

# *A Study on the Teaching Strategy of Dance Teaching to Enhance Students' Aesthetic Perception—Taking "The Day of the Fifteenth Day of the First Lunar Month" in Grade 8 of People's Music Publishing House as an Example*

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**Abstract:** As an important art form and educational discipline, dance can not only enrich students' aesthetic experience, but also help cultivate their emotional expression, creativity and teamwork spirit. At present, junior high school dance education is more inclined to dance club teaching, focusing on the cultivation of skills, and aiming at setting up dance clubs for school artistic performances such as competitions and performances, while ignoring the development of students' aesthetic perception. In this study, the eighth grade of the People's Music Publishing House "the Day of the fifteenth day of the first month" as the curriculum carrier of dance teaching, help to develop students' aesthetic perception ability and dance expression ability. In the course, students gradually understand the expression of emotions in dance, perceive the beauty of dance elements, and integrate emotions into dance creation. Their dance works excelled in emotional depth, creativity and aesthetic resonance, showing the improvement of their aesthetic perception ability.

## **1. Introduction**

On October 15, 2020, the General Office of the CPC Central Committee and The General Office of the State Council jointly issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, which pointed out that with the goal of improving students' aesthetic and humanistic qualities, carrying forward the Chinese spirit of aesthetic education, incorporating aesthetic education into the whole process of talent training at all levels and all types of schools, and running through all sections of school education. On April 21, 2022, the Ministry of Education issued the "Art Curriculum Standards for Compulsory Education (2022 edition)", which proposed that the core qualities of art curriculum training mainly include aesthetic perception, artistic expression, creative practice, and cultural understanding. The revision of the curriculum standard specifically added dance, drama (including traditional Chinese opera), film and television (including digital media art) and other new three subjects, plus the original music and art, together constitute the art curriculum of compulsory education. As an important art form and

educational discipline, dance can not only enrich students' aesthetic experience, but also help cultivate their emotional expression, creativity and teamwork spirit.<sup>[1]</sup>

This article makes an in-depth observation and reflection on the current situation of junior middle school dance education. Although dance has become an important part of the art curriculum standards, in the actual teaching, we have to face a worrying phenomenon: junior high school dance teaching is more inclined to dance club teaching, pay attention to the training of skills, set up dance clubs for the purpose of competition, exhibition and other school artistic performances, but often ignore the development of students in aesthetic perception. This phenomenon has triggered our thinking: how to conduct dance teaching in natural classes, train students' aesthetic perception ability more targeted, so that they can perceive and understand the connotation of art through dance works, so as to enrich their aesthetic experience and enhance cultural literacy.<sup>[2]</sup>

In addition, with the introduction of new art curriculum standards and the introduction of new subjects such as dance, drama and film and television, art education has become more diverse and rich in junior high school. How to integrate these new teaching contents into dance education effectively and cultivate students' aesthetic perception ability while enabling them to obtain more comprehensive development in different art fields has also become an important topic of our thinking.

## **2. Research purpose**

The purpose of this study is to explore how to effectively cultivate students' aesthetic ability in junior middle school dance teaching in China.<sup>[3]</sup>Through the design of appropriate teaching strategies and methods, the aim is to enhance students' understanding and appreciation of dance art and enrich their aesthetic experience, so as to provide more abundant artistic experience and knowledge reserve for their cultural literacy and comprehensive development. Through practice and research, the author hopes to reveal effective teaching mode, provide useful reference for the improvement and promotion of junior middle school dance education, and emphasize the important role of dance education in cultivating students' aesthetic perception ability. Taking "The Day of the Fifteenth Day of the first Month of the first Month" of the eighth grade of the People's Music Publishing House as an example, the purpose is to explore how to cultivate the aesthetic perception ability of junior middle school students through Xizang's dance teaching. Through this research, effective teaching strategies are designed to cultivate the aesthetic perception ability of junior middle school students, and the importance of promoting aesthetic education in dance education is proposed, so as to provide more abundant cultural and artistic experience for the all-round development of students.<sup>[4]</sup>

## **3. Research design and method**

### **3.1 Research method selection**

#### **3.1.1 Literature research method**

This study explores the method of research by collecting, synthesizing and analyzing the existing literature materials such as books, articles and reports. Collect academic literature on dance teaching, aesthetic perception, and junior high school student development. Through comprehensive analysis of these literatures, we find out the viewpoints, methods and results of the existing researches on the cultivation of aesthetic perception ability. By comparing the viewpoints of different literatures, this paper summarizes the possible strategies and teaching methods for cultivating junior high school students' aesthetic perception ability.<sup>[5]</sup>

