

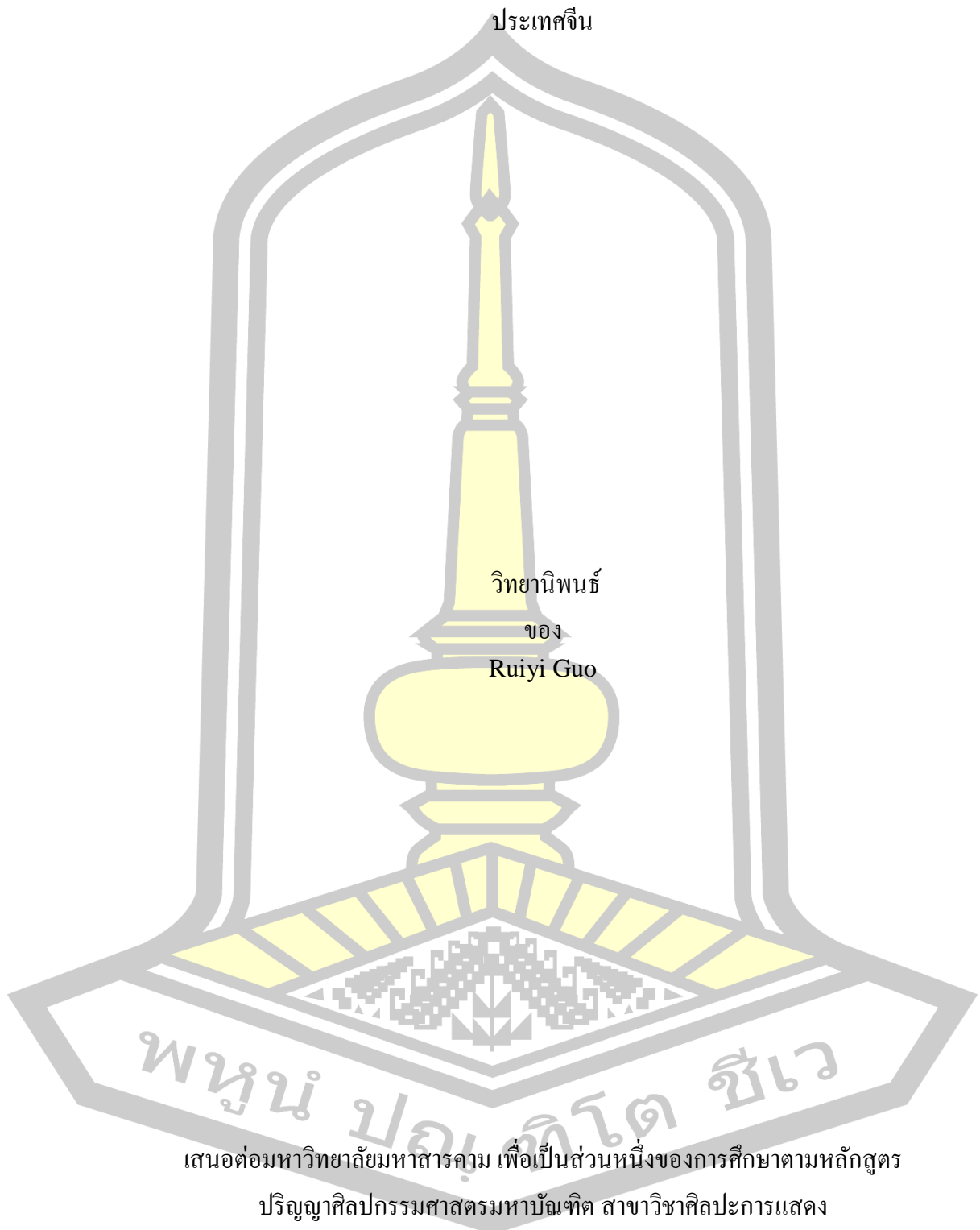
Creating a stage for performing creative dance experiments in the classroom of the
Tian Tian Institute Jiangsu Province China

Ruiyi Guo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts
May 2024

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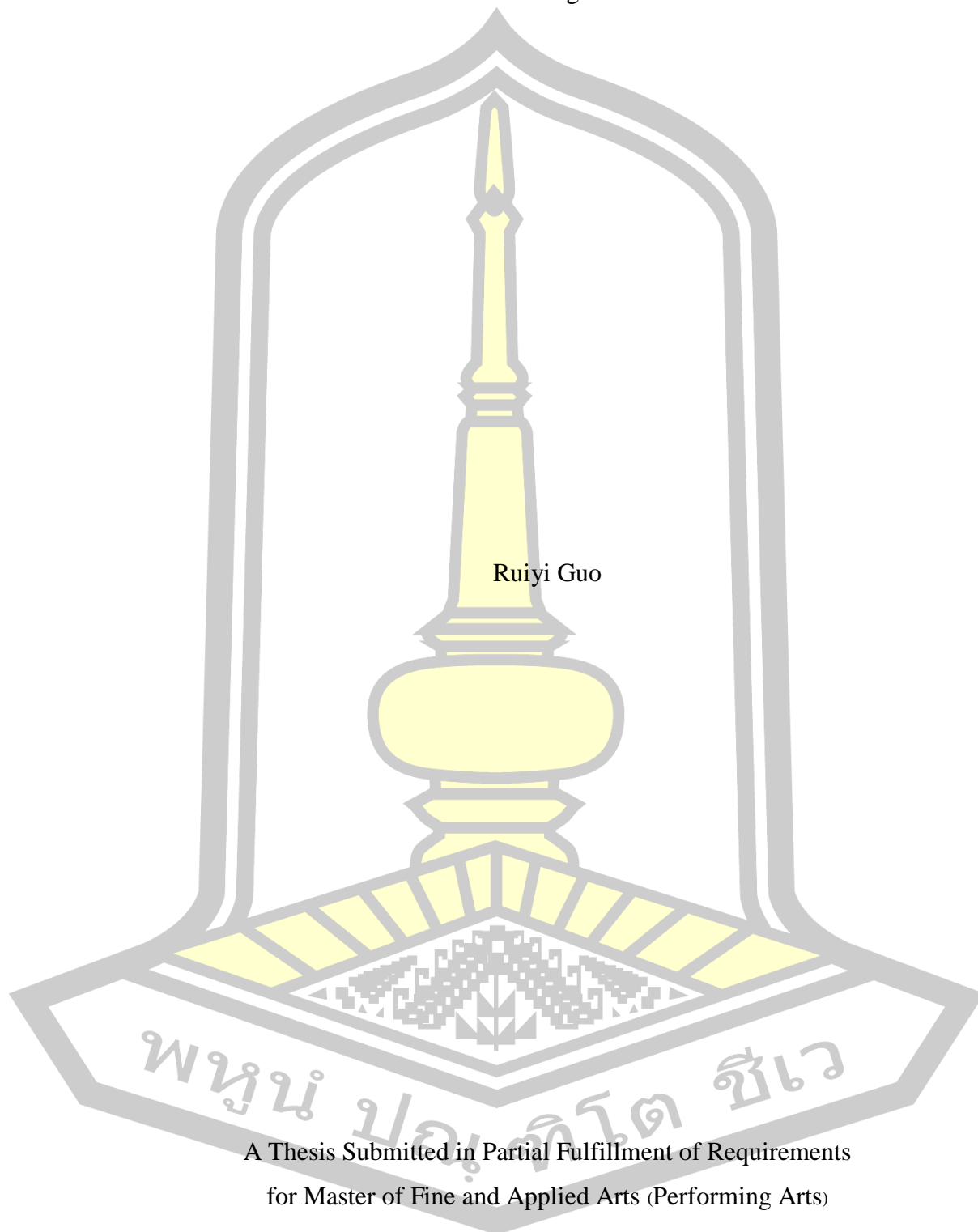


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis, submitted by Ms. Ruiyi Guo , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

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TITLE Creating a stage for performing creative dance experiments in the classroom of the Tian Tian Institute Jiangsu Province China

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DEGREE Master of Fine and Applied Arts **MAJOR** Performing Arts

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ABSTRACT

study of Creating an experimental stage: creative dance performances of the Tian Tian Institute, Jiangsu Province, China, with the objectives to 1) study the history and problems in studying dramatic arts of Tian Tian Institute, Jiangshu Province, China 2) Design the construction of an experimental stage Creative dance performance of the Tian Tian Institute, Jiangshu Province, China. In this research, a qualitative research method was used. The sample group consists of Dance teacher and dance students in Tiantian Academy by interview. Tools used include surveys, non-participant observation. Structured and unstructured interview formats and present the results of data analysis through descriptive analysis.

Studies have shown that after the 80s of the 20th century, dance education has entered a new era. Many foreign dance styles have been introduced. Study various dance styles that have a variety of national characteristics. Dance education began to clarify its own path and goals and began to develop its own professional system. As we enter the 21st century, society has continuously developed and progressed. Make the art of dance more international. And the art of dance has opened a new chapter. The emergence of Chinese dance training institutes It was originally focused mainly on art schools and some dance groups. The content and formats of dance training have begun to diversify. Following the rapid development of China's economy and the improvement of people's living standards, Dance training institutes have kept up with the times and have played an important role in developing more outstanding dance personnel and driving the prosperity of the dance art.

Keyword : Creating an experimental stage, creative dance performances, Tian Tian Institute

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Thank you to Dr. Tinakorn Atpaiboon, Assistant Professor of the Thesis Committee, for providing guidance and suggestions. Enable researchers to develop their thinking and thinking more carefully, thus completing their papers.

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Thank you to Associate Professors Pattamadee Charnsuwan and Sirimongkol Natayakulwong of the Thesis Examination Committee for their suggestions. Guidelines for Completing This Paper

Ruiyi Guo

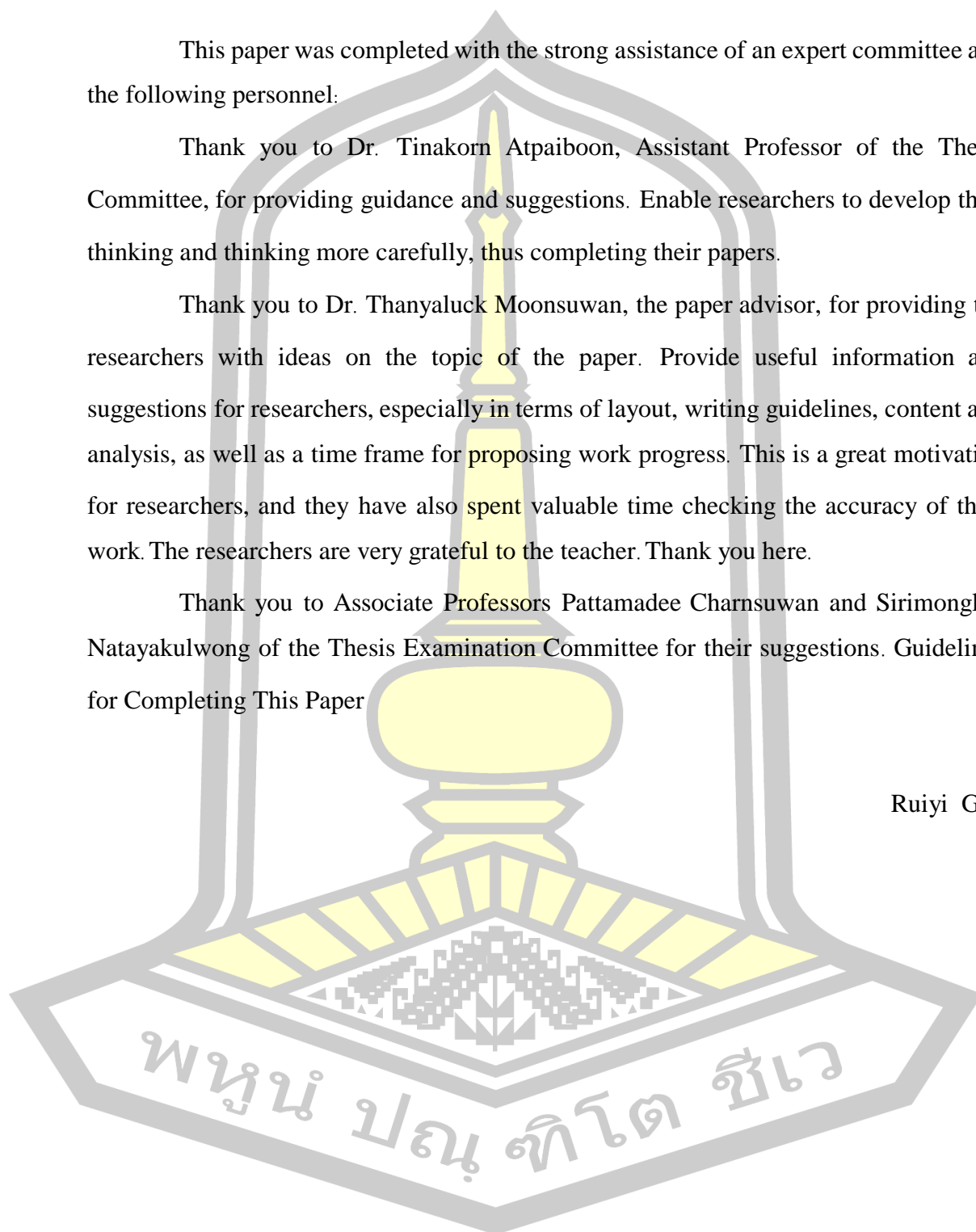
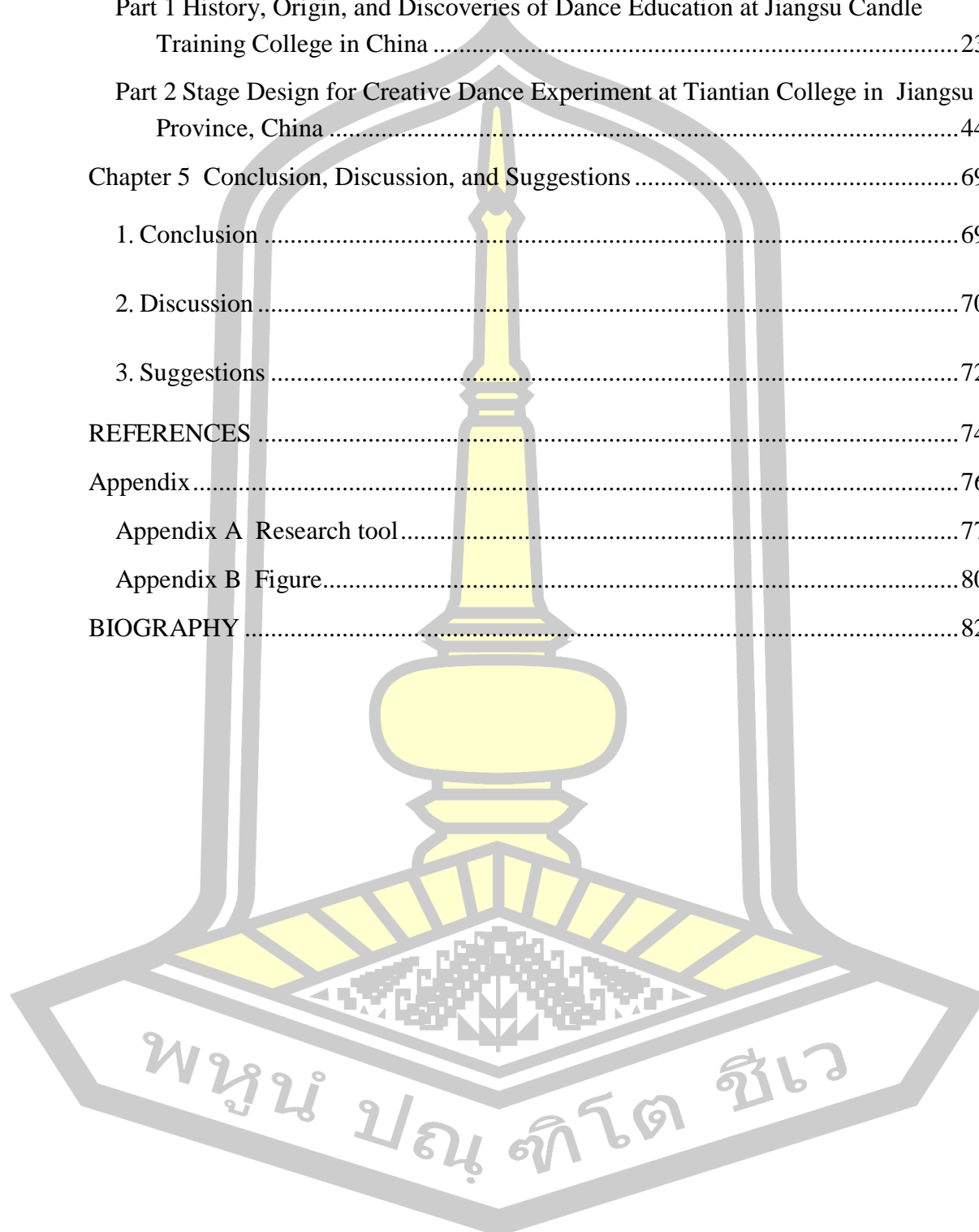


