

The Positioning and Development Path of Dance Education in Basic Education under the "Double Reduction" Policy

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ABSTRACT

The introduction of the "Double reduction" policy aims to ease the burden of excessive homework and off-campus tutoring for students, and reconstruct a healthy educational ecology. In this context, the educational value of art education, especially dance education, has been re-examined. Dance education serves not only as a form of aesthetic education but also helps cultivate students' abilities in emotional expression, teamwork, and cultural identity. Therefore, this paper discusses the position and development path of dance education as outlined by the "Double reduction" policy, aiming to propose feasible strategies to promote the popularisation and balanced development of dance education, thereby boosting the high-quality development of basic education.

KEYWORDS

Double reduction policy; Dance education; Basic education; Balanced resources

1 Introduction

Given the heavy burden on primary and secondary school students and the expansion of out-of-school training, our country has issued and fully implemented the "Double reduction" policy, which emphasizes the importance of school education and provides more time for students to develop independently and grow in a well-rounded way. At the same time, the policy has brought new opportunities for the development of art education. Dance education is a vital component of art education. Through the expression of body movements, it can help students to intuitively feel the beauty, to improve their aesthetic ability, enhance their expression and sense of cooperation, and to help students become "Well-rounded people". However, in the process of actual promotion, it has been found that dance education remains a marginalised issue in the basic education system. Some schools struggle to promote popularization due to faculty and space shortages. As a result, dance learning has become a "Privilege" for some students with special skills, which affects educational equity. Based on this, this paper focuses on the core objectives of the "Double reduction" policy, in line with the general direction of basic education reform, and makes an in-depth study of the responsibility of dance education in Basic Education, based on the existing education system, this paper tries to find a way to promote the popularization and deepening of dance education, to realize that every student can receive dance education and promote educational equity.

2 The orientation of dance education in basic education under the "Double reduction" policy

2.1 An important carrier for the cultivation of aesthetic quality and humanism

"Double reduction" refers to easing the burden of excessive homework and off-campus tutoring for students undergoing compulsory education. The implementation of this policy has provided a new opportunity for the reform and development of art education. As an art that integrates body and mind, it is particularly beneficial in cultivating students' aesthetic perception, artistic expression, and humanistic values. In basic education, dance education serves as an important carrier for cultivating aesthetic quality and humanism. With the body as the medium, dance condenses rhythm, space, strength, and emotion into dynamic artistic terms, allowing students to gradually establish the beauty of form, rhythm, and ideorealm beauty through intuitive cognition^[1]. Dance art embodies the cultural heritage of different nations, regions, and eras. Students can gain a deeper understanding of the multicultural aesthetic and value orientation by interpreting dance works of different styles. In the context of the "Double reduction" policy to reshape the educational ecology, the carrier function of dance education is more prominent. Test-oriented teaching, which focuses too much on students' academic performance, pays too much attention to the test. Under this model, the space for students' emotional experiences and aesthetic development is greatly constricted, so the spiritual world lacks sufficient nourishment. Dance education does not seek standard answers, but rather encourages personalised emotional expression and creative exploration. Students can freely show their inner world and release their imagination through body movements, in order to find a unique way of expression in the dance, which fundamentally echoes the "Virtue through education" educational purpose.

2.2 Effective ways to promote the harmonious development of students' bodies and minds

Dance, as an art form with many elements such as refined body language, visual music, rhythm, and color modeling, plays an irreplaceable role in the harmonious development of students' bodies and minds. The process of dance training is a long-term, intensive exercise in how the brain effectively directs the body. The brain can gradually learn how to send more precise commands to specific muscle groups, to ensure that the action can be carried out accurately, the benefits are reflected in many ways: first, the student's body will become more flexible, able to complete a wider range of movements; Second, the strength of the body will be enhanced, supporting and completing movements more powerfully; third, endurance will be significantly improved, allowing for longer durations of practice and performance; fourth, the way the brain works will be optimized, when the body is performing complex movements, the brain needs to receive and process a large number of signals from the body and the outside world at the same time. This continuous, high-demand information processing training can enhance the brain's ability to process information. In the context of the "Double reduction" policy, dance activities provide a safe and inclusive space for students to express their feelings and release the pressure they accumulate both inside and outside the classroom. In particular, it helps alleviate negative emotions such as tension and anxiety generated in daily learning life. Additionally, dance is a process of positive psychological construction. Students' focus on dance art creation can stimulate their deep sense of pleasure and achievement, which helps to enhance their confidence in their abilities and enhance their internal satisfaction. Long-term participation in dance activities can cultivate students' more stable psychological state and meet future challenges with more confidence and vitality.

