

Integration of Cultural Dance Forms into School Dance Programs to Preserve Heritage and Promote Cultural Understanding

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Abstract: Cultural dance is an important component form of Chinese excellent traditional culture, how to integrate the cultural dance form into the teaching of dance courses has become a hot research topic for the inheritance of national dance culture. This paper establishes a cultural dance course teaching model based on layered O2O teaching, and designs the dance course teaching implementation process from three aspects: before class, during class and after class. A dance course teaching experiment was designed to verify the effects of integrating cultural dance forms into the dance course on the students' dance technique performance, cultural understanding and learning ability, etc. There was a significant difference between the male students' dance professional skill performance in the O2O group and that of the TRD group ($P < 0.05$), and the P values of the female students' daily attendance, technique performance and overall performance were all less than 0.01. 0.01. The cultural understanding of the students in the O2O group improved by 6.25 points at the end of the teaching experiment, and $P = 0.000 < 0.01$, while the cultural understanding of the students in the TRD group improved by only 0.23 points. Incorporating cultural dance forms into the school dance curriculum can effectively enhance students' cultural comprehension and provide a new path for expanding cultural dance heritage preservation.

Keywords: Cultural Dance, Hierarchical O2O Teaching, Dance Curriculum, Cultural Understanding

1. INTRODUCTION

As an important path to highlight the achievements of China's diverse ethnic cultures, intangible cultural heritage is also an important and indispensable part of China's diverse traditional cultures. Because of China's unique regional culture and the different cultural customs of various ethnic groups, a rich and colorful variety of folk dances have been formed, many of which have been listed as intangible cultural heritage by the state (Liu, 2020; Yang & Fei, 2022; Zhu, 2022). These valuable heritages are extracted and condensed into a form of artistic expression by the people

of various ethnic groups after a long period of development from many aspects of life, production and rituals, reflecting the unique way of life of their own ethnic groups or regions, their national characteristics and regional features (Carr, 2023; Lichao, 2023; Xun, 2022). Usually, as intangible cultural heritage, the inheritance of these cultures is basically by virtue of teaching by word and example, i.e., individual human beings are used as carriers, so that these long-lasting cultures can be inherited, protected and developed (Jing et al., 2020; Wang et al., 2024). However, it is worth noting that in the context of the new era, more and more advanced science and technology has begun to enter into people's daily life, for the protection of “non-heritage”, facing more opportunities and challenges, how to take advantage of the wind of the new era, so that the “non-heritage” program represented by the dance How to make use of the wind of the new era, so that the dance as a representative of the “non-heritage” program in the current era of development and inheritance, is an important issue that must be concerned about the relevant personnel (Cai et al., 2023; Chen, 2024; Meng et al., 2024; Xun, 2023). Colleges and universities are important talent training bases in China, and they should take the initiative to take up the task of inheriting and developing non-heritage culture. Dance is a very important part of the “non-heritage” protection work, the cultural dance form into the school dance curriculum, not only can let the whole society realize the valuable value of traditional dance, but also let the students adhering to the love of national culture and tradition, enhance their own sense of responsibility (Fountzoulas et al., 2017; Liu et al., 2024; Liu & Kalimyllin, 2024; Rao et al., 2024). Dance is a product of human emotional expression, only the implementation of the spiritual foundation, in order to achieve physical and mental pleasure. The dance of “intangible cultural heritage” has a strong cultural and artistic flavor, and is also the carrier of national culture. In different forms of expression, the sense of space can be emphasized, and the connotation and spirit can be combined organically, so that the intangible cultural heritage can be carried forward, and cultural understanding and inheritance can be carried out effectively (Ma, 2023; Wu et al., 2022; Xie et al., 2024; Yang, 2024; Zhang, 2023). Throughout the curriculum of dance performance majors, the most direct and effective cultural dance inheritance is the folk dance course, which promotes the development and inheritance of cultural dance forms with the help of dance classes. Firstly, the article analyzes the construction strategy and specific path of integrating cultural dance forms into the dance curriculum system, and establishes the teaching mode of cultural dance

courses by combining the tiered O2O teaching mode. Secondly, the second-year students of the University of Ethnic Studies in City B were selected as the research sample, and a comparative teaching experiment was designed in combination with the teaching mode of the dance course. Finally, data quantitative analysis was conducted for students' professional skill achievement, cultural comprehension ability, students' learning ability, and teachers' teaching ability under the teaching mode of the dance course, and the optimization path for the integration of cultural dance forms into the dance course was proposed.

2. TEACHING MODELS OF CULTURAL DANCE INTEGRATION INTO THE DANCE CURRICULUM

Ethnic cultural dance is a treasure of traditional Chinese culture, and the dance teaching in college dance courses introduces the essence of ethnic cultural dance forms into the dance teaching activities, which contributes to the inheritance and development of cultural dance forms. Colleges and universities in the dance course teaching activities, aware of the current changes in the development of folk culture dance and the impact on people. They take the initiative to learn and draw on the factors that are beneficial to the teaching of dance courses in the national culture dance, so as to carry out the reform and adjustment of the teaching of dance courses, and promote the synergistic integration and development of cultural dance forms and dance courses.