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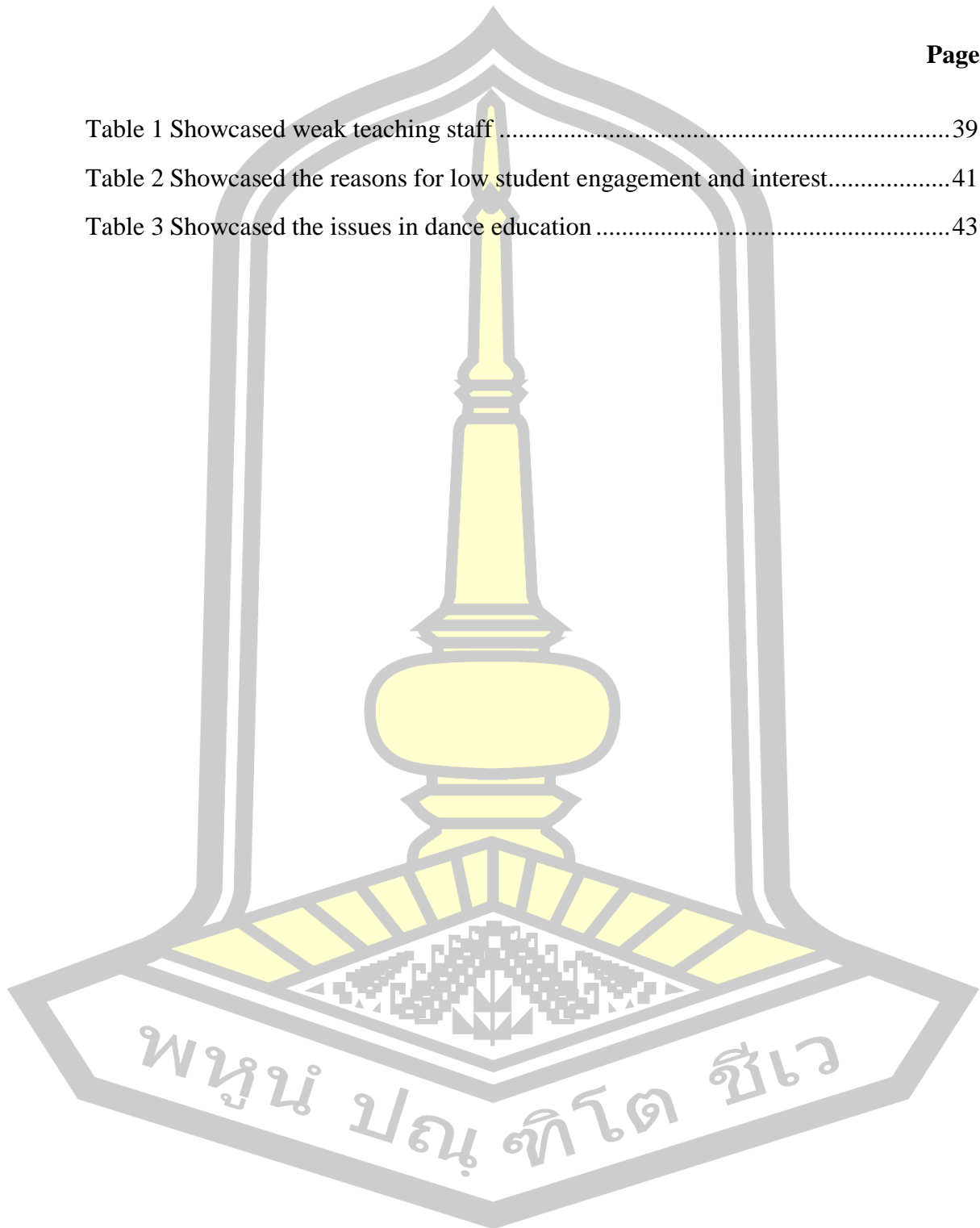
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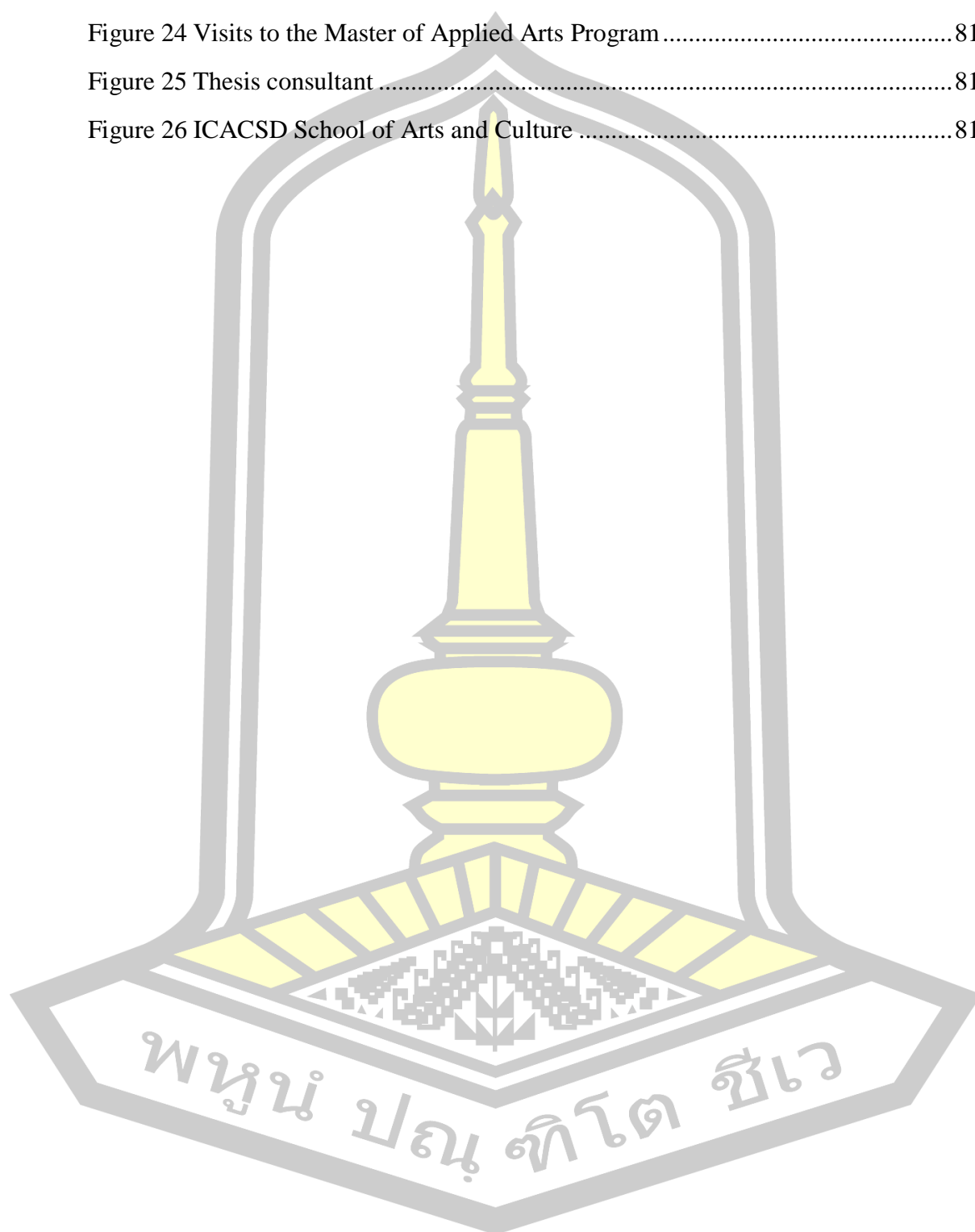
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Chapter 1

Introduction

Background

Tiantian Education was founded in 2012, with a 1,600 square meters of modern after-school comprehensive education institution located in the most prosperous Fangta Street at the foot of Yushan Mountain in Changshu City. In 2013, jointly with the Music Department of Changshu Institute of Technology, we set up a teaching branch in Baimao District. The course has more than 10 categories, such as dance, vocal music, instrumental music, performance host, art, calligraphy, English, technology DIY model, robot, chess, picture book reading, and more than 50 training courses, more than 1,000 people can participate in the training every year.

So far, daily education has more than 20,000 children have received training here, providing a large number of outstanding talents for colleges and universities, and excellently completed many large-scale performance tasks, daily education has become a famous children's after-school education training institutions in Changshu, Jiangsu province. From 2014 to 2015, it was rated as the National Excellent Certification institution, Chinese Art Vocational Education Association and Chinese Folk Folk Dance Grade Examination Center for two consecutive years. 2016-2017 Excellent Grade Examination Center, Chinese Ethnic And Folk Dance Grade Examination Center. 2018-2019 Excellent Training Center, Chinese Ethnic Folk Dance Grade Examination Center. In 2018, in standardizing the national discipline regulations, art courses were streamlined and only Chinese dance courses were retained, which played a decisive step for the development of dance majors. After several years of efforts, daily education and cultural exchanges at home and abroad are increasing day by day. As a small messenger of spreading culture and art, he is active in the Great Wall inside and outside the country and the international stage, and participates in all kinds of competitions at home and abroad. Has participated in Chinese poetry festival, the park, the national inspection 80th anniversary celebration, "flowers" China federation Spring Festival gala, CCTV national children's Spring Festival gala, CCTV drama gala, changshu TV children's Spring Festival gala, CCTV Spring Festival gala and CCTV Lantern Festival party, and has visited the United States, Germany, law, Japan, Korea, Hong Kong, Macao and so on more than 10 countries and regions, become the ancient capital of changshu city name card.

The dance teacher team of our university is composed of teachers with bachelor degree or above, with 8 full-time teachers and 12 part-time teachers. All of them are the dance teachers with rich experience and accumulated years of professional knowledge, who can impart correct dance skills and knowledge. Daily education dance training according to the age of the students and dance level, the students are divided into different classes, the corresponding level of teaching, to ensure that each student can get their own guidance. Develop targeted dance courses, including the dance basic training, dance skills improvement, artistic performance and other aspects of the content, so that students can gradually improve the science in the systematic learning. Teachers will use a variety of

teaching methods, such as demonstration teaching, group training, individual tutoring and so on, to improve students' interest in learning and teaching results. Of course, in the process of dance teaching, we should also pay attention to the physical quality training of students, including the improvement of body flexibility, strength, endurance and other aspects, so as to improve the basis of dance skills and control ability. Teachers will also provide personalized guidance and teaching according to the characteristics and needs of each student, so that the students can better develop their internal potential and talents. In short, the teacher education mode of Tiantian Education institutions is mainly characterized by professional teachers, hierarchical teaching, systematic teaching setting, diversified teaching methods, stage performance opportunities, physical quality training and personalized teaching, so as to ensure that students can comprehensively develop dance skills and artistic expression.

In terms of curriculum setting, Tiantian Education starts with the basic training course of dance, introduces the brief history and cultural knowledge of dance, and introduces the origin and development of dance and dance forms under different cultural backgrounds, which are infiltrated in the course. Teach correct body posture and basic dance movements in dance posture and movements, and conduct basic training. Cultivate students' perception and understanding of rhythm and music in dance rhythm and music perception. Tiantian education dance training mainly offers courses of Chinese dance, folk dance, ballet and dance skills, which is flexibly adjusted and supplemented according to the positioning of dance institutions, the needs of students and the market needs. The goal of the curriculum is to provide a comprehensive dance education and cultivate the students' technical level and artistic appreciation ability.

Through good systematic learning, the students have changed and performed in all aspects. Progress in dance skills, The movement has been significantly improved, Ability to perform more complex and precise dance steps, Show a smoother and more elegant dance performance; The improvement of the physical fitness, Student flexibility, strength, and endurance, And an enhanced and improved physical fitness, It has the flexibility and energy needed to dance; The enhancement of the self-confidence, Through the learning experience, For them to gradually build up their confidence in themselves, Dare to show off their talents, No longer shy; In terms of teamwork ability, Students will study and rehearse with other students, Learned a sense of cooperation and communication skills, Learn to cooperate with others and support each other; The improvement of the art appreciation ability, Students through exposure to different types and styles of dance works, Will develop an appreciation of the art of dance, Ability to understand and appreciate the beauty of various dance works; Development of physical and mental health, Not only exercise the body, Also improved, and increased their level of mental health, Help them to relieve stress and regulate their emotions, Gain the balance and relaxation of the body and mind.

According to the long-term teaching and observation, it is found that the daily education lacks the concept and management of performance and creation in the dance course. As an important part of dance education, performance and creation can not only improve students' dance skills, but also cultivate their artistic expression skills and creativity. Therefore, I will put forward some suggestions for the lack in this respect, hoping

to improve the course content to meet the overall development needs of students and the society.

In the construction of dance creation and performance courses, first of all, the content and difficulty should be reasonably set according to the students' different ages and dance level, pay attention to the cultivation of students' personal style and performance ability, and constantly improve the students' dance level and artistic accomplishment through practical performance and evaluation. In particular, the construction of adolescent learning dance creation and performance courses needs to take into account their physical development characteristics, psychological characteristics and hobbies. The stage performance course of dance training institutions can enable students to comprehensively develop themselves in skills, art and teamwork, and achieve excellent dance performance results. By building a dance creation and performance course platform, students can improve dance skills, expand dance style, enhance confidence and expression ability, communicate and cooperate with other dancers, and have a positive impact on their physical and mental development, and help to develop their cultural and artistic literacy and social adaptability. This will provide a broader platform and opportunities for their dance development. This has a positive impact on the cultural development of the society and the art education.

Research objectives

1. It aims to study the history and problems of dance teaching in daily training institutions in Jiangsu Province, China.
2. It aims to design the experimental stage of China Jiangsu Tiantian Training Institute for dance creation and performance.

Research meaning

1. Understand the history and issues of dance learning at Tiantian College in Jiangsu Province, China.
2. Understand the design and construction of the creative dance experimental stage at Tiantian College in Jiangsu Province, China.

Research question

1. The History and Problems of Drama Learning at Tiantian Academy How is Jiangsu Province in China?
2. Creative Dance Experimental Stage Design for Candle Academy Jiangsu, China. How is the design process?

Definition of Terms

Create an experimental platform. It refers to the stage performance process and curriculum that innovates and expresses through performing arts.

Creative dance performance. It refers to the creation of dance through theoretical structure, composition of specific dance courses, and a combination of practical research and experience. Candle Academy

Creative dance style It refers to creativity, form, and methods.

According to the purpose and

The preferences of different creators

Research framework

Experimental Stage: Creative Dance Performance by Tiantian College in Jiangsu Province China

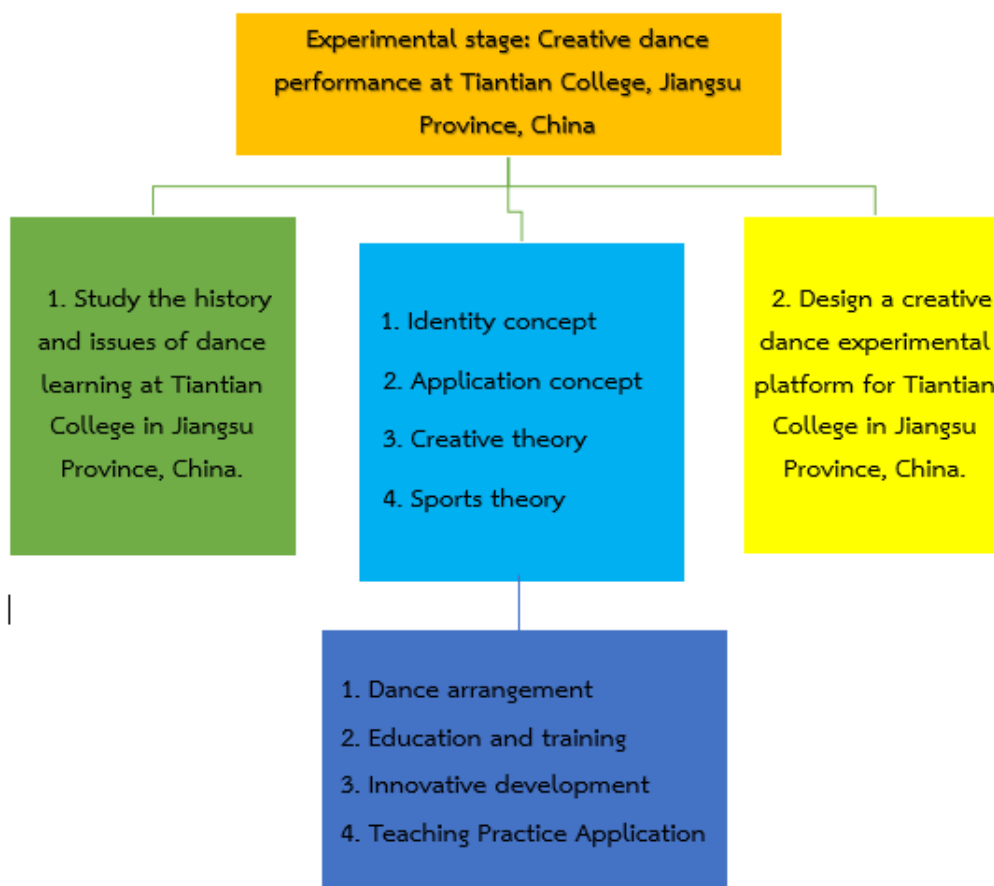


Figure 1 Research Conceptual Framework

Source: Researcher, 2024

Chapter 2

Related documents and research

In the research on "Experimental Stage: Creative Dance Performance" at Tiantian College in Jiangsu Province, China, the goal is to: Researchers have identified the following issues that need to be studied and conducted in relevant literature and research in different fields:

1. Social and cultural knowledge related to Chinese performance.
2. Knowledge related to the performance culture in Jiangsu Province, China.
3. Knowledge related to the performing arts of daily training institutions.
4. Related background of daily training institutions in Jiangsu Province, China.
5. Related concepts and theories
 1. Concept of identity
 2. Application philosophy
 3. Creative theory
 4. Sports theory
6. Related documents
 1. Domestic research
 2. Foreign research

1. Social and cultural knowledge related to Chinese performance

In order to meet the needs of cultural construction and build China's own dance research system, for decades, several generations of dancers have made unremitting efforts. Through a lot of research and discussion, the ideas of the system construction of Chinese dance discipline have become increasingly clear. However, dance art is different from other arts, only by the text, picture research is difficult to restore its original appearance, especially the Chinese culture for thousands of years and several vicissitudes of life, through twists and turns, dance art also ups and downs, bits of documents and lost folk legends can only be described from the perspective of

perceptual, how to effectively build dance discipline system representing Chinese culture, has been for generations. The General History of Chinese Dance, written by senior scholars Sun Jingchen, Peng Song, Wang Kefen, Dong Xijiu, Liu Enbo, makes a detailed review of the general situation and expression forms of dance in various periods. It can be said that this is a reference book, which has great academic value for the study of the history of dance. (Wang Kefen, 1989)

In Chopin's Introduction to New Dance Art, Wu Chopin puts forward the internal correlation between dance emotion and human movement. The change of the different strength, speed and amplitude of the movement is used to shape and present the emotional image. same. At 20 times, Mr. Wu Chopin discussed the key factors affecting the development of "dance" from the perspectives of nature and society - - "Breathing" and "nation". It can be seen that Mr. Wu Xiaobang will draw the "force effect" principle and the expression of nationalization. The combination creates a new way of expression for the development of Chinese dance art, and also provides a certain theoretical basis for the research of this paper.

Liu in the silent words: dance body language interpretation, points out that the best medium of dance art, is our body, in the process of our performance, our body (including each "body", such as shoulder, head, hands, feet, and other parts) formed a "synchronic" ontology media system. Through the organic combination of this "physical" body medium, a flowing sense of art can be formed and evolved into dance works. In the case of studying the relevant theories, we also analyzed and applied this theory, and applied it to the relevant analysis of the creative dance performance, so as to better interpret the "externalized in the form" part.

In the book "Psychology of Dance Performance", it is mentioned that the emotional stimulation of actors in dance works requires empathy, empathy and imagination, emphasizing that the emotional stimulation of actors is mutual transformation under certain conditions, and aesthetic activities are not point to the acquisition of knowledge, but the pursuit of emotional experience or resonance. The application of this theory in this paper is to provide the practical way and origin of shaping the emotion of dance performance, and how students use their own emotional experience to transform it into their own performance process, and use the accumulation of emotion to resonate with the characters in the works.

He Qun, (2012) "Dance Creation Thinking" analyzes the dance movements in the "the reproduction of movement and emotional performance". Emotional expression includes "reproduction", which is mainly established between illustrated movements and emotional objects. Tong Lian remote sensing. To deepen the emotion of the audience through the "reproduction" of the conventional action diagram in life. Experience and memory and resonate. And points out the internal logic of emotion and

action in the "emotion of action". The unity of the exhibition and the traditional aesthetic customs in the "emotional action" bring certain rules for the action processing. And the expression program. At the same time, the expression of emotion is mainly divided into direct expression and implicit introverted two, and In the type of dance emotion, from the perspective of "the type of emotion movement", it includes "sending emotion with things" and "moving". There are three kinds of "emotion" and "heteroisomorphism", including "sadness" and "huan" Love ", "anger "and" love ". The relevant discourse in the book and the conceptual classification of this paper Investigate, has certain guiding significance.

