

The Application of Chinese Folk Ritual Dance in Teaching: The Integration of Cultural Identity Inheritance and Innovative Education

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ABSTRACT

Chinese folk ritual dance, a vital component of Chinese folk culture, faces significant challenges in preservation due to a shrinking practitioner base, reduced performance opportunities, and misinterpretation of its cultural value. This paper explores the integration of Chinese folk ritual dance into education as a means to preserve and promote traditional culture while enhancing contemporary pedagogy. The research employs interdisciplinary methods to examine the cultural significance and artistic merits of folk ritual dance, focusing on its reflection of Chinese cosmology, ancestor worship, and moral values. The dance's artistic elements, including movement, music, costumes, and props, are analyzed for their aesthetic and expressive richness. The integration of folk ritual dance into educational settings—such as dance training, cultural education, and quality development—enhances students' dance skills, cultural understanding, and national pride. It also fosters physical fitness, teamwork, perseverance, and artistic appreciation. This study proposes strategies to address challenges in teaching folk ritual dance, including strengthening teacher training, increasing resources, and balancing tradition with innovation. By preserving core cultural elements and incorporating innovation, the integration of folk ritual dance into education can play a crucial role in passing down Chinese cultural heritage and cultivating well-rounded, culturally informed students.

Key words: Folk Ritual Dance, Dance Teaching, Cultural Heritage, Quality Education, Art Literacy

INTRODUCTION

Throughout history, dance has consistently functioned as a pivotal medium for cultural articulation, with Chinese folk ritual dance constituting a particularly notable exemplar. Rooted in the diverse geographical expanse of China, this genre is intricately intertwined with the local traditions and historical legacies of numerous regions. Over the course of millennia, it has undergone a process of inheritance and evolution, culminating in the possession of a profoundly rich and varied historical and cultural heritage. From the ancient tribal rituals of the earliest civilizations to the ancestral worship ceremonies of feudal dynasties, and then to the traditional festival celebrations of the common people, folk ritual dances have run through the development of the Chinese nation, becoming the most intuitive form of expression of the national spirit and beliefs. With its unique body language, rhythmic beats and ritual flow, it expresses the awe of people for the heavens and the earth, the reverence for ancestors and spirits, and the prayers for a better life (Man, 2021). These dances thus serve as a vivid embodiment of the nation's cultural genes. However, with the rapid acceleration

of globalization and modernization, the exchange and collision of world cultures have become increasingly frequent, impacting traditional folk culture like never before. The influence of modern technology and popular culture has led to profound changes in people's lifestyles and values, gradually leading to the deterioration of the cultural environment that folk sacrificial dances depend on for survival. The scale and frequency of sacrificial activities have been greatly reduced, and many young people are woefully uninformed about traditional sacrificial rituals and dances. There is a serious gap in the group of inheritors. At the same time, under the onslaught of commercialization, some folk ritual dances have been excessively adapted and packaged, losing their original cultural connotations and artistic authenticity, and the road to inheritance is difficult (Gui, 2020).

In this context, the integration of Chinese folk ritual dance into the educational sector emerges as a pivotal and urgent undertaking. The rich and diverse movement vocabulary, unique style characteristics and profound cultural background of folk ritual dance have revitalized dance education, transcending the limitations of conventional

teaching methods and opening doors to a more expansive realm of dance art. Significantly, this initiative has forged a conduit for the transmission of national culture. (Chen, 2015). Through the medium of teaching, students gain an in-depth understanding of the historical stories, folk customs and spiritual beliefs that underpin folk ritual dances. This, in turn, stimulates their love and identification with national culture, cultivates their cultural self-confidence and pride, and enhances their overall quality, thus positioning them as a new force in the inheritance and development of national culture.

Research Objective

The objectives of this research were:

1. To explore the application of Chinese folk sacrificial dances in teaching,
2. To analyze their unique cultural connotations and artistic values, and
3. To elaborate on the feasibility and implementation paths in multiple educational fields.

Through the utilization of teaching practice case studies, this research reveals the important role of folk sacrificial dances in inheriting national culture, enhancing students' artistic literacy, and improving their comprehensive abilities. The study further proposes solutions to the challenges encountered during the implementation process, with the objective of providing both theoretical and practical references that will promote the development of Chinese folk sacrificial dances within the educational sector.