2.1 Integration of Cultural Dance into the Dance Curriculum

2.1.1 Strategies for Building a Cultural Dance Curriculum System

China's dance education system is built to meet the needs of talent development in the new era. Nowadays, the construction of dance courses in China's universities and colleges is becoming increasingly sound, which fully reflects the deep cultural heritage of national culture dance, and also improves the teaching requirements and standards of dance teachers (Ji & Li, 2022). Therefore, we need to continuously improve the teaching practice of Chinese national culture dance courses, so as to establish a scientific and professional cultural dance course teaching mode, and to send more excellent dance talents to the society. On the basis of protecting cultural heritage and promoting cultural understanding, we can realize the innovation and inheritance of national culture dance art. Based on this, cultural dance forms are integrated into the dance curriculum to build a

cultural dance curriculum system, and the specific construction strategies are as follows: (1) Create imaginative contextual teaching. In the teaching of cultural dance courses, teachers should create imaginative situations so that students can fully appreciate the charm of national cultural dance, give full play to their imagination and understand the cultural connotations. To some extent, this teaching method can reproduce the original situation of cultural dance, so that students can produce the feeling of immersion, thus better enhancing students' cultural understanding of cultural dance forms. (2) Theory and practice combined teaching. In order to make the practice of cultural dance courses continue to be innovative, teachers can guide students to go on field trips, so that they can learn more about the atmosphere formed by cultural dance, thus deepening their understanding of the art of cultural dance. (3) Creative teaching. Simply letting students imitate is likely to make them form a fixed way of thinking, and creative learning is to break through the traditional mode, guiding students to comprehend the deeper meaning, so that students are inspired by the guidance, thus expanding the divergent thinking and stimulating the creative ability of students.

2.1.2 Paths for Integrating Cultural Dance into the Dance Curriculum

The introduction of national cultural dance forms in the teaching of dance courses in colleges and universities can further enrich the teaching content and forms of dance courses in colleges and universities, enhance the cultural literacy and national sentiment of college and university students, and further promote students' understanding of cultural dance forms. Therefore, colleges and universities should take the dance course teaching as a carrier in the talent cultivation process to realize the inheritance and development of national culture dance forms, and its path performance is shown in Figure 1 (Qiao, 2024). In the specific implementation process, colleges and universities should combine the specific characteristics of dance course teaching to develop the integration carrier, enrich the content of college dance course teaching and cultural dance form inheritance, innovate the form of college dance course teaching and cultural dance inheritance fusion, improve the quality of college dance talent cultivation, and at the same time, let college dance talent become an important main body of cultural dance form inheritance.

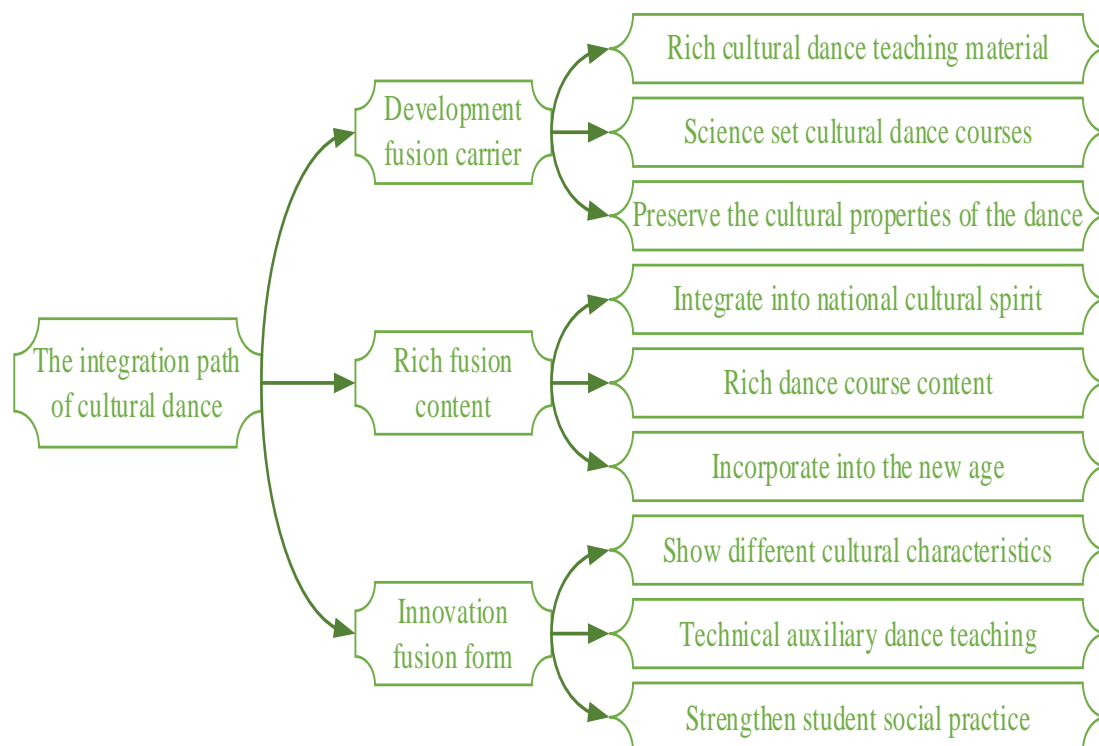


Figure 1: The Path of Cultural Dance into the Dance Course

In conclusion, in the teaching process of dance courses, colleges and universities should take dance and culture as an important content, so that students can deeply understand the value and role of cultural dance forms in the process of dance learning, take the initiative to internalize the culture in the heart, and improve their artistic appreciation, cultural understanding and cultural self-confidence. At the same time, teachers should also guide students to apply culture to the creation of dance, to further enhance students' practical ability and the ability to combine theory and practice. In the teaching process of specific dance courses, colleges and universities should pay attention to the integration of dance teaching and cultural dance forms of the carrier, content integration and form integration, to further enhance the teaching effect of dance courses.

2.2 Teaching Models of Cultural Dance Courses

2.2.1 O2O Teaching Model Based on Tiering

O2O mode refers to the combination of Internet technology and offline trading platform to promote the development of business. The introduction of O2O mode in the field of education is a kind of three-dimensional teaching mode that combines the online learning platform with the practical classroom to break the time and space limitations. The essence of O2O teaching mode is composed of two forms, two subjects

and three parts. O2O teaching mode has changed the traditional classroom limitations, changed the original image of teachers and students in the teaching process, the teacher from the actor to the director, the students from the audience to the actor, to realize the freedom of classroom teaching, effective teachers to improve the quality of teaching, and promote the learning efficiency of students . The O2O teaching mode based on stratification is a teaching mode that combines OBE theory under the guiding ideology of teaching students according to their aptitude, and is a teaching method that combines "stratification", "online teaching" and "offline practical teaching".