2. Knowledge related to the performance culture in Jiangsu Province, China.

China began to conduct the folk dance census in the 1950s, which lasted for nearly 20 years. In the 1980s to 90s, the country has organized relevant personnel to Jiangsu region two big folk dance census, for the results of the census — the Chinese folk dance integration, Jiangsu volume, recorded dance has more than 450, most of the han dance, with drum, lantern dance, simulated dance, juggling dance, almost all living. "Chinese national folk dance integrated Jiangsu volume" discusses the regional folk dance in Jiangsu province, it not only recorded the movement, music, field, clothing, for each dance area, historical evolution has carried on the detailed introduction, also to the related rumors and history record, the artist is introduced in detail, at the same time to the related folk and religious ceremony activities.

In the book, The course of Chinese folk dance culture, Luo Xiongyan, (2001) introduced some basic knowledge of dance culture Knowledge, from the perspective of ancient cultural relics, discusses the characteristics of Chinese original dance culture remains, and the production of folk dance Life, development and characteristics are discussed in detail, summarizing the concept of folk dance as: " A nation or region In the process of its development, the civilization is directly created by the working people, inherited in the group, and still in it The circulating form of dance."

Liu Tongchun, (2008) Perspective on the History and Current Situation of Jiangsu Folk Dance sorts out the history and history of Jiangsu folk dance. The types and characteristics of folk dance performance examine the current situation of Jiangsu folk dance and point out folk dance. The types of dances are gradually decreasing, and the folk dance performance venues, organizational forms, functions, and aesthetic forms have changed, and Analyze the advantages and disadvantages of preservation in the form of intangible cultural heritage.

In a Study on the Art History of Jiangsu Folk Dance, Zhang Can believes that the inheritance and development of folk dance is inseparable from the influence of the inheritors. Therefore, she analyzes and studies the art history of Huang Sujia and Rong

Jie, the inheritors of Jiangsu folk dance, so as to understand the inheritance and innovation of folk dance.

Teacher Ye Zhaoyan, (2009) Jiangsu Reader, an interpretation of the current 13 provincial cities in Jiangsu Province, carefully expounds the historical development, regional characteristics, cultural phenomena, economic advantages and the character characteristics of the local people. These books have all played an important role in the writing of this paper.

3. Knowledge related to the performing arts of daily training institutions.

Lu Yisheng's book "Dance Aesthetics" is mainly about the aesthetic consciousness of dance and the generation of dance images. Unified research, chapter 12 dance aesthetic education, focus on the way of dance aesthetic education, for the beauty of primary and middle school students. Educational education provides a reference. Lu Yisheng's Quality Education Dance takes curriculum construction and teaching reform as the main entry point, breaks through the problems of traditional education mode, and establishes an ideal system and method, so that dance is no longer a lonely individual, but an aesthetic education that effectively serves all students. He believes that while art education plays a role, dance education is actually the content of human life very early, and dance is also an indispensable and important content of artistic quality education. The emergence of this book fills the gap that dance is difficult to appear in ordinary primary and secondary schools, and also makes up for the defects of dance education in the curriculum construction. Lu Yisheng's Dance Education is divided into four parts. In the second part, the emphasis is on the formulation of dance teaching plans, the characteristics of the teaching process, and dance teaching methods, each of which is what dance teachers need to master.

Yuan Yi "Wu Xiaobang" Tianma dance art studio "teaching innovation and contemporary enlightenment", through the "tianma" education activity system, research "tianma" education innovation, reveals the Wu Xiaobang "new dance" art education to explore the value, and "tianma" people-oriented, all-round development of education concept, studio system superiority of teaching mode, in order to provide useful reference for Chinese contemporary dance education research.

Liu Shajing "dance grind dance language — dance and dance education in the perspective of dance education, dance for education means, is in the face of the public dance aesthetic education, and the development of the origin of dance, dance education, aesthetic education, with their own experience, the amateur dance into professional dance education has their own views, Provide a new dance education reference for both professional and non-professional teachers.

Ying Feng's thesis "Wu Chopin's Dance Career and its New Dance Education School [Upper][bottom]" describes the whole process of Wu Chopin's life from learning dance to creation and then to theoretical research. The paper has a lot of space involved in "Tianma", especially explaining in detail that Wu Chopin directly and comprehensively implemented his educational concept of "teaching and learning, combining teaching and learning" in the period of "Tianma".

Yin Yuanzhen, (1982) Yuan Yi in the Wu Xiaobang "tianma dance art studio" innovative research (1956 — 1964), tianma dance art studio as 'seventeen years' dance, and even Chinese contemporary dance controversial and pioneering important events, contains rich political and cultural information, legacy of reflection space is very broad. Through the systematic combing of Wu Chopin's "Tianma" creative activities, the paper discusses its innovation in the expression perspective, artistic forms and creative methods, so as to review the past and learn the new in the reread of history, and then make a new interpretation of Wu Chopin's artistic exploration. In addition, she in the wu xiaobang "tianma dance art studio" experimental pursuit and contemporary enlightenment, from wu xiaobang in the creation of "tianma" experiment, explore the pursuit behind the experiment, and through the case study, see the creation of seventeen dance ecological pattern, and combined with the social, political and cultural ideological interpretation of "tianma" in the context of the special value, reveal wu xiaobang "new dance" art aesthetic transformation. At the same time, wu Chopin's creative spirit of enlightenment and speculation, and seeks the national roots and cultural consciousness of identity, in order to provide inspiration for contemporary dance creation.

4. Background of Tiantian Training institutions in Jiangsu Province, China.

Tiantian Education was founded in 2012, with a 1,600 square meters of modern after-school comprehensive education institution located in the most prosperous Fangta Street at the foot of Yushan Mountain in Changshu City. In 2013, jointly with the Music Department of Changshu Institute of Technology, the teaching branch was set up in Baimao District. The course has more than 10 categories, such as dance, vocal music, instrumental music, performance host, art, calligraphy, English, technology, DIY model, robot, chess, picture books, and more than 50 training courses, more than 1,000 people can participate in the training every year.

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5. Related concepts and theories

1. Concept of identity.

Chatchawan Wongprasert, (1990) said that the dance identity in the Northeast is unique.

Only when watching a performance can the audience immediately determine that it is a performance from the Northeast region known to the audience or the audience. There are several noteworthy aspects: 1. The melody of rhythm music is unique and different from other regions in Thailand. 2. The dress code for male and female performers. If you are a woman, you will wear a sleeved shirt covered with a shawl and boxing hair. The man will wear a moho shirt with striped gauze. This is a performance in the northeast. 3. The unique features of northeastern Thailand include instruments such as the harp, cannon, pong, hou, and sea pine. Even if they are not played, it can be said that the next performance will be from northeastern Thailand. 4. Ethan is a dialect, so if you hear music with an Ethan accent or dialect, it is Ethan's performance.

2. Application philosophy

The term "application" may refer to multiple fields and concepts, and the content of this study is related to the application of dance, which is the process of applying dance art and technology to real scenes and spaces. Dance can be applied to all aspects, and the following is a list of general dance applications.

1. Performing arts dance is a type of performing arts

Applied in fields such as stage performances, concerts, dramas, and movies. Dancers express emotions, interpret stories, and convey meaning through dance. Provide visual and emotional enjoyment for the audience.

2. Education and Training: Dance in Education and Training

Training: Schools and theaters can offer professional dance courses to enhance students' dance and expression skills. In addition, dance can also be applied to physical training, fitness, and health education, helping people improve body coordination, flexibility, and physical fitness levels.

3. Social activities and entertainment. Dance plays an important role in social activities.

And entertainment. For example, in occasions such as dances, parties, and weddings, people can interact, showcase their talents, and add fun and vibrant atmosphere through dancing.

4. Health and treatment: Dance is also widely used to promote

Health and treatment. Dancing can enhance the body's flexibility, endurance, and coordination, and improve cardiovascular function. At the same time, dance is also used as rehabilitation therapy to help the body recover, improve mental state, and enhance confidence.

5. Community and cultural activities: Dance is a part of tradition

Community culture and activities can be applied to promote culture, strengthen group unity, and promote community development. For example, dragon and lion dance is a reflection of traditional Chinese culture, widely used in major festivals and celebrations.

The above are some examples of dance applications that give dance a unique role and significance in different fields and situations.

3. Creative theory

Creativity refers to the process of transforming ideas into concrete works or expressions through creativity. Creation can cover a wide range of artistic fields such as literature, music, painting, dance, and film, as well as non artistic fields such as scientific research, engineering design, and commercial innovation. Usually, when creating, the following steps are usually taken.

1. Inspiration, the starting point of creation is often strength.

Inspiration can come from observation, reflection, life experience, or other sources such as works, culture, nature, etc. Inspiration can stimulate the creativity of creators, creating new ideas and creativity.

2. Creativity: When inspired, creators must:

Continue to think and edit, including themes, goals, clear creative expressions, as well as blueprints or basic frameworks. At present, creators can initiate creative ideas through brainstorming, mind maps, storyline creation, and other methods.

3. Creation. After completing the creative concept, the creator can start creating.

Specific creative work, including writing, painting, choreography, composition, and other specific creative behaviors. According to creativity, in this process, creators must apply existing technology and knowledge to transform creativity into concrete ideas.

4. Create images and modifications. After completing the initial version, the creator typically

Reflection and evaluation, including reviewing the work, identifying weaknesses, and making adjustments as needed. Creators can improve the quality of their work by communicating professional advice and suggestions with others.

5. Finally, the creator will complete and present

Display and disseminate works that resonate with others to the audience, readers, or audience, possibly through dissemination, performance, exhibition, dissemination, and other means. Expand influence, promote artistic creation and cultural exchange.

Creation is a challenging and creative process that requires creators to possess knowledge, skills, and experience in their field of work. In addition to continuous learning and effort, creation not only satisfies the creator's personal expression and creative desire. But it can also affect social culture, emotional transmission, and promote the development of art and human civilization.

Suraphon Wirunrak, (2004) defined the meaning of "dance invention" as thinking, designing, and creating concepts and forms. A set of dance techniques performed by one or more performers, including improvements to past works, is a comprehensive task. Philosophy, content, meaning, dance, arrangement, arches, solo, group performance, music, costumes, scenes Other important elements in the performance make a series of dances as complete as expected. Training director or dance inventor, but a new term "dance inventor" is proposed here, which matches the English word "choreography".

Dance creation refers to the process of expressing and conveying the emotions, concepts, themes, or ideas of creators through dance language. It is a form of artistic creation that can be achieved through various elements such as dance arrangement, motion design, stage scenes, music selection, etc. The purpose of choreography is to create dance works with unique meaning and aesthetic value through the body expressions and movements of dancers. The concept of choreography includes the following aspects:

1. Creative inspiration: The starting point of dance creation usually comes from

Drawing inspiration from multiple fields such as life, literature, music, and creators may be inspired by certain events, emotions, scenes, or themes. And transform it into a specific dance performance.

2. Dance structure: selection and organization methods in dance creation

Expression is very important, and creators need to consciously determine the structure and development of dance, determine the content and order of each part, in order to present all works organically and continuously.

3. Dance Language and Sports Design: Dance is an Art Form

Communicate information through body language. Creators must choose appropriate dance language and choreography to convey the emotions, thoughts, or themes they wish to convey through the dancer's body.

4. Stage demonstration: Dance creation not only includes dance arrangement

Not only sports, but also the presentation of stage scenes, lighting, music, and other factors must be considered to create a stage environment suitable for the atmosphere and influence of the event.

5. Creative style and personality: Dance creation is a process

Expressing personal emotions and ideas, each creator has their own unique creative style and personality. Creators can express their uniqueness and originality by using different dance techniques, styles, and artistic techniques.

In short, choreography is a process in which a dance artist uses their creativity and artistic concepts to convey and convey emotions. Expressing inner thoughts and themes through dance language requires creators to possess professional dance knowledge and skills, while emphasizing the unity of structure. Expression and presentation during the creative process to create outstanding dance works.

4. Sports theory

SuraphonWirunrak (2004:215) explained that in addition to determining the theme of dance art forms, researchers also used Kenetology to analyze the principles of New Lana dance. Professor SuraphonWirunrak said that the following are the principles for humans to use body movements to generate various postures, and what are the important components of these movements when they occur? How to express emotions or emotional meaning? The main theme of sports theory is the foundation for inventing dance. Yes.

1) To use energy, humans must use energy to combat gravity. 3 types: A, Strength, B, Strength Emphasis, C, Strength Usage Characteristics

A. Power. When the performer moves, power is generated. The amount of energy is generated. The amount of energy ranges from almost imperceptible to the level of body explosion. A very powerful dance can display strong and positive symptoms. On the other hand, low-power exercise is a more meaningful example of very powerful exercise. Clearer. Low power exercise gives people a soft, gentle, and slow feeling. This is a profound feeling hidden in the heart. However, there is a reminder: High power exercise does not require more space than low-power exercise.

B. Emphasizing strength refers to the sudden acceleration or decrease of force used for a specific moment of movement, which is different from the behavior at that time. Emphasizing power is an art that attracts the audience's attention. Emphasizing power is a method of clearly distinguishing dance features, especially in terms of rhythm. The performer's emphasis on a consistent rhythm creates a stable and firm sense of balance. The inconsistent emphasis of different forces creates an unstable feeling. Exciting and confusing. Emphasizing the power of Thai dance may mean beats, wrestling, knee wrestling, and trampling.

C. Dynamic characteristics refer to the dynamic characteristics in motion, which can be divided into:

There are 5 types:

- 1) Swinging refers to the performer using force to swing their body and limbs like a swing.
- 2) An explosion refers to a performer suddenly exploding, seeing the beginning and end as clearly as hitting a drum.
- 3) Continuity refers to the continuous movement of a performer without a clear starting and ending point, without emphasizing power as a smooth motion.
- 4) Vibration is the continuous motion of an explosion. When the explosive motion is rapidly repeated, it will vibrate like a drum.

5) When a performer jumps in the air, buoyancy occurs. By sending them into the air, gravity attracts the performer to the ground. These 5 types are not completely separate, but performers and performers hope to combine into dance forms at what time, when, or how.

Research on sports theory shows that humans use their bodies to move various postures, and when movement occurs, it conveys emotional meaning. Or emotions, and convey emotions to the audience, the principle is to use the body to be related to the rhythm and story to be conveyed. Researchers believe that in addition to beautiful performances, the forms of physical performance are also increasing today. There are many other symbolic performances, so it is necessary to study sports theory. In order to enable the body to communicate more comprehensively and be more consistent with the content of communication, researchers analyzed these findings. Candle Research Institute

6. Related research

1. Domestic research

Sensai, (2004) stated that each poet's performance form is different. Currently, there are various forms of performance for poets. For example, performing quietly without relying on any sound or fast-paced music, but dancing slowly. Slow dance movements display conflicts with music or dance. Whether reciting various poems or posing, one should make the body opposite to the reality that ordinary people do not do. Create. Dance and dance are factors that need to be considered. 1. Based on the patterns of ancestors, consider them as ancient and traditional things. This means creating dance according to principles. Combining multiple traditional dances means combining two or more dances. Combining Western dance, such as ballet and Indian dance, this type of invention will find a clear combination for each dance. 3. Traditional application creation refers to an invention based solely on specific dance features, such as certain special technical poses. In addition, inventors will strive to find new actions, new actions to break the original actions and achieve the meaning that the inventors want or set goals. 4. Rethinking, rethinking, this is something I have never seen before. It can be said that this is a work that transcends the world (self indulgence) and is not interested in any rules, making it the most free work.

Sittha Sawangsri and Wichuta Wuthahit (2015:94-108) discussed the techniques and methods of Sathaporn Sonthong dance creation: From the past to the present, the works created are unique, that is, they have a concept, content, or theme as the guiding principle for creation. 2. Choose and invent dance that combines movements based on the consistency between body organs and music rhythm. 3. Choose music, music, and dance to have rhythm and emotion. 4. Arrange the stage and proportions to fit the performance area, making it clean, level, and sized, and determine the direction of movement. Such as stage entrance and exit, queuing, switching, grouping, duet, solo, band, etc., to complete the movements. 5. Increase the color of the performance by

conveying emotions and imagination, in order to establish a connection between the performer and the audience. According to the prescribed content.

Xu Xiaomin, (2020) Using Emotional Memory to Create Performances—

Taking Villa's role in "No One Lives" as an example, in most articles, Villa's role in the work is used to explore how emotional memory is used in creative performances. Discuss the concept of emotional memory. Preliminary accumulation of emotional memory. The application of emotional memory on stage and the instability of emotional memory. The relevant research content provides reference learning for using one's own emotional memory in research.

Shi Tianqi, (2020) wrote an article on the impact of emotion recognition methods on Dance action memory is mainly about the accumulation and activation of emotional memory, and has conducted research and research on emotional memory and personality formation, emotional memory, as well as emotional memory performance and dance performance teaching. Provide learning references for research papers on how to awaken emotional memory.

In a short article by He Yang (2018) on the use of emotional memory in performance. We studied how emotional memory plays a role in performance and discussed the combination of emotional memory and dance elements, as well as the combination of imagination. Emotions and "emotional memory" are the learning references for performers to study stage spatial imagination in this paper.

Li Sizhan and Du Fang (2020) analyzed the characteristics of emotional memory in performances

An article on the degree of use of emotional memory in performance. The degree of use of emotional memory in performance and how to train emotional memory. This article is a learning reference for studying how to use emotional memory in dance performances. Reward In an article titled "centripetal" (2021), the accumulation of emotional memory in creation. Show mainly analyzes the accumulation methods of emotional memory in creation, performance, and learning, and cites emotional accumulation research in this article.

In the 2012 master's thesis "Dialogue between Dance and Popular Dance Creation", the author analyzed the relationship between dance and dance creation, using dance visual data and surveys to collect relevant data as the main means. An in-depth study was conducted on the relationship between dance and popular dance creation, and it was concluded that dance is a special social and cultural form and ideology. The paper crosses three perspectives: dance and life, image and concept. Dance creation is a recognition of the essence of life. It is explained that the source of dance creation is

closely related to labor, as labor forms the material foundation and cultivates people. On this basis, humans can begin to create, dance, and dance activities.

In the 2015 master's thesis "Investigation of Contemporary Han Ethnic Dance Creation", the author took Han ethnic dance creation as the research object and summarized the creative characteristics of contemporary Han ethnic dance that have developed since the past decade. Since 1950, this article has been exploring new opportunities for innovation and development in Han folk dance creation based on the creative situation in different eras. Based on track and field dance works, analyze the creative methods and concepts in the works, explore and study the problems that arise in contemporary Han ethnic dance creation, and explore future development trends. The author believes that creation needs to be based on life, and innovation is an inevitable trend of inheritance. In this open era, The work begins to integrate cultural diversity. The creation of Han ethnic dance should capture the essence of complex social life and eliminate the influence of market economy. It is necessary to find the development direction of semi contemporary Han ethnic folk dance creation.

