Ethnic Folk Dance Class Teaching in the Training of "Non Heritage" Dance Talents in Ethnic Areas

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Abstract. The teaching of Chinese folk dance plays an important role in the whole process of dance talent training. The development of the inheritance and protection of intangible cultural heritage poses a new challenge to the significance of classroom teaching of Chinese national folk dance. This challenge is a wide and difficult challenge. How to carry on the inheritance and protection of "intangible cultural heritage" dance and cultivate excellent talents is the most serious problem of "intangible cultural heritage". This article through to the Yunnan Arts University School of dance "dance heritage" the direction of the national folk dance teaching training mode analysis, in order to "contribute to cultivate dance talents so as to promote the innovation and development of intangible cultural heritage, art education.

Introduction
Since October 2002, China Central Academy of Fine Arts initiated the implementation of the Chinese intangible cultural heritage education and heritage mobilization conference, so far, the intangible cultural heritage education has gone through 15 years. In the course of these 15 years, the importance and key of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") has been paid more and more attention by experts both at home and abroad. Folk dance is originated in the folk, and spread among the people, is a microcosm of a national or regional life, customs, religion, culture, education and protection of the heritage of the "intangible cultural heritage" dance, protection and inheritance of intangible cultural heritage and culture also plays a vital role, moreover combined with the general (Art), the circulation of Information Science in Colleges and universities personnel training, knowledge innovation, technology and other advantages, to provide technical support for the digital culture of intangible cultural heritage protection work, the "intangible cultural heritage" culture can be more scientific inheritance and protection.

Dilemma of Folk Dance Classroom Teaching in Dance Education of Intangible Cultural Heritage in Ethnic Areas

Development Lags behind and Lacks Vitality
Under the trend of economic globalization, the development of the art schools and self-evident influence on the theory of traditional culture, "intangible cultural heritage" dance as an important part of China traditional culture, has also been under strong impact, the impact of intuition is "development lag, lack of vitality".

In This Issue, the Author Believes That One of the Important Ways is Teaching Innovation
On the one hand, we should learn from other professional dance experience, but more important still cannot do without innovation, as a newly established professional, we are feeling the stones of the case still insist on innovation, only adhere to innovation, get out of the new professional characteristics, professional characteristics or only in the "blueprint" move, disappear on the books. Innovation is not only the innovation of the required teaching mode, but also the innovation of teaching content. The innovation of teaching content depends on the innovation of teaching materials. As a higher art college in ethnic areas, in addition to following the standardized teaching materials, we
should also adapt to local conditions, use the advantages of ethnic minority areas, and create innovative dance teaching materials belonging to the minority areas in Yunnan.

The Contradiction Between the Classroom Teaching Mode of National Folk Dance and the Rational Utilization of National Cultural Resources

Yunnan is a frontier province inhabited by many ethnic groups. The colorful dance culture has enriched Yunnan's "intangible cultural heritage" dance culture and formed a unique dance art culture circle in Yunnan province. How to integrate the rich dance resources and distinctive national personality with the national folk dance classroom teaching mode has become a difficult point to cultivate professional talents of "national dance inheritance".

The Contradiction Between Source Quality and Professional Development

As a "national dance heritage" professional students, he will be engaged in the post is a collection of dance culture, choreography, teaching, playing in one of the strong professional teaching and research ability of dance talents. It plays a vital role in the protection and inheritance of the "intangible cultural heritage" dance. The folk dance teaching practice teaching is not only a single, should also be learned dance cultural knowledge into practice in the classroom, enhance the professional quality of the culture at the same time, both for its perceived learning spirit and grasp the national folk dance style is very important. The formation of a nation's dance cannot be separated from the nourishment of culture, and the formation of dance style cannot be separated from the influence of the times.

The Oneness of Classroom Teaching Materials

The teaching material is the knowledge carrier that embodies the teaching content and teaching method, is the basic tool of teaching, is the systematization and embodiment of the teaching syllabus, is an important source of the students' knowledge acquisition, and is the basic condition for the teachers to finish the teaching task smoothly. Xu Mei: on the importance and feasibility of the establishment of Yunnan folk dance teaching materials, Beijing Dance Academy (2005.3, forty-third pages). But the author is near ten years of teaching experience, from the horizontal perspective: folk dance teaching mainly in Han and Tibetan, Mongolian, dimension, toward the five national dance as the main body, and a considerable part of the folk dance art college textbook is followed Beijing Dance Academy or Minzu University of China textbooks, do not recognize the is this two universities national folk dance teaching materials is normative, can enable students to complete the liberation of the body, but in our hospital is located in ethnic region, if only to follow these two universities folk dance teaching materials, lack of proper University local characteristics. If the "national dance inheritance" of the national folk dance class or copy the other direction of dance professional classroom teaching, then the particularity of this profession should be highlighted? From the vertical perspective, the Beijing Dance Academy and the Minzu University of China professional dance school has a long history, the normative folk dance teaching has been improved, in the increasingly development therefore, changes in teaching in recent years, folk dance of the professional development of textbooks is less, single. But fortunately, the effectiveness of the implementation of our hospital of Southern Yunnan Yi dance teaching in our college in teaching is very significant, the author thinks that if some "intangible cultural heritage" dance, dance training, strong value of folk dance to finishing the formation of materials, has established the Yunnan ethnic characteristics of the national folk dance teaching materials. Apply to the "national dance heritage" professional students, and the "Chinese folk dance" teaching complement, make it adapt to the development of the society.