The design of teaching in this mode should be based on the individual differences of students, rationally set up the stratification, according to the different levels of students to set their own teaching objectives and content, guide the students to pre-study through the online teaching APP, and in the process of pre-study by watching the wonderful slow play video, to stimulate the initiative of students to learn. At the same time to complete the immediate Q&A, and then consolidate and strengthen the teaching content through offline practical teaching, fully embodies the “people-oriented” education ideas.

2.2.2 Construction of the Teaching Mode of Cultural Dance Courses

In order to further explore the specific role of cultural dance forms integrated into the teaching of dance courses on cultural inheritance, this paper constructs a “two-three-two” teaching mode applied to the teaching of dance courses on the basis of the hierarchical O2O teaching mode, and the specific model structure is shown in Figure 2 (Saumaa, 2023). In the specific operation process, we will rationalize the arrangement of online and offline part of the relevant factors around the teaching objectives, teaching tasks, teaching plans, experimental objects, experimental conditions and so on.

Focusing on the “people” in the dance classroom teaching process, we emphasize the stage division in the implementation of the dance classroom, and grasp the transformation of the classroom teaching form in this teaching mode. To summarize, it is to build a “2-3-2” dance course teaching model with students as the main body, teachers as the main body, three phases before, during and after class as well as two forms of online and offline teaching.

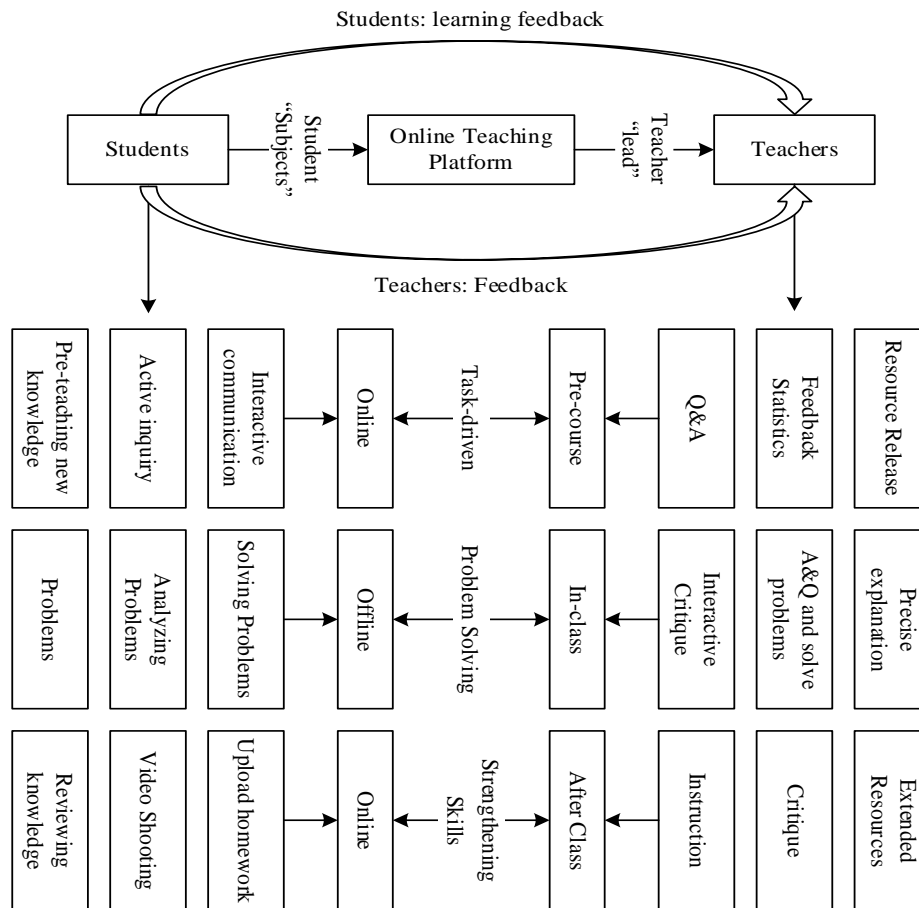


Figure 2: The "Two and Three Two" Teaching Modes of Dance Course Teaching

The teaching mode of “2-3-2” dance course based on hierarchical O2O teaching mode is a new teaching mode that perfectly combines mobile Internet technology and conventional teaching mode. Following the principle of taking students as the main body, the establishment of the online teaching platform, the expansion and design of online teaching resources, the personalized explanation, demonstration and evaluation of the teacher in the offline classroom teaching process, as well as the interaction between the teacher and individual students in the consolidation and review process after the class are all carried out with the goal of promoting the comprehensive and personalized development of students. The “2-3-2” dance program teaching model is a two-way interactive flow structure for all online mobile teaching and offline practice classes. Teacher-student interactions can take place at any time, in any place, and in any form that is mutually desirable. Teachers create task lists and mobile teaching resources based on the students' specific situation, the goals and content of the semester's dance course, to stimulate students' independent preparation of new knowledge.

3. TEACHING PRACTICES OF CULTURAL DANCE INTEGRATION INTO DANCE CURRICULUM

Dance course teaching in colleges and universities is an important platform to carry forward the Chinese culture dance form, the national culture dance itself is through dance, the cultural heritage of the nation to show a form, is the people of all races in the long-term history and culture of a unique art form. But by the limitations of many factors, resulting in the teaching of college dance course itself is not good enough, with the arrival of the new era, the teaching reform of college dance course provides a new direction. How to effectively realize the integration of cultural dance forms in the teaching of dance courses in colleges and universities, maximize the advantages brought by cultural dance forms, and realize the inheritance and promotion of cultural dance forms have become the key research direction of the current teaching reform of dance courses.