### 3.1.2 Analysis of induction

By collecting a large number of individual cases or cases, this study summarizes the method of general laws or concepts. Teachers can collect examples related to the teaching of dance, which may include different curricula, teaching methods, student works, etc.<sup>[6]</sup> These cases are analyzed in detail to find common features, patterns and laws, as well as factors related to aesthetic perception. The possible strategies and successful experiences of cultivating junior high school students' aesthetic perception ability are summarized from the case analysis.

### 3.1.3 Experimental research method

The experiment was designed to conduct a series of dance teaching in different classes of grade 7, and then collect data, such as students' emotional expression and movement understanding. Statistical analysis is used to compare the effects of different teaching methods, so as to evaluate their effectiveness in cultivating aesthetic perception ability.<sup>[7]</sup>

## 3.2 Research object

In this study, students in junior high school are the main study objects, and they are the focus of our attention. Students play an active role as participants and learners in dance teaching. Through their participation in dance classes, they learn dance skills, artistic knowledge and expressive skills, while developing aesthetic perception in appreciating and creating dance works. In this study, we will deeply explore how students perceive, understand and appreciate beauty in art in dance teaching, as well as the process of expressing emotions and showing creativity through dance.

## 4. Implementation and case analysis

### 4.1 Text analysis of the fifteenth day of the first lunar month

Table 1: Text analysis of the fifteenth day of the first lunar month

Song introduction	
The mood of music	Music mood is light and active, with the characteristics of dance.
The genre of the song	Epic carols
The structure of the song	The song is four two beat, palace tune, fast speed, by a complete single section (a body). Belongs to the Xizang's folk song and dance "heap harmonic" a kind of folk songs. It uses the form of segmented songs to express the ideological content of the songs.
The theme of the song	The song strongly expresses the grand occasion of Princess Wencheng when she came to Xizang and the high enthusiasm of the Xizang's people, thus reflecting the unity of the Han and Xizang's people.
common sense of literature	
Xizang's tradition music classification	Court, folk, religious, and theatrical music
Xizang's folk Music introduction	Traditional Xizang's music occupies a large proportion, both in terms of variety, quantity, richness of content, in terms of coverage and frequency of Xizang's music. In terms of genre, folk music can be divided into five categories: song and dance, folk song, labor song, rap and instrumental music.
Xizang's folk Music, song and dance	The song and dance music in Xizang, including dui harmonic, xianzi, Guozi, Reba, Nangma, harmonic qin, Alharmonic, Zhuo harmonic, harmonic ba harmonic ma, Xuan, xu and so on
Xizang's folk song and dance: heap harmonic	The heap harmonic is composed of prelude, slow song, interplay, fast song and ending parts. The music of the slow song is beautiful and cheerful; the music of the fast song section is cheerful and compact. Its accompaniment instruments mainly include: Zamu Nie, flute, erhu, dulcimer and so on. The second batch of national intangible cultural heritage.
Heap harmonic (kick step) dance	The circle dance was first spread in the Yarlung Zangbo River basin, from the towering west of Xigaze to the whole region of Ali, and later gradually prevailed in Lhasa. It was the earliest dance accompanied by a six-string harp instrument. On June 7, 2008, the "heap harmonic" declared by Lazi County, Xizang Autonomous Region was approved by The State Council to be included in the second batch of national intangible cultural heritage list. Heap refers to the "upper" or "western", and harmonic refers to the song and dance. Pile harmonic dance to the foot of the idea, relaxed and lively, cheerful and warm, can entertain themselves and entertain people. There is no regular stage to put a board on the ground, so that you can hear the "da da da" rhythmic sound. So the heap harmonic has also become a Xizang's tap dance. Dance steps are: trembling step, lift step, backward step, rush step, tick step and so on.

## **4.2 Dance teaching goal setting**

Through the dance teaching of "The fifteenth Day of the First Lunar Month"(See Table 1), the students' aesthetic perception ability is cultivated, so that they can find, understand and appreciate the beauty in dance works more keenly.

### **4.2.1 Identification of dance elements:**

Teachers can help students distinguish various dance elements in dance works, such as movement, form, rhythm, emotion, etc., and cultivate the ability of observation and analysis. Through observation and feeling, students are guided to understand the role and performance of different dance elements in the work.