METHODOLOGY

This study combines qualitative research and creative practice. Research data and related information are collected by field, and information is collected from books, magazines, periodicals and papers as documentary materials. Guided by academic concepts of the role of cultural identity and literacy, the research results are presented in the form of descriptive analysis.

Population and Sample

An ethnic minority in China was the population of this study. The national minority living in Sichuan are the important source of information in this paper. The focus of our study was the Minority ritual dance. As the inheritor of the national intangible cultural heritage, Minority ritual dance is the source of information about the specific performance forms, forms and cultural connotations of Qiang rituals dance in this text.

Regarding the participants and spectators of minority ritual dances, as an annual participant in minority rituals, the participant plays an important role in the negotiation of minority ritual dance identity. An important information provider for local social and cultural development and changes and related policies were the local tourism and cultural sector managers.

Data Source and Data Analysis

Folk ritual dances are dance activities performed by the people during ritual ceremonies. They are divided into nature worship ritual dances (such as dances for the gods of heaven and earth), ancestor worship ritual dances (such as family ancestor worship dances), and deity worship ritual dances (such as Taoist and Buddhist ritual dances) according to the object and purpose of the ritual. Different types of dance have their own characteristics in terms of movements, costumes, props and ritual procedures.

In this study, cultural connotations embody the Chinese people's reverence for heaven, earth and nature, their nostalgia for their ancestors and their belief in gods and spirits, and reflects traditional views of the universe, values and ethical and moral concepts. For example, the Yi people's Torch Festival Sacrificial Dance embodies the worship of fire and the love of life, passing on the historical memory and cultural genes of the nation.

Artistic characteristics, on the other hand, are the movements with unique rhythm and tempo, which can be simple and dignified or passionate and unrestrained, often imitating the forms of nature and working life. Music is often played on traditional folk instruments and songs, complementing the dance movements. Costumes and props are exquisite and symbolic, such as the colorful prayer flags and sumptuous costumes in the Mongolian dance of offering an altar.

RESULTS

The Value of Using Chinese Folk Ritual Dance in Teaching

The value of cultural heritage

The ritual dances of primitive society are the source of national culture. Every dance movement, rhythm and ritual flow is like an ancient code that carries the history, beliefs and customs of the nation. Participating in the performance of ritual dances is like embarking on a wonderful journey of cultural origins (Wu, 2011).

For example, in the hunting dances of some primitive tribes, the dancers imitate the movements of wild animals and hunting scenes to recreate the difficult process of obtaining food for primitive man. Behind these dance movements is the survival wisdom of the tribe, their knowledge of nature and their prayers for the protection of the gods. When students learn and perform these dances, they can intuitively feel the hardships of their ancestors' struggle to survive against nature, understand the importance of cooperation among tribal members, and the reverence for the nature gods in primitive religion. This hands-on experience allows students to gain an in-depth understanding of the belief systems of different peoples in primitive times, how they communicated with the gods through dance, prayed for good weather, successful hunting or tribal safety, and thus understand the roots of ethnic culture.

Over time, many ethnic cultures are in danger of being lost. Ritual dance, as a living cultural heritage, is an effective way to prevent cultural disintegration. By performing ritual

dance, the younger generation can connect with ancient cultural traditions, pass the torch of ethnic culture from generation to generation, and strengthen their sense of identity and pride in their own culture. This cultural inheritance is not only a respect for the past, but also a responsibility for the future, ensuring the continuation and development of ethnic culture.

Value of arts education

From an arts education perspective, ritual dance has breathed new life and rich content into dance education. Its unique movement vocabulary and forms of expression contrast sharply with the common elements found in modern dance education, broadening students' artistic horizons.

The movements of ritual dance are often derived from the careful observation and imitation of primitive people in their lives and in nature. Unique movement elements, such as the stretched out movements that mimic the soaring of birds and the sinuous postures that mimic the crawling of snakes and insects, form a unique language system of ritual dance that can greatly enhance students' dance skills. In the process of learning these movements, students must constantly adjust their body coordination and flexibility, and master special rhythms and beats, thus practicing their basic dance skills.

When performing ritual dances, students need to have a deep understanding of the cultural connotations behind them, immerse themselves in the original context and express the mystery and solemnity of primitive religion through dance. This process can greatly enhance students' expressive abilities, enabling them to convey deeper emotions and ideas through body language. At the same time, students are encouraged to interpret ritual dance creatively, combining modern aesthetics and personal understanding, adapting it while retaining the original elements, which can stimulate students' innovative thinking. In the process of appreciating and analyzing ritual dance, students can also develop their artistic appreciation skills and appreciate the diversity and unique charm of art in different cultural contexts.