2. Overseas research

From the situation in developed countries such as Europe and America, most children start learning ballet and other dances from the age of three and hold competitions. The Blackpool Dance Festival, also known as the Rose Emblem Award, was established in the UK, with many participants participating in American university dance education. The authors say that dance majors have already been established in American universities, and students can receive dance related education and training from a young age. American scientist Dewey said that education is aimed at promoting human development and growth. Since the 20th century, the United States has been comprehensively promoting the popularization of dance education. Make dance a compulsory course and an art worth promoting.

In "The Emergence of American Dance High School," one of the pioneers of higher dance education in the United States, Margaret Doyle. Through long-term investigation and research on dance education and training institutions, she has not only made unforgettable contributions to the exploration and development of American higher dance education. She also conducted in-depth research on dance colleges and training, and completed the creation of dance education theory and training theory system in dance colleges. Her relevant theories have great guiding significance and have played an important role in inspiring China's dance education industry and promoting the soundness of related education platforms. The concept of dance education enables students to learn the expression of creative artistic experiences, which plays a good

guiding role for trainees in today's dance colleges. For real-life situations, many dance students blindly follow when participating in various dance training. They do not know the ultimate goal of participating in dance training. That is to say, I don't know "why" and "how to express", etc. According to Margaret Doyle's theory, dance education and training not only strengthen the full body training of students. It also needs to strengthen students' ideological training. From these two aspects, we are more aware that dance training is not only the basic technical knowledge of dance. As a high-quality dance training institution or professional dance trainer, it is also necessary to teach participants the value of life through dance learning. Learn to experience dance and its aesthetic value.

The content of Chapter 2 of the National Core Art Standards in the United States. Dance standards aim to improve the quality of dance for students. Students must possess special skills and a certain level of self understanding in order to explore the expressive elements in dance. Having a clear understanding of the image of dance, reflecting and criticizing dance, artistic standards include four artistic processes. It represents the breadth of artistic learning through creation, performance, reflection, and connection, and is the standard of American core dance. Adhering to creative teaching methods, THESTANDARD explains students' clear expectations and goals for dance learning. The dance standards aim to inspire dance students and their exploration of various aspects of dance, laying the foundation for their lifelong artistic learning.

The British dance education system is also in a common mode, which concretizes the current mode of dance education: the duration of dance education in the UK is eight years. The entire process of dance education is divided into two stages, with the first five years being one stage. During this period, professional dance teachers classify students who fall behind or are not suitable for learning dance based on their professional learning conditions. Phase 2: Successfully admit remaining students and enter higher education institutions. Due to the many dance schools and even some small ballet schools in the UK, not only The Royal Ballet School.

The Stanislavski system combines the development achievements of physiology, psychology, and other fields to analyze the organic laws that must be followed in the process of performance and artistic creation. On the basis of dance techniques, creation is based on stimulating human emotions, and the subconscious, in the expression of natural emotions, conforms to the traditional creative style of the director and the traditional characteristics of the actor. The Stanislavski system mainly consists of "actor self-development" and "actor shaping character". It introduces the technical conditions that actors should master in shaping their image, as well as the main rules to follow.

From the literature I have researched above, I have accumulated a complete theoretical foundation for my research. It is not difficult to see the importance of creating creative and dance performance platforms, which will provide students with opportunities to develop dance skills, expand dance styles, enhance confidence and expression abilities, and collaborate with other dancers. At the same time, it has a positive impact on their physical and mental development, and also helps to establish their cultural knowledge and social adaptability.

Chapter 3

Research method

In the research on "Experimental Platform Construction: Creative Dance Performance" at the Tian Tian Research Institute in Jiangsu Province, China, data from relevant literature and research papers were collected, and on-site data was collected through qualitative inspection using the following research framework and methods for qualitative research.

1. Research scope

1.1 research contents

1. Tiantian Academy, Tiantian Education Dance Training Academy, Historical Origins and Current Dilemmas of Dance Teaching
2. Design Tiantian Training College in Jiangsu Province, China provides an experimental platform for dance and performance creation for student development.

1.2 research method

In this study, the researchers employed qualitative research methods.

1.3 Learning schedule

Research start time: July 2023 to April 2024

1.4 Learning location

Jiangsu Candle Research Institute, China

1.5 Study population and sample

Dance teachers and students from Tiantian Academy, aged 10-15.

2. research method

2.1 Data collection tools

1. Investigation

2. In depth interviews

3. Observation

4. Focus group

2.2 Data collection

1. The researchers conducted research on relevant literature, including knowledge network research databases, research articles, and related literature.

2. The researchers interviewed and observed the teaching methods and perspectives of dance teachers and dance students on the research questions.

3. Interview with the President of Tiantian College, Director of Music and Dance Department, and Director of Performing Arts Department

2.3 Company Information

Researchers use relevant literature and collected field data to classify and analyze the data.

2.4 Data analysis

Researchers use relevant research theories and principles to analyze data.

1) Check the collected information

2) Get sorting information

3) Data aggregation and analysis

4) Get edited information

2.5 Research report

Researchers summarize and analyze the results based on the research objectives, and use descriptive analysis methods to discuss and analyze the results.

Chapter 4

Data analysis results

Experimental stage research: Creative dance performance at Tiantian Academy In Jiangsu Province, China, researchers analyzed data from relevant documents, studies, and field observations. The research objectives are as follows:

1. Study the history and issues of dance learning at Tiantian College in Jiangsu Province, China.
2. Design a creative dance experimental platform for Tiantian College in Jiangsu Province, China.

Part 1 History, Origin, and Discoveries of Dance Education at Jiangsu Candle Training College in China

1. History of Dance Learning at Tiantian College in Jiangsu Province, China

1.1 History and Development of Dance Education

From the day of making dance, I started learning dance, imitating music, poetry, art, and social background. Dance imagery is a visual art that allows people to vent their emotions, showcasing the complex and deep friendship between people, which is a very important aesthetic attribute. It expresses both emotions and spirit.

In ancient times, dance education was considered a superior way of education. As early as ancient society, people would happily gather together after successfully hunting and obtaining a large amount of prey. Surrounding the bonfire, grilling prey, eating and drinking while happily discussing daytime hunting, when conversation fails to please people. People dance. Reviewing and repeating the fun of daytime hunting through actions. When showcasing their experiences in wildlife hunting, people explain how to win the victory through specific actions, imitating images of different animals. Dance and Performance



Figure 2 Primitive people returned from hunting and celebrated dances around bonfires
Source: Researcher, 2024

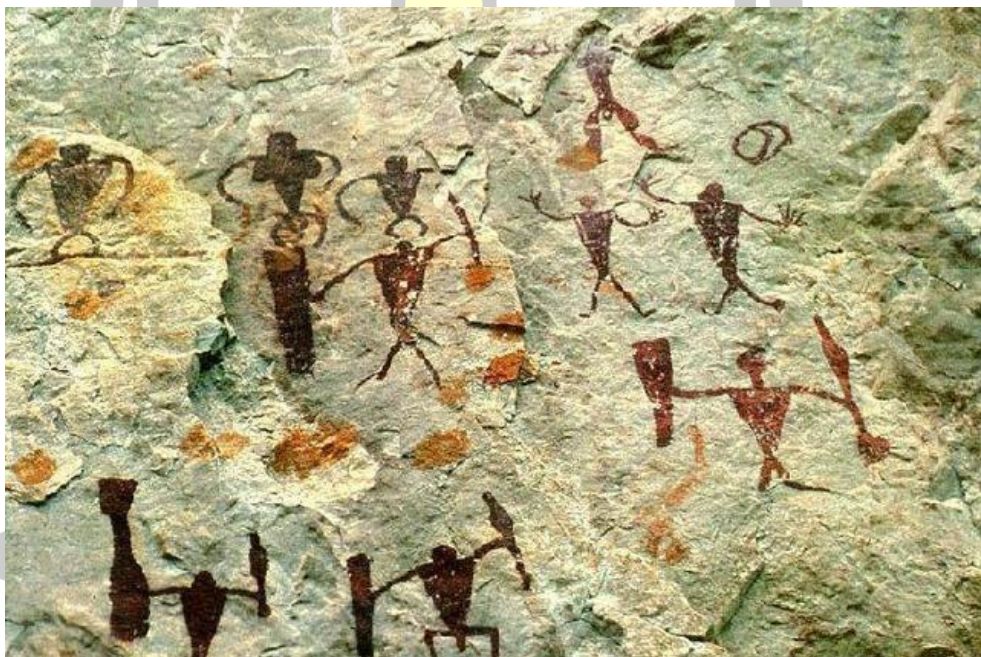


Figure 3 Cangyuan Cliff Painting, Originating from the Neolithic Age
Source: Researcher, 2024

Throughout the development process and history of dance education, it has always been closely linked to social development. Marxists believe that the production of material resources, which serves as the foundation for the existence and development of human society, is the most fundamental practical activity of humanity, while productivity is the most fundamental and decisive factor in the development of human society.

The development of productivity provides certain material conditions for dance and is the economic foundation of dance education. The development of productivity requires dance education to adapt to it. In history, after the emergence of emerging classes, people first had to develop productive forces, and at the same time, they had to develop education and cultivate talents who could meet the requirements of productive forces development, so that they could serve the class. Dance education has also gone through such a history.



Figure 4 European minuet dance
Source: Researcher, 2024

The history of human dance development has proven the leadership and right to education in dance, as well as the teaching and educational content of dance. For example, politics, philosophy, morality, and dance teaching are all related to changes in economic foundations.

Economic phenomena reflect politics, and leaders often need to take power before they can solve education problems and implement educational policies. It can be said that the political development of a country determines the education system. Professor Lv Yisheng pointed out in his book "Dance Education" that "on the surface, dance education seems to be purely artistic education, unrelated to politics. In fact, from

ancient times to the present, dance education cannot be separated from politics. Whether in China or the West, almost all countries have the earliest dance schools founded by the royal family. Until now, dance education schools in countries such as the United States and Denmark are still called royal dance schools, and many modern dance schools in countries are founded by the state." Dance has always been an important part of education, and ballet art has been highly developed worldwide. French kings Louis XIII and Louis XIV both recognized the important role of dance in cultivating aristocratic appearance and improving social skills, while Louis XIV himself was a well-trained dancer who ordered the establishment of the Royal Academy of Dance in 1661.

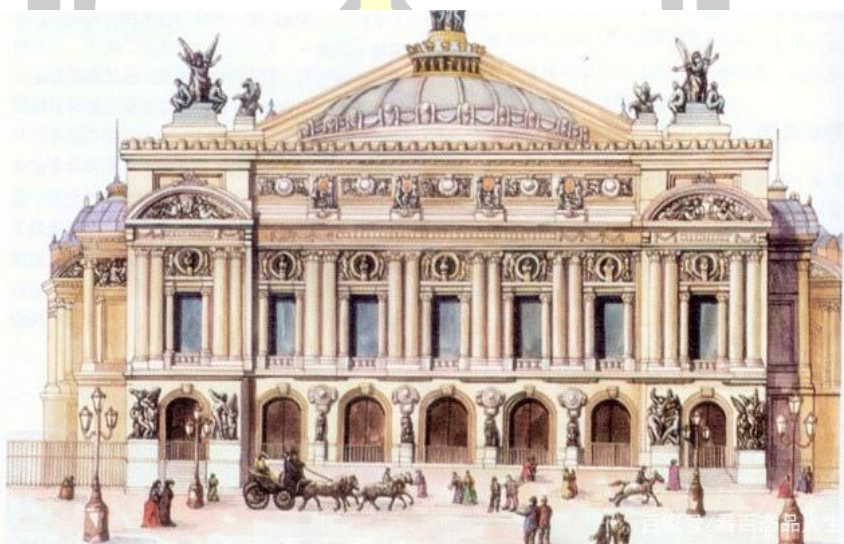


Figure 5 The Royal Academy of Dance in France
Source: Researcher, 2024





Figure 6 The minuet dance of the French court
Source: Researcher, 2024

The first President of the United States, George Washington, was very fond of dancing. Influenced and influenced by him, government officials sent their children to dance classes to maintain their manners.



Figure 7 In February 1790, a gathering was held by the George Washington family,
the President of the United States
Source: Researcher, 2024



Figure 8 In 1926, men and women at American dances
Source: Researcher, 2024

In history, China has also had many role models in dance education. For example, since the Zhou Dynasty, there has been "Da Si Le".

1.2 History of Chinese Dance Education

The emergence of Chinese dance education is a common phenomenon in the development of human history. As the "mother of art" of dance art, it has ancient characteristics. According to records, during the Zhou Dynasty (1046 BC -256 BC), there was already a specialized education system, and the educational content at that time was divided into six types, known as the "Six Arts": ritual, music, archery, imperial music, calligraphy, and mathematics. And among them, "music" is the general term for art, which includes music, poetry, and dance. At that time, both ritual and music were emphasized, and "ritual" was used to distinguish social classes, while "music" could reconcile class contradictions. For example, the famous ancient educator Confucius once said, "It thrives in poetry, stands in ritual, and becomes in music." This indicates that at that time, ritual and music were all aimed at safeguarding the interests of the ruling class and maintaining the status of rulers.



Figure 9 The Art Forms of the Zhou Dynasty
Source: Researcher, 2024

This indicates that the fundamental purpose of educating dance at that time was to serve the protection of the ruling class and provide education for the royal and aristocratic descendants. At that time, children of the nobility had to strictly follow the regulations for learning, and the learners had to be between the ages of 13 and 20, such as learning small dances at an age. At the age of 13 and 15, I studied elephant dance. At the age of 20, I mainly studied large-scale dance and had a certain learning system. During my studies, there were special people to take care of and inspect me, so. The Zhou Dynasty Academy of Drama and Art.



Figure 10 The Music and Dance Patterns on Bronze Pots during the Warring States
Period

Source: Researcher, 2024

During the reign of Emperor Wu of Han, he specifically established a music and dance organization called Yuefu, which collected and managed folk music and dance, as well as a "Tai Le Bureau" that specialized in managing palace music and dance. It is exclusively owned by the ruling class, and it is explicitly stipulated that only the legitimate sons of high-ranking officials and the Marquis of Guannei are eligible to vote and participate, and the age should be between 15 and 30 years old. It also requires those who are five feet tall and have a good appearance, and those with a beautiful figure to become dancers. During the reign of Emperor Yang of Sui, the specialized music and dance institution at that time became "Taichang Temple". According to records, Taichang Temple recruited more than 30000 doctoral students. During the Tang Dynasty, due to economic development and political stability, as well as the rulers' love for singing and dancing, the Tang Dynasty's music and dance institutions included the Taichang Temple from the Sui Dynasty, which later joined the Jiaofang and Liyuan. Dance education also experienced great development due to the prosperity of the Tang Dynasty. Later, with the decline of the Tang Dynasty, the dance education in the court gradually declined. During the Song Dynasty, with the rise of urbanization and market economy, folk dance and various other forms of folk art underwent great development. For example, in the Song Dynasty, the Wazi Goulan became popular throughout society, forming a popular entertainment center. Later, due to their diverse forms and widespread popularity among the public, they became the main content of folk gatherings. As a form of folk dance, artists had to persistently pass on the dance art of their ancestors to generation after generation. Influenced by the society at that time, it evolved into a spontaneous folk education activity.



Figure 11 Tang Dynasty musical and dance figurines
Source: Researcher, 2024

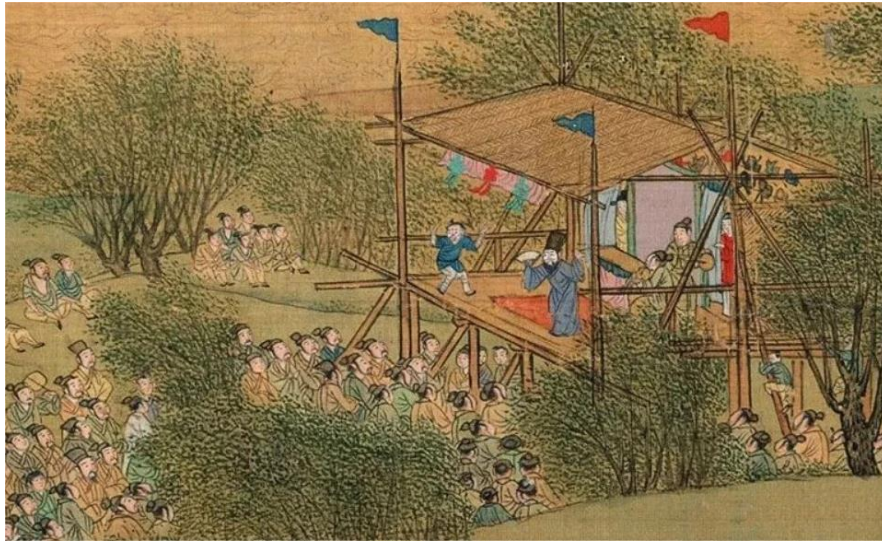


Figure 12 Song Dynasty Wazi Goulan
Source: Researcher, 2024

1.3 History of Modern Dance Education in China

As an expression art of the body, it best reflects the physical condition of women in society in the category of social art. However, before the late Qing Dynasty, under the laws of traditional Chinese thought, there was a lack of physical education for Chinese women, especially female dance education. Before the establishment of the People's Republic of China, dance education was in an informal position compared to music in traditional educational curricula. Dance education in Chinese disciplines emerged after the founding of the People's Republic of China in 1949. With the establishment of professional dance colleges, Beijing has gained a truly special status. However, during the Republic period (1912-2006), which held a special position in the development of Chinese history, the brief period of 37 years was an important period for Chinese women to learn dance and shape their bodies. Next, Ganling Women's University will serve as a model for the development and research of drama education during the period of the People's Republic of China (Jinling is the ancient name of Nanjing). Nanjing, the capital of Jiangsu Province, is a major city in the Nanjing metropolitan area. The State Council has approved it as a major hub city in eastern China. National main research and education bases and comprehensive transportation hubs

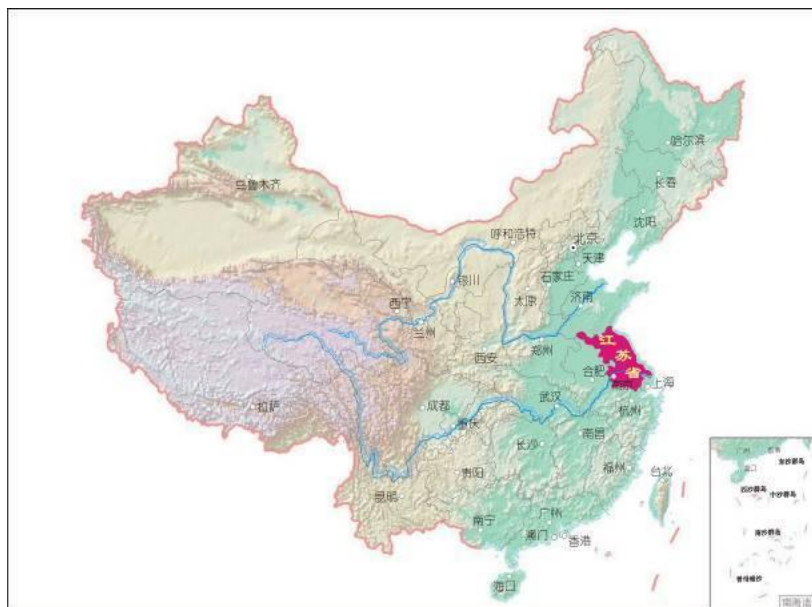


Figure 13 The red area represents Jiangsu Province
Source: Researcher, 2024

During this period, Western culture flooded into China, and the church girls' schools established by Western missionaries were not only the main means of cultural dissemination, but also had important historical significance and value for the education and physical changes of Chinese women. The educational philosophy of "holistic education" and the emphasis on physical education at Jinling Women's University have become a model for women's higher education institutions during the Republic of China period. At the same time, the dance course at Jinling Women's University, as an important means of reshaping the body of Chinese women, reveals to us the changes in women's bodies under its constraints at that time, as well as the new characteristics of female body shape presented under dance education. Jinling Women's University, as a model for women to receive higher education during the Republic of China period, has opened up a bright path for Chinese women to pursue knowledge and education through its educational philosophy and educational philosophy. The dance courses offered by Jinling Women's University, which are affiliated with the Department of Physical Education, lead our perspective to various corners besides education. We can explore the role of dance education in reshaping the traditional physical form of Chinese women and liberating their ideological concepts, as well as its inspiration for today's dance education.

