleeves, and some hand wrapping actions that expose hands are evolved from sleeve wrapping actions.



Figures 38 hand movement around the wrist  
by researcher (2022.1.13)



Figures 39 hand movement around the wrist  
by researcher (2022.1.13)



Figures 40 hand movement around the wrist  
by researcher (2022.1.13)



Figures 41 hand movement around the wrist  
by researcher (2022.1.13)

The five elements of "tremor", "open", "shun", "left" and "circle" constitute the main characteristics of Zang dance image. Zang culture has been nurtured for thousands of years. The characteristics of his movements come from the daily life of the Zang people and are closely related to the specific geographical environment of the Zang plateau. These factors form the unique aesthetic concept of Zang dance in dance art. Only by grasping these unique movement elements can we grasp the movement structure of the original Zang dance, and play a controlling role in the transformation from the original Zang dance to the academic Zang dance.

## 2.) Music and Song

During the democratic reform period, although most of the people engaged in vocal music performance were Han people, Zang singers such as Caidan Dolma gradually returned from graduating from various art colleges and devoted themselves to the performance of contemporary Zang vocal music. The technique of singing also gradually tried to integrate the western scientific vocal method with the traditional Zang vocal art techniques, creating a new idea of singing. (Yangkun,2020)

Because of the influence of region, environment, religion and history, Zang folk music has gradually become national and religious in the process of development. Early Zang music originated from widely circulated historical legends about the life of Zang ancestors. Now traditional Zang music mainly comes from labor, agriculture and animal husbandry.

Before the founding of the People's Republic of China, Zang music was mainly transmitted orally, and there was no fixed pattern. Later, when troops were stationed in Zang, musicians reformed the traditional Zang notation method, Gongchipu, which brought in two notations: simplified notation and stave notation. The French and Western composition methods are the first to use Western composition methods for traditional Zang music materials, thus creating musical works with distinctive Zang characteristics and a sense of the times.

Zang folk songs are characterized by long pitch, wide range and free rhythm. There are two main types, one is labor songs, including folk songs and pastoral songs, the content is to praise mountains, rivers and production labor, the other is life songs, mainly to express the love between men and women, singing to people, to each other. things, feelings of love and hatred for life.

Among Zang folk songs, love songs account for a large proportion. Although the theme of the love song reflects the freedom and admiration of young men and women, it also exposes the restraint of the feudal serf system on the freedom of marriage, and it also reflects the struggle of young men and women for freedom of marriage and individual liberation, and against the ruling class.

### **3.) Costume for dance**

Zang costumes are an important and distinctive branch of ethnic costumes in my country. As the representative of plateau costumes, their large and heavy robes, contrasting colors, and large and grand accessories have become her iconic symbols (Wang Lijuan, 2022 : interviews)

Zang costumes are an important and distinctive branch of ethnic costumes in my country. As the representative of plateau costumes, their large and heavy robes, contrasting colors, and large and grand accessories have become her iconic symbols (Wang Lijuan,2022 : interviews)

Zang clothing is greatly influenced by the geographical characteristics of Zangs. Due to the high altitude in Zang areas, the air is dry and thin, the temperature is low, the temperature changes significantly daily, and the ecological environment is harsh. Due to the complex terrain, the basic style and texture of Zang clothing must be thick and cold-resistant, so Zangs often wear fur sticky boots and thick skirts.

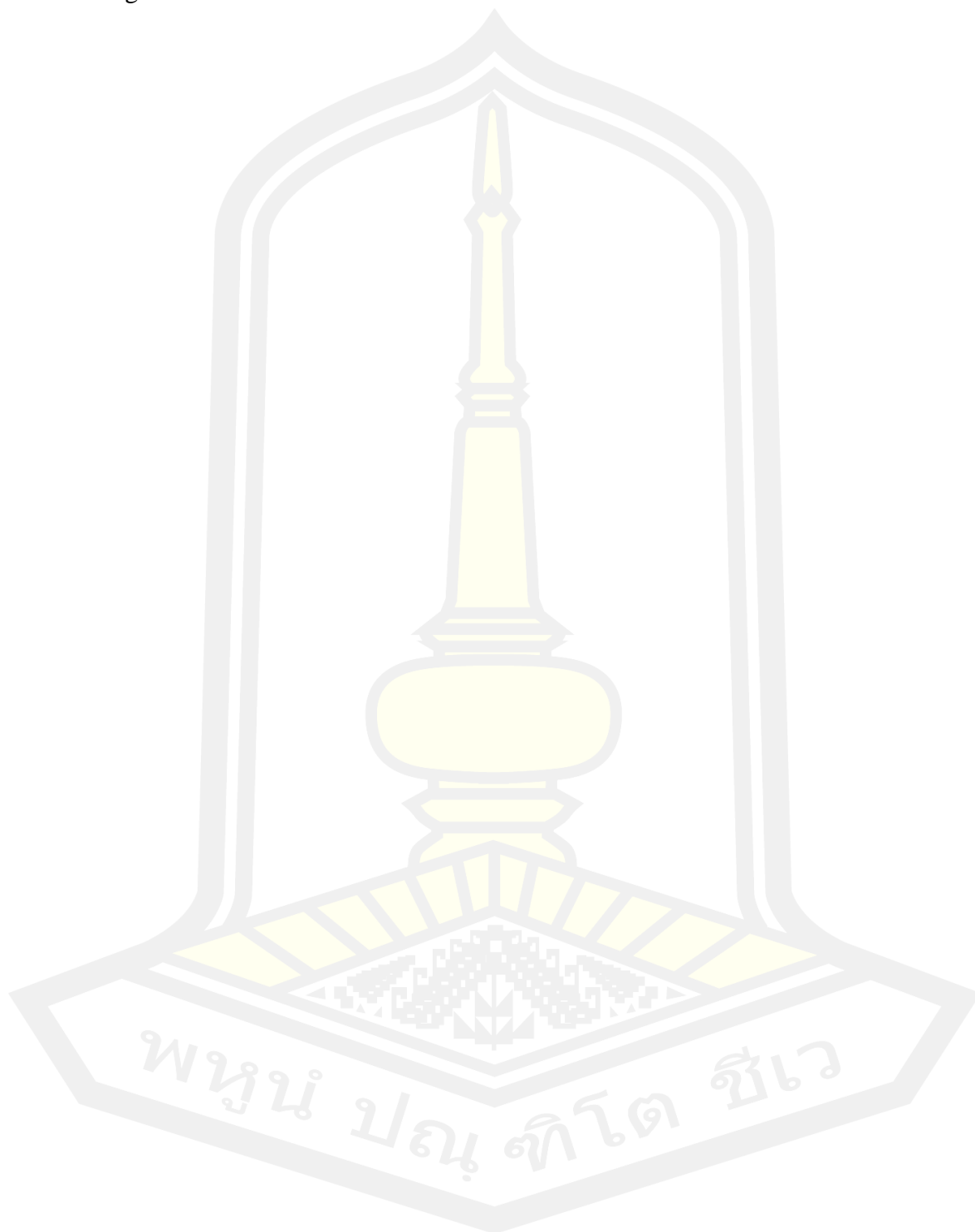
In Zang areas, the most characteristic clothing is Zang robes. Zang robes are the common clothes of the Zang people, and it is also the most distinctive feature that distinguishes them from other ethnic groups. The basic characteristics of Zang clothing are hypertrophy, long sleeves and wide waist. Fitted sleeves. The most important thing about Zang robes is that they are inlaid with precious fur and silk piping, and the underwear is usually a white satin shirt. In addition to Zang robes, Buddhist beads, Hada, gangs, necklaces, headgear and Zang boots are also essential in Zang clothing.

The clothes Zang people wear when they dance are the clothes they wear with them, and the Zang clothes that the actors perform on the stage are improved, so they are lighter and easier to perform large movements, and the quality of the movements will not be affected by the clothes.