The value of cultivating qualities

Performing ritual dance cultivates students' qualities in a comprehensive and multi-level way, covering physical fitness, psychological quality and moral character.

In terms of physical fitness, the various movements in ritual dance, such as large jumps, turns, complex and constantly changing steps, and difficult body shapes, all challenge the students' physical functions. Long-term participation in ritual dance performances can effectively train students' body coordination and flexibility, improve muscle strength and endurance, and promote the healthy development of the body.

The improvement in psychological quality is also significant. When performing ritual dance, the students have to stand on stage facing the audience, which requires them to overcome their inner tension and anxiety and display a confident posture. Each successful performance boosts the students' self-confidence and gives them the courage to face

other challenges in life. At the same time, many ritual dances are performed collectively, requiring close cooperation between team members. During rehearsals and performances, students learn to listen to others, respect differences between team members, cultivate a good team spirit and improve their interpersonal skills.

Applications of Chinese Folk Ritual Dance in Teaching

Dance main teaching

In the mainstream dance teaching system, Chinese folk ritual dance has a very wide range of applications and plays a key role in improving the quality of teaching and the professional quality of students.

In basic dance training, the skilful integration of ritual dance movement elements can greatly improve the variety and effectiveness of training. Take the Tibetan Guozhuang ritual dance as an example. The leg bending and stretching movements require the dancer to have solid leg strength and stable center of gravity control. When training the leg bending and stretching movements of the Potong sacrificial dance, students must frequently perform half squats, full squats and rhythmic bending and stretching movements. This is a deep exercise for the leg muscle groups, especially the quadriceps femoris on the front of the thigh and the hamstrings on the back. Long-term persistence can effectively build leg strength. At the same time, the arm movements are coordinated with the leg movements, emphasizing a sense of extension, fluidity and rhythm. The movements echo each other, requiring the student to maintain the coordination and unity of all parts of the body during the exercise, thus greatly improving body coordination. This basic training, which incorporates national characteristics, not only allows students to master unique movement techniques, but also allows them to deeply experience the Tibetan culture's reverence for nature and the gods, laying a solid foundation for subsequent dance studies.

In the Dance Choreography course, the rich cultural connotations and unique performance forms of folk ritual dances provide students with a constant source of creative inspiration. Ritual dances often contain the historical legends, beliefs and customs, and spiritual aspirations of a particular ethnic group, and these elements can become the core theme of the choreography. For example, the Dai peacock dance was originally used in sacrificial activities. The delicate imitation of the peacock's form in its performance and the worship of nature contained within it can lead students to create from different perspectives. Students can create works with a contemporary feel by combining the cultural connotations of the peacock dance, which embodies the harmonious coexistence of man and nature, with modern dance expression techniques. In the process, students learn to explore the deep cultural values behind the dance and transform them into a unique dance language, thereby stimulating their own creative thinking and ability to create (Kong, 2008).

In the Dance History and Theory course, folk ritual dance is an important part of the curriculum, helping students to build a complete knowledge system of dance and to gain an

in-depth understanding of the development of dance and its cultural background. Folk ritual dance is one of the sources of dance art, witnessing the gradual evolution and development of human dance from primitive religious rituals (Mu, 2007). By studying the ritual dances of different regions and ethnic groups, students can understand the functions, stylistic characteristics and close connection with the social culture of dance in different historical periods. For example, studying the ancient Han Nuo dance can help students to understand its origins in exorcism rituals and how it has evolved over the course of history from a simple religious ritual dance to an entertaining and expressive art form. This will help students to grasp the intrinsic laws of dance development and enhance their understanding of the art of dance.

Cultural education courses

Folk ritual dance in China also has an irreplaceable value in cultural education courses, helping students to gain a deeper and more intuitive understanding of different cultures.

Introducing folk ritual dance cases into cultural courses such as folklore and ethnology is a vivid and effective teaching method. Folklore studies people's customs and habits, while ethnology focuses on the cultural characteristics of different ethnic groups. As an important carrier of folk culture and ethnic culture, folk ritual dance contains a wealth of folk phenomena and elements of ethnic characteristics. Let us take the Mongolian ritual dance of offering an obo as an example. Offering an obo is an important ritual activity of the Mongolian people. The dance revolves around the obo, and the costumes, movements and ritual process of the dancers during the dance all embody the religious beliefs, living customs and aesthetic concepts of the Mongolian people. By studying and analyzing the ritual dance of offering an obo, students can intuitively feel the Mongolian people's reverence for heaven, earth and nature, their remembrance of their ancestors and their unique national character. This kind of personal experience is much more effective than simple textual descriptions in deepening students' understanding of the cultural characteristics of the Mongolian people.