Firstly, dance education during the Republic of China period sprouted in the late Qing Dynasty and emerged under the influence of the European and American cultures, with the help of physical education in schools. At that time, the

ideological concepts of Chinese women were confined to the traditional ritual of "three obediences and four virtues", and "women without talent are virtuous". Their body shapes were attached to the aesthetic taste of male deformities. When Western feminism was introduced and the idea of gender equality in education was promoted, progressive Chinese scholars who were in national crisis found that only by liberating women's bodies, and through "strengthening the country to protect the seeds" and "promoting women's education", can the previously advocated weak and pathological body posture of women be reshaped into a healthy and internally and externally cultivated female citizen, in order to support the construction of the country. The physical education at Jinling Women's University played a leading role in modern women's education in China. Its dance education, as the main means of reshaping the traditional physical form of Chinese women during the Republican era, undoubtedly played an important role.

Secondly, the reason why dance education at Jinling Women's University was accepted and favored by women at that time was due to the elite education philosophy, curriculum design, and teaching methods of Jinling Women's University. In terms of teaching staff, Jinling Women's University has a first-class teaching team. Apart from foreign teachers, most domestic dance instructors go to the United States for further studies and use their unique teaching methods to teach students advanced Western dance education concepts and dance knowledge, thereby achieving physical exercise for women. In terms of curriculum, Jinling Women's University attaches great importance to the arrangement of dance classes. Physical education for all students is a compulsory course, and dance classes account for a large proportion compared to other physical education content. Moreover, all students in the school must undergo strict physical examinations and standardized physical training. In the course, Jinling Women's University offers a rich range of dance content, including various national style dances, form and meaning dances, corrective exercises, relaxation exercises, and rhythmic activities. Through learning different dance styles, the university aims to comprehensively coordinate the body of women and showcase their beautiful postures. In addition to exercising female body shape in practice, teachers at Jinling Women's University train students' imagination and creativity through dance, and instill advanced Western dance theory knowledge in students, enabling them to achieve comprehensive development in dance learning.

Furthermore, the dance education at Jinling Women's University is not only about reshaping the physical form of women, but more importantly, it liberates the body ideology that has been imprisoned by women for many years, allowing them to have independent autonomy and a new pursuit of aesthetics. It is hoped that with the training and norms of wisdom and morality, Jinling Women's University can broaden

its female thinking and enable students to become professors of the nation and leaders in other fields.

Finally, the educational philosophy of Jinling Women's University, which conforms to the times and emphasizes holistic education, has made it a model of higher education for women during the Republic of China era. This is also a place worth learning and learning from in current dance education and dance schools in China.



Figure 14 Jinling Women's University Dance Course
Source: Researcher, 2024

Throughout the development process of Chinese dance education, the dance education exemplified by Jinling Women's University during the Republic of China period is worthy of our attention and learning. This has laid a new foundation for us to re-understand the educational ideas and body language concepts presented in dance, and also provided new impetus for the development of Chinese dance theory. The dance education at Jinling Women's University, as a historic ideological and practical resource, is a pioneer in Chinese dance education and worthy of our learning, reference, and development.

Later, in the early 1950s of the People's Republic of China, dance education in China entered a new era, which was reflected in the changes in dance culture and

thought at that time. The transformation of dance art introduced human thinking and teaching, changed China's dance art for thousands of years, and truly transformed the teaching method of oral transmission and apprenticeship into a dance teaching system based on science. After the 1980s, dance education entered a new era, introducing a large number of foreign dance forms and researching various dance forms with ethnic characteristics and diverse styles. Dance education began to clarify its own path and goals, and also began to have its own professional system. In the 21st century, with the continuous development and progress of society, dance art and culture have become more internationalized, and dance art has also opened a new chapter.

1.4 The Development History of Chinese Dance Training Institutions

In the early 1980s, during the early stages of China's reform and opening up, culture and art began to gradually recover, and people's interest in dance gradually increased. Chinese dance training institutions began to emerge. During this period, dance training was mainly concentrated in some art schools and dance groups, with a relatively small scale and a lack of funds, venues, and professional teachers. The training audience is mainly professional actors or people with a strong interest in dance. The training content mainly focuses on traditional dance teaching, such as ethnic dance, classical dance, etc.



Figure 15 In the early 1980s, dance groups
Source: Researcher, 2024

In the 1990s, with the rapid development of the Chinese economy and the improvement of people's living standards, the demand for cultural and entertainment increased. Dance training institutions are springing up like mushrooms after rain. At this

stage, not only is the content and form of dance training becoming diversified, but in addition to traditional dance, street dance, jazz dance, and others are gradually becoming popular. And the audience for dance training is gradually expanding, from professional actors to the general public.



Figure 16 90 Years of Street Dance Popularity
Source: Researcher, 2024

In the 21st century, with the continuous growth of the Chinese economy and the enrichment of people's cultural life, dance training institutions began to expand on a large scale. Many large chain training institutions have emerged, while some small and local training institutions have also begun to emerge. At this stage, the content and forms of dance training are more diverse, and many online dance training platforms have emerged to meet the needs of different groups of people.

In recent years, with the advancement of technology and upgrading of consumption, dance training institutions have begun to develop towards a more professional and innovative direction. There have been refined training courses tailored to different ages and needs. For example, children's dance training, adult dance training, professional dance training, etc. Utilize technological means to improve teaching quality and effectiveness. For example, the application of virtual reality (VR) technology

in dance teaching allows students to engage in immersive learning at home. Cross border cooperation has become a new norm, such as collaborating with fitness, education, and other fields to launch more diversified training programs. The requirements for teachers are stricter, not only requiring high professional competence, but also requiring good teaching ability and innovative thinking.



Figure 17 Smart Dance Course and Technology Teaching.

Source: Researcher, 2024

At each stage, there are some problems and challenges, such as funding and venue limitations, insufficient teacher resources, homogenization of teaching content, and disorderly market competition. But it is these challenges that drive dance training institutions to constantly innovate and progress. In the future, with the further development of technology and the continuous upgrading of consumption, the development of Chinese dance training institutions will become more professional and refined, providing high-quality dance training services for more people.

Overall, the development process of Chinese dance training institutions is a process of continuous innovation and progress. From the exploration in the initial stage, to the diversified development in the development, expansion, and integration stage, to the refined services in the innovation and specialization stage, and the comprehensive upgrade in the digital transformation stage, dance training institutions have always kept up with the pace of the times, making important contributions to cultivating more excellent dance talents, promoting the prosperity of dance art, and promoting the social economy.

2. Problems encountered during dance teaching at Tiantian Training Institution in Jiangsu Province, China

2.1 Weak teaching staff

There are drawbacks in dance training institutions, such as weak teaching staff, many teachers lack rich teaching experience, short learning time, a large proportion of part-time teachers, and an imbalance in the proportion of male and female teachers.

The teaching experience of a teacher is the key to determining the level of teaching. Through rich teaching practice experience, teachers can more efficiently and reasonably impart professional dance knowledge to students, and can also promptly address problems in teaching, further promoting the improvement of teaching level and quality. However, some teachers in institutions have less than 2 years of teaching experience and lack teaching experience, which greatly suppresses the improvement of educational quality.



Figure 18 Weak teaching staff
Source: Researcher, 2024

The teaching staff of dance training institutions are generally composed of part-time and full-time teachers. At present, there are too many part-time teachers in Tiantian dance training institutions, even exceeding the number of full-time teachers, which will also have an impact on future development. Part time teachers find it difficult to devote all their energy to the teaching profession, which is extremely detrimental to the improvement of teaching quality. In addition, part-time teachers also have great instability, and changing teachers midway will increase the cost of adaptation and adjustment, which is not conducive to the long-term development of training institutions.

Excellent dance training institutions must pay attention to maintaining the gender balance of teachers. Male teachers can better demonstrate their strong and resolute side to students for learning, while female teachers are more likely to showcase their gentle side. In the teaching process, the combination of male and female teachers is crucial for shaping students' values. At present, there is a significant shortage of male teachers in Tiantian dance training institutions, which to some extent hinders the long-term development of dance training institutions.

Table 1 Showcased weak teaching staff

Teacher issues	Ratio (%)
Lack of rich teaching experience	30
Short study time.	25
The proportion of part-time teachers varies.	35
Imbalance in the proportion of male and female teachers	10

2.2 The issue of student engagement and interest

In dance teaching, student participation and interest are crucial factors. However, in the Tiantian training institution, we found that many students have a low enthusiasm for learning dance. This not only affects the learning effectiveness of students, but also restricts the development of dance teaching.

To gain a deeper understanding of this issue, we must recognize that dance is an art that requires continuous practice and time investment. For students, it is difficult to maintain a positive attitude and high level of participation in the learning process if

they do not have enough interest and enthusiasm for dance. Therefore, how to stimulate students' enthusiasm for learning and improve their participation is an important issue faced by Tiantian training institutions.



Figure 19 Student attitude is not positive
Source: Researcher, 2024

The monotony of teaching methods is an important reason why students have low interest in learning. In traditional dance teaching, teachers often focus on imparting and training techniques, while neglecting the cultivation of students' interest in learning. This teaching method can easily make students feel tired and bored, thus losing interest in learning dance. To solve this problem, teachers need to adopt more vivid and interesting teaching methods. For example, teachers can use multimedia technology to stimulate students' interest by watching dance videos, listening to music, and other means. In addition, teachers can also adopt gamified teaching methods to allow students to learn dance in a relaxed and enjoyable atmosphere.

In addition to teaching methods, the monotony and dryness of teaching content are also one of the reasons why students have low interest in learning. Therefore, teachers need to timely update teaching content and introduce new dance elements and

techniques according to the development of the times and the needs of students. This can not only enhance students' interest in learning, but also help cultivate more dance talents with innovative thinking.

In addition, teachers also need to pay attention to the individual differences and needs of students. Each student has their own characteristics and advantages, and teachers need to develop personalized teaching plans for different students to help them unleash their potential. At the same time, teachers also need to establish good teacher-student relationships with students, pay attention to their emotional needs, and encourage them to actively participate in dance learning.

Table 2 Showcased the reasons for low student engagement and interest

Reason	Ratio (%)
Teaching methods are monotonous and tedious	40
The teaching content is single and boring	30
Student's own reasons	20
Other reason	10

2.3 Questions about teaching content and methods

Although dance education in Jiangsu Province has a rich historical background and tradition, there are still some problems in teaching content and methods in the modern dance training process. These issues have to some extent affected the learning outcomes and interests of students, and also constrained the development of dance education.



Figure 20 Teaching method issues
Source: Researcher, 2024

The teaching content intersperses between teachers and students, which is a multi-dimensional interactive process of teaching and learning between teachers and students. When designing teaching content, teachers should consider the differences between individual students and start from reality. The teaching content should be from shallow to deep, starting from developing students' interests. With the mastery and understanding of technology, appropriate adjustments should be made to the teaching content according to the learning situation. As a dance teacher, we should focus on discovering, addressing, and solving problems related to the teaching materials and gender ratio in the current dance industry in China. The aging of teaching content is also a concern in dance training. With the changes of the times and the development of society, dance art is also constantly evolving and innovating. However, some traditional dance teaching content may no longer meet the needs of students and society. If the teaching content cannot keep up with the times and keep up with the changes of the times, the knowledge and skills learned by students may not be able to adapt to future development.

The rigidity of teaching methods is a common problem in dance training. In traditional dance teaching, teachers often focus on imparting and training techniques, while neglecting the cultivation of students' personality and creativity. This teaching method can easily lead to students mechanically imitating the teacher's movements, while lacking understanding and innovation of the deep meaning of dance. At the same time, overemphasizing technical training can easily make students feel stressed and exhausted, thereby affecting their enthusiasm and interest in learning. In addition, some dance teachers may lack awareness of continuous professional development and updating knowledge. They may use the same teaching methods and content for a long

time without being aware of the development and changes in technology. This may lead to a disconnect between the knowledge and skills of teachers and the current trends in dance development, thereby affecting the quality of teaching and the learning outcomes of students.

Table 3 Showcased the issues in dance education

Problem	Ratio (%)
Teaching content	30
Teaching method	25
Learning materials	15
Ratio of male and female students	10
Teaching courses	20

Overall, the aging of teaching content and the rigidity of methods are problems that exist in dance teaching in daily training institutions. In order to improve the quality of teaching and meet the needs of students and society, we need to conduct in-depth thinking and improvement on these issues.

We can timely update and adjust the aging of teaching content according to the development of the times and the needs of society. Teachers can pay attention to the current trends and trends in dance development, integrate the latest dance elements and techniques into teaching, and make the teaching content more closely related to real life and the needs of students. In addition, teachers can also encourage students to participate in dance performances and creations, allowing them to exercise their skills and improve their artistic literacy through practice.

We can introduce more flexible and innovative teaching methods to address the issue of rigid teaching methods. For example, teachers can use heuristic teaching methods to guide students to explore and create independently, cultivate their innovative thinking and independent thinking abilities. In addition, teachers can also use modern technological means, such as video teaching, multimedia demonstrations, etc., to enrich teaching methods and improve students' interest and participation in learning.

To address these issues, we also need to strengthen the professional development and training of teachers. Teachers are a key factor in dance education, and their professional level and teaching methods directly affect the learning effectiveness and quality of students. Therefore, we need to regularly train and assess teachers to improve their professional competence and teaching ability. At the same time, we can also invite experts, scholars, or outstanding dance artists to the school for exchange and guidance, providing teachers with more learning and exchange opportunities.

By improving teaching methods, updating teaching content, and providing professional development and training to teachers, we can effectively solve the problems in dance teaching at Tiantian Training Institutions in Jiangsu Province. This will help improve the quality of teaching, cultivate more outstanding dance talents, and promote the development and innovation of dance art in Jiangsu Province.

Part 2 Stage Design for Creative Dance Experiment at Tiantian College in Jiangsu Province, China

1. Stage design, experimentation, and dance teaching

1.1 Creative Design "Experimental Platform"

Experimental stage, as the intersection of dance education and innovative practice, its design is not only a simple physical space construction, but also a comprehensive integration of educational, artistic, and technological concepts. In this process, the growth and development of students have always been the core focus. Therefore, from initial conception to final presentation, every detail needs to be carefully planned and repeatedly scrutinized.

At the beginning of the design, we must have a deep understanding of the characteristics of the target student group. This includes but is not limited to their age characteristics, dance skill level, and personal interests and hobbies. These pieces of information are crucial for determining the direction and focus of stage design. For example, for younger students, stage design should focus more on fun and interactivity to attract their attention; For high-level dance students, the stage needs to provide sufficient space and technical support to showcase their professional skills and creativity.

Modern technology and equipment play an indispensable role in experimental stage design. The application of technologies such as high-definition projection, surround sound, and intelligent lighting systems can not only greatly enhance the visual and auditory effects of stage performances, but also create a more realistic and immersive dance experience for students. For example, through high-definition

projection, we can present various virtual scenes on stage, making students feel like they are in a completely different world while dancing; Surround sound can bring more three-dimensional and realistic sound effects, enhancing students' performance experience.

The layout and design of the classroom stage cannot be ignored. The choice of color, spatial layout, and the use of decorative elements all directly affect the overall effect and atmosphere of the stage. We should strive to create a space that is both creative and imaginative, in order to stimulate students' dance inspiration and performance desire. For example, through clever color matching and spatial layout, we can create a dreamlike atmosphere, allowing students to express their emotions and ideas more freely in such an environment.

To achieve these design goals, we need to work closely with professionals from multiple fields. Dance teachers can provide professional insights on dance education and student needs; Stage designers can provide creativity and suggestions for stage design from an artistic and aesthetic perspective; And technical personnel are the key to realizing these ideas and ideas, they can provide necessary technical support and solutions. By collaborating with these professionals, we can ensure that the design of the experimental stage meets both the professional standards of dance education and the personalized needs of students.

In addition, student feedback plays a crucial role in the design process of experimental stages. By regularly collecting and analyzing student feedback, we can timely understand their feelings and suggestions on stage design, and make necessary adjustments and optimizations to the design. This student-centered design philosophy ensures that the stage truly becomes a platform that serves student learning and performance.

The design of an experimental stage is a complex and challenging task. But as long as we always adhere to the growth and development of students as the core, fully utilize modern technology and artistic means, work closely with experts in various professional fields, and focus on collecting feedback from students, we can successfully create an innovative and practical experimental stage, providing the best support and platform for students' dance learning and performance.

Experimental Stage Design: Integration of Conceptual, Formal, Flexible and Teaching Needs

Experimental stage design is an innovative teaching platform aimed at providing students with a more authentic and concrete learning experience. This design concept emphasizes the integration of conceptualization, formalization, flexibility, and teaching needs to meet the needs of modern education.

1. Space Planning and Modular Design

The spatial planning of experimental stages is a crucial task, which relates to the overall functional layout, usage efficiency, and teaching experience of the entire stage. In order to achieve efficient utilization and flexible adjustment of space, we have adopted a modular design method.

Under the concept of modular design, we carefully divide the stage into multiple functional areas, each carrying specific teaching functions. The performance area is the core of the stage, providing students with a space to showcase their dance talents; The practice area is a place for daily training for students, equipped with professional dance equipment and a comfortable practice environment; The discussion area is a place for students and teachers to exchange ideas and share experiences, promoting mutual learning and teaching.

The division of these functional areas is not fixed and unchanging, but can be flexibly adjusted according to teaching needs and the number of students. The advantage of modular design lies in its ease of installation and disassembly, which allows us to quickly adjust the layout and configuration of the stage according to actual needs. For example, when it is necessary to hold a large-scale dance performance, we can combine multiple modules to form a spacious performance space; When conducting group discussions or individual guidance, the stage can be divided into several small areas to meet the needs of different teaching scenarios.

