

# *The Integration of Ethnic Culture and Modernity in High School Dance Teaching*

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**Abstract:** Ethnic dance represents the national cultural characteristics of our country. Ethnic dance encompasses strong ethnic characteristics and customs, as well as the beliefs of various ethnic groups. Therefore, ethnic dance is very different from other dances. This article analyzes the problems in the integration of ethnic culture and modernity in high school dance teaching, and adopts strategies to address the problems that arise. Improvements have been made mainly in three aspects: firstly, to improve the efficiency of dance creation, secondly, to cultivate more innovative talents, and finally, to break through the limitations of surface forms. For ethnic dance, its overall performance is relatively slow, giving people a sense of relief and endless meaning. However, modern dance pays more attention to the weight and density of movements, and each side has its own unique expression skills. Therefore, in the process of integration and development, it is necessary to preserve its own characteristics, analyze the expression skills of the two, and appropriately draw on them to enrich the artistic form and content of dance.

## 1. Introduction

Dance is a special language, which is different from other expressions. Dance is an art form that expresses feelings by body language. Through body movements, people can shape their images, portray their personalities, create rich situations, express their inner feelings and express their thoughts and feelings [1]. To achieve these goals, they cannot do without the expressive force of dance. This requires dancers to deeply understand the connotation and emotional appeal of dance itself, so that the dance language can form a magnetic field effect on the audience, so that the audience can enjoy artistic aesthetics and satisfy their emotions. China has a vast territory and a large number of nationalities, so there are great differences in the forms of expression between different kinds of national dances. National dances represent the national cultural characteristics of our country. National dances cover strong national characteristics and customs, and also include the beliefs of various ethnic groups, so national dances are very different from other dances [2]. In this paper, ethnic culture and modernity are integrated in high school dance teaching, and further exploration is carried out. National folk dance is a "treasure" in traditional culture, and it is an important carrier to show national characteristics and show the living habits of people of all ethnic groups. Therefore, only by inheriting national folk dance can people in China and even people all over the world appreciate the rich and diverse dance culture of China [3-4]. Inheriting traditional culture is a "long-term project", and it is necessary to constantly innovate inheritance methods and

strategies with the development of the times. Only in this way can traditional culture be prevented from being washed to pieces in the trend of the times. From this perspective, it is extremely necessary to carry out the research on the integration of ethnic culture and modernity in the creation of national folk dance, and this research should be carried out continuously, with the aim of providing support for the creation of national folk dance to gain the recognition of the times [5]. When learning dance, senior high school students should strengthen their sensitivity to dance, so as to achieve the harmonious unity of body and dance, and pay special attention to their own artistic understanding as the center when choreographing, so as to achieve students' artistic awareness and self-worth in dance learning through the integration of national dance and modernity [6].

## 2. Problems in the Integration of Nationalism and Modernity in High School Dance Teaching

### 2.1. Nationalism and modernity are incompatible in many ways

Ethnic dance itself has strong ceremonial characteristics. When celebrating major festivals, people of all ethnic groups generally choose symbolic primitive tokens to worship, using diverse rituals to worship their ancestors; In addition, ethnic dance itself also has strong historical inheritance. Different stages of ethnic culture will leave traces in the process of historical development and will also be integrated into ethnic dance. So, contradictions and opposites are objective and cannot be eliminated, which inevitably hinders the integration of related things. Specifically, in the creation of ethnic folk dance, the incompatibility between ethnicity and modernity is manifested in the following two aspects, as shown in Figure 1.