In teaching subjects such as Chinese and history, integrating the culture of sacrificial dances with related content can greatly enrich the teaching content and increase students' interest in learning. In the teaching of Chinese, many literary works are related to folk sacrificial activities. For example, Qu Yuan's "Nine Songs" was inspired by the sacrificial music of the Chu region. When teaching the Nine Songs, introducing the relevant knowledge of Chu sacrificial dances helps students to understand the scene of sacrificial dances at that time, the posture of the dancers and the emotions expressed in the dances. This helps students to better understand the artistic conception and cultural connotations of the poems, and to feel the close connection between ancient literature and folk sacrificial culture. In history classes, folk sacrificial dances can be used as important historical materials for studying ancient social life, religious beliefs and cultural exchanges. Ma and Ma (2001). For example, Tang dynasty court sacrificial dances were influenced by surrounding ethnic minorities and foreign cultures, showing a

characteristic of diversity and integration. By studying the sacrificial dances of this period, students can gain a visual understanding of the Tang Dynasty's foreign cultural exchanges and the flourishing of its social culture, making the study of history more interesting.

Quality educational activities

Folk sacrificial dances play a unique role in quality education activities, becoming an important means of cultivating students' all-round qualities and creating a cultural atmosphere on campus.

The establishment of folk sacrificial dance clubs in school club activities provides a platform for students to cultivate their interests and develop their strengths. Club activities are mainly based on students' independent participation, and students can choose to join folk sacrificial dance clubs according to their interests. In the club, students learn folk ritual dances, gain a deeper understanding of the cultures of different ethnic groups and cultivate a love for traditional culture. At the same time, the rehearsals and performances organized by the club can develop students' organizational, teamwork and stage performance skills. For example, rehearsing a multi-ethnic folk ritual dance performance requires students to work together in every aspect, from learning the dance steps to preparing costumes and props to planning the stage performance. In the process, students not only improve their dancing skills, but also learn how to communicate and cooperate with others, thus strengthening team cohesion.

In building campus culture, holding folk sacrifice dance culture festivals, lectures and other activities can create a strong cultural atmosphere and enrich students' campus cultural life. Folk sacrificial dance cultural festivals can showcase the sacrificial dances of different ethnic groups and invite professional dancers to perform and give guidance, so that students can experience the charm of folk sacrificial dances up close. At the same time, the cultural festival can also include dance competitions, cultural exhibitions and other activities to encourage students to actively participate and stimulate their interest and desire to explore folk ritual dances. Lectures on folk ritual dances can be held, where experts and scholars can be invited to give in-depth explanations on the historical origins, cultural connotations and artistic characteristics of folk ritual dances, thus broadening students' cultural horizons and enhancing their cultural literacy. Through these activities, a rich cultural atmosphere is created on campus, allowing students to be subtly influenced by traditional culture and strengthening their sense of identity and pride in their national culture.

Methods and Strategies for Using Chinese Folk Ritual Dance in Teaching

Teaching methods

A variety of teaching methods is the key to ensuring the effectiveness of teaching Chinese folk ritual dance. By using multiple methods together, students' interest in learning can

be fully stimulated, and their understanding and mastery of dance can be deepened.

Movement demonstration is the basic method of dance teaching, which requires teachers to demonstrate the key movements of folk ritual dances accurately and vividly. Teachers should not only demonstrate the standard posture, but also interpret the cultural meaning behind the movements. For example, when teaching the Yi Torch Festival ritual dance, the teacher demonstrates the hand movements that simulate jumping flames, explaining that this is a symbol of the Yi people's worship of fire, which reflects their enthusiasm for life and longing for light, so that students can understand the essence of the culture when imitating the movements.

Cultural explanations are essential, and it is necessary to analyze in depth the religious beliefs, folk traditions and historical stories behind folk ritual dances. When explaining the Zhuang Ma Gui festival ritual dance, it is important to introduce that the dance originated from the Zhuang people's worship of frogs (Ma Gui) and is closely related to agricultural production. It is a ritual dance to pray for good weather and a good harvest. Through cultural explanations, students can understand the dance from the root, avoid simple mechanical imitation and enhance the expressiveness of the dance.