3.1 Dance Teaching Objectives and Design

3.1.1 Objectives of Cultural Dance Teaching

(1) To understand the basic stylistic characteristics of cultural dance forms, to appreciate the melodic characteristics of Mongolian music, and to understand the geographic history, human customs and national spirit embedded in cultural dance. (2) To be able to grasp the physical characteristics of cultural dance forms as a whole, and to grasp the basic movement principles of cultural dance forms in the process of listening, appreciating and imitating. They are able to create two or more static dance postures in the prescribed hand and foot positions, and complete cultural dance form combinations independently with music. (3) Through the learning of dance courses, students will feel the style characteristics of dance, which is “soft in the firmness and firm in the flesh”, cultivate the love of cultural dance forms, increase the enthusiasm for learning with culture and establish the students' sense of national identity and sense of honor.

3.1.2 Instructional Design for Cultural Dance

In order to verify the feasibility of integrating cultural dance forms into the teaching of dance courses and the specific effects on the protection of cultural heritage and the promotion of cultural understanding, this paper carries out the teaching practice based on the “2-3-2” teaching model of dance courses. In this paper, 90 students from the second-year dance

performance majors of the University for Nationalities in City B were selected as the research subjects, all of whom had basic dance skills (soft openness, physical training), and the content of the dance was mainly ethnic dances, and they had the learning experience of Dai dance and Uyghur dance before the experiment. The 90 subjects were sampled by stratified randomization and divided into the O2O group and the TRD group (45 subjects each), with the O2O group adopting the “2-3-2” dance teaching mode designed in this paper and the TRD group adopting the traditional offline dance teaching mode. Before the teaching experiment, the number of people actively participating in the classroom teaching and reviewing and thinking after class was small, and the number of active people was relatively fixed. In the dance course, it is in the marginal position in the study subjects, and the number of people who can maintain full attendance is small due to various reasons of absence. According to the teaching plan, the content of this semester's teaching is Mongolian dance, and the textbook is “Saerdan” dance, which is on the list of representative items of national intangible cultural heritage. Teachers choreograph adapted dance combinations based on cultural dance forms, mainly based on the “plucking hand” rhythm, targeting students' shoulder and arm flexibility training. In terms of cultural connotation, the program promotes Chinese traditional culture and expands students' knowledge. The teaching experiment lasted from September 2023 to February 2024, totaling 24 weeks. During the teaching process, students in the O2O group play a leading role, which makes students have enough time to repeat and practice, so that they can train systematically from elemental movements, basic kinesis, compound movements, and stylistic characteristics. Teachers play a supporting role, which is conducive to teachers' guidance, correction, and control of students, so that students can have a significant improvement in the level of dance skills, and also help students to explore the cultural connotation of ethnic cultural dance forms. In the TRD group, teachers play a leading role, and through the teacher's lectures and demonstrations, students imitate the teacher's dance performance.

3.2 Implementation and Evaluation of Dance Instruction

3.2.1 Cultural Dance Teaching Implementation

Based on the previous “2-3-2” dance course teaching model, combined with the cultural dance form into the teaching design of the dance course, the teaching and implementation process of the cultural dance course in the O2O group is shown in Figure 3, which mainly includes three links before, during and after class. In the TRD group, the traditional offline

teaching implementation was the main focus, with teachers giving lectures and demonstrations, students listening and connecting in class, and reviewing books and completing relevant assignments after class.