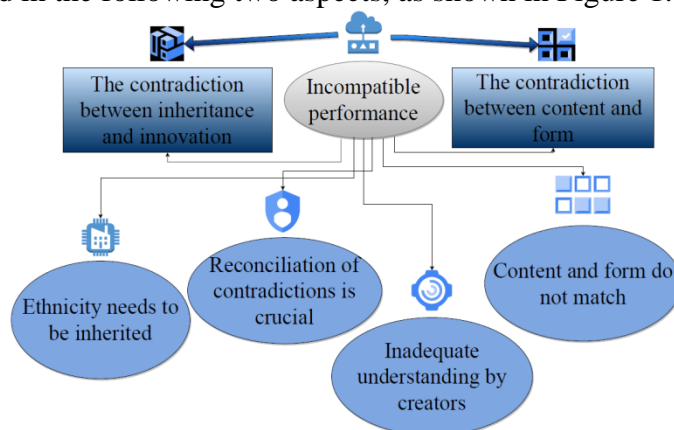


Figure 1: The Incompatible Manifestation of Ethnicity and Modernity

In the fusion of ethnic culture and modernity in the creation of ethnic and folk dances in high school dance teaching, the contradiction between inheritance and innovation is the first. The ethnic culture of ethnic and folk dances needs to be inherited, but if innovation is not carried out, it will not be recognized due to the lack of modernity [7]. Therefore, how to reconcile this contradiction is extremely crucial. Secondly, there is a contradiction between content and form. New bottled old wine "is a common feature of current ethnic folk dance creation, which uses new forms to express old content. However, due to inadequate understanding by creators, the content and form often do not match, but are integrated through "pulling and pulling", resulting in extremely rigid performance effects.

### 2.2. Lack of innovative talents

Only when creators dare to innovate and are good at innovation can the national and traditional

contents be displayed in a modern way, and can they be fully recognized and welcomed by modern society. Senior dance teachers do not have enough experience and professional skills in student dance teaching, and they cannot impart the most cutting-edge dance concepts and skills [8]. The implementation and development of dance teaching are facing severe challenges, dance teaching cannot be carried out normally, and students do not have enough opportunities to express themselves. In the process of the integration of national dance, it is necessary to accurately grasp the specific cultural connotation of national dance, which requires artists to deeply understand and analyze the regional culture and national characteristics of the region where national dance is located, so as to ensure the perfect integration of modern dance and national dance [9]. However, in the actual investigation, it is found that there is a great lack of innovative talents, which not only leads to "few excellent works" in dance works, but also many works are very similar and lack corresponding recognition. This phenomenon is closely related to the imperfection of the current talent training system. For example, the narrow caliber of dance major in many art colleges has greatly limited students' innovative ability, and it is difficult to improve the innovation of the final works as a whole [10].

### **2.3. Single and lagging creative methods**

In high school dance teaching, the creative methods of ethnic and folk dances need to be innovated, which is an inevitable requirement for the integration of ethnicity and modernity. However, the actual situation is not optimistic. Many creators still use traditional creative methods, such as adapting dance movements, music rhythms, etc. based on past experience, and then inviting dancers to demonstrate according to the adapted content. This process is repeated until the work meets the creator's requirements. Dance teachers only teach a single basic dance step in the classroom, some of which are free activities and do not focus on cultivating students' understanding and artistic perception. This is very detrimental to high school students' dance learning and greatly reduces their interest in learning. In addition, in the process of dance teaching, problems such as outdated teaching concepts and lack of innovation in teaching forms have resulted in students' dance movements being rigid and not reflecting their individuality. The creative means require a high investment cost, which will inevitably bring a significant burden to creators with insufficient funds, thereby affecting the quality of the final work. Various emerging technologies should be applied in creation, with the aim of solving the problem of single and lagging creative methods, allowing creators to devote more energy to the true level of creation.

## **3. Research on the Strategy of the Integration of Ethnic Culture and Modernity in Dance Teaching in Senior High School**

### **3.1. Improve the efficiency of dance creation**

By utilizing virtual reality technology, endangered ethnic folk dances can be "reproduced on the silver screen", providing people with the opportunity to witness the charm of ethnic folk dances. More importantly, creators can use this as a foundation and combine current aesthetic characteristics for secondary creation. Dance teachers must give students enough time to listen to dance music, inspire their understanding of music, open up their imagination of music, and allow them to radiate emotions through dance music, and integrate this emotion into dance movements. For ethnic dance, its overall performance is relatively slow, giving people a sense of relief and endless meaning. However, modern dance pays more attention to the weight and density of movements, and each side has its own unique expression skills. Therefore, in the process of integration and development, it is necessary to preserve its own characteristics, analyze the

expression skills of the two, and appropriately draw on them to enrich the artistic form and content of dance. Ethnic and folk dance is rich and diverse, with distinct regional styles, and requires deep understanding by creators before subsequent creation. In this process, relying solely on one's own memory is not enough, and electronic devices need to be used to record the highlights of ethnic and folk dance and the creators' "immediate inspiration", thus providing strong support for creating better works.