Video appreciation: Modern multimedia technology is used to provide students with a wealth of visual material. Videos of folk ritual dances from different regions and time periods are played to give students a visual experience of the diversity and unique charm of the dances. For example, when explaining the ancestral temple ritual dance of the Zhaoxian ethnic group, a high-definition video of the Korean ancestral temple ritual dance is played, and students can clearly see the costumes and props of the dancers, as well as the changes in the dance formations. They can experience the solemn and dignified atmosphere and the delicate and elegant style of movement, which will broaden their artistic horizons.

Field trips allow students to leave the classroom and immerse themselves in the original environment of folk ritual dance. Organizing a field trip to a Dai minority settlement to watch the Water Splashing Festival ritual dance allows students not only to see an authentic local dance performance, but also to participate in the ritual ceremony, interact with the Dai people, and understand the entire process of the dance from preparation to performance, personally experiencing the close connection between dance and local life. This immersive learning will leave a deep impression on the students and strengthen their sense of identity with the dance culture.

Developing teaching resources

Abundant and high quality teaching resources are a strong support for the sustainable development of folk ritual dance teaching.

It is urgent to organize and compile folk ritual dance teaching materials. The content of the teaching materials should include detailed explanations of the movements of different ethnic groups and different types of ritual dances,

introductions to the cultural background, analyses of the characteristics of the music, and the current situation of dance inheritance. The materials should be arranged in a sequence from basic to advanced, with precise textual descriptions, vivid pictures and diagrams of movement to facilitate student learning. For example, a textbook on Chinese folk ritual dance could include classic dances such as Han Chinese exorcism dance and Mongolian altar ritual dance, providing systematic and standardized textual materials for teaching.

The recording of instructional videos can meet the diverse learning needs of students. The videos include a range of content such as full dance demonstrations, teaching of movement breakdowns and cultural lectures. Professional filming equipment is used to show dance movements from different angles, and folk artists or experts are invited to give explanations and demonstrations so that students can watch and learn over and over again, overcoming the limitations of time and space.

Establish a teaching resource library to integrate different teaching resources and achieve resource sharing. In addition to teaching materials and videos, the resource library also includes research papers on folk ritual dances, historical documents, field survey data, etc. Through digital management, it is convenient for teachers and students to search and use, providing rich materials for teaching and research.

It is crucial to strengthen cooperation with folk artists and cultural institutions. Folk artists are the living heirs of ritual dances. Inviting them into the classroom to personally impart dance skills and cultural knowledge can make teaching more authentic and authoritative. Collaboration with cultural institutions can provide more resource support, joint educational research, cultural activities and the development of folk ritual dance teaching. For example, cooperation with a local folk museum to hold an exhibition of folk ritual dance cultural relics can provide a physical reference for teaching.

Teaching evaluation

A scientific and reasonable teaching evaluation system is an important guarantee for measuring teaching effectiveness and promoting students' development.

The comprehensive consideration of students' performance in various aspects ensures that the evaluation is comprehensive and objective. In terms of dance skills, students are evaluated on their mastery of folk ritual dance movements, dance expression, body coordination, rhythm, etc. For example, when evaluating students' performance of the Hmong Lusheng Festival Ritual Dance, it is observed whether they are able to coordinate the Lusheng playing with the dance movements, whether the dance movements are standard and beautiful, and whether they can show the unique style of Hmong dance.

Cultural knowledge assessment examines students' understanding of the cultural connotations behind ritual dances, including religious beliefs, folk traditions, historical background, etc. The level of students' knowledge of related cultural knowledge is assessed through classroom questions, assignments and exams. For example, students are asked

to explain the cultural significance of the Tibetan Shoton Festival ritual dance.

Emotional attitudes and values focus on students' interest in folk ritual dances, their attitude to learning, and their sense of identity with ethnic culture. Students' participation in class, enthusiasm for learning dance, and whether they respect and inherit ethnic culture in the learning process are observed to cultivate cultural confidence.