#### **4.3 The transformation from original Zang Dance to new style of Zang Dance at Jingzhou Vocational and Technical College**

In the process of school teaching, the researcher found that there are differences between the original Zang dance and the academic Zang dance. This chapter will cover from the School background, the current situation of dance teachers, the dance curriculum system in Jingzhou Vocational and Technical College, the Transformation

process of original style of Zang dance to new style of Zang dance to study why it changed.







Figures 42 Aerial view of Jingzhou Vocational and Technical College  
by Wu Peng (2021.12.28)



Figures 43 The gate of Jingzhou Vocational and Technical College  
by researcher (2021.12.28)



Figures 44 Jingzhou Vocational and Technical College Teaching Building  
by Wu Peng (2015)



Figures 45 Jingzhou Vocational and Technical College Campus Scenery  
by Wu Peng (2021.12.28)



Figures 46 Jingzhou Vocational and Technical College Campus Scenery  
by researcher (2021.12.28)

#### **4.3.1 Development of Dance at Jingzhou Vocational and Technical College**

##### **1.) The current situation of dance teachers**

The school covers an area of 1.33 square kilometers, with a total construction area of more than 920,000 square meters and 1,585 faculty members.

The school has the School of Mechanical and Electrical Engineering, the School of Preschool Education, the School of Medicine, the School of Nursing, the School of Economics and Management, the School of Biochemical Engineering, the School of Information and Communication Engineering, the School of New Energy Vehicles, the School of Textiles, Clothing and Art Design, the School of Marxism, and the School of Continuing Education. 11 colleges and so on.

These 11 colleges offer a total of mechatronics engineering, preschool education, early education, nursing, dental medicine technology, legal secretary,



automobile inspection and maintenance technology, mold design and manufacturing, numerical control technology, computer application technology, software technology, garden technology, animal husbandry There are 49 majors in veterinary medicine, accounting, tourism management, advertising design and production, clothing and apparel design.

The school currently has 8 dance teachers, including 3 full-time teachers and 5 external teachers.

Educational structure: Among the 8 teachers, 7 have a bachelor's degree, accounting for 87.5% of the total number of full-time teachers; there is only 1 master graduate student, accounting for 12.5% of the total number of full-time teachers.

Professional title structure: Among the full-time teachers, there is 1 senior professional title, accounting for 12.5% of the total full-time teachers; 1 intermediate professional title, accounting for 12.5% of the total full-time teachers; 6 junior professional titles, accounting for 75% of the total full-time teachers.

Gender structure: Among the full-time teachers, there is 1 male teacher, accounting for 12.5% of the total number of full-time teachers ; 7 female teachers, accounting for 87.5% of the total full-time teachers.

Among the 3 full-time teachers, there are 1 middle-aged senior teacher and 2 middle-aged and young teachers. A young and relatively senior teacher with the title of associate professor, graduated from the Wuhan Conservatory of Music, and has been engaged in dance teaching for more than 30 years. There is also a graduate student who graduated from the Dance Academy of Changjiang University. He is a young teacher introduced by our school in the past two years. I graduated from Beijing Sports University and have been engaged in dance teaching for 10 years, with the title of lecturer.

"I have worked in the school for so many years, and in the process of teaching, I am very happy to see the changes of students year by year. After class, I am very willing to be friends with students and communicate with them, which makes people feel young. The salary income of the school is the same in Jingzhou. In public institutions, it is considered to be at an upper-middle level, basically able to support the family, but not to mention earning a lot of money." (Min Xue, 2022 : Interviews)



Figures 47 Group photo of full-time dance teacher  
by researcher (2021.12.13)





Figures 48 Jingzhou Vocational and Technical College Dance Classroom  
by researcher (2021.12.13)



Figures 49 Jingzhou Vocational and Technical College Dance Classroom  
by researcher (2021.12.13)





Figures 50 Jingzhou Vocational and Technical College Dance Classroom  
by researcher (2021.12.13)



Figures 51 Jingzhou Vocational and Technical College Dance Classroom  
by researcher (2021.12.13)

At present, there are four dance rooms in the school, which can meet the needs of students' in-class and out-of-class training.

## 2.) Dance curriculum at Jingzhou Vocational and Technical College

This dance curriculum system has been in use from 2013 to 2022, and generally has not changed, but what made me discover the difference between the original Zang dance and the academic Zang dance? It is because our major has welcomed real Zang students since the 2019 class. When teaching these Zang students in the classroom, I found that there is still a certain difference between the Zang dance I teach and the Zang dance danced by Zang students.

Dance is a compulsory course for preschool education and one of the specialized courses for preschool education. Through this course, students' love for dance is stimulated, their sentiment is cultivated and their dance literacy is improved. Through the study of this course, students can master the basic theoretical knowledge of dance, basic skills of dance, children's dance and children's dance creation. Students are required to have a comprehensive grasp of the teaching content, and have the ability to organize children's dance teaching. This course adopts a variety of teaching methods, such as oral teaching, case teaching, on-the-spot teaching, etc., highlighting practicality. The three-year teaching content mainly includes basic dance knowledge, basic dance movements and skills training, basic classical dance training, basic ballet training, national folk dance and children's dance.

Table 1 Class hour plans and semesters for various courses

| Course type | serial number | Course Title                             | hours          |              | Allocation of weekly hours for each semester |    |    |    |    |
|-------------|---------------|--|----------------|--------------|--|----|----|----|----|
|             |               |  | Compu<br>lsory | Elec<br>tive | 1  | 2  | 3  | 4  | 5  |
|             |               |  |                |              | 16   | 16 | 17 | 16 | 17 |
|             | 27            | Dance Foundation (1)                     | 36             |              | 2  |    |    |    |    |
|             | 28            | Dance Foundation (2)                     | 36             |              |  | 2  |    |    |    |
|             | 29            | National Folk Dance (Tibetan, Mongolian) | 72             |              |  |    | 4  |    |    |
|             | 30            | National Folk Dance (Uyghur, Dai)        | 72             |              |  |    |    | 4  |    |
|             | 31            | dance choreography                       | 72             |              |  |    |    |    | 4  |

Figures 52 Course Teaching Content and Class Hours Allocation

by researcher (2021.12.15)

Zang dance is mainly held in the second year of college. Through the study in this unit, students can get a preliminary understanding of the style and movement characteristics of Zang folk dance. Basic dance steps, dance modeling, rhythm characteristics, etc., and their application in children's dance. This will broaden students' vision of dancing, enrich their dancing knowledge, and improve their dancing expression and appreciation ability.



### **The teaching content of Tibetan dance**

#### **(1) Tibetan dance rhythm combination 12 hours**

Teaching content: explain the basic cultural background of Tibetan dance, explain the characteristics of the characters shown in the dance, and carry out the combination training of Tibetan dance movement and rhythm.

Teaching requirements: Make students understand the basic rhythm of Tibetan dance and grasp the characteristics of tremor in Tibetan dance.

#### **(2) Flexion and stretching combination of Tibetan dance, 12 hours**

Teaching content: explain the basic cultural background of Tibetan dance, explain the characteristics of the characters shown in the dance, and carry out the combination training of flexion and extension of Tibetan dance.

Teaching requirements: Make students understand the basic posture, stance, and rhythm of Tibetan dance, and grasp the characteristics of relaxed legs and regular tremors in Tibetan dance.

#### **(3) Tibetan Dui Harmony Combination 12 credit hours**

Teaching content: Explain the cultural background, popular areas, hand positions, steps and movement essentials and style characteristics of Duixie.

Teaching requirements: To enable students to understand and master the style and characteristics of pile harmonics, grasp the law of knee vibration, and understand the characteristics that distinguish it from other forms of circle dance by crossing hands in front of or behind the body of men and women during dance.

#### **(4) Tibetan hand position combination 12 hours**

Teaching content: Explain the types of Tibetan hand positions (crotch position, one-arm sleeve, side-slung single-raised sleeve, hip-front rowing, etc.), the essentials of movement, and the characteristics of style.

Teaching requirements: Students are required to master the combination of Tibetan hand movements and the focus of dance, so that they have more characteristics and charm of Tibetan dance. At the same time, when learning Tibetan dance hand position, pay attention to the coordination of body posture and foot position.