### 3.2. Cultivate more innovative talents

The better integration of ethnic culture and modernity is an important task for creators. In order to achieve this goal, it is necessary to cultivate more innovative talents, so that the works can be welcomed by the public through continuous "innovation" in the creative process. At present, the aesthetic vision of the younger generation has changed to a great extent compared with that of the post-80s and post-70s. Therefore, in the process of the integration of national dance and modern dance, the emotional expression of modern dance should be retained to meet the aesthetic pursuit of contemporary people, so that the integrated dance can be more contemporary. According to the current teaching needs, teaching situation and students' learning situation, we should comprehensively consider and arrange dance courses for students, and the teaching content should be adapted to the learning level of senior high school students. The cultivation of innovative talents can't be fixed in a certain mode or concentrated in a certain aspect, but should be spread out in all directions. As shown in Figure 2, the reason why Yang li Ping's "Yunnan Image" is a great success is that the creator not only deeply feels the original ecological characteristics of folk dances in Yunnan, but also innovates in lighting, stage and cast.



Figure 2: "Yunnan Image"

Therefore, the cultivation of innovative talents needs to be comprehensively carried out, in order to provide support for promoting the integration of ethnicity and modernity, and creating more excellent ethnic and folk dance works.

### 3.3. Breaking through the limitations of surface form

In the creation of ethnic folk dance, the core cannot be lost in order to meet the needs of the times. For example, some folk dances are nominally displayed through "simple attire" to showcase the working state of the working people, but in essence, they are eye-catching with naked bodies. Students often evoke their real-life experiences based on the music they hear, extracting their understanding of the work. In dance teaching, music is an important prerequisite for students to truly experience dance emotions. When integrating modern dance and ethnic dance, it is necessary to make people clearly aware of the cultural charm and value of ethnic dance itself, in order to change the current aesthetic concept of ethnic dance, and instead look forward to the integration of

cultural connotations in modern dance or the emotional expression of modern dance in ethnic dance, thereby indirectly promoting the effective integration of modern dance and ethnic dance, Promote mutual progress and innovation between the two. Although surface form is also a part of dance, if it is taken as the main consideration in creation, it will make the created works lack depth and difficult to bear the responsibility of inheriting ethnic folk dance.

#### 4. Conclusions

At present, culture and economy have begun to develop in the direction of globalization, and countries all over the world have made remarkable achievements in culture and art. In recent years, in the process of developing Chinese folk culture and competing with new artistic elements, China's traditional cultural system has been strongly impacted by various foreign ideologies, and to some extent, it has shown a decline. The combination of ethnic culture and modernity in the creation of national folk dance should be enlarged, not limited to the dance itself, but also considered from the perspective of internationalization. For example, it is of great significance to enhance China's cultural soft power by expanding the influence of national folk dance in the international market to let other countries appreciate its wonderful and extraordinary. This paper analyzes the problems existing in the integration of ethnic culture and modernity in high school dance teaching, and adopts strategies for the problems. It has been improved mainly from three aspects: first, to improve the efficiency of dance creation; second, to cultivate more innovative talents; and finally, to break through the limitations of superficial forms. Let the cultural and artistic value of national dance be reflected in modern dance, so as to promote the development and innovation of national dance and enhance the cultural connotation of modern dance itself. By expanding the international market influence of national folk dance teaching in senior high school, other countries can appreciate its wonderful and extraordinary, which is of great significance to enhance China's cultural soft power.

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