This modular design method not only ensures the flexibility and practicality of the stage, but also greatly improves the utilization of space. In the past, traditional stage design often had the problem of space waste, and some areas could not be effectively utilized at certain times. And modular design has completely changed this situation, allowing every inch of stage space to be maximized. Whether it's performance, practice, or discussion, each area can play its rightful role and meet the learning needs of students.

In addition, modular design also leaves infinite possibilities for the future development of the stage. With the continuous development and progress of dance education, there may be more new teaching needs and models emerging in the future. The flexibility and scalability of modular design means that we can easily adapt to these changes and further transform and upgrade the stage. This not only protects our investment, but also provides strong support for the development of dance education.

Space planning and modular design are key elements in experimental stage design. Through careful planning and flexible adjustments, we have created a practical and efficient dance teaching platform, providing strong support for students' dance learning and growth. In the future, we will continue to explore and innovate,

continuously improve and optimize stage design, and contribute more to the development of dance education.

2. Stage scenery and formal design

As one of the core elements of experimental stage design, stage scenery carries the important mission of creating a unique dance atmosphere and inspiring students to create inspiration. In modern dance education, stage scenery is not only a decorative background, but also a key element closely connected to dance works and jointly constructing the artistic whole.

When designing stage scenery, we emphasize the use of concise and modern design language, creating a dance space full of infectious and artistic beauty through clever combinations of color, lines, and composition. The selection and application of colors are crucial for the overall effect of stage scenery, as they can directly affect people's emotional reactions and visual experiences. Therefore, we will carefully design colors that match the theme and emotions of dance teaching courses, creating a lively, calm, dreamy, or realistic stage atmosphere through color contrast, gradient, and layering.

Meanwhile, lines and composition are also indispensable elements in stage scenery design. The smoothness and twists, roughness and delicacy of the lines can convey different visual feelings and emotional expressions. We use the guidance and tension of lines to draw people's attention to the focus of the stage, highlighting the theme and movements of the dance course. The balance and variation, simplicity and complexity of composition directly affect the overall beauty and artistic effect of the stage scenery. We integrate the stage scenery with dance works through clever composition design, and together create unforgettable artistic images.

In addition to the design of colors, lines, and composition, we also pay special attention to the creativity and practicality of the scenery. Creativity is the key to attracting people's attention and stimulating imagination through stage scenery. We add more artistic charm and aesthetic value to dance courses through unique design concepts and innovative forms of expression. And practicality is the fundamental requirement of stage scenery design, which requires the scenery to not only be beautiful and elegant, but also to meet the actual needs of dance performances and the actual situation of stage performances. Therefore, in the design process, we fully consider factors such as the variability, mobility, and safety of the scenery to ensure that it can be quickly and conveniently installed and disassembled to meet the needs of different performance venues.

In experimental stage design, the close integration of stage scenery and dance courses is always our goal. We work closely with dance choreographers, dancers, and lighting and sound teams to gain a deeper understanding of the themes, emotions,

and forms of expression of dance works. We complement and contrast the design of the set with elements such as dance movements, lighting effects, and music rhythm. Through this close combination, we not only successfully set off the atmosphere and emotions of dance works, but also greatly enhance the expressive and infectious power of dance.

In summary, stage scenery plays a crucial role in experimental stage design. It creates a unique artistic space for dance works through concise and modern design language, clever use of color and line composition, and unique creativity and practicality. On this stage full of artistic charm, students' creative inspiration is fully stimulated, and their interest and participation in learning are also increased. We believe that in future dance education, stage scenery will continue to play an irreplaceable role and contribute more to the prosperity and development of dance art.

3. The combination of technical equipment and flexibility

The close integration of technical equipment and stage design has become an indispensable part of modern dance art in dance teaching and performance. This combination not only injects new vitality into dance works, but also provides students with an unprecedented learning experience.

Firstly, the selection of technical equipment such as sound, lighting, and projection is crucial for the presentation of dance works. Sound equipment can restore or create sound effects that match dance works, allowing the audience to enjoy their hearing as well; Lighting equipment can create different atmospheres and emotions, enhancing the infectivity of dance; Projection devices can integrate multimedia elements such as images and videos into dance, making dance works more vivid and colorful. The application of these technical equipment requires careful selection and adjustment based on the style and expression form of dance works to ensure the best artistic effect is achieved.

In the selection of technical equipment, we prioritize mobile devices. This is because mobile devices have extremely high flexibility and can adjust their position and layout according to teaching needs at any time. For example, when teachers need to teach dance in different scenes, they can easily move equipment such as speakers and lighting to create a stage environment that meets the teaching requirements. This flexibility not only improves the utilization of equipment, but also brings more possibilities for dance teaching.

In addition to traditional technological equipment, we also actively introduce modern technological means such as projection and virtual reality. These technological means can provide students with virtual dance scenes and characters, making them more engaged and focused in the learning process. For example, through

virtual reality technology, students can immerse themselves in different styles of dance scenes and feel the emotional expression of different characters. This experiential approach not only enhances the expressive power of dance, but also stimulates students' imagination and creativity.

The combination of technical equipment and flexibility has brought a richer and more diverse learning experience to dance teaching. Students can experience the charm and fun of dance art in a modern stage environment. At the same time, this combination method also avoids the inconvenience and waste caused by physical layout. In the past, physical layout often required a lot of time and effort, and once the layout was completed, it was difficult to make changes. The use of technical equipment completely avoids these problems, making dance teaching more efficient and convenient.

It is worth mentioning that the combination of technological equipment and flexibility also provides new opportunities for the inheritance and development of dance art. Through the application of modern technological means, we can better record and preserve dance works, enabling more people to appreciate and learn from these excellent works of art. At the same time, this combination method also provides more inspiration and possibilities for dance creation, promoting the continuous innovation and development of dance art.

The combination of technical equipment and flexibility plays an important role in experimental stage design. Through this combination, we can provide a richer and more diverse learning experience for dance teaching, and promote the inheritance and development of dance art. In the future, we will continue to explore and innovate, continuously improve and optimize stage design, and contribute more to the development of dance education.

4. The embodiment of safety measures and environmental awareness

In stage design, safety is always our top priority. No matter how magnificent the stage is or how advanced the equipment is, if the safety of the participants cannot be guaranteed, everything will lose its meaning. Therefore, in experimental stage design, we always adhere to the principle of "safety first".

To ensure the safety of the stage, we have taken a series of measures. Firstly, in the selection of stage floor materials, we pay special attention to their flatness and anti slip properties. A flat ground can effectively prevent students from falling during the dance process due to uneven ground, while a non slip ground can further increase the stability of students in dance movements. In addition, we will regularly

inspect and maintain the stage floor to ensure that it is always in good working condition.

In addition to the selection of ground materials, we also pay special attention to the structure and layout of the stage. In stage design, we try to avoid too steep slopes or excessively high steps to reduce the possibility of accidents for students during the dance process. At the same time, we also reasonably set up safety exits and emergency rescue channels to ensure that students can quickly and safely evacuate the stage in emergency situations.

For dance movements with high difficulty or specific requirements, we will provide necessary protective measures. For example, when performing aerial dance or high difficulty flipping movements, we will install professional safety nets or cushions to reduce the impact force of accidental falls on students. These protective measures are designed to provide students with a safer and more reassuring dance environment.

While emphasizing safety, we also pay special attention to the manifestation of environmental awareness. In modern society, environmental protection has become an indispensable responsibility for everyone. In stage design, we also need to take on this responsibility. Therefore, in material selection and layout design, we always adhere to the principle of environmental protection.

In terms of material selection, we prioritize choosing recyclable and environmentally friendly materials. For example, in the production of stage scenery, we try to use reusable materials such as fabric, plastic, etc. These materials are not only easy to obtain and process, but can also be recycled and reused after use, effectively reducing resource waste.

In terms of layout design, we also fully consider environmental factors. For example, in the layout of lighting and sound equipment, we try to use energy-saving equipment and plan the usage time and power of the equipment reasonably to reduce energy consumption. At the same time, we will also regularly clean and maintain the stage to ensure that it does not cause pollution to the environment during use.

In short, the embodiment of safety measures and environmental awareness is an indispensable part of experimental stage design. By implementing a series of safety and environmental measures, we provide students with a dance environment that is both safe and environmentally friendly. This design concept not only reflects our care and responsibility for students, but also reflects our respect and pursuit for dance art and environmental protection. We believe that safety and environmental protection will continue to be the focus and direction of our efforts in future stage design.

5. Interdisciplinary cooperation and dynamic and static balance

In the exploration of dance education and stage design, interdisciplinary cooperation and dynamic and static balance have become two important directions of thinking. They not only enrich the forms of dance expression, but also promote the comprehensive development of students at a deeper level.

Interdisciplinary cooperation means that dance is no longer an isolated field of art, but rather intertwined and influenced by various fields such as other art forms and social sciences. This collaborative model encourages students and teachers to cross traditional disciplinary boundaries and collaborate with experts and artists from different fields. For example, dance can be combined with art forms such as music, drama, painting, and film and television, providing a broader source of inspiration and expressive space for dance creation through the rhythm of music, the plot of drama, the colors of painting, and the imagery of film and television. Meanwhile, dance can also be combined with social sciences to express social phenomena, human emotions, and social issues through dance, making dance works more profound and thought-provoking.

Interdisciplinary cooperation and communication can not only broaden students' horizons and expose them to more diverse cultural and artistic forms, but also cultivate their comprehensive qualities and innovative abilities. In collaboration with experts from different fields, students need to learn how to communicate and collaborate, how to understand and respect the perspectives of others. These abilities are crucial for their future career development and social life.

On stage, the balance between dynamic and static is equally important. Dynamic performance is the core of dance, showcasing the vitality and charm of dance through the dancer's body language, movement rhythm, and facial expressions. Dynamic performance can cultivate students' dance skills and expressive power, enabling them to find ways of self-expression in dance.

Static display is another way of presenting dance works. It can create a specific atmosphere and context through static elements such as stage scenery, lighting, and props, helping the audience better understand the theme and emotions of dance works. For students, static presentation is also an important way for them to deeply understand and experience dance works. By observing and contemplating the static elements on stage, they can gain a deeper understanding of the connotation and significance of dance works.

Maintaining a balance between dynamic performance and static presentation can enhance students' artistic literacy and aesthetic ability. In dynamic

performances, students can feel the power and beauty of dance; In a static presentation, students can think and understand the deep meaning of dance works. This balance enables students to gain both skill training and aesthetic enhancement in the process of learning dance.

The balance between interdisciplinary cooperation and dynamic static is of great significance in experimental stage design. They not only bring new directions of thinking and practical opportunities for dance education, but also play a positive role in cultivating students' comprehensive qualities and innovative abilities. In the future, we will continue to explore and practice these two concepts, and contribute more to the development of dance education.

6. The integration of inheritance and development concepts

In the field of dance art, inheritance and development are two complementary and indispensable aspects. In experimental stage design, we pay special attention to integrating the concepts of inheritance and development to cultivate dance talents with both profound traditional heritage and innovative spirit.

Inheritance means respect and inheritance of tradition. Dance, as an ancient art form, contains rich historical and cultural connotations. In experimental stage design, we delve deeply into the essence of traditional dance art, and through the clever use of stage scenery, lighting, music and other elements, we reproduce the charm and charm of traditional dance. At the same time, we also pay attention to imparting traditional dance techniques and performance methods, so that students can feel the unique charm and rhythm of traditional dance during the learning process.

However, inheritance is not simply copying and imitating. While emphasizing inheritance, we also encourage students to innovate and develop. Innovation is the key to maintaining vitality and vitality in dance art. In experimental stage design, we provide students with broad creative space and practical opportunities. Encourage them to explore and innovate on the basis of tradition, integrating modern elements and concepts into dance works. Through this integration, students are not only able to master traditional dance techniques, but also able to create dance works with distinctive characteristics and personal styles of the times.

In the process of integrating inheritance and development, we pay special attention to the individual development and creativity cultivation of students. Each student has their own unique talents and potential, and our goal is to inspire their creative inspiration and innovation ability through the design and practice of experimental stages. To this end, we provide diverse teaching methods and rich dance

resources, allowing students to freely soar in the world of dance and fully unleash their imagination and creativity.

This educational philosophy of integrating inheritance and development not only helps to cultivate students' dance skills and artistic literacy, but also shapes them into dance talents with independent thinking ability and innovative spirit. They will be able to inherit and promote traditional dance art, as well as create and develop new dance styles and genres in the future dance field.

In short, the integration of inheritance and development concepts is one of the core concepts in experimental stage design. Through this integration, we are committed to cultivating dance concepts that have both profound traditional heritage and innovative spirit, and contributing our own strength to the prosperity and development of dance art.

Experimental stage design, with its unique conceptualization, formalization, flexibility, and deep integration with teaching needs, has brought unprecedented opportunities and challenges to the field of dance teaching. This design concept is not only a revolution in traditional stage design, but also a profound transformation in dance teaching methods and methods.

Under the framework of experimental stage design, the flexible application of modular design has become a major highlight. Through modular design, stage elements can be easily combined, disassembled, and reassembled according to teaching needs, greatly improving the adaptability and reusability of the stage. This design approach not only saves costs, but also cultivates students' innovative thinking and problem-solving abilities invisibly.

The introduction of modern technological means has added more technological content to experimental stage design. For example, the application of technologies such as virtual reality and augmented reality enables digital control and real-time changes in stage backgrounds and lighting effects, providing students with a more immersive and interactive learning experience. This not only helps to enhance students' dance skills, but also subtly stimulates their creativity and imagination.

Meanwhile, the application of environmentally friendly materials in experimental stage design cannot be ignored. With the increasing awareness of environmental protection among people, choosing recyclable and low polluting materials has become a new trend in stage design. This design concept not only reflects respect for the environment, but also invisibly educates students to cherish resources and protect the earth.

In addition, experimental stage design emphasizes the close combination of teaching needs and actual stage effects. In the design process, always

put students at the center and fully consider their learning characteristics, interests, and cognitive patterns. By constructing an experimental stage environment that not only meets teaching needs but also stimulates students' learning interest and innovative spirit, students can feel the charm and fun of dance during the learning process, and thus more actively participate in the learning and creation of dance.

The implementation of this design concept is of great significance for cultivating students' dance skills, creativity, and teamwork abilities. In an experimental stage environment, students can not only learn solid basic dance skills, but also exercise their innovative thinking and problem-solving abilities in practice. At the same time, through close cooperation with classmates and teachers, students' teamwork ability will also be significantly improved.

Overall, experimental stage design has injected new vitality and connotation into modern dance education. It brings new thinking and practical directions to the field of dance teaching with its unique design concept and implementation method. I believe that in the future development, experimental stage design will continue to play its unique advantages and role, and contribute more to the development of dance education.

1.2 Experimental Stage Dance Teaching Methods

1.2.1 Explaining and demonstrating is a crucial teaching method

It can not only help students understand and master the essentials, specifications, and standards of dance movements, but also guide them to deeply understand the cultural connotations and artistic aesthetic concepts contained in dance movements.

Firstly, when explaining dance movements, teachers need to pay attention to details and accuracy. Each dance movement has its unique essentials and specifications, and teachers need to explain the requirements of each movement one by one, including body posture, hand and foot positions, movement trajectory, etc. At the same time, teachers also need to emphasize the standardization of movements, that is, each movement needs to meet certain norms and standards to ensure the overall beauty and coordination of the dance. Through detailed explanations, students can have a clearer understanding of the requirements and key points of each movement, thereby better mastering dance techniques.

In addition to explaining the essentials and specifications of movements, teachers also need to teach students the cultural connotations and artistic aesthetic concepts contained in dance movements. Dance is a form of cultural expression, and each dance movement contains specific cultural connotations and historical

backgrounds. By introducing the cultural background and connotation of dance to students, teachers can guide them to have a deeper understanding of the charm and value of dance art. At the same time, teachers also need to cultivate students' artistic aesthetic concepts, so that they can learn to appreciate and evaluate the beauty and artistry of dance works.

In the process of explaining and demonstrating, teachers also need to pay attention to the ways and methods of demonstration. Personal demonstration is a very intuitive teaching method that allows students to have a clearer understanding of the details and techniques of dance movements. Teachers can demonstrate the essence and beauty of movements through their own dance performances, allowing students to feel the charm and power of dance. In addition, teachers can also use multimedia tools such as video materials to assist teaching, allowing students to have a more intuitive understanding of the details and techniques of dance movements. Through diverse demonstration methods, teachers can stimulate students' interest and enthusiasm in learning, and improve teaching effectiveness.

1.2.2 Decomposing teaching method is an extremely effective and essential teaching method in dance teaching

The core idea is to break down complex and coherent dance movements one by one, and refine them into several relatively simple and independent movements or steps, so that students can start from the foundation, gradually deepen, and ultimately fully grasp the essence of the entire dance.

In the world of dance, many movements may seem smooth and free, but in reality, they are composed of multiple intricate combinations of movements. For beginners, mastering these complex combinations of movements at once is undoubtedly difficult. At this point, the value of the decomposition teaching method is reflected. The teacher will first break down the entire dance movement and analyze the essentials and difficulties of each detail action. Then, teach the students step by step in order from easy to difficult, from simple to complex.

The advantage of this teaching method is that it can effectively reduce the difficulty of learning. Students do not need to face the entire complex dance movement from the beginning, but can learn in a step-by-step and planned manner. Every time a student masters a detailed action, their confidence will increase by one point, and their learning effectiveness will also be significantly improved.

Meanwhile, the decomposition teaching method also helps cultivate students' patience and meticulousness. In the process of decomposition learning, students need to repeatedly practice every detail action until they reach the standard. This process not only exercises students' dance skills, but also tests their willpower. By

applying the decomposition teaching method, students can gradually cultivate a love and persistence for dance, laying a solid foundation for their future dance career.

In addition, the decomposition teaching method also emphasizes the accuracy and standardization of actions. In the process of decomposing teaching, teachers will strictly monitor and guide every detail action to ensure that students' movements meet the standards. This not only ensures the overall beauty of the dance, but also prevents students from forming incorrect movement habits during the learning process.

The decomposition teaching method plays an irreplaceable and important role in dance teaching. It reduces the difficulty of learning and improves the learning effectiveness and confidence of students by breaking down complex dance movements into simple actions or steps. Meanwhile, this teaching method also helps to cultivate students' patience, meticulousness, and normative awareness, laying a solid foundation for their dance journey.

1.2.3 Collaborative learning has demonstrated its unique value and charm in dance teaching

It is student-centered, fully utilizing interaction and cooperation among students, injecting new vitality into learning tasks. This teaching method not only improves the learning effectiveness of students, but also cultivates their teamwork spirit and self-management ability invisibly.

In the practice of dance teaching, cooperative learning is often achieved through group exercises or paired exercises. Teachers will group students based on their dance skills and personality traits to ensure that each group can complement and assist each other. During group practice, students observe, communicate, and correct each other, working together to master each dance movement. This learning method has enabled students to make significant progress in a relaxed and enjoyable atmosphere.