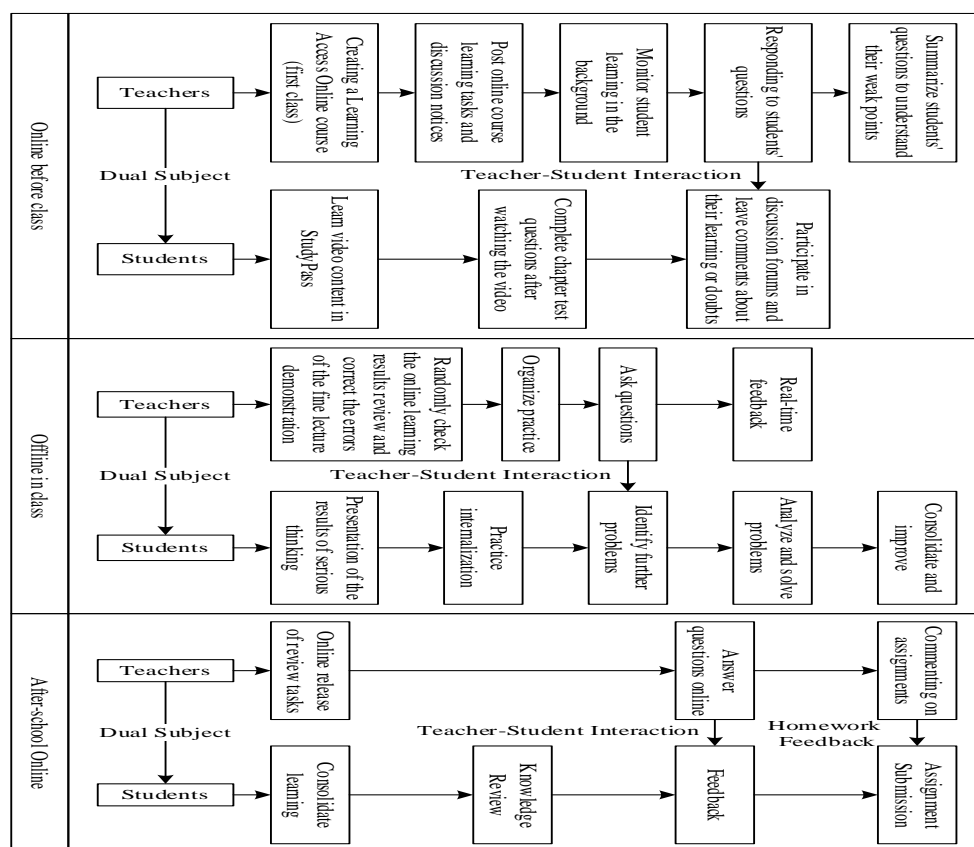


Figure 3: The Process of Teaching and Teaching of Cultural Dance Courses

(1) Pre-learning stage. Teachers online learning platform to release the learning tasks and tasks to complete the deadline, the tasks include watching and learning the video technical action in the courseware, test questions, post-study discussion forum message or launch a question, the notification function of the online learning platform will be synchronized to the students WeChat public number notification. Timely answer questions to students and encourage students to ask questions, summarize common problems in advance to understand the student learning situation. Students need to complete the learning tasks issued by the teacher before class, watch the designated video, complete the test questions and leave a message, take the initiative to ask the teacher online questions on the problematic parts of the classroom learning in advance to get ready for the classroom learning, which can effectively enhance the students' self-confidence in classroom learning. (2) Classroom learning stage. Teachers according to the students' pre-study to refine the problem, randomly selected individual students to answer the question, the students to

encourage and correct errors, the organization of the students to practice, through the practice of the original fuzzy pieces of knowledge gradually systematized, clarified, and realize the internalization of knowledge. Teachers also pay attention to the students who answer their questions online in the classroom to see if they really solve the problems in the exercises, and put forward the common problems arising from students' on-line and off-line learning, and actively identify and solve the problems. (3) Implementation stage after class. After class, students upload the classroom practice video or post-class practice recording homework to the online learning homework collection platform according to the teacher's requirements for post-class homework, and review and consolidate the technical points of the movements learned in class by watching the courseware. By watching the practice video in class, students can compare their own movement techniques in reality with the proprioceptive sensations generated through practice, further understand their own problems that need to be corrected, and increase their motivation and goals for the next class.

3.2.2 Evaluation of Cultural Dance Teaching

Before and after the beginning of the teaching, students' cultural dance performance in the O2O group and the TRD group were tested, and the independent samples t-test was used to compare the effectiveness of the teaching of the "2-3-2" dance course based on the O2O teaching mode. Students' cultural comprehension was tested on four dimensions, namely, cultural breadth, cultural depth, cultural content and cultural literacy, which were quantified on a scale of 1 to 5 to understand students' cultural comprehension of cultural dance forms under different teaching modes. Corresponding questionnaires were set up for students' satisfaction with different teaching modes, learning participation, classroom activity, etc., and a five-point Likert scale was adopted to quantify the data, with a score of 1~5 indicating very unreasonable, unreasonable, general, reasonable, and very reasonable, respectively. A total of 90 questionnaires were distributed and 90 were effectively recovered.

4. TEACHING EFFECTIVENESS OF CULTURAL DANCE INTEGRATION IN DANCE CURRICULUM

Culture is the key to the prosperity of a nation, and culture is the key to the strength of a nation. Folk culture dance form is the essence of Chinese

culture, reflecting the cultural development and spiritual outlook of each nation. Ethnic culture dance is one of the important courses in dance performance majors. Dance performance majors should fully explore the essence of folk culture dance, give full play to the advantages of folk culture dance, promote the students' professional skills in dance, and also promote the inheritance and promotion of the excellent traditional culture of the Chinese nation. Therefore, it is of great significance to promote the application and practice of ethnic cultural dance forms in the dance courses.

4.1 Results of the Experiment on Teaching Dance Courses

4.1.1 Dance Professional Skills Achievement

After a 24-week dance course teaching experiment, the movement technology achievement of the two groups of students was assessed, based on the sports dance scoring standards, three sports dance teachers were invited to score the dance professional skills of the two groups of students, and the average score of the three teachers was taken as the technical achievement of the students, and the final results were combined with the daily attendance and learning of the students were statistically analyzed using SPSS. Table 1 shows the results of independent samples t-test of dance professional skills achievement of O2O group and TRD group after the teaching experiment of dance course, and *,** in the table marks $P < 0.05$ and $P < 0.01$ respectively. As can be seen from the table, the results of the two groups of students were counted after the experiment, and the data of both groups of male students did not obey the normal distribution, and were analyzed using non-parametric tests. Both groups of female students followed normal distribution and independent samples t-test was used. The p-values of boys' daily attendance and technical performance were 0.279 and 0.071, respectively, which were greater than 0.05, indicating that the differences were not significant, but the O2O group was better than the TRD group. The total dance professional skill scores of the boys in the two groups were 78.88 ± 5.94 versus 67.56 ± 4.91 , and the dance professional skill scores of the boys in the O2O group were 16.76% higher than those of the TRD group, and $P = 0.037 < 0.05$, indicating that there was a significant difference in the total scores of the boys in the two groups. The p-values of daily attendance, technical performance and total performance of female students were less than 0.01, indicating highly significant differences. In summary, in the teaching process, for the relatively complex and not easy to master the movement techniques, the students in the TRD group need the teacher to repeatedly explain and

demonstrate the technical movements in the classroom, while each student's ability to understand is different, it is difficult to take into account each student, which is not conducive to teaching according to the student's ability. On the contrary, the students in the O2O group watched and learned the technical movements online before the class, had knowledge of the names, rhythms and essentials of the movement techniques, and built up the movement representations in their brains, which made them clearer about the teaching content and helped to improve the learning efficiency and the quality of the movements.