#### **(5) Tibetan style performance group 12 hours**

Teaching content: The Tibetan style performance combination includes the movements of sleeves, the use of steps, the changes of formation, etc. It is a comprehensive Tibetan dance combination.

Teaching requirements: Through the study of this chapter, students will be able to understand the overall movement arrangement of the Tibetan style individual performance combination, grasp the cooperation of the sleeve swinging movement, the use of steps, the formation change and other elements in the comprehensive combination, and grasp the Tibetan style performance. The combination conveyed the characteristics of people's enthusiasm and unrestrainedness.

Figures 53 Jingzhou Vocational and Technical College Dance Course Teaching Content and Class Hours Allocation

by researcher (2021.12.15)

### **Teaching content of Zang dance**

#### **(1) Zang dance rhythm combination**

Teaching content: explain the basic cultural background of Zang dance, explain the characteristics of the characters in the dance, and carry out the combination training of Zang dance rhythm.

Teaching requirements: Make students understand the basic rhythm of Zang dance and grasp the characteristics of tremor in Zang dance.

### **(2) Zang dance combination of flexion and extension**

Teaching content: explain the basic cultural background of Zang dance, explain the characteristics of the characters in the dance, and train the combination of flexion and extension of Zang dance.

Teaching requirements: Make students understand the basic posture, standing posture and rhythm of Zang dance, and grasp the characteristics of leg relaxation and regular vibration in Zang dance.

### **(3) Duixie of Zang combination**

Teaching content: explain the cultural background, popular area, hand position, pace and movement essentials and style characteristics of Duixie.

Teaching requirements: to enable students to understand and master the style and characteristics of heap harmony, to grasp the law of knee vibration, and to understand the characteristics that it is different from other forms of circle dance by holding hands in front of or behind the body of men and women.

พหุบัณฑิต



Figures 54 flexion and extension  
by the researcher (2022.3.6)



Figures 55 Duixie  
by the researcher (2022.3.6)



#### **(4) Zang hand position combination**

Teaching content: Explain the types of Zang hand positions (hip-supporting position, one-arm sleeve, side-stretching single-arm sleeve, hip-front paddling, etc.), movement essentials and style characteristics.

Teaching requirements: Students are required to master the combination of Zang hand movements and dance center of gravity, so as to make it more characteristic and charm of Zang dance. At the same time, we should pay attention to the coordination of posture and foot position when learning Zang dance hand position.



Figures 56 hand position  
by the researcher (2022.3.6)

#### **(5) Zang style performance combination**

Teaching ontent: Zang style performance combination includes the movement of throwing sleeves, the application of pace, the change of formation, etc. It is a comprehensive Zang dance combination.



Figures 57 style performance combination  
by the researcher (2022.3.6)

#### 4.4 The Transformation process of original style of Zang dance to new style of Zang dance

##### 1.) Developed the conceptual ideal

From the history of the origin and development of dance, dance is the product of human society. What kind of society produces what kind of dance, but in turn it acts

on society and reflects social life. Although the history of dance is the history of dance itself, it is an important aspect in the history of social and cultural development. Through the dance situation in each historical period, it can directly or indirectly reflect the social economy, politics, ethics, philosophy, religion and customs in each historical period. This reflection is the cognitive function of dance.

The establishment of Beijing Dance School, the first professional dance school in China, produced the New style of dance style. The establishment of Beijing Dance School benefited greatly from the political and cultural background in the early days of the founding of New China. Because of the need of political culture, national literature and art depend on the establishment of a political nation-state. On the other hand, national movements in literature and art also influenced the establishment of political nationalism.

Later, in order to promote the education and training of minority cadres, the Central People's Government decided to set up the Central Institute for Nationalities. At the same time, the Central University for Nationalities welcomed the first batch of Zang dance students and opened a new chapter of New style of Zang folk dance. It also symbolizes the emergence of Zang new style of dance. It can be said that state support is particularly important.

## **2.) Developed to conceptual design**

Among the initial Zang dancers, most of them are from Zangs, and the teachers are also folk artists who employ Zangs. They made an initial exploration of Zang folk dance vocabulary and national style of classroom teaching.

New style of folk dance teaching is an refined, systematic and standardized inheritance based on the original ecological folk dance. This kind of New style of teaching processes and refines the original ecological materials of folk dance, inherits folk dance for the purpose of teaching, and processes and refines the original ecological

materials of folk dance according to the different personality characteristics of disseminators.

First of all, the New style of folk dance is a concentrated and systematic arrangement of the original ecological folk dance. Sort out the most typical elements and characteristics of style movements in the original ecological materials, and finally form representative folk dance teaching materials.

Secondly, the New style of folk dance is an active and scientific norm for the original ecological folk dance. This kind of norm is not only a systematic norm, but also a norm that is easy to teach and teach. In the process of standardization, through the continuous improvement and deepening of communicators, the style and rhyme of folk dance can be inherited.

At the very beginning, the repertoires rehearsed all had a strong political color, so they came back and responded. Most of the repertoires rehearsed showed that the Zang people broke the shackles of slavery to celebrate the motherland and national unity. Under this background, the original Zang New style of dance came into being.

### **3.) Designing the dance movements by using the teaching**

#### **method of Pan Zhitao**

In Zang, the original Zang dance is just a kind of dance or religious dance for people to entertain themselves. It has changed due to the rise of Chinese dance schools and dance majors. With dance schools and dance majors, if teachers want to teach, they will inevitably form an inherent teaching mode for teaching. In China's early dance schools, the Beijing Dance Academy and the Dance Academy of Minzu University of China were founded. The older generation of dance educators sorted out a complete Zang teaching system by going to Zang areas to collect folklore.

Make a reasonable choice of Zang dance teaching content. Content is the basis to ensure the effective implementation of teaching. Reasonable selection of teaching content in the construction of Zang dance teaching system is the key to Zang dance teaching in colleges and universities. Once the teaching content is missing, not only the Zang dance teaching system can not be perfectly constructed, but also the Zang dance teaching curriculum can not be effectively implemented. In the actual construction of Zang teaching system, the teaching content is usually divided into two parts. The first part is related theoretical and cultural knowledge of Zang dance, which requires teachers to explain the development history, dance theory and aesthetics of Zang dance in detail.

The second part is the practical training of Zang dance, which requires teachers to train students' basic dance skills, dance skills and creative ability in teaching. On the basis of the organic combination of theory and practice, students' Zang dance ability is strengthened.

In the Zang dance system of the Chinese academic school, most schools use Teacher Pan Zhitao's "Chinese Folk Dance Teaching Materials and Teaching Methods" as the teaching material.

Pan Zhitao, professor of the Department of Chinese Folk Dance of Beijing Dance Academy, tutor of postgraduate students, member of the Teaching Society of the Chinese Dancers Association, and director of the Beijing Dancers Association. Deputy Director of the Academic Committee of Beijing Dance Academy. Established the Chinese Folk Dance Department and Folk Dance Department of Beijing Dance Academy, and served as the first department head. He also founded the most authoritative dance competition in China, the "Tao Li Cup" dance competition.

"Chinese Folk Dance Teaching Materials and Teaching Method" is the first national folk dance teaching material in China, and also the only one of the first batch of approved national planning teaching materials. Through this teaching material, ethnic



folk dances from various regions of China were brought to Beijing, and then spread from Beijing to various regions in China.



Figures 58 Pan Zhitao  
(Online) Available from <http://k.sina.com.cn/article> (2022.1.25)

It can be said that most of the ethnic folk dances taught by dance teachers in China are passed on to their students through his hands. After graduation, his students spread to teach in universities in various parts of China, which has been passed down from generation to generation.

This textbook classifies the teaching combination of boys' and girls' classes, including ethnic dances such as Northeast Yangge, Zang dance, Yunnan Lantern, Mongolian dance, Anhui Flower Drum Lantern, Uygur dance, Shandong Guzi Yangge and Korean dance. Nowadays, most of the ethnic dance teaching in Chinese schools focuses on these kinds of ethnic dances, and almost all the ethnic dance teaching in schools is based on the content of this book, only the choice of music and the movements of dance have changed, but the basic movements of dance have not changed.