A variety of assessment methods are used to make full use of the motivational and feedback functions of assessment. Teacher assessment is based on professional knowledge and teaching experience, providing students with objective and accurate assessment and suggestions to help them clarify the direction of their efforts. Student self-assessment allows students to reflect on their own learning process, discover their own strengths and weaknesses and cultivate independent learning skills. Peer assessment encourages students to learn from each other, to cooperate and communicate, and to learn from the strengths of others by evaluating them in order to improve their own level. For example, after students have performed a folk ritual dance, they can first evaluate their own feelings and gains from the performance, then engage in mutual evaluation, and finally the teacher can provide a summary evaluation to form a comprehensive evaluation feedback.

Case study on the Application of Folk Ritual Dance Teaching In China

Case selection and introduction

Folk ritual dance course in the dance department of the art college of chengdu university

Course setting

This course is a professional elective course for sophomore and junior dance majors, with a total of 64 class hours, 4 class hours per week, and one semester. The aim of the course is to cultivate students' in-depth understanding and professional interpretive ability of folk ritual dance, and to lay a solid foundation for their future dance creation, teaching and research.

Teaching content

Covers the folk ritual dances of many ethnic groups in southwest China, such as the Tibetans, Yi and Qiang. The course provides an in-depth analysis of the movement systems of the ritual dances of different ethnic groups, such as the steady and powerful steps and the expansive arm movements in the Tibetan Guozhuang ritual dance. It also explores the cultural roots of the dances, including religious beliefs and holiday customs. At the same time, students learn about the music, costumes and props associated with ritual dances to gain a comprehensive understanding of folk ritual dance culture.

Teaching process

At the beginning of the course, the teacher will show a lot of video material to give students a comprehensive view of folk

ritual dances of different ethnic groups, guide students to discuss the culture and stimulate their interest. In the movement lesson, the teacher will first demonstrate the whole movement and then break it down into parts, from basic steps and gestures to body rhythm, and gradually guide students in their practice. At the same time, folk artists are invited into the classroom to give personal demonstrations and cultural explanations so that students can experience authentic folk ritual dances up close. Later in the course, students will be divided into groups to create their own works to present in a performance, combining the elements of folk ritual dance they have learnt with their own personal style.

Chengdu No. 5 middle school folk culture course

Course content: This school-based course is offered to first and second year students once every two weeks for 45 minutes each, for a total of 18 hours over the course of the school year. The main aim of the course is to popularize the knowledge of folk culture and to cultivate students' interest in traditional culture.

Teaching content

Representative folk ritual dances of the Han and Qiang ethnic groups are selected as the teaching content. The close connection between the dances and traditional festivals and regional cultures is explained, such as the folk ritual dance of the Spring Festival fireworks of the Han nationality. Through simple dance movement instruction, students experience the charm of folk ritual dances, while also being introduced to the cultural meanings of the dances, such as praying for blessings and warding off evil.

Teaching process

The teacher introduces the students to the origin and development of folk ritual dances through stories and pictures. The movements are taught in a simple and easy to learn way so that students can quickly master the basic movements, such as the simple steps and arm movements of the Qiang ethnic group's Sa Lang dance. Students are divided into groups to interact in class, for example by discussing the importance of ritual dances in modern society in groups and encouraging them to share their views. At the end of the semester, a folk culture festival is held where students perform folk ritual dances as a class to showcase their learning.

Assessment of teaching effectiveness

Exhibition of student work

The dance students from the Art College of Chengdu University presented high quality dance works in the performance at the end of the course. Not only did they accurately master the movement techniques of folk ritual dances, but they also incorporated the cultural emotions contained in the dances into their performances. For example, when performing the Yi Torch Festival ritual dance, the students expressed the Yi people's worship of fire and love of life

through passionate movements and vivid expressions. The choreography and creativity of the dance was also highly praised by the audience. The performance by the students of Chengdu No. 5 High School at the Folk Culture Festival was somewhat immature, but full of enthusiasm. They expressed their understanding of folk ritual dances and showed their love for traditional culture through dance.

Questionnaire survey

A questionnaire survey was conducted among the students of the two schools participating in the course. The results showed that more than 90% of the students said that their interest in folk ritual dance had increased significantly and that they had a deeper understanding of ethnic culture. In terms of dance skills, most students felt that their body coordination, sense of rhythm and expressiveness of dance had improved significantly. At the same time, the students generally said that by learning the folk sacrifice dance, they had increased their sense of identity and pride in traditional culture and paid more attention to the folk culture around them.

Interviews

Interviews with students and teachers revealed that students not only gained knowledge and skills during the learning process, but also developed a spirit of teamwork and innovation. Students at Chengdu University said that during group formation they learned to communicate and collaborate with their classmates to explore dance ideas and expressions together. Teachers believe that the folk ritual dance course has enriched the teaching content, improved the fun and cultural connotation of teaching, and also raised the bar for their own teaching ability and cultural competence.