### **4.2.2 Emotional resonance and experience:**

Teachers can guide students into the emotional world of dance works, resonate with the emotions in the works, and cultivate students' sensitivity to emotions and experience ability. Students are encouraged to start from their own emotions, feel the emotions conveyed by the dance works, and enhance the ability of emotional expression.

### **4.2.3 Artistic language understanding:**

Teachers can guide students to deeply understand the artistic language used in dance works, explore the expression of different movements and forms, develop students' sensitivity and understanding of art forms, and help students master some basic dance vocabulary and technical terms in order to more accurately describe and express ideas about dance.

### **4.2.4 Multi-angle appreciation and evaluation:**

The teacher guides the students to observe and appreciate the dance work from multiple perspectives, developing their observation and comprehensiveness. Teachers can help students develop aesthetic judgment, so that they can better evaluate and interpret the beauty of dance works.

### **4.2.5 Interdisciplinary Understanding:**

Teachers connect dance works with other art fields, culture, history, etc., to develop students' interdisciplinary awareness and understanding. To help students understand the forms and meanings of dance in different cultural backgrounds and improve their cultural literacy.

### **4.2.6 Creativity cultivation:**

Students are encouraged to participate in dance through imitation, adaptation and creation to develop their creative thinking and expression skills. Teachers provide opportunities for students to demonstrate their understanding and creativity of the beauty of dance and to promote their self-expression in the field of dance.

Through the above teaching objectives, students will be able to cultivate a keen aesthetic perception ability in dance works, so as to experience and understand the beauty of art more deeply, enrich their own aesthetic experience, enhance cultural literacy, and lay a solid foundation for future art appreciation and creation.

### 4.3 Selection of teaching methods and means

The following are the methods and means of dance teaching for the first lesson of the eighth grade, "That Day on the fifteenth Day of the first Month":

**Emotional experience method:** The teacher guides the students to feel the emotions conveyed in the dance works through emotional exercises, and cultivates the students' emotional resonance ability. Use music, sound effects and other means to create an atmosphere suitable for emotional expression.

**Observation and analysis:** Teachers watch videos of dance performances and instruct students to carefully observe dance elements and analyze changes in movement, rhythm and mood. Helps students learn to view dance pieces from different perspectives and develop detailed observations.

**Situation simulation method:** The teacher creates a situation where the students feel the plot of the dance and get emotional inspiration from it. Students can further deepen their understanding and expression of emotions through role play.

**Dance creation and practice:** Students are encouraged to use their own creativity and express their understanding of the emotion of the text during the process of arranging dance fragments in groups. The teacher helps students experience the fun of dance creation from the process of choreography to rehearsal, and enhance their artistic expression ability.

**Reflection and discussion:** After the dance is presented, students are guided to reflect and discuss, and share their understanding and feelings about the dance work.

Students are encouraged to communicate with each other, expand their knowledge of the beauty of dance, and develop critical thinking.

**Cultural background research:** Teachers guide students to understand the cultural background and traditional customs of the fifteenth day of the first lunar month, deepening their understanding of dance works, which can help students connect dance to culture and broaden their understanding across disciplines.

**Interaction and cooperation:** During the choreography and rehearsal process, students are encouraged to cooperate with each other, share ideas, and enhance team spirit. Through collaborative experience, teachers guide students to create wonderful dance works together.

Through the selection of the above teaching methods and means, students can gain rich experience in emotional experience, observation and analysis, dance creation, cultural cognition and other aspects, further cultivate their aesthetic perception ability, and enhance their understanding and appreciation of dance art.

### 4.4 Teaching design and implementation

The teaching design and implementation are shown in Table 2 below.