Table 1: Test Results of the Independent Sample T of Dance Professional Skills

Index	Group	Male (M±SD)	Female (M±SD)
Daily Score	O2O	27.42±0.66	27.75±1.23
	TRD	24.51±1.74	23.28±2.65
	T	1.196	3.571
	P	0.279	0.000**
Technical Score	O2O	51.46±6.24	55.64±3.28
	TRD	43.05±5.35	50.84±5.86
	T	2.337	2.692
	P	0.071	0.002**
Total Score	O2O	78.88±5.94	83.39±6.21
	TRD	67.56±4.91	74.12±7.48
	T	3.539	3.517
	P	0.037*	0.004**

4.1.2 Students' Cultural Understanding

The purpose of integrating cultural dance forms into school dance programs is to further innovate and pass on cultural heritage and to promote students' cultural understanding of cultural dance forms. Based on this, this paper quantifies the four dimensions of cultural breadth, cultural depth, cultural connotation and cultural literacy, and quantifies the data through a questionnaire. The collected data on students' cultural comprehension ability were entered into SPSS software for one-way ANOVA, and the differences in cultural comprehension ability between the two groups of students are shown in Figure 4. Based on the statistical results of students' cultural comprehension ability before and after the teaching experiment, the cultural comprehension ability of students in the O2O group increased from 10.16 ± 1.76 to 16.41 ± 1.59 , with an overall increase of 6.25 points, and the results of the independent samples test showed that $P=0.000 < 0.01$, while the cultural comprehension ability of students in the TRD group only increased by 0.23 points. This shows that the integration of cultural dance forms into the teaching of dance courses

can be effectively demonstrated through the O2O teaching mode, which can help students better improve their cultural understanding through the three phases of pre-course, in-course and post-course. The traditional teaching mode only relies on students' own initiative to explore the connotation of cultural dance forms, which emphasizes more on students' autonomy, so students' cultural understanding of cultural dance forms is poor. In addition, under the four dimensions of cultural breadth, cultural depth, cultural connotation and cultural literacy, the scores of the students in the O2O group showed differences at the 1% level compared with those before the experiment ($P < 0.01$), while there was no difference among the students in the TRD group ($P > 0.05$). Therefore, the integration of cultural dance forms into the dance curriculum based on the O2O teaching model allows for the flexible and flexible setting of teaching links and optimization of teaching design according to the established teaching objectives. The initiative and enthusiasm of students to participate in dance classroom teaching can be effectively stimulated and mobilized, and the integration of cultural dance forms with dance courses makes dance classes more interesting, thus enlivening the classroom atmosphere and stimulating the enthusiasm of students to participate in classroom teaching. Through the cultural expansion of cultural dance forms to enhance the cultural literacy of students, the ability of students to independently accept and learn culture can be improved, in order to achieve the cultural dance heritage protection on the basis of the expected educational effect of cultural understanding.

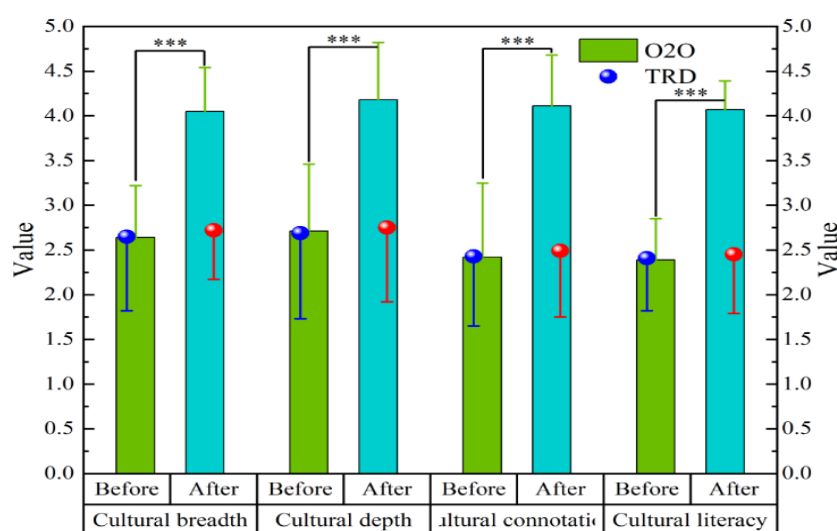


Figure 4: The Cultural Understanding of the Two Groups is Different

4.2 Effectiveness of Teaching Cultural Dance Courses

4.2.1 Perceived Student Learning Ability

To address the perceived learning ability of students after the integration

of cultural dance forms into the teaching of dance courses, this paper focuses on the comparative analysis of classroom discussion participation (U1), verbal representation ability (U2), creative thinking ability (U3), and problem solving ability (U4) of students in the O2O group. Three-point scoring method was used for quantification, i.e., with, average, and without three options, and a questionnaire was used to count the number of people under different options. Table 2 shows the results of the comparison of data on students' perceived learning abilities. According to the survey data, after the O2O teaching of integrating cultural dance forms into dance classrooms, the proportion of students who chose "not have" decreased from 39.44% to 6.72%, and the proportion of students who chose "have" increased significantly, from 18.41% to 49.24%. As can be seen from the comparative data, after the O2O teaching of cultural dance forms integrated into the dance classroom, it effectively promotes student-student interaction, strengthens teacher-student interaction, and significantly improves students' classroom discussion and participation. Taking students as the main teaching body in the O2O teaching mode makes students better explore the cultural connotation of cultural dance forms in communication and interaction, and the proportion of students who address the language expression ability increases from 8.39% to 72.58%. The substantial data enhancement shows the impact on students' language expression ability in the O2O teaching mode, which helps students to understand the cultural spirit of cultural dance forms in communication and interaction, so as to better realize cultural understanding. In addition, the integration of cultural dance forms into dance courses can effectively enhance students' ability to think creatively, so that the proportion of students who choose "have" increases from only 6.93% to 83.62%, and the proportion of students who "do not" decreases from 30.75% to 3.87%. Therefore, by exploring the spiritual connotation of cultural dance forms, students can significantly enhance their innovative thinking of cultural dance forms and lay the foundation for optimizing their dance skill performance. The integration of cultural dance forms into O2O dance classroom teaching pays more attention to the enhancement of students' problem-solving ability. Combined with the data, it can be seen that the proportion of students with problem-solving ability increased from 4.27% to 86.85%, which is the largest increase in the four types of student learning ability. This fully reflects the degree of improvement of students' problem-solving ability under the O2O teaching mode, which can help students better solve the problems existing in the process of cultural dance form expression and provide support for the inheritance and development

of cultural dance forms.