On the basis of referring to the contents of this book, the folk dance course in the dance course of preschool education in Jingzhou Vocational and Technical College



has changed from tedious to simpler, and its movements are more unitary, which is more in line with the teaching of talent cultivation in this major.

In the Zang dance part of Chinese Folk Dance Textbook and Teaching Method, we first learn the basic rhythm and posture of Zang dance, and then learn the traditional combination, that is, all the basic rhythms are integrated together. The traditional combination of teaching materials for women's class includes Tita Xianzi and Guozhuang respectively. Although there are many names for men's class, there are basically these three kinds of traditional combinations. Therefore, in Chinese New style of Zang dance teaching, we mainly learn Tita Xianzi and Guozhuang.

At present, most of the ethnic folk dance teaching system of the Chinese academic school is based on Teacher Pan Zhitao's "Chinese Folk Dance Teaching Materials and Teaching Method" as the teaching material, and the author has also read some textbooks on Zang dance published in recent years.



Figures 59 "Chinese folk dance teaching method" Pan Zhitao  
by researcher (2021.12.17)

Basically, this book is the basis for the compilation of teaching materials. The researcher found a Zang dance textbook written by Zang themselves. The textbook is "Tibetan Traditional Folk Dance Course" compiled by Cairang and Zhaxi Jiangcuo. The book has a breakdown of Zang dance, and it explains some basic dance movements and rhythms in more detail. The content is basically the expansion and extension of the content of the book "Chinese Folk Dance Teaching Materials and Teaching Methods". The two books only briefly describe the introduction of Zang traditional culture and dance culture, which is also the current situation of the dance industry in China. Whether teaching or performing, more emphasis is placed on posture and movement, but the teaching of cultural concepts is lacking.



Figures 60 "Tibetan Traditional Folk Dance Course" Cairang and Zhaxi Jiangcuo  
by researcher (2021.12.17)

#### **4.5 Comparison analysis between original Zang dance and new style of Zang Dance at Jingzhou Vocational and Technical College**

The performance place of the original ecological dance is in front of the ridge head in the field, which is a dance form of self-entertainment or collective meditation. Dance participants are free to inject emotional thoughts, movements, postures, exchange experiences and other dance activities, rather than stage-based ornamental activities for others to perform.

The original ecological dance is a cultural texture, which is guided by the sacred spirit of sacrifice, has the popular emotion based on folk life, and has the ideology of harmonious coexistence between man and nature. After all these "humanization" become cultural genes, it has cast the cultural essence of a nation. Once these externally created environments are put aside, or the cultural adhesive is stripped off and presented on the stage, the original ecological dance will only have jubilant movements and passionate expressions, and the original ecological dance without cultural support will gradually lose its power of transmission and continuity.

New style of Zang dance mainly adopts Zang dance teaching materials of Beijing Dance Academy and Dance Academy of Central University for Nationalities, which cover the whole country. All the art colleges and literary groups in the country use Zang dance teaching materials of these two universities as reference materials, and the teaching materials are representative, stylized and training Zang native dance vocabulary collected by the folk in 1950s. They have become the backbone vocabulary of teaching and performance in China. However, in the process of teaching students from teacher to teacher, and students become teachers from generation to generation, teaching materials are constantly marked with personal impressions, constantly changing into their own things, lacking vertical and horizontal connections. Therefore,

the remaining Zang dance vocabulary has become a bunch of stale, lifeless movement limbs.

The New style of folk dance is born out of the original ecological folk dance, but the emphasis of the functions played by the New style of folk dance is different from that of the original ecological folk dance. The folk dance is the medium of national culture transmission, that is, it spreads our essence folk dance to more people and even the whole world to let more people know about Chinese folk culture, so as to understand Chinese culture. The original folk dance of ethnic groups is spread among the people. Farmers dance just to amuse themselves and satisfy their inner desire for emotional expression and catharsis.

This photo was taken by the researcher while he was in college, and one of the movements in the Zang dance work performed by the researcher. The researcher typically grew up under the influence of the academic dance teaching model. The researcher has studied dance since he was a child, and he has systematically studied in dance schools.



Figures 61 The picture of the researcher dancing Zang dance in college  
by Researcher

He has never been to Zang areas, and his cultural understanding of Zang areas is only based on textbooks. Now it seems that in this photo, except for the Zang dance costumes worn on the body, there is no shadow of the original Zang dance in other movement features. This movement is a standard academic product. It is a skillful movement added to make Zang dance more enjoyable to watch during the performance.

In a sense, their spread is equal to communication. They spread their connotation to people of ethnic groups through the form of dance, so as to gain respect or find a partner. Although the movements will be decorated and beautified, it is only between gestures and gestures, which is not as complicated as New style of folk dances. The spread of New style of folk dance is in schools. Teachers who have learned from folklore teach their students, and students teach them to the next generation of students. Perhaps the first generation of teachers went to the folk to understand the connotation of primitive folk dance, but the generations of students who have been taught may have never been to the folk at all, so they can only learn a little about folk culture. Of course, what they hear from teachers is not as profound as their personal experience of folk dance. The inheritance of the original ecological folk dance is in the folk, because the original ecological folk dance embodies the individual and collective understanding and perception of life, and the inheritance environment is in the land where they were born, so for them, the style of folk dance is not lost.

#### **4.5.1 Comparison of Zang dance movements, music and costumes**

In today's academic Zang dance movements, teachers from academies go to Zang people to collect folklore, and they are extracted and processed from the original ecological dances in various regions of the Zang people. The basic movements are roughly the same, and the reduction is high, but the dance in the fields is put on the stage. In the process of moving to the stage, in order to make the dance more vivid,

more artistically appreciative, and cater to the audience, some changes have also been made. We compare from three aspects: movement, music, and clothe

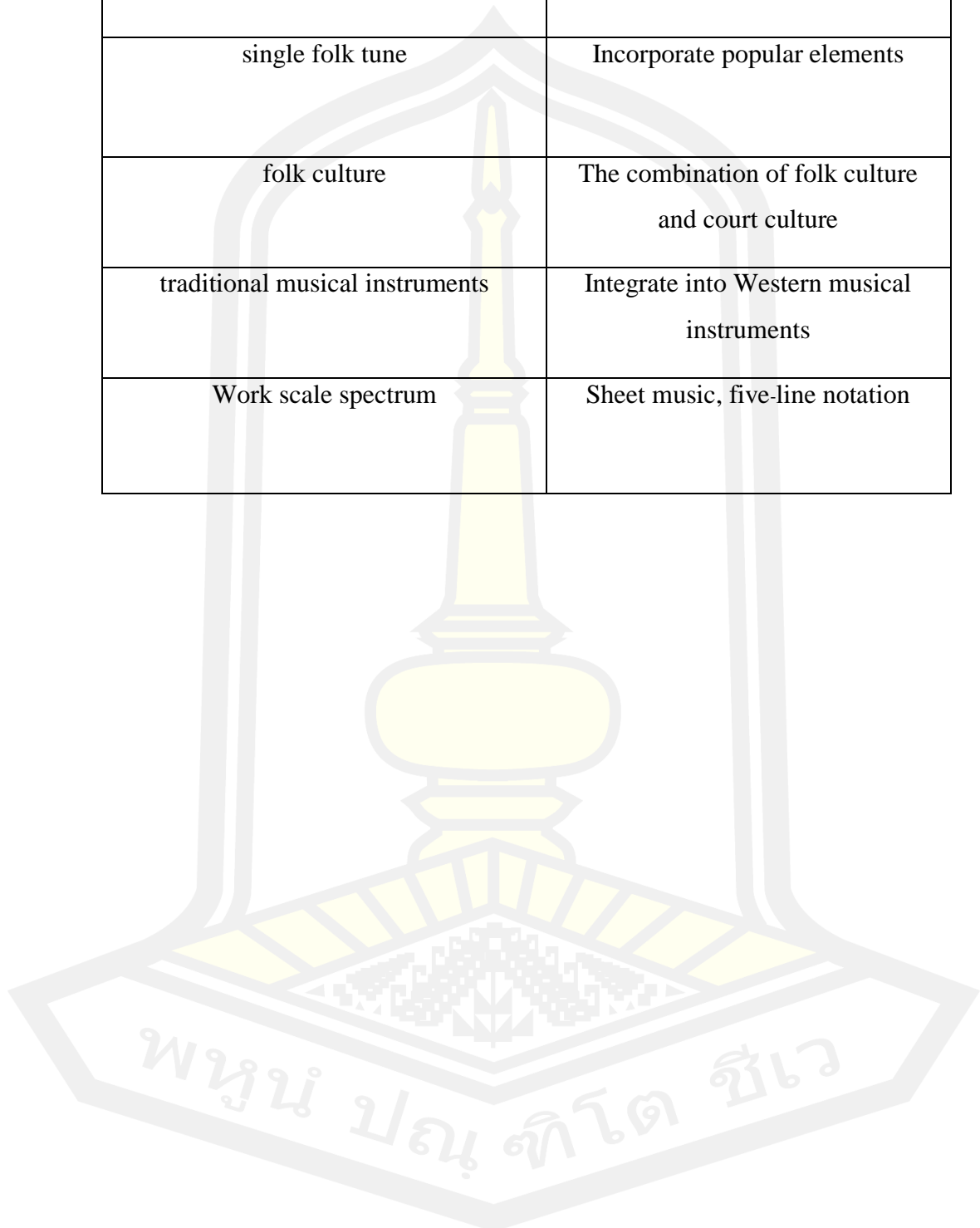
Table 2 The comparison of Dance movements between the original style of Zang dance and New style of Zang dance by Reseacher