DISCUSSION

Successful Experiences

Teaching that integrates culture and the arts

Both schools focused on combining the cultural connotations of folk ritual dance with the teaching of dance techniques, so that while learning dance, students could also gain a deeper understanding of their national culture, which made the dance performances more profound and moving.

Using a variety of teaching resources

By inviting folk artists, showing video materials and using various teaching resources, the teaching content was enriched, students' interest in learning was stimulated and they could experience the charm of folk ritual dance more intuitively.

Learning through practical activities

Organizing students to participate in practical activities such as dance creation and performance provides a platform for students to showcase their learning outcomes, and improves their dance skills and comprehensive abilities in practice.

Issues

Uneven understanding of the depth of teaching: In the teaching at Chengdu No. 5 Middle School, due to the young age of the students and the limited teaching time, the cultural connotations of folk sacrificial dances were not explored in depth, and the students' understanding remained on the surface.

Insufficient professional teachers: Although folk artists were invited to teach, there was a relative lack of professional folk ritual dance teachers. There were certain deficiencies in the teachers' ability to systematically explain the standardization of dance movements and cultural knowledge.

Inspiration

Focus on exploring cultural connotations: Teaching should always focus on the cultural connotations of folk ritual dance. The depth of teaching should be appropriately controlled according to the age and learning stage of the students, so that they can truly understand the cultural value behind the dance.

Keep the students interested: Use a variety of teaching methods and techniques such as storytelling, multimedia presentations and practical activities to stimulate students' interest in folk ritual dance and increase their enthusiasm for learning.

Develop practical skills: Increase students' practical opportunities and improve their dance skills and creative abilities through dance creation and performance activities to cultivate their overall quality.

Problems encountered in the teaching and use of Chinese folk ritual dance and solutions to these problems

Problems Encountered

The danger of cultural misunderstanding

Due to the complex cultural background of folk ritual dance, which involves many areas such as religion and folk customs, teachers and students are prone to misunderstandings and distortions in understanding its cultural connotations. For example, some people may simply see the religious rituals in ritual dance as superstitious activities, ignoring the deep cultural significance and spiritual value behind them. If the cultural message of the dance is not accurately conveyed during the teaching process, it may lead to students' misconceptions about ethnic culture.

Lack of teaching resources

Lack of teaching materials: There are currently few quality teaching materials specifically for folk sacrificial dances. The existing teaching materials are inadequate in terms of systematicity, accuracy and richness of content, and cannot meet the teaching needs. Many teaching materials simply introduce dance movements, lacking in-depth explanations of cultural background, historical development, etc.

Insufficient teachers: There are few professional teachers of folk ritual dance, and most dance teachers lack in-depth

research and practical experience in folk ritual dance, making it difficult for them to demonstrate movements and explain the culture accurately during teaching. At the same time, due to the lack of professional training, teachers also have certain limitations in the use of teaching methods.

Limited teaching venues: Teaching folk ritual dance requires a large venue for dance rehearsals and performances, but many schools have limited teaching venues that cannot meet teaching needs, which affects teaching outcomes.

Difficulty in balancing heritage and innovation

In teaching practice it is difficult to find the right balance between inheritance and innovation. On the one hand, some teaching practices, in order to meet market demand or to achieve innovative effects, excessively adapt folk ritual dances, so that the dances lose their original cultural core and artistic characteristics and degenerate into mere commercial performances. On the other hand, some teaching practices put too much emphasis on tradition, stick to old ways and are afraid of innovation, which makes it difficult for folk ritual dances to adapt to the development of modern society and fail to attract the interest of students.

Solutions

Strengthen cultural research and education

Schools and educational institutions should organize teachers to participate in cultural research and training on folk ritual dance, invite experts and scholars to give lectures and guidance, and improve teachers' cultural knowledge and teaching level. Teachers should themselves conduct in-depth research on the cultural connotations of folk ritual dance, accurately grasp the cultural information conveyed by the dance through field research, literature study, etc., and ensure that it is correctly conveyed to students in the teaching process. At the same time, carry out cultural education activities for students, guide them to establish correct cultural concepts, and avoid misunderstanding the culture of folk ritual dance.