The Contradiction Between the Quality of Students and Professional Development

In the past 6 years, the recruitment of students reflects a particularly significant dilemma: fewer students and poor quality. First, our hospital opened in the "national dance heritage" mark at the beginning of professional recruiting students required for students in Yunnan Province, the province threshold makes interested in intangible cultural heritage of the majority of candidates can only lead
to abandoned election, need to "intangible cultural heritage" dance to protect the development of talent and training talent supply and demand imbalance. Second, college students dance is composed of two parts, one part is accounted for the majority of high school students, secondary school students are a minority. But the general high students there are two kinds of situations, a part of the students through long-term standard training have the basic knowledge of dance, high comprehensive quality, have a high potential for development; the other part is the study under the pressure to choose to dance, dance for these students to understand their fur only, the choice of professional not because the heart of love but because the choice of diploma. In the 6 years of enrollment, the author observed that the majority of the students who chose "national dance inheritance" were based on the latter, which indirectly led to the poor students of "national dance inheritance".

**Exploration on the Characteristics of Folk Dance Classroom Teaching in the Dance Education of "Intangible Cultural Heritage" in Ethnic Areas**

**Know the Dance, Know It So Dance**

Different from other kinds of dance, folk dance, folk culture is rooted in the nation. Writing as art ethnography requirements mentioned, as the attention to the art of ethnography through artistic forms, different from the historical memory, material culture, customs, religion and other aspects of understanding and understanding between different culture and art related concept of the universe, to understand the concept of culture system, system of meaning and emotion mode, so as to observe the change of art research and practice of "two skins". According to the "national dance heritage" professional folk dance teaching and teaching and the art of writing ethnography for the same. Our hospital for "national dance heritage" with "professional folk dance fieldwork" curriculum, through teaching and learning, to enable students to master the basic research methods of field investigation; through in-depth study of folk, to enable students to fully understand the essence of folk dance culture; by writing the report, to improve students' writing ability and theoretical level. The author believes that the folk dance class teaching can be combined with this course, so that students experience the culture after their own experience to deepen the dance "dance" impression.

**Pass the Flame**

The folk dance culture heritage is the legacy of the nation in the history of spiritual wealth, therefore, the protection of "intangible cultural heritage" dance culture is the common responsibility of the whole nation, and art colleges in ethnic minority areas as communication, summarize and create the characteristics of knowledge of ethnic places in the area, in the "non heritage protection work is more responsibility. Self aware the importance of "intangible cultural heritage" protection, our hospital has been adhering to the tradition and learn folk, both Chinese and foreign, social service "concept, based on the Yunnan rich and colorful ethnic culture, to inherit the national culture and art, art education training for the mission, in addition to the creation of" folk dance heritage "professional besides, I also actively organize the intangible cultural heritage in campus activities. As of November 2016, our hospital has carried out the nine phase of teaching activities. Our hospital invited from different areas of our province each nation's national and provincial level more than the non left heritage to our hospital classroom teaching practice, provide a good opportunity for the teachers and students, to enable students to understand the "intangible cultural heritage" dance from the change of field - classroom stage. For people to understand the inheritance of folk dance and "other" is different, when the inheritance person walked into the classroom for students about the self understanding of the "intangible cultural heritage" dance, through the "ecological" learning students can more detailed understanding of the folk dance culture, accelerated the folk dance style of the master. Our hospital in a number of "non heritage culture into the campus" activities let the students closer to the people of our province, close to the traditional folk culture, let more students to take care of, shoulder the obligation and responsibility of the folk culture inheritance and dissemination, also will make the training more ethnic talent in our hospital, to our hospital the more features.
In the "Cultural Self-confidence" to Promote Yunnan Dance Style

To enhance the confidence of national culture is a concept that has been advocated by people all the time. Cultural confidence: an important task in solving ethnic problems and realizing national unity. But on the folk dance classroom teaching in Colleges and universities still need to emphasize the improvement of national cultural self-confidence”. College students in ethnic areas rely on the advantages of resources, they can easily access to excellent national culture, they are the recipients, inheritors and protectors of Chinese excellent culture. It can restrict the reality of the environment, such as Yunnan located in remote areas, long-term growth and education than any other city of south central city of Yunnan is relatively backward, the area on the students' lack of facilities better feel the excellent traditional culture and advanced culture, which affects their traditional culture consciousness and self-confidence. While the "national dance heritage" students are from Yunnan province and the children, because the living environment caused by their freshness for childhood lack of local culture, so in the teaching process will lose enthusiasm for learning. The author believes that the improvement of this phenomenon can proceed from the cultural theory of the professional courses, learning in the "Yunnan folk dance history", "the theory of the intangible cultural heritage" and "intangible cultural heritage", "class inheritance Chinese dance culture" course, the connotation of mining folk dance culture from various angles thus, strengthen students' cultural self-confidence.

Epilogue

The protection and development of "intangible cultural heritage" put forward new requirements for dance talents, resulting in the emergence of a new dance specialty -- "national dance inheritance", and the cultivation of new talents needs new teaching innovation. "Folk dance folk dance teaching of folk dance heritage" and other professional dance teaching is similar also has its special features, therefore, the author of this thesis wants to express, also hope to be able to resonate in other "intangible cultural heritage" dance of the professional development of a person with breadth of vision, because only the joint efforts of all, non-material culture the heritage of the personnel training before they can form a new theoretical system for the real contribution to the study of art education, teaching prosperity itself, so as to promote art education, intangible cultural heritage protection heritage of innovation and development.

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