Table 2: Student Learning Ability Perception Data

Index	Teach	Possess	General	Unpossess
U1	Before	18.41%	42.15%	39.44%
	After	49.24%	44.04%	6.72%
U2	Before	8.39%	78.26%	13.35%
	After	72.58%	23.43%	3.99%
U3	Before	6.93%	62.32%	30.75%
	After	83.62%	12.51%	3.87%
U4	Before	4.27%	78.68%	17.05%
	After	86.85%	10.79%	2.36%

4.2.2 Dance Classroom Content Feedback

The feedback of students on classroom content before and after integrating cultural dance forms into the teaching of dance courses is explored in this paper, mainly from three issues: the proportion of theoretical knowledge and skill practice in dance courses (Q1), the development of body movements and teaching of technical skills in dance courses (Q2), and the teacher guiding students to observe and experience life and social reality (Q3). Comparison of students' feedback data on classroom content before and after the beginning of the teaching experiment in O2O teaching mode was collected, and the results of students' feedback on classroom content were obtained as shown in Table 3. As can be seen from the table, under the O2O teaching mode of cultural dance forms integrated into the dance course, in terms of the proportion of theoretical knowledge and skill practice, the majority of the students (88.89%) thought that the theory and practice had reached a balance, which was a significant increase compared with the 33.33% before the course. This indicates that the integration of cultural dance forms into the dance curriculum effectively balanced theory and practice in terms of instructional design and implementation. In terms of treating the development of body movements and the teaching of technical skills in the dance curriculum, the majority of students in the post-test questionnaire believed that the curriculum focused on the combination of technical skills and creative development of body movements at 73.33%, and its percentage increased significantly. This indicates that the course has achieved better results in promoting students' exploration and development of cultural dance skills and creative body expression. In terms of teachers guiding students in observing, practicing, and experiencing life and social reality, 64.44% of the students indicated that teachers sometimes

guided them in observing, practicing, and experiencing life and social reality, which was a significant increase compared to 37.78% in the pre-course test. Meanwhile, 24.44% of the students believed that teachers often integrated the life and social reality of cultural dance forms into dance teaching in various ways, which was also an increase compared to 17.78% in the pre-course test. However, these increases have not yet reached the desired level, indicating that teachers' guidance needs to be further strengthened in guiding students to observe, practice and experience life and social reality. Although on the whole the integration of cultural dance forms into the teaching of the dance curriculum has led to significant progress in the creative development of body movements and the use of dance techniques, teachers need to strengthen their guidance to students in observing, practicing and experiencing the realities of cultural dance life. In addition, although the integration of cultural dance forms into the teaching of the dance curriculum was generally recognized by students, there is still room for improvement in engaging students and teaching creatively. This teaching practice has achieved positive results in promoting students' cultural understanding and dance skills, but it still needs to be further explored and improved in terms of diversification and in-depth application of teaching content and methods.

Table 3: Students' Feedback on Classroom Content

Topic	Options	Pre-test		Post-test	
		Frequency	Ratio	Frequency	Ratio
Q1	A. Theory dominated	24	53.33%	2	4.44%
	B. Theoretical balance of practice	15	33.33%	40	88.89%
	C. In practice	5	11.11%	2	4.44%
	D. Without theory, it's all practice	1	2.22%	1	2.22%
Q2	A. Focus on creative of action	4	8.89%	10	22.22%
	B. Focus on Training in dance skills	29	64.44%	2	4.44%
	C. Combination of action and skill	5	11.11%	33	73.33%
	D. No notice	7	15.56%	0	0.00%
Q3	A. Frequent guide	8	17.78%	18	24.44%
	B. Sometimes guide	17	37.78%	22	64.44%
	C. Narrow guide	7	15.56%	4	8.89%
	D. Never guide	3	6.67%	1	2.22%
	E. Indeterminate	10	22.22%	0	0.00%

4.2.3 Perceived Teaching Competence of Teachers

In addition to the significant improvement of students' learning perception and feedback of teaching content by integrating cultural dance forms into the teaching of dance courses, this paper also investigated the perception of teachers' teaching ability before and after the integration of cultural dance forms into the teaching of dance courses. With regard to the perception of teachers' teaching ability, this paper mainly investigated the four dimensions of playing the role of a downstream retrograde organizer (O1), playing a leading role (O2), guiding students' learning transfer (O3), and guiding students' knowledge integration (O4). Based on the three options of "Yes", "Not sure" and "No", the perceived teaching competence of teachers was obtained as shown in Table 4. Teachers should actively play the role of the first organizer in teaching, and give students positive and correct guidance. After the integration of cultural dance forms into the teaching practice of dance courses, 92.63% of the students chose "yes" and only 1.32% chose "no". This fully demonstrates that teachers play an active role in the O2O teaching mode of cultural dance forms into dance courses, which can make students quickly integrate into the dance classroom and generate learning interest. Teachers' dominant position in teaching significantly reduces the development of students' innovative thinking, and is not conducive to students' digging deep into the cultural connotation of cultural dance forms. After the O2O teaching mode of integrating cultural dance forms into the dance curriculum, the dominant role of teachers is reduced from 76.51% to 10.49%. This fully demonstrates that the O2O teaching mode emphasizes more on the students' subject position, and the teachers assist the students to clarify the connotation of cultural dance forms, and better combine the spirit of dance with the innovative dance technique expression ability. Teachers will guide students to transfer the learning of culture and dance spirit and knowledge integration in the O2O teaching mode, and the percentage of students who chose "yes" reached 98.84% and 99.93% respectively. It is fully illustrated that under the O2O teaching mode of cultural dance forms integrated into the dance curriculum, the teacher has an active role in promoting students' learning of dance culture-related knowledge, and students can feel the learning effect produced by the integration of teacher-guided knowledge and recognize the importance of knowledge integration, which effectively promotes the students' cultural comprehension of cultural dance forms, and guarantees the protection of the students' expanding and innovative cultural dance heritage. It also enables students to master effective methods of cultural dance learning transfer.