| <b>Original</b>  | <b>New style</b>  |
|--|---|
| Pay attention to the integration of music and dance movements, and dance while playing instruments               | Only focus on dance moves, and academics just learn dance moves to dance with music, but not play instruments     |
| The pace is heavy, the clothing is too much, and there is no condition to do large-scale, more flexible movement | The pace is brisk and the movement range is large. In order to perform well on the stage, the clothing is lighter |
| More movements in one side   | One-sided action is rare  |
| single formation   | More formation changes  |
| No basic dance skills, no attention to dance posture   | After systematic dance basic skills training, dance posture is beautiful  |

Table 3 The comparison of Music and Song between the original style of Zang dance and New style of Zang dance by Reseacher



| Original                        | New style   |
|---------------------------------|---|
| single folk tune                | Incorporate popular elements                      |
| folk culture                    | The combination of folk culture and court culture |
| traditional musical instruments | Integrate into Western musical instruments        |
| Work scale spectrum             | Sheet music, five-line notation                   |



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 放着花樓酒榭(丟)做個(雨)井(烟)垣(堪)憐(舊)桃花(劉)郎(又)撚  
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 桃花扇 題畫 五 怡庵主人製 榮氏三樂堂

頓且看田兒作畫罷。這是桃花圖。是那家畫的。是大錦衣張瑤星  
 先生新修松風閣。要裱做照屏的。小生妙。位置點染。別開生面。全非  
 金陵舊派。(見)笑見笑。求題詠幾句。為拙畫生色。如何。小生不怕  
 寫壞。小生就獻醜了。原是在看花洞裡。人重。未那得便。迷津。  
 漁郎。指空山路。留取桃源。自避秦。歸德侯。方域。題。佳  
 句。寄意深遠。似有微怪。小弟之意。小生宜。敢。(囑) (魚)值

這流水溪堪羨。落紅英。芊芊片。抹雲烟。綠樹濃青。峰遠仍  
 是春風舊。境不曾變。沒個人。免將咱繫戀。是一所空桃源。

Figures 62 The First People's Congress of the Zang Autonomous Region was established

(Online)Available from

[http://hunan.ifeng.com/hunanspecial/guolejie2014/detail\\_2014\\_09/25/2957089\\_0.shtml](http://hunan.ifeng.com/hunanspecial/guolejie2014/detail_2014_09/25/2957089_0.shtml)

(2022.1.5)

བ་ལྷལ་དན་བྱང་།

思乡

道孚充翁 唱  
羽 健 記譜

6/4 中速

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⊖ རི་མཐོན་པོ་བརྒྱ་རིག་རྫོང་རིག་ལ། རང་ལ་ལལ་གཞི་བདག་མི་རིག་དོ།  
ལང་མིན་ན་རི་མཐོན་ལང་ལེ་རེད། ལང་མིན་ན་རང་སེམས་འཁྲལ་ལེ་རེད།

**歌詞譯意：**

⊖ 杜鵑鳥啼遍山村， 听不見家鄉杜鵑啼声，  
莫非是杜鵑噪子啞， 不然就是自己心乱听不清。

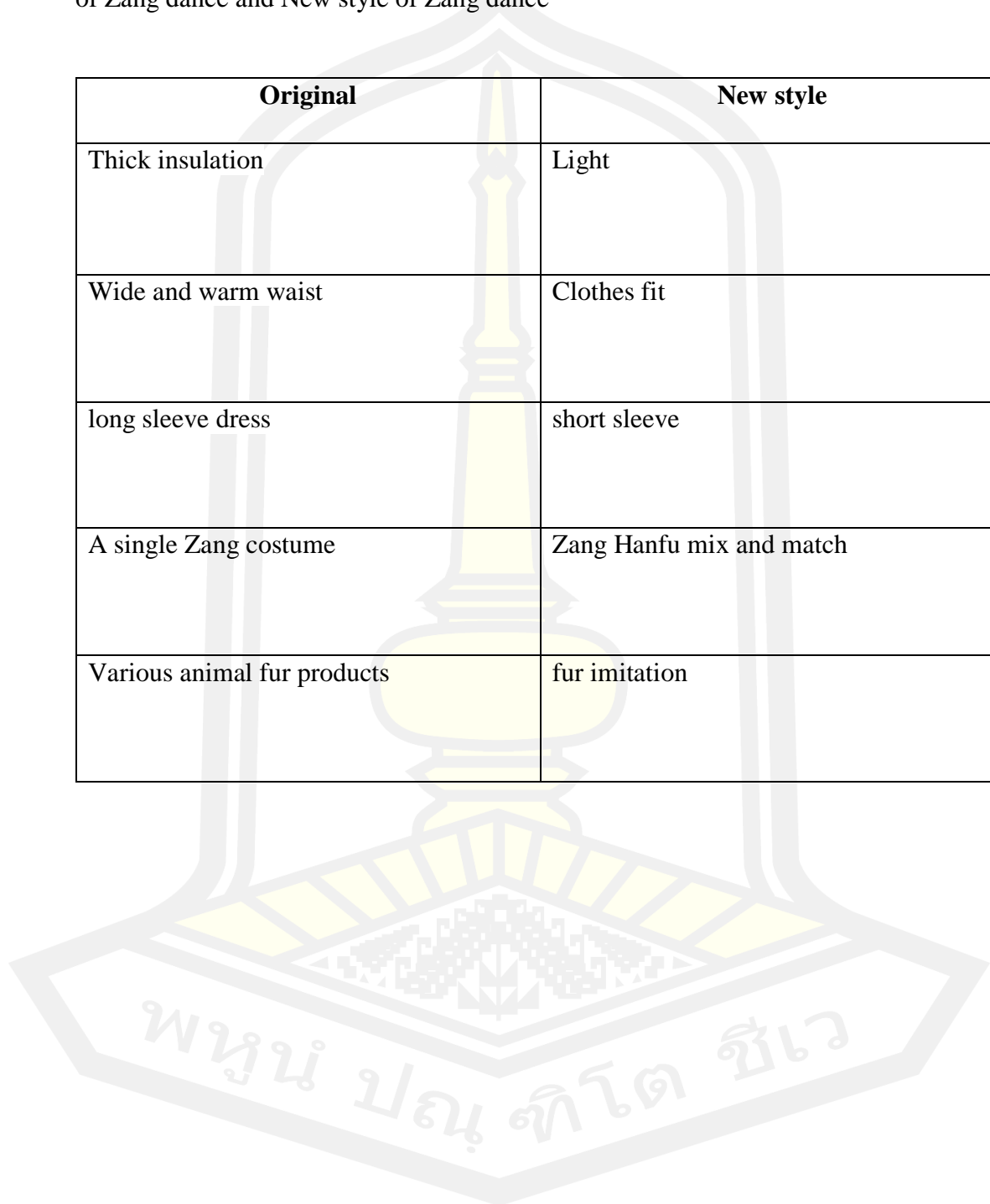
⊖ 看見高山千百重， 总不見家鄉山峯，  
莫非是山多看花了眼， 不然就是自己心乱看不见。