The charm of cooperative learning lies in its full utilization of the collective wisdom of students. In the process of mutual observation and communication, students can discover and correct each other's mistakes, and together explore the best way to solve problems. This atmosphere of mutual learning and assistance not only improves the learning efficiency of students, but also enables them to learn how to communicate and collaborate with others unconsciously.

In addition, cooperative learning also helps cultivate students' teamwork spirit. In dance teaching, each group is a whole, and each person's performance is directly related to the overall performance of the group. Therefore, students need to learn to support and encourage each other, and work together for the honor of the team.

The cultivation of this team spirit not only helps to improve students' dance skills, but also has a profound impact on their future life and career development.

Meanwhile, cooperative learning is also an effective way to cultivate self-management skills. During group practice, students need to arrange their own practice time, develop a practice plan, and constantly pay attention to their progress and shortcomings. This process of self-management allows students to improve their dance skills while also exercising their self-discipline and independence.

Collaborative learning is a very effective teaching method in dance teaching. It improves learning outcomes and cultivates teamwork and self-management skills among students through interaction and cooperation. In future dance teaching, we should pay more attention to the application and promotion of cooperative learning, so that more students can grow and progress together in an atmosphere of mutual learning and assistance.

1.2.4 Analytical teaching method plays a crucial role in dance teaching

It is a teaching method that deeply explores the essence of dance movements, aiming to enable students to understand the mysteries of dance art through meticulous observation, analysis, and research, thereby enhancing their dance appreciation ability and artistic literacy.

In dance classes, when using analytical teaching methods, teachers will first choose a representative dance performance as teaching material. This performance may be a classic work of a dance master, or it may be a folk dance with rich cultural connotations. The teacher will guide students to carefully observe this dance, paying attention to every movement, rhythm, expression, and detail.

Next, the teacher will lead the students to conduct an in-depth analysis of this dance. This includes studying the design intention of dance movements, exploring the coordination relationship between dance rhythm and music, analyzing the emotional expression and character shaping of dancers, and so on. During this process, teachers will encourage students to actively express their opinions and perspectives, guiding them to understand and feel dance from different perspectives and levels.

By analyzing the application of teaching methods, students can gradually understand the unique charm and profound connotation of dance art. They will find that every dance movement is not a random swing, but contains rich emotions and meanings; Each rhythm is not simply repetitive, but closely linked to music and context; Every expression is not a superficial imitation, but a profound interpretation of the character and theme.

This in-depth analysis and research on dance can not only improve students' dance skills, but more importantly, cultivate their dance appreciation ability and artistic literacy. Students will gradually learn how to appreciate a beautiful dance, how to understand the cultural connotations behind the dance, and how to evaluate the quality of a dance work. The improvement of these abilities will make students more confident and composed on their future dance journey.

Meanwhile, analytical teaching methods also help cultivate students' innovative thinking and problem-solving abilities. Through in-depth analysis of dance, students can learn to think and solve problems from different perspectives, providing more inspiration and possibilities for their dance creation and performance.

Analytical teaching method is an indispensable teaching method in dance teaching. It enhances students' dance appreciation and artistic literacy through in-depth analysis and research of dance movements, laying a solid foundation for their dance journey.

1.2.5 The Application and Deepening of Situational Teaching Method in Dance Teaching

Situational teaching method, as the name suggests, is a teaching method that closely combines teaching content with specific situations. In dance teaching, the application of this method is particularly unique and important. Dance, as an ancient art form, is not only the rhythm of the body, but also the expression of emotions and the inheritance of culture. Behind each dance lies a profound historical, cultural, and emotional connotation. Therefore, how to enable students to deeply understand and express the emotions and meanings contained in dance movements has become a major challenge in dance teaching. The situational teaching method is a powerful weapon to address this challenge.

In dance classes, when teachers use situational teaching methods, they will carefully create corresponding life scenes or story plots based on the theme and emotional connotations of dance works. These scenes or plots may be familiar daily life scenes for students, or they may be cultural scenes full of exotic charm. Through this setting, teachers combine dance movements with real-life situations, allowing students to experience, understand, and express dance in specific contexts.

For example, when teaching a dance that expresses love, the teacher can create a romantic dating scene where students play the role of lovers and demonstrate the tenderness and sweetness between them through dance movements. In such a situation, students are no longer simply imitating dance movements, but truly immersing themselves in the characters and using their hearts to feel and express

emotions in the dance. This teaching method is undoubtedly more vivid and interesting, and can also stimulate students' interest and creativity in learning.

Another important feature of situational teaching method is its emotional nature. Dance is an emotional art, and each dance movement contains specific emotions. Through situational teaching, teachers can guide students to deeply explore the emotional connotations behind dance movements, allowing them to truly express these emotions in their performances. This teaching method not only helps to cultivate students' emotional expression ability, but also enables them to have a deeper understanding of the charm of dance art.

In addition, situational teaching method also helps to cultivate students' artistic sensitivity. By learning dance in context, students can not only master the techniques of dance movements, but also learn how to appreciate and understand dance works. They will gradually learn to appreciate the beauty of dance from multiple perspectives such as rhythm, rhythm, and composition, thereby enhancing their artistic literacy and aesthetic ability.

It is worth mentioning that the application of situational teaching method also puts higher requirements on teachers. Teachers need to have rich dance knowledge and teaching experience, be able to create appropriate situations based on different dance works, and guide students to effectively integrate into them. At the same time, teachers also need to have sharp observation and flexible adaptability, in order to timely discover and correct students' problems in situations.

The situational teaching method has unique value and significance in dance teaching. It combines dance movements with real-life situations, stimulates students' interest and creativity in learning, and cultivates their emotional expression and artistic sensitivity. In future dance teaching, we should pay more attention to the application and development of situational teaching methods, so that more students can feel the charm of dance in the context and use dance to interpret the beauty of life.

2. Analysis of Dance Creation and Performance at Tiantian Dance Training Institution in Jiangsu Province, China

As a local dance education institution, Jiangsu Tiantian Dance Training Institution has demonstrated its unique charm and potential in dance creation and performance. Based on the experimental stage creation design and dance teaching methods mentioned earlier, we can analyze the dance creation and performance of Tiantian Dance Training Institution as follows

2.1 Dance Creation: Emphasizing Innovation and Integration

The uniqueness of Tiantian Dance Training Institution in dance creation clearly lies in its persistent pursuit of innovation and integration. This is not only an

artistic attempt, but also a deep exploration and reinterpretation of the essence of dance. Within the framework of traditional dance, Tiantian dance training institutions are not satisfied with simple imitation and replication. On the contrary, it encourages teachers and students to have the courage to challenge and innovate. This innovation is not only reflected in the design of dance movements, but also in how to organically integrate modern elements, local cultural characteristics, and other art forms. This cross-border integration makes dance no longer a single form of artistic expression, but a multicultural intersection and display platform.

For example, many dance training institutions have successfully combined local folk dances with modern dance elements to create small dances that are both local and modern. This fusion not only provides the audience with great visual enjoyment, but also triggers a resonance and recognition of traditional culture in the depths of their hearts.

So, Tiantian dance training institutions have also attached unprecedented importance to experimental stage creation and design. It is well aware that the stage is the "second life" of dance art, serving as a bridge and link for communication between dance works and the audience. Therefore, the organization has put a lot of effort into stage design, not only introducing advanced stage technology, but also emphasizing the combination of innovative stage design concepts.

2.1.1 Dance at Tiantian Training Academy


Dance arrangement	Dance Description
<p data-bbox="300 1350 411 1384">Dance 1</p>  <p data-bbox="475 1776 719 1809">Image: Dance style</p>	<p data-bbox="917 1350 1385 1883">Dance style: Dancing Beauty is a dance style that combines traditional Chinese dance elements with modern dance techniques. It usually showcases the dancer's charm and inner emotions with beautiful dance moves, smooth steps, and rich expressions. This dance style emphasizes the dancer's physical coordination and stage performance, while also integrating the aesthetics and artistic conception of traditional Chinese culture.</p> <p data-bbox="917 1888 1353 2004">Head: basic dance movements are applied to the head and neck, including flipping the head (with</p>



Image: Inverted body movements



Image: Flat hand shape

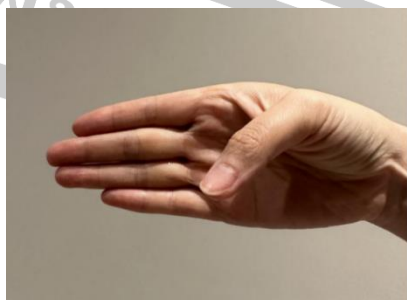


Image: Tiger Mouth Palm

the face facing forward and the portrait facing side) and rinsing the head (with the neck relaxed and the head drawn flat and round to the left or right);

Trunk: The shape of the upper body waist is basically achieved by twisting the waist (the lumbar spine is upright, the upper body rotates to the left and right plane), and bending the waist (the spine is not bent, the back is deeply tilted, the legs are bent to support the center of gravity, and the upper body is aligned with the thighs);

Arms and hands: The hands are basically made with Tiger Mouth Palm (with the thumb inward facing the index finger on a flat palm basis), Orchid Finger (also known as Orchid Hand, with the thumb inward facing the middle finger and the rest of the fingers upward), and Buddha Hand (with five fingers fan-shaped inward rotating on a loose palm basis);

Legs and feet: The shape of the legs is generally slightly bent (with knees bent at an angle greater than 160 degrees); The landing method of the foot includes full foot (full foot landing) and alternating half feet (sole landing, heel raised high)

The specific dance movements of hands and feet enhance and develop the body

Hand: Use the tiger's paw to lift it in front of the mouth and cover the lips, expressing the woman's coquettishness in covering her face.



Image: Buddha's-hand



Image: golpe



Image: Alternating legs and half soles

Foot: The main movement is to alternate between the full and half soles of the foot for fluid movement.

In the dance performance of Tiantian Dance Training Institution, the audience will be amazed by the magnificent stage effect. Whether it is the use of lighting, the combination of props, or the selection of background music, they all reflect a high level of professionalism and aesthetic taste. This ultimate pursuit of stage design not only enhances the artistic value of dance works, but also provides audiences with a comprehensive aesthetic experience while appreciating the dance.



Figure 21 Rehearsal of the play "Light in Summer"
Source: Researcher, 2024



Figure 22 Rehearsal of the play "Flying Music Drum"
Source: Researcher, 2024

พหุ ประเด็น ชีว



Figure 23 Rehearsal of the play "Beauty's Journey"

Source: Researcher, 2024

The innovation and integration of Tiantian Dance Training Institution in dance creation, as well as its emphasis on experimental stage design, reflect its profound understanding and unremitting pursuit of dance art. This pursuit not only brings more artistic enjoyment to the audience, but also injects new vitality and momentum into the inheritance and development of dance art.

2.2 Dance performance: emphasizing the combination of skills and emotions

In the field of dance performance, Tiantian Dance Training Institution has demonstrated its profound teaching background and profound understanding of art. This institution is not only a place to teach dance skills, but also a cradle for cultivating emotional expression and stage performance of dancers. Dance, as a body language, the learning and mastery of its techniques are the cornerstone. Tiantian Dance Training Institution is well aware of this and has adopted diversified teaching methods in its teaching. These methods include explanation and demonstration, decomposition teaching, cooperative learning, etc. mentioned earlier, each of which has its unique role and effect. Explaining and demonstrating is the most fundamental and intuitive teaching method. Here, experienced teachers will personally demonstrate each dance movement to the students, explaining in detail its essentials and precautions. Through observation and imitation, students can quickly grasp the basic framework and rhythm of dance movements. This teaching method is particularly important for beginners as it can help them quickly get started and establish a basic understanding of dance. Decomposing teaching, on the other hand, involves breaking down complex dance movements into several simple steps for students to learn and master one by one. The advantage of this

teaching method is that it can reduce the difficulty of learning and enhance the learning confidence of students. Through decomposition teaching, students can have a clearer understanding of the internal logic and force methods of each dance movement, thereby more accurately grasping its essence. Collaborative learning is a teaching method that places greater emphasis on teamwork and interaction. At Tiantian Dance Training Institution, students are often divided into several small groups for paired practice or team rehearsals. This teaching method not only cultivates the teamwork spirit of students, but also enables them to continuously improve through mutual communication and learning. Through collaborative learning, students can discover and correct each other's mistakes in a timely manner, and explore more perfect dance performances together. In addition to learning skills, Tiantian Dance Training Institution also places great emphasis on cultivating students' emotional expression abilities. Dance is not only a physical movement, but also a form of emotional release and expression. Therefore, the institution encourages students to inject their emotions and understanding into their performances, making dance performances more vivid and infectious. To achieve this goal, teachers will guide students to deeply understand the theme and emotional connotations of dance works during teaching, helping them establish emotional connections with dance characters. At the same time, Tiantian Dance Training Institution will also organize a variety of performance activities, allowing students to continuously improve their emotional expression abilities in practice.

In addition, Tiantian Dance Training Institution also places great emphasis on cultivating students' stage performance and confidence. Stage performance refers to the comprehensive qualities exhibited by dancers on stage, including accuracy of movements, control of rhythm, and richness of facial expressions. In order to cultivate the stage performance of students, the institution will regularly organize performance reports, competitions, and exchange activities. These activities not only provide students with opportunities to showcase themselves, but also allow them to continuously accumulate experience and improve themselves in practice. Confidence is a psychological quality that every dancer must possess. On stage, only confidence can enable dancers to face the audience more calmly and showcase their talents more freely. In order to cultivate the confidence of students, Tiantian Dance Training Institution will continuously encourage and affirm them during teaching. At the same time, the institution will also invite professionals to provide feedback and guidance on the performances of the students, helping them identify their strengths and weaknesses, and thus clarify their own direction for progress.

The teaching philosophy and methods of Tiantian Dance Training Institution in dance performance reflect its profound understanding and pursuit of art. Through diversified teaching methods, cultivation of emotional expression, and

improvement of stage performance and confidence, this institution provides students with a comprehensive and systematic dance education platform. On this platform, students can not only learn solid dance skills, but also continuously improve their comprehensive quality and life realm through the influence of art.

2.3 Future development: keeping up with the times and expanding into diverse markets

Facing the future, Tiantian Dance Training Institution is committed to expanding its territory in the vast field of dance education with a firm pace and forward-looking vision. This is not only a training institution's plan for its own development, but also a profound insight and positive response to the future trends of dance art.

Tiantian Dance Training Institution clearly recognizes that dance education, as a constantly evolving and changing field, must keep up with the times in terms of teaching philosophy and methods. Therefore, the institution will continuously introduce and update advanced dance teaching concepts and methods at home and abroad to adapt to the constantly changing market and student needs. This includes but is not limited to introducing new dance styles, teaching methods and technical means, as well as regularly training and updating teachers' knowledge. Through this continuous effort, Tiantian Dance Training Institution aims to ensure that it always stands at the forefront of dance education and provides students with the highest quality and most comprehensive teaching services. At the same time, Tiantian Dance Training Institution also realizes that dance, as an art form, has natural connections and commonalities with other art categories. Therefore, the institution will actively explore cross-border cooperation with other art categories, technology industries, and other fields. This kind of cooperation can be a comprehensive art project with dance as the theme, a dance work creation combined with other art forms, or even a dance teaching or performance auxiliary tool developed in cooperation with the technology industry. Through this cross-border cooperation, Tiantian Dance Training Institution aims to provide students with broader development space and opportunities, allowing them to showcase their talents and creativity on a broader stage. In addition, Tiantian Dance Training Institution also attaches great importance to brand building and market promotion. In this fiercely competitive market, a good brand image and reputation are the key to attracting students and expanding the market.

The organization will enhance its visibility and influence through a series of strategies. Firstly, it is to improve the quality of teaching and ensure that every student can learn truly useful knowledge and skills here. Next is to optimize student services, providing thoughtful and meticulous services from registration consultation to the end of the course, so that students can feel the warmth of home. Finally, it is necessary to strengthen word-of-mouth communication, through channels such as word-

of-mouth and social media among students, to enable more people to understand the high-quality teaching and good reputation of Tiantian Dance Training Institution.

Every day dance training institution is committed to becoming a leader in dance education in Jiangsu Province and even across the country. By continuously improving teaching quality, optimizing student services, and strengthening word-of-mouth communication, the institution has established a good brand image and reputation in the field of dance education. In the future, Tiantian Dance Training Institution will continue to work hard to further enhance its visibility and influence through more teaching practices and achievements, and provide high-quality and comprehensive dance education services to more students. In addition to deep cultivation in the domestic market, Tiantian Dance Training Institution will also actively expand into the international market. Dance, as a global art form, has significant importance in international communication and dissemination. Therefore, Tiantian Dance Training Institution will promote the overseas dissemination and exchange of Chinese dance art through various channels and methods. This includes but is not limited to organizing international dance festivals, participating in international dance competitions, and conducting international dance cultural exchange activities. Through these measures, Tiantian Dance Training Institution aims to enable more people to understand and appreciate the charm of Chinese dance art, while also winning more respect and recognition for Chinese dance art on the international stage. Tiantian Dance Training Institution will continue to keep up with the times and actively expand into diverse markets. By continuously introducing and updating dance teaching concepts and methods, actively exploring cross-border cooperation, focusing on brand building and market promotion, and actively expanding international markets, this institution will provide students with higher quality and more comprehensive dance education services, and also make greater contributions to the inheritance and development of Chinese dance art.

Tiantian Dance Training Institution, a university deeply rooted in the field of dance art, has become a focus of academic attention for its unique innovative spirit and professional strength in dance creation and performance. This institution is not only committed to inheriting and promoting the essence of dance art, but also constantly exploring and innovating, injecting new vitality and connotation into dance education.

The success of Tiantian Dance Training Institution lies in its consistent adherence to the educational philosophy of "student-centered and quality oriented". This concept is not only reflected in the teaching management and curriculum design of institutions, but also runs through the teaching practice of every teacher. Here, students are not passive receivers of knowledge, but are given a subject status and become active participants in dance learning and creation. Teachers stimulate students' learning

interest and creative potential through guidance, inspiration, and motivation, helping them continuously pursue excellence on the path of dance art. At the same time, the innovative spirit and professional strength of Tiantian Dance Training Institution in dance creation and performance have also won widespread praise. The institution encourages students to break free from traditional constraints and boldly try new dance styles and creative concepts. Under the guidance of teachers, students can not only proficiently master various dance techniques, but also create dance works with unique charm and artistic value based on a deep understanding of the artistic connotation of dance. In addition, Tiantian Dance Training Institution also provides students with rich performance opportunities and display platforms, allowing them to fully showcase their talents and talents on stage.

Looking towards the future, Tiantian Dance Training Institution will continue to adhere to the educational philosophy of "student-centered and quality based", continuously optimize the teaching system and curriculum, and introduce more diverse and innovative teaching methods and means. At the same time, the institution will also strengthen exchanges and cooperation with the domestic and foreign dance art community, actively introduce advanced dance education concepts and teaching resources, and provide students with higher quality and diverse dance education services. In addition, Tiantian Dance Training Institution will also focus on cultivating students' interdisciplinary literacy and innovation ability, encouraging them to continuously explore and innovate on the path of dance art, and contribute their own strength to the inheritance and development of dance art.