Increase investment in teaching materials

Compilation of textbooks: Encourage teachers and experts to jointly compile high-quality folk ritual dance textbooks that integrate a wealth of teaching content, including detailed explanations of dance movements, introductions to cultural backgrounds, music appreciation, historical development, etc., supplemented by multimedia materials such as pictures and videos to enhance the readability and practicality of the textbooks.

Teacher training: Establish a professional training system for folk ritual dance teachers, and cultivate a group of teaching teams with solid professional knowledge and rich teaching experience through professional courses in colleges and universities and in-service teacher training. At the same time, strengthen cooperation with folk artists, establish a long-term stable cooperation mechanism, and invite folk

artists to regularly come to the school to teach and provide guidance.

Building venues: Schools should increase investment in teaching venues, build special dance rehearsal halls and performance venues, and provide good hardware facilities for teaching folk ritual dances. In addition, out-of-school cultural venues, community activity centers and other venues can also be used for teaching and practical activities.

Adhere to the principles of inheritance and innovation

In teaching, the cultural core and artistic characteristics of folk ritual dance should be clearly defined, and reasonable innovation should be carried out on the basis of preserving these core elements. Teachers and students are encouraged to make innovative attempts in terms of dance expression, music adaptation, stage design, etc., combining modern elements with traditional folk ritual dance to create works that meet modern aesthetics. At the same time, the evaluation and review of innovative works should be strengthened to ensure that innovation does not deviate from the track of traditional culture, so that folk ritual dance can innovate while being handed down and develop while innovating.

CONCLUSION

As an important part of ritual dance, Chinese folk ritual dance is an important link between modern education and the religious construction and cultural identity of primitive society. Its application in teaching has far-reaching significance and broad prospects. When students participate in the performance and learning of folk ritual dance, they use their bodies as a medium to re-enact the belief rituals of primitive society and reveal the religious and cultural connotations behind them.

From the perspective of reflecting the religious construction of primitive society, the movements, rhythms, costumes and props in folk sacrificial dances are all concrete expressions of primitive religious concepts. For example, the simulated movements of heaven and earth and natural deities in some dances reflect primitive people's awe and worship of the power of nature. The sequence of these dance movements and the ritual process reproduce the sacrificial procedures of primitive religion, helping students to understand the construction of social order with religion at its core in primitive society. Through personal experience in the teaching process, students can intuitively feel how primitive people used dance to communicate with the gods and seek their protection, and gain insight into the key role of religion in primitive society in terms of uniting communities and regulating behavior.

In terms of cultural identity, teaching folk ritual dance allows students to participate deeply in the transmission of ethnic culture. By learning different ethnic ritual dances, students come into contact with different cultural symbols and values, and these cultural elements become an important cornerstone for them to construct their own cultural identity. When students can perform ritual dances skilfully and understand their cultural significance, they will develop a

strong sense of belonging and pride in their ethnic culture, thus internalizing their cultural identity. This cultural identity is not limited to the individual level, but can also be strengthened through group interactions, such as school-organized ritual dance performances, which promote cultural exchange among students, form collective cultural memories and strengthen national cohesion.

However, the teaching of folk ritual dance currently faces many obstacles in achieving these goals. However, with the in-depth development of cultural research, the gradual advancement of teacher training, the vigorous investment in teaching resources, and the effective implementation of the concept of inheritance and innovation, these problems are gradually improving.

In the future, we should continue to strengthen the research and practice of folk ritual dance. On the one hand, we should thoroughly analyze the intrinsic connection between folk ritual dance and the religious construction of primitive society from an interdisciplinary perspective, so as to provide a richer and more accurate theoretical basis for the content of teaching. On the other hand, we should actively explore various teaching methods and combine them with modern technological means, such as virtual reality and digital teaching resources, to enhance students' immersive experience of the cultural scene of primitive religion and improve the teaching effect. In addition, students should be encouraged to participate in practical activities such as field research and cultural exchanges, so that they can experience first-hand the cultural differences of folk ritual dance in different regions and cultivate their respect and tolerance for cultural diversity.

The use of Chinese folk ritual dance in teaching plays an irreplaceable role in revealing the religious construction of primitive society, promoting cultural identity and inheriting

the outstanding traditional culture of the Chinese nation. We must unite the strengths of all parties to overcome existing difficulties, promote the teaching of folk ritual dance to new heights, contribute to the cultivation of all-round talents with both cultural heritage and innovative spirit, and inject new vitality and energy into this ancient art form in the field of education.

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