Table 4: The Perception of Teacher's Teaching Ability

Index	Teach	Yes	Indeterminate	No
O1	Before	68.15%	23.42%	8.43%
	After	92.63%	6.05%	1.32%
O2	Before	76.51%	13.24%	10.25%
	After	10.49%	9.02%	80.49%
O3	Before	16.28%	72.13%	11.59%
	After	98.84%	1.16%	0.00%
O4	Before	12.42%	75.89%	11.69%
	After	99.93%	0.07%	0.00%

4.3 Integration of Cultural Dance into the Dance Curriculum

4.3.1 Students as Classroom Masters

In the new classroom, an equal and cooperative teacher-student relationship is established, so that teachers can jump out from the single mode of teaching and students can jump out from the single mode of acceptance, so that the teacher can be transformed into a leader, and the students can surpass the teacher while following the teacher's learning. On the basis of learning to dance, students can also participate in the design and choreography of cultural dance, and really feel the joy of dance culture. In the teaching of cultural dance forms integrated into the dance course, we should start from paying attention to the students' interest in learning cultural dance, enriching the students' knowledge of various ethnic dances by explaining, guiding and watching the history and cultural documentaries and dance works of various ethnic groups, expanding the students' dancing horizons, enhancing the students' feelings and experiences of ethnic cultural dances, stimulating the students' interest in learning, and mobilizing the students' enthusiasm for the cultural dance class. In addition, in the course teaching, attention is paid to each student's learning interest and learning status, encouraging students to feel, experience and understand the connotation of the dance through students' own personal experience in the dance, actively participate, boldly create, and through the dance, freely express their own inner feelings and infect others.

4.3.2 Cultural and Dance Emotional Development

Dance is a form of using body language to express human emotion, and emotion is always the core of dance. Therefore, in the teaching work of cultural dance, teachers must pay attention to the cultivation of students' cultural emotions. First of all, teachers can make students understand the folk customs, history and culture of an ethnic group by teaching them ethnic culture, letting them watch ethnic documentaries, listen to folk

songs, etc., and make them understand the significance of ethnic dance in the ethnic group and the emotions expressed. Secondly, teachers should guide students to combine this emotion with the dance movement after students have developed the national emotion, and understand the meaning behind the movement through a movement. For example, the teacher can break down the folk dance movements through the method of refining the elements, so that the students can grasp the emotional points of each movement. It is also possible to use the combination of song and dance to drive the students' dance emotion with the emotion expressed in the music.

4.3.3 Building Cultural Confidence in Dance

Art and culture have a long history since ancient times, and the form of cultural dance contains the essence of traditional culture and the spirit of national culture for thousands of years. The construction of cultural self-confidence needs to rely on the cooperation and support of cultural dance courses, and dance, as a strong supporter, can guarantee the establishment and development of cultural self-confidence. Folk dance culture has been recognized by the world, behind it are national spirit, values, wisdom and moral norms, which have been recognized, accepted and inherited by people since ancient times. In the dimension of world culture, the dance curriculum should be re-recognized, which can strengthen cultural introspection, enhance cultural self-awareness and cultural self-confidence. The teaching reform of the dance course needs to be built on the basis of the background of national cultural self-confidence, the cultural meaning of each movement, rhythm and cultural construction can not be separated from the essence of Chinese culture, cultural self-confidence so that the confidence of national dance is thickly planted in the earth and the hearts of the people, and nourishes and nurtures the national dance culture from the beginning to the end. We have to start from the contemporary young college students to the cognition of cultural self-awareness, to explore the cultural core of national strength, religion, folk customs and folklore behind the folk dance movement, it is an inner strength, the key lies in the ability to use the culture, rather than simply similar to the mechanization of learning simple movements. As a contemporary college students should have a correct understanding of the importance of dance culture, the cultural essence of the heritage of the ancestors, the Han and ethnic minorities of the multiculturalism, the integration of each other, learn from each other, to play a positive role in educating and shaping the thinking and behavior of young people in the role of beautification.

5. CONCLUSION

The article proposes a dance course teaching model based on layered O2O teaching, which integrates cultural dance forms into the three phases of the dance course: before, during and after class, and verifies the effect of integrating cultural dance forms into the dance course on students' cultural comprehension through teaching experiments. (1) The total dance professional skill scores of male students in the O2O group and the TRD group were 78.88 ± 5.94 and 67.56 ± 4.91 respectively, and there was a significant difference in the dance professional skill scores of male students in the O2O group as compared with those of the TRD group ($P < 0.05$), and the P-values of female students' daily attendance, technical scores, and total scores were all less than 0.01, which indicated that there was a highly significant difference. (2) At the end of the teaching experiment, the cultural comprehension of the students in the O2O group increased by 6.25 points overall, and the independent samples test result was $P = 0.000 < 0.01$, while the cultural comprehension of the TRD group only increased by 0.23 points. The use of O2O teaching mode can fully explore the cultural connotations in cultural dance forms, and the diverse cultural dance content effectively enhances the cultural breadth and depth of students' dance knowledge and improves their cultural comprehension ability. (3) With the support of O2O teaching mode, the integration of cultural dance forms into learning dance courses helps to enhance students' learning ability and teachers' teaching ability, providing a new development path for optimizing the reform of the teaching mode of school dance courses, realizing the protection of cultural dance heritage, and enhancing students' cultural self-confidence.

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