Table 2: Teaching design and implementation

teaching link	Teacher activities	student activities
Context import	1. Enter the snowy plateau and the Xizang's splendid music culture. In this class, we feel the emotional characteristics of Xizang's song and dance xie and Nangma. What did you think of on the fifteenth day of the month of the first month? 3. There is a song, "the fifteenth day of the first lunar month", and the concise language describes a warm and cheerful grand scene, and tells the historical story of Princess Wencheng's visit to Xizang. Do you want to listen to it?	The Lantern Festival, eat yuanxiao, see lanterns, guess lantern riddles, fireworks.
Mutual assistance and mutual learning	1. Play "the fifteenth day of the first month", courseware demonstration thinking problem. 2. What other information can you get from the textbook? 3. Click on Zamu Nie. 4. What are your questions? 5. Courseware presentation: Thank you Duxie is a form of Xizang's folk song and dance. In the Xizang's language, "heap" means "top". There are many folk songs and dances on the Yarlung Zangbo River. The 13th century AD (Yuan Dynasty). The economy of the Sakya region has developed greatly. ZamNie accompanied the local song and dance (xie). Thus, gradually formed a fixed prelude, interval and epilogue, with a complete structure form of song and dance — pile. When Duxie was introduced into Lhasa, his lyrics were processed by professional artists, the music was stylized, and the repertoire was fixed, and the accompaniment instruments were increased (flute, dulcimer, root ka, erhu, etc.), and the dance movements became elegant and gorgeous, thus displayed in a more mature form. The new one, called "Lhasa tap Dance", spread across the wider area. Xie is generally divided into two categories: xie, slow, lyrical and melodious; xie, fast, light and lively melody. 6. Answer: "the fifteenth day of the first month" belongs to which kind? 7. Tap dance, add a simple pace, and introduce the characteristics of knee fibrillation. 8. Play "the fifteenth day of the first lunar month" and dance. 9. Although our dance steps are some disorderly, dance posture is not very beautiful, but we feel the passion, the happiness. Next, let's enjoy a beautiful and lyrical Xizang's folk song called "Amal Fire" 10 Play "Amal Fire", courseware demonstration thinking problem. 11. What do you feel the musical elements? Please speak freely. Do you know. What's about it? Courseware presentation: burma 13. Listen to "Amal Fire" and do simple actions with the music. 14. Who can summarize the similarities and differences between the two Xizang's song and dance music, Duxie and Nangma?	1. Listen and think: 2. The basic mood of music (lively, dance), song genre (epic ode), songs express the theme of the (song the princess wencheng into Xizang makes the high enthusiasm of the Xizang's people strong, thus the two groups of people united, like the idea of explaining clearly.), Structure of the works, etc. 3. Xizang's folk songs, beats, speed, ethnic musical instrument Zamu Nie, Xizang's tambourine, pictures show a grand welcome ceremony, interplay, tight rhythm, multiple lyrics and songs to express the ideological content. 4. Know ZhamNie and understand its timbre. 5. What does it mean? What does maringjisong mean? 6. Understanding: a brief history of gratitude and its development. 7. Answer: Thanks 8. Practice: Learn how to tap and dance with your teacher 9. Place yourself in a grand procession and tap dance with the music. 10. Listening, thinking, and communicating: What are the characteristics of the structure of the work, the beginning and ending of each passage, and what is the transition between the passages? Analysis of three obvious artistic features: the passage begins with the phrase "Amal fire"; the ending is closed with the same melody, and the passage is inter. 11. The lyrics are written in a comparison style. The text is concise, profound meaning, strong artistic. It expresses the deep feelings of the Xizang's people and the PLA. E quotient tone, two segments. The introduction is smooth, the first paragraph melody beautiful lyric, fresh. The second paragraph has a beautiful melody and lyric, stable tonality and calm mood. 12. Understanding and memorizing: sac and history The musical structure of the burma consists of three parts: the introduction (the melody is relatively fixed). Adagio singing and dancing are mainly singing. Allegro dance music is very fast and full of jumping. The musical mood is warm and bold, bold; the dancers dance with the music, the atmosphere is warm and active. Accompaniment instruments: bamboo flute, dulcimer, zhamunie, Genka, huqin, holding qin (similar to erhu) and bell string, etc. 13. Dance with music to feel the emotional characteristics. 14. List the similarities and similarities between burma and xie.
Practice innovation	Play the dance video of "the fifteenth day of the first lunar month" Group creation dance	1. Dance the Xizang's dance with the music 2 The group created the dance
Cultural understanding	In the song, Princess Wencheng has selected the grand occasion when she entered Xizang and the high enthusiasm of the Xizang's people, thus reflecting the unity of the Han and Xizang's people.	By learning "the fifteenth day of the first day of the first lunar month", the students can feel the enthusiasm of the Xizang's people and the characteristics of the Xizang's songs and dances, and can feel the unity of the Han and Xizang's people.

## 4.5 Analysis of teaching records

### 4.5.1 Detailed analysis of the teaching process:

Pre-class preparation and introduction: Before the teaching, the teacher fully prepared the teaching materials, including the introduction of music and dance elements. By stimulating students' interest, the teacher introduces the theme and objectives of the lesson and creates a positive learning atmosphere.