The unique innovative spirit and professional strength of Tiantian Dance Training Institution in dance creation and performance, as well as its adherence to the educational philosophy of "student-centered and quality based", have made it a leader in the field of dance education. I believe that in the future development, this institution will continue to leverage its advantages and characteristics to provide more high-quality and diverse dance education services for students, and make greater contributions to promoting the prosperity and development of China's dance art industry.

Chapter 5

Conclusion, Discussion, and Suggestions

Create experimental phase: The creation and dance performance of Tiantian Training College in Jiangsu Province, China is a study of the history of the training college. Tian Tian and Creative Dance Teaching and Dance Performance. In order to create an experimental platform, researchers summarized, discussed, and proposed the following research results based on the purpose of this study:

1. Study the history and issues of dance learning at Tiantian College in Jiangsu Province, China.
2. Design a creative dance experimental platform for Tiantian College in Jiangsu Province, China.

1. Conclusion

1. Dance History and Dance Teaching Issues at Tiantian College in Jiangsu Province, China

1.1 From the day dance emerged, dance education and imitation emerged. In ancient times, dance education was seen as a superior means of education. The development of productivity provides certain material conditions for dance and is the economic foundation of dance education. In history, China has also had many examples of dance education, such as the "Da Si Le" that existed as early as the Zhou Dynasty. At that time, Chinese dance education already had a specialized education system to serve the ruling class. With the change of dynasties and the development of the economy, dance education has also greatly developed in the prosperity of different dynasties. Later, due to their diverse forms, they evolved into a spontaneous folk education activity influenced by society. Dance education during the Republic of China period sprouted in the late Qing Dynasty and emerged under the influence of European and American cultures, with the help of physical education in schools. The professional dance education in China only gained a truly exclusive position after the establishment of professional dance institutions such as Beijing Dance Academy after the founding of the People's Republic of China in 1949. After the 1980s, dance education entered a new era, introducing a large number of foreign dance forms and researching various dance forms with ethnic characteristics and diverse styles. Dance education began to clarify its own path and goals, and also began to have its own professional system. In the 21st century, with the continuous development and progress of society, dance art and culture have become more internationalized, and dance art has also opened a new chapter. The emergence of Chinese dance training institutions was initially mainly concentrated in

some art schools and dance groups. With the rapid development of the Chinese economy and the improvement of people's living standards, the content and forms of dance training have begun to diversify. From the exploration in the initial stage, to the diversified development in the development, expansion, and integration stage, to the refined services in the innovation and specialization stage, and the comprehensive upgrade in the digital transformation stage, dance training institutions have always kept up with the pace of the times, making important contributions to cultivating more excellent dance talents, promoting the prosperity of dance art, and promoting the social economy.

1.2 Dance Teaching Issues at Tiantian Training Institutions in Jiangsu Province, China: 1. The teaching staff is weak. 2. Insufficient student engagement and interest. 3. The rigidity of teaching methods and the aging of teaching content.

2. Experimental Stage of Tiantian Training Institution in Jiangsu Province, China for Dance Creation and Performance

2.1 Experimental Stage Creation and Design Process and Dance Teaching

The experimental stage creation and design process mainly involves the following steps: 1. Space planning and modular design. 2. Stage scenery and formal design. 3. The combination of technical equipment and flexibility. 4. The embodiment of safety measures and environmental awareness. 5. Interdisciplinary cooperation and dynamic and static balance. 6. Integration of inheritance and development concepts.

The dance teaching method of "experimental stage": 1. Explain and demonstrate. 2. Decomposition teaching method. 3. Collaborative learning. 4. Analyze teaching methods. 5. Situational teaching method.

2.2 Dance Creation and Performance at Tiantian Training Institution in Jiangsu Province, China.

This study summarizes the following points: 1. Dance creation: emphasizing innovation and integration; 2. Dance performance: emphasizing the combination of skills and emotions; 3. Future development: Keep up with the pace of the times, expand diversified markets.

2. Discussion

In the cultural context of dance education adapting to the development of social history, researchers need to pay attention to more issues and challenges in order to improve the teaching and management level of Tiantian Dance Education in

Jiangsu Province, and improve the creation of experimental stages. Teacher training, curriculum updates, facility maintenance, and parental involvement are all areas that we need to further strive for.

Firstly, teachers are the core force of dance education, and their professional competence and teaching ability directly affect the learning effectiveness of students. In order to improve the teaching level of teachers, we should strengthen their training and further education. By regularly organizing training courses, inviting experts for guidance, and organizing teacher exchanges and discussions, we can promote the professional growth of teachers, improve their teaching level and guidance ability. At the same time, we can also encourage teachers to innovate teaching methods, explore teaching methods suitable for students, and improve teaching quality.

Secondly, course updates are also very important. With the changes of the times and the development of dance art, we need to constantly update the course content to meet the constantly changing needs of students. Introducing new forms of dance, exploring new themes and themes, and strengthening the integration of dance with other art forms can make the course content more diverse and stimulate students' enthusiasm for learning. In addition, we can also incorporate experimental stage elements into the curriculum, allowing students to master dance creation and performance skills in practical operations.

Facility maintenance is also an important part of teaching management. We should attach great importance to the maintenance and upkeep of teaching facilities, conduct regular inspections and repairs, update damaged facilities in a timely manner, and provide students with a good learning environment. In terms of stage design, the spatial layout of experimental stages should be flexible and varied, meeting the needs of dance performances while providing sufficient space for students to create and practice. At the same time, equipped with advanced technological equipment is also essential, including lighting, sound, projection and other equipment. These devices should be able to provide diverse effects to meet the needs of different types of dance performances. In addition, management systems are also crucial to ensure the smooth progress of the performance. Training and management of stage staff are also essential components.

In addition, strengthening communication and cooperation with parents is also essential. By establishing an effective communication mechanism between home and school, timely feedback on students' learning situation, and jointly promoting their learning progress. We can invite parents to participate in the construction and management of experimental stages, so that they can better understand the importance of dance education and their children's learning situation. At the same time, parental

participation can also provide more resources and support for dance education, promoting further development of dance education.

In summary, Tiantian dance education in Jiangsu Province needs to comprehensively consider multiple issues and challenges. Only by achieving coordination and unity in teacher training, curriculum updates, facility maintenance, and parental participation can teaching and management levels be improved, injecting new vitality into the development of dance art. By constructing experimental stages, strengthening teacher training, updating course content, maintaining facilities, and collaborating with parents, we can provide students with a better learning environment and more comprehensive educational support, cultivating more innovative individuals

3. Suggestions

In order to further improve the creation of the experimental stage and enhance the teaching and management level of Tiantian Dance Education in Jiangsu Province, we propose the following suggestions:

Firstly, it is crucial to continuously monitor teacher training and curriculum updates. Teachers are the core force of dance education, and their professional competence and teaching ability directly affect the learning effectiveness of students. Therefore, we should continuously strengthen the training and further education of teachers, promote their professional growth through regular training courses, inviting experts for guidance, and organizing teacher exchanges and discussions. At the same time, encourage teachers to innovate teaching methods, explore teaching methods suitable for students, and improve teaching quality. In addition, we also need to regularly evaluate and update the curriculum to meet the constantly changing needs of students. In this process, we can introduce the concept of experimental stage and integrate elements of dance creation and performance into the curriculum, allowing students to master the skills of dance creation and performance in practical operations. Through these measures, we can ensure that teachers have sufficient professional competence and teaching ability to provide high-quality educational services for students.

Secondly, the maintenance of facilities and the optimization of the environment are also crucial. A good facility environment can provide better learning conditions, so we should pay attention to the maintenance and upkeep of teaching facilities. Regularly inspect and repair, update damaged facilities in a timely manner, and ensure the safety and comfort of the teaching environment. At the same time, we also need to continuously optimize the teaching environment, create a good learning atmosphere, and improve students' learning enthusiasm and participation. In this regard, we can introduce modern teaching methods and technologies, such as multimedia teaching,

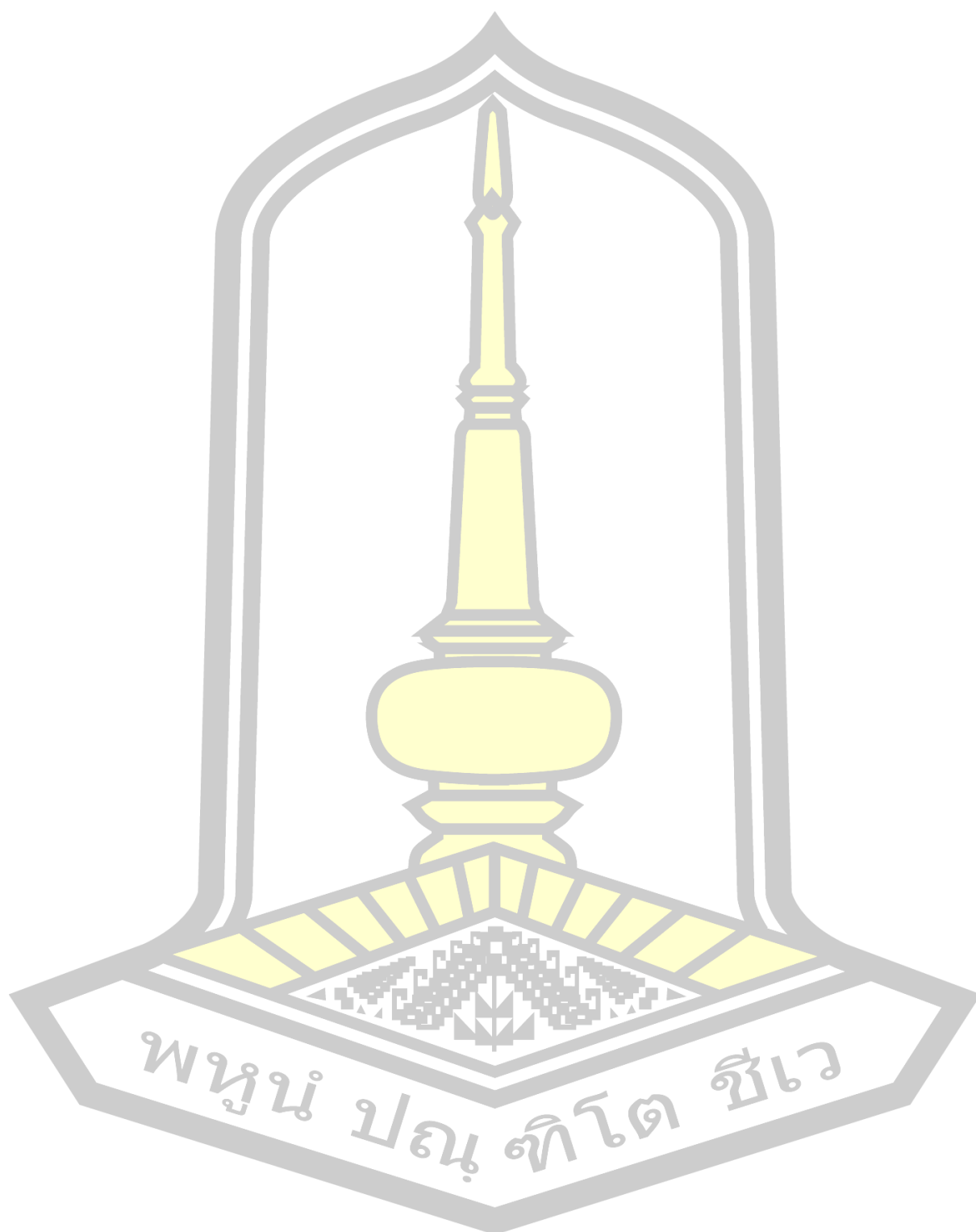
virtual reality technology, etc., to provide students with a more diverse learning experience. In addition, investment in the construction and management of experimental stages should also be increased. Experimental stage is an important place for students to create and perform dance, as well as a platform for cultivating their innovative and practical abilities. Therefore, we should build an experimental stage with modern facilities and establish a sound management system and workflow to ensure the normal operation and effectiveness of the stage. At the same time, strengthen communication and cooperation with similar institutions at home and abroad, introduce advanced stage technology and performance modes, and improve the artistic level and influence of the stage.

In addition, improving student participation and sense of honor is also one of the important measures. The participation and sense of honor of students are important ways to improve the quality of teaching. Therefore, we should regularly hold various dance competitions and performance activities to provide students with a stage to showcase themselves. At the same time, strengthen the construction and management of student clubs, and encourage students to organize activities and performances independently. Through these measures, we can stimulate students' interest and enthusiasm, allowing them to gain more sense of achievement and confidence in dance education. In addition, it is necessary to commend and reward outstanding students for their performance. This can not only enhance their sense of honor and confidence, but also motivate other students to work hard in learning and development.

Finally, strengthening communication and cooperation with parents is also essential. By establishing an effective communication mechanism between home and school, timely feedback on the learning situation of students, and jointly promoting their learning progress and personal development. We can invite parents to participate in the construction and management of experimental stages, so that they can better understand the importance of dance education and their children's learning situation. At the same time, parental participation can also provide more resources and support for dance education, promoting further development of dance education.

In summary, Tiantian dance education in Jiangsu Province needs to comprehensively consider multiple issues and challenges. Only by strengthening teacher training and curriculum updates, maintaining facilities and optimizing the environment, constructing and managing experimental stages, and improving student participation and sense of honor, can we better meet the constantly changing needs of students. At the same time, we should constantly explore new educational models and concepts to adapt to the development of the times and the needs of society. Through these efforts, we can inject new vitality into the development of dance art.

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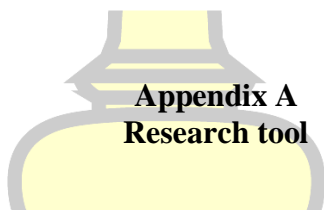
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Appendix





Appendix A
Research tool



Interview

Name: Dance Teacher Questionnaire

Part 1: Interviewer Information

Name.....Surname.....Age.....Year

Religion.....Race.....Occupation.....

Current address.....Home.....Street.....Tabon.....

Region.....Province.....Family

situation

() Single () Marry () Divorce

Part 2 Performance Style

1. How much do you know about children's dance?

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2. Are you satisfied with the teaching content of professional dance courses?

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3. What do you think you can get from dance class?

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4. What dance skills do you think are most needed in your future job?

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5. Your suggestions for children's dance classes.

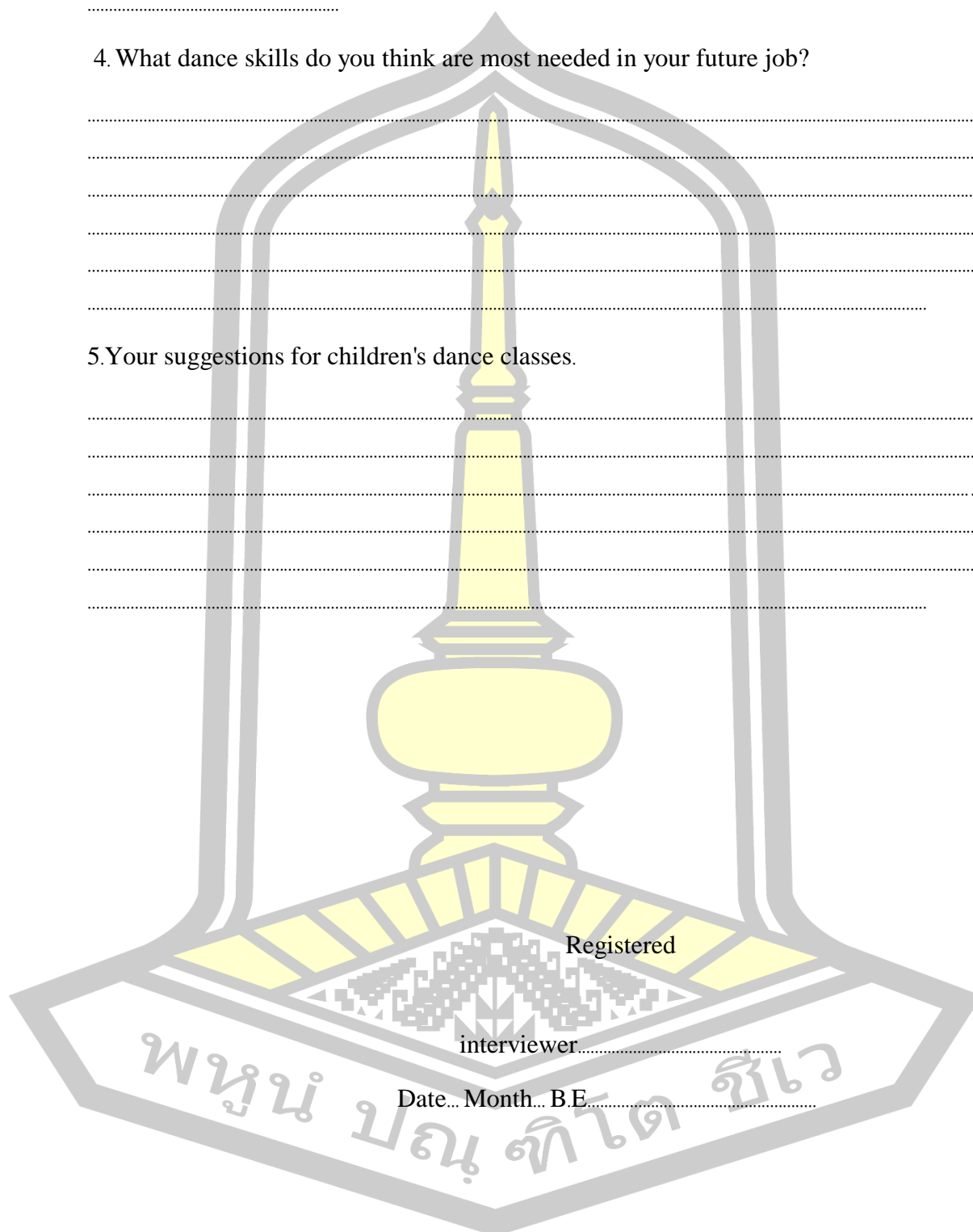
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Appendix B
Figure





Figure 24 Visits to the Master of Applied Arts Program
Source: Researcher, 2024



Figure 25 Thesis consultant
Source: Researcher, 2024



Figure 26 ICACSD School of Arts and Culture
Source: Researcher, 2024

BIOGRAPHY

NAME	Ms.Ruiyi Guo
DATE OF BIRTH	28 October 1989
PLACE OF BIRTH	Xianyang,Shaanxi
ADDRESS	Changshu, Jiangsu
POSITION	Dance Teacher
PLACE OF WORK	Changshu Tiantian Education and Training Institution
EDUCATION	2012 Graduated from Xi'an Physical (Dance) Education University 2024 Master degree in Fine and Applied Arts (M.F.A.) (Performing Arts) Faculty of Fine-Applied Arts and Cultural Science Mahasarakham University