Figures 63 The First People's Congress of the Zang Autonomous Region was established

(Online) Available from [http://www.qupu123.com\(2022.1.5\)](http://www.qupu123.com(2022.1.5))

Figures 64 The comparison of Costume for performance between The original style of Zang dance and New style of Zang dance

| Original                    | New style                |
|-----------------------------|--------------------------|
| Thick insulation            | Light                    |
| Wide and warm waist         | Clothes fit              |
| long sleeve dress           | short sleeve             |
| A single Zang costume       | Zang Hanfu mix and match |
| Various animal fur products | fur imitation            |





Figures 65 original Zang Costume  
(Online)Available from

[http://shop.kongfz.com/393272/type\\_5/\(2022.3.13\)](http://shop.kongfz.com/393272/type_5/(2022.3.13))

พหุบัณฑิต ชีว





Figures 66 Modern Zang clothing  
by researcher (2021.12.13)

#### 4.5.2 Comparative analysis of classroom teaching of Zang original ecological dance and academic classroom teaching

In the process of the transformation from the original Zang dance to the academic Zang dance, not only its movement mode, music, and clothing have changed, but its teaching mode has also changed. The original ecological dance is from the field to the academic dance class. The teaching of the original ecological dance is taught by folk artists and dance inheritors. Maybe in the fields, there are teachers and students have classrooms. The teaching method of academic dance must occur in the classroom. In the classroom, there are teachers who teach students, complete teaching plans and teaching content, and teaching is carried out according to rigorous steps. In the article "Difference between Original Ecological Dance Classroom Teaching and Academic Classroom Teaching - Taking Intangible Cultural Heritage into Campus as an Example",



the characteristics of folk dance inheritors' teaching to academic school students in classrooms can be seen.

The teaching of dance pays more attention to the inheritance of culture. When the inheritor is teaching, he must first teach the students to sing the songs of their own nation. After learning songs, it was time to teach dance moves. The method adopted by the teacher is mainly to demonstrate in person and the students to imitate later. During this process, the teacher did not explain too much about the movements, nor did they stipulate the specifications and essentials of the movements.

In the process of imitating and learning with the teacher, the students discovered the characteristics and laws of the movements. The inheritors appear to be more casual in the whole teaching process, with no standardized dance movements, no fixed teaching methods, and strong self-entertainment. In academic teaching, while teaching dance movements, teachers will inevitably tell students the characteristics and rules of these dance movements, and then let students practice, and put forward requirements on the quality of movements, such as where the legs should be placed. , how to swing the waist and how to swing the hands, this will help students learn the movement quickly and master the characteristics of the movement.

Generally speaking, the teaching of academic dance is based on repeated scrutiny, theoretical basis, and carefully designed and choreographed dance movements. The dance movements taught by it are more used to be presented on the stage. Folk artists teach dance more casually and are more self-entertaining. Compared with academic dance teaching, he hopes to find happiness in the process of teaching, which is more important than teaching itself.

After sorting out the content of this chapter, I shared it with my colleagues and conducted a focus group discussion. We have always believed that After sorting out the content of this chapter, I shared it with my colleagues and conducted a focus group discussion. We have always believed that the original ecological folk dance comes from

the folk and has a very close connection with our daily life. The development history of academic folk dance is only a few decades.

Compared with the original folk dance, although it lacks some simplicity, it has more stage effects. Therefore, in Zang dance teaching, teachers should also attach importance to the integration of innovation into the teaching system, and at the same time inherit and protect traditional culture, improve students' artistic innovation ability.

To cultivate students' innovative ability of Zang dance, we must first strengthen students' basic knowledge of Zang dance, dance skills and dance content, so that they can have a deeper understanding of Zang dance. In the actual cultivation of innovation ability, teachers should let students create dances on the basis of their deep understanding of Zang traditional culture, and then promote the improvement of students' own innovation ability while inheriting and protecting traditional Zang culture.

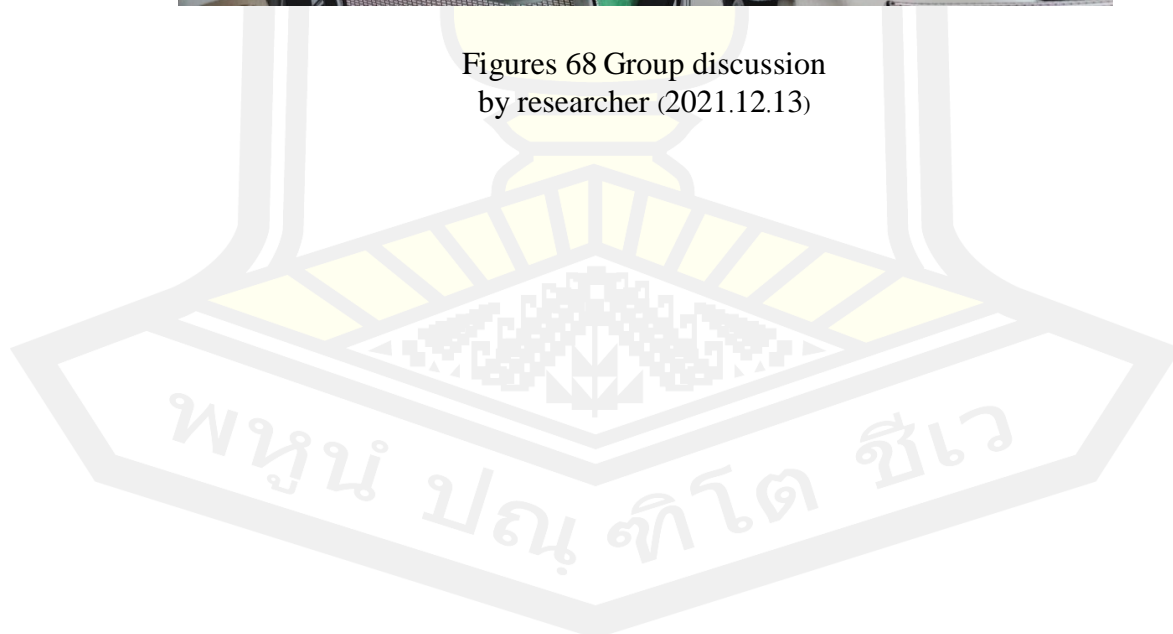


Figures 67 Group discussion

by researcher (2021.12.13)



Figures 68 Group discussion  
by researcher (2021.12.13)



## **Chapter 5**

### **Conclusion Discussion and Suggestions**

Zang dance at Jingzhou Vocational and Technical College: Transformation from original dance to Academic dance in China has purpose :1) Study and analyze the structure of original Zang dance; 2) Analyze the transition of the original Zang dance to system academic at Jingzhou Vocational and technical College.

For Research Methods, researcher using interviews, observation, questionnaire, researcher's experience and focus group to conduct research. Questionnaires were sent to 10 Zang dancers, 20 Zang students, 5 dance teachers, 5 principals, and 20 audiences. Sampling, focus groups on Zang native dance structure, Zang academic dance structure, and how it has changed.

The researcher finds out the historical context and development of Zang culture and Zang dance culture by reading and sorting out a large number of materials and

documents, learn about their society and culture by participating in their activities, talking to them and observing their activities. Through this method, Chinese dance education and Chinese dance career are observed. From the perspective of Chinese dance education, we can see how the status quo of the original dance style has changed in academic dance.