Music appreciation and emotional understanding: Students first appreciate the song "August 15th That Day", through listening and interpreting, in-depth understanding of the emotional and cultural connotation contained in the text. The students have a deeper understanding of the emotional

changes and characters' emotions in the text.

**Introduction to dance elements and basic movement exercises:** The teacher guided the students to understand the common elements in dance, such as rhythm, form, space, etc. Afterwards, the students practiced the basic dance movements of Xizang's dance, gradually mastered the basic skills of dance, and realized the importance of rhythm and form in the movements.

**Choreography and rehearsal:** The students were divided into groups and began the choreography and rehearsal according to the song plot and dance elements. They used the dance elements they learned to design Xizang's dance movements that matched the emotion of the text, and gradually formed the group's dance works.

**Emotional expression Training:** In order to better express emotions, students have emotional expression training. Through activities such as imitating emotional expressions and emotional communication, students enhance their ability to express emotions, enabling them to more accurately incorporate emotions into dance.

**Dance presentation and sharing:** Finally, student groups presented their choreographed dance work in front of the class and teachers. By sharing their own creations and emotional expressions, students not only improve their self-confidence, but also make the whole class experience the charm of the art of dance.

The teaching implementation process fully combines the content of the text, the introduction of dance elements, basic movement exercises, emotional expression training and other links, so that students can gradually get inspiration from the emotion of the text and express it through the dance art, so as to achieve the cultivation goal of aesthetic perception ability

#### **4.5.2 Analysis of the improvement of aesthetic perception ability**

In this study, we analyzed the students' aesthetic perception ability in the process of dance teaching. The following is an analysis of students' aesthetic perception ability:

**Emotional resonance and emotional expression:** Through text interpretation and emotional training, students gradually resonate with the emotions in the text and are able to express these emotions into the dance movements. They can use the form of dance to convey the emotional changes about the joy of harvest of the Gaoshan ethnic group in the text, thus enriching the emotional connotation of the dance works.

**Sensitivity to dance elements:** In the stage of introduction to dance elements and basic movement practice, students gradually develop sensitivity to dance elements. They are able to identify different dance elements and skillfully use these elements in choreography, thus enhancing the expression and attractiveness of the dance work.

**Creativity and expression skills:** In the choreography and rehearsal stage, students demonstrated high creativity and expression skills by designing dance movements through group cooperation. They are able to integrate the text plot and dance elements to create unique dance pieces that show a unique understanding of beauty.

**Depth of emotional expression:** In emotional expression training, students gradually improve the depth of emotional expression. Through emotional exercises, they can truly integrate emotions into the dance movements, so that the audience can feel the emotions and meanings conveyed in the dance works more deeply.

## **5. Conclusion**

As an art form, dance can convey deep emotions and thoughts through the combination of body movements, rhythm and music. In the lesson "On August 15th", students gradually understand the importance of emotional expression of dance, and they learn to feel and understand the emotions

that dance is meant to convey from the bottom of their hearts. Such emotional experiences not only enrich the students' inner feelings, but also make them more sensitive and delicate to capture the emotions contained in the dance.

In addition, in the course, students are introduced to and learned about the elements of dance. They learn the basic movements, posture, and coordination of the body in dance. Through continuous practice and consolidation of the basic movements, the student's movement skills are improved. At the same time, they also learned how to organically integrate different dance elements into dance creation, showing rich creativity and imagination.

Choreography and rehearsal are important links to cultivate students' aesthetic perception ability. In the course, students get practical operation and creative opportunities. They actively participate in the process of choreography, discuss and cooperate with their peers, and constantly improve their dance works through repeated rehearsals. This training of practical ability not only improves the students' dance skills, but more importantly stimulates their creativity and desire to express, so that the dance works show more outstanding and unique artistic effects.

To sum up, through the "August 15th Day" as the curriculum carrier of dance teaching, the students' aesthetic perception ability has been successfully cultivated. In the course, students gradually understand the expression of emotions in dance, perceive the beauty of dance elements, and integrate emotions into dance creation. Their dance works excelled in emotional depth, creativity and aesthetic resonance, showing the improvement of their aesthetic perception ability. This research result has certain guiding significance for the teaching method and content design of dance education, and also provides beneficial reference for the development of students' art education.

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