The academic transformation of Zang dance has contributed to the emergence of academic dance. At the same time, questionnaires were conducted to Zang dancers, Zang students, and dance teachers through the survey and interview method, and in-depth interviews were conducted with school leaders and audiences. Based on the researcher's experience and setting up a research group for discussion. Taking the teaching of Zang dance in Jingzhou Vocational and Technical College as an example, we can clearly understand that the original Zang dance has changed and a new dance style has been formed.

### **5.1 Conclusion**

Through the case study of Zang culture, Zang dance culture, Chinese dance education, and the teaching of Zang dance in Jingzhou Vocational and Technical College, this dissertation clarifies the historical development of Zang dance, finds the era background of the development of academic dance, and states How the original Zang dance was transformed into an academic dance. Based on the research question and research purpose guidelines, the findings are summarized as follows:

According to research purpose 1, it can be concluded that the teaching system and content of teacher Pan Zhitao is used in the teaching of Chinese academic Zang dance at the present stage. The characteristics of the original Zang dance have also added some modern elements.

According to research purpose 2, it can be concluded that Zang dance has changed. The simple posture of the original ecological dance is close to people's life. People are more casual when dancing, do not pay attention to the dance posture, and the

movements have not been modified. If it is copied and performed on the stage, the effect will not be good. Therefore, the first batch of dancers went to Tibet and collected the original Zang dance movements. Based on the original ecological movements, they created a new style of Zang dance and brought it into schools and classrooms. To form a complete teaching system, this is what we call academic Zang dance today. The teaching content adopted in the dance teaching of Jingzhou Vocational and Technical College is the teaching content of the academic Zang dance.

## **5.2 Discussion**

Art comes from life and is higher than life, so no matter what kind of dance work must be based on life, it can become the essence of life and be accepted by the vast audience. But now there are very few dance choreographers who have lost their lives and start to create works based on imagination, and they call it the integration of the original ecology into the modern, making the works look strange, like Zang dances and other ethnic dances. Eventually lost the rich style of Zang dance and became nondescript. This has a bad influence on the development of Zang dance. Teachers should pay attention to the methods in teaching. When teaching Zang dance, they should also introduce Zang culture. They should raise students' interest in Zang dance, so as to mobilize their initiative in learning. This is very important, because in this way they will be very natural Accept and digest the knowledge taught by the teacher.

How to benefit the development of academic dance, I would like to discuss from the following three aspects:

### **5.2.1 The lack of cultural characteristics of academic Zang dance**

During the teaching of Zang dance, the researcher found that the academic Zang dance lacks cultural characteristics through a comparative analysis of the academic Zang dance and the original Zang dance. The performance of dance is not only an expression of the characters' characteristics and emotions, but also an expression of



ideology, mainly in terms of regional characteristics, historical culture, and social environment.

The "absence" of cultural characteristics is not conducive to the public's understanding of national culture, but will lead to deviations in the understanding of traditional culture, which will adversely affect the inheritance of traditional national culture.

5.2.2 The ideological forms of modern people have an impact on the creation of academic Zang dances

The Zang dance on the stage incorporates the ideology of modern people. It is no longer a blind imitation and step-by-step display, but more organically combining other dance types, making Zang dance full of vitality and modern fashion. No matter what method is used, the characteristics and styles of the original Zang dance cannot be lost, and the traditions, customs and religious beliefs of the nation should be respected. The movements of the academic Zang dance cannot be separated from the culture of the Zang nationality. It is the most basic dance style. Only by inheriting the essence of Zang culture can we innovate in dance movements, enrich the vocabulary of Zang dance, and allow more people to pass the stage. Learn about Zang culture.

5.2.3 The formation of the academic Zang dance is derived from the original ecological Zang dance

The researchers traced back the origin of Zang culture through documentary records. Let us realize that the Zangs have a long history and splendid civilization, with profound cultural and artistic origins and strong regional characteristics. The diversified Zang original ecological dance is a manifestation of the Zang people's self-entertainment and liberation nature, and it is also a kind of sociality and worship of the gods, with a strong religious color.

This article has an in-depth understanding of Zang culture in all aspects, such as the origin, geographical features, historical culture, and human environment of the Zang

people. Interpretation from the main points of academic Zang dance movements, compares and analyzes the differences between original Zang dance movements and "academic" Zang dance movements, deeply interprets Zang dance vocabulary, and draws a conclusion: the formation of Zang academic dance It is inherited, adapted and finally created by extracting the original Zang dance movements, combining geographical features, human environment, historical culture, etc.

### **5.3 Suggestions**

1. In the process of creating dance works, it is more to pursue the characters themselves and the environment in which the characters live, which can be created by combining their essential inner structure. The performance of Zang dance movements is created by observing the dancing body movements of the original Zang people and adding the understanding of human body aesthetics.

2. Respect national traditions and humanistic customs. The presentation of academic dance movements is based on evidence, and is derived from the inherent movement characteristics of original dance. When showing dance, don't just blindly strengthen skills, blindly pursue technical skills, no matter how you show it, don't lose the style and characteristics of the original Zang dance.

3. The local government should strengthen the protection and publicity of the original dance culture, and encourage young people to inherit the traditional Zang culture.

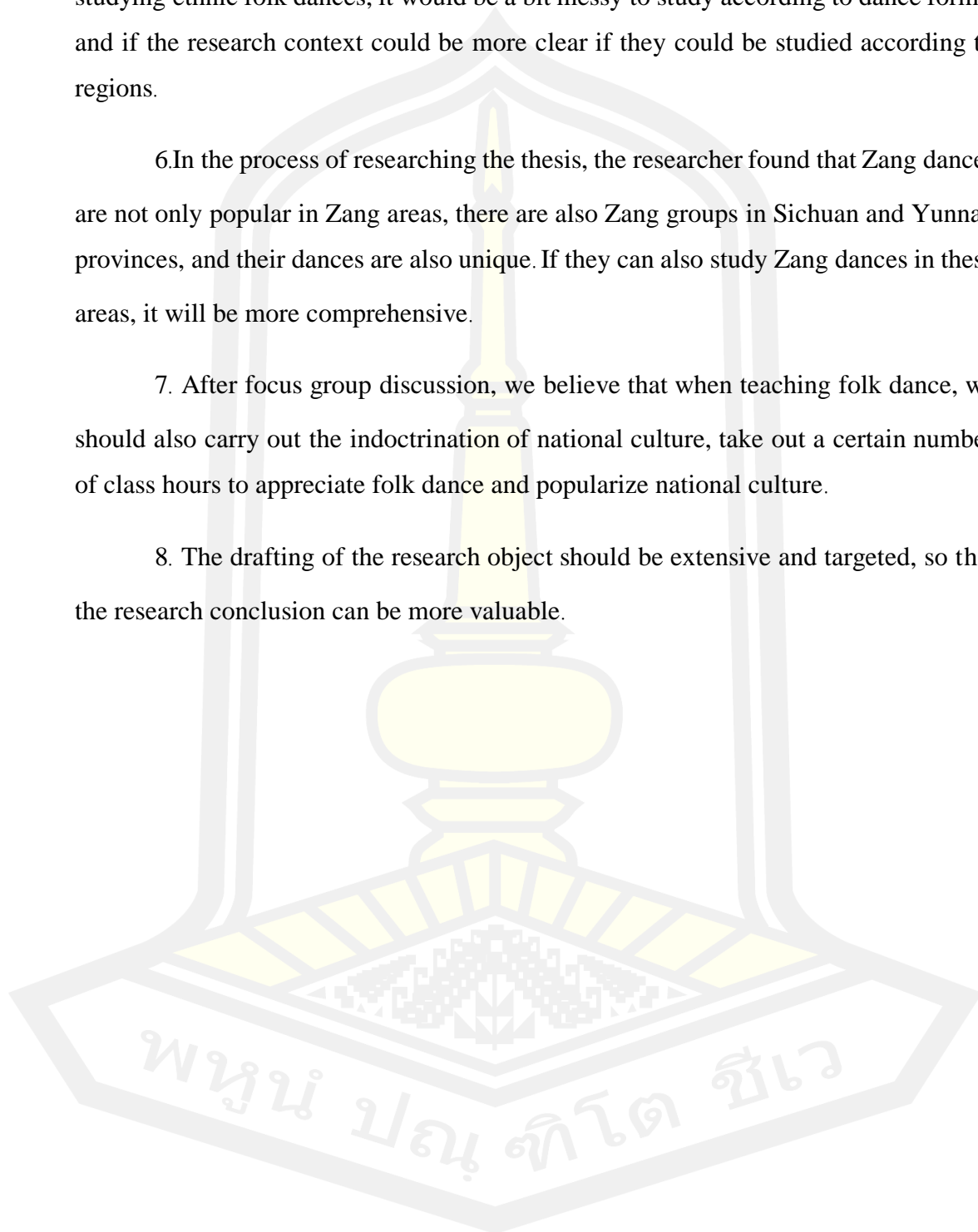
4. In the daily teaching of Jingzhou Vocational and Technical College, a more comprehensive and richer Zang dance syllabus should be revised according to the current actual situation. Teachers' teaching must be standardized, but innovation must not be excluded. Innovation must have a basis, not arbitrary, and respect the art of dance. Let students have a deeper understanding of the inner meaning of dance, no longer blindly follow the single training of academic Zang dance movements, but ideologically recognize the beauty and cultural charm brought by dance.

5. In the process of researching the paper, the researcher found that when studying ethnic folk dances, it would be a bit messy to study according to dance forms, and if the research context could be more clear if they could be studied according to regions.

6. In the process of researching the thesis, the researcher found that Zang dances are not only popular in Zang areas, there are also Zang groups in Sichuan and Yunnan provinces, and their dances are also unique. If they can also study Zang dances in these areas, it will be more comprehensive.

7. After focus group discussion, we believe that when teaching folk dance, we should also carry out the indoctrination of national culture, take out a certain number of class hours to appreciate folk dance and popularize national culture.

8. The drafting of the research object should be extensive and targeted, so that the research conclusion can be more valuable.



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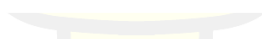
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## Appendix



## **Appendix 1**

### **Interviews**



### **Interviews**

Baima Ciren, Zang student, interview 18.12.2021

Gong Qichao, dance teacher of Changjiang University, interview  
18.12.2021

Huang Xiaodi, music teacher of Jingzhou Vocational and Technical  
College, interview 21.12.2021

Luo Dan, Zang student, interview 10.10. 2021

Min Xue, dance teacher of Jingzhou Vocational and Technical College,

interview 18.12.2021

Zhou Na, Associate Dean of Teaching, Jingzhou Vocational and  
Technical College, interview 21.12.2021

**Appendix 2**  
**Research Tools**

**Questionnaire about the Zang dance**

1. Gender \_\_\_\_\_ male \_\_\_\_\_ woman
2. Age \_\_\_\_\_
3. occupation \_\_\_\_\_
4. Your choice \_\_\_\_\_

| order number | Questionnaire topic content              | Comment level |   |   |   |   |
|--------------|--|---------------|---|---|---|---|
|              |  | 5             | 4 | 3 | 2 | 1 |
| 1.           | How much do you like Zang dance          |               |   |   |   |   |
| 2.           | The degree of understanding Zang culture |               |   |   |   |   |

|     |   |  |  |  |  |  |
|-----|---|--|--|--|--|--|
| 3.  | Watch the performance or video frequency of Zang dance                                      |  |  |  |  |  |
| 4.  | The Status of Zang Dance in Chinese National Folk Dance                                     |  |  |  |  |  |
| 5.  | How much do you know about the original Zang dance  |  |  |  |  |  |
| 6.  | Do you know several kinds of original Zang dances   |  |  |  |  |  |
| 7.  | How many of you or the people around you have studied academic Zang dance                   |  |  |  |  |  |
| 8.  | Frequency of studying in professional colleges or social training institutions              |  |  |  |  |  |
| 9.  | Do you think the teaching of Zang dance is needed in early childhood                        |  |  |  |  |  |
| 10. | Should I learn Zang music and Zang vocabulary while learning Zang dance?                    |  |  |  |  |  |
| 11. | The Importance of Original Zangs to the Creation of Academic Zang                           |  |  |  |  |  |
| 12. | Do you think there is a big difference between Zang original dance and academic Zang dance? |  |  |  |  |  |
| 13. | The extent to which the inheritance of Zang dance has been influenced by western culture    |  |  |  |  |  |

Other suggestions

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**Appendix 3**  
**Figure**





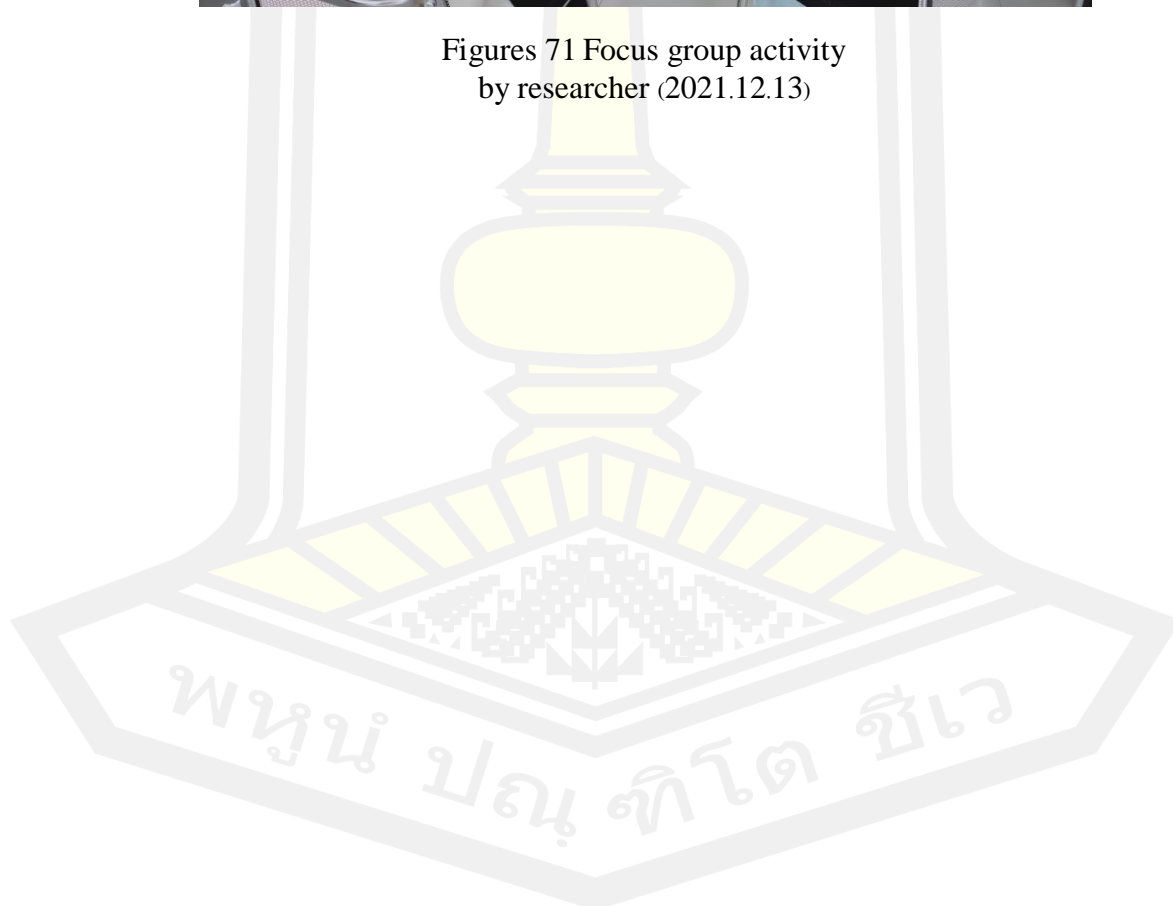
Figures 69 Interview  
by researcher (2021.12.13)



Figures 70 Interview  
by researcher (2021.12.26)



Figures 71 Focus group activity  
by researcher (2021.12.13)



## BIOGRAPHY

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