3 Analysis of the current situation of dance education in basic education under the "Double reduction" policy

3.1 The faculty of dance education needs to be strengthened

One of the challenges of dance education in the field of basic education is the shortage of qualified faculty, which is related to the long-standing lack of attention to art education within the education system. In the current education system, with examinations as the primary evaluation standard, dance art courses often receive less attention than main subjects such as Chinese and mathematics, which is directly reflected in the allocation of teacher resources. Many schools face the problem of an insufficient number of dance teachers. To address the issue of class, teachers from other subjects are often assigned to teach dance on a temporary basis. However, dance teaching is a very practical course, which requires teachers not only to master solid dance professional skills but also to have good artistic perception and understanding, so that they can guide students to experience the beauty of dance and emotional expression. Teachers without systematic professional dance training often lead students to perform basic and superficial movement imitation exercises in the classroom, rather than helping them develop a deeper appreciation for beauty and aesthetic quality through dance learning. The art of dance itself is very rich, encompassing classical dance, folk dance, modern dance, and more, which means that dance teachers cannot stay on existing knowledge and must constantly acquire new knowledge and skills. However, the reality is that there is a lack of professional training opportunities for in-service dance teachers in schools, and dance teachers lack an effective platform to discuss the problems encountered in teaching and exchange good teaching experience. The lack of teachers' professional development poses significant difficulties and challenges in responding to these new requirements and effectively improving the quality and effectiveness of dance teaching ^[2].

3.2 The popularity of dance education is not balanced

The coverage and implementation depth of dance education in basic education are not balanced. High-quality software and hardware resources are naturally concentrated in schools in economically developed areas and urban central areas during the distribution process. As a discipline with high requirements for facilities, professional faculty, and continuous funding, the development of dance education is highly dependent on the support of schools and local education administrative departments. In areas and schools with sufficient financial investment and advanced educational concepts, dance classrooms are standard equipment, and full-time teachers can be hired. In contrast, in vast rural areas and urban schools with limited resources, the basic facilities for music, sports, and art are often inadequate. The construction of dance classrooms, the purchase of equipment, and the introduction of professional faculty are extravagant hopes ^[3]. In addition, although the concept of all-round education has been widely advocated, rigid indicators such as enrollment rates and subject competition results are still the core indicators used to evaluate the level of school operation and students' development prospects. School administrators, teachers, parents, and students themselves all prefer to invest their limited time, energy, and resources in the subject areas directly related to their further studies. This cognitive bias is particularly prominent in schools with scarce resources. Schools rarely conduct regular

dance education and dance art activities. Even in the context of the "Double reduction" policy, which emphasizes the enrichment of after-school services, Schools with few resources often find themselves willing but unable to act.

4 The development path of dance education in basic education under the "Double reduction" policy

4.1 Strengthen the construction of the dance education faculty

Under the policy of "Double reduction", the function of aesthetic education and the value of education of dance education in basic education need to build a sufficient number, reasonable structure and excellent professional faculty, which requires higher education institutions, in particular, normal colleges and universities, which undertake the task of training teachers for basic education, must deeply understand the strategic position of dance education in the aesthetic education system in the new era and enhance the construction of dance education-related majors. Specifically, we should expand the scale of enrollment reasonably to attract more young students with artistic potential and educational enthusiasm into this field; The faculty training should be closely connected with the cognitive characteristics, interests and aesthetic needs of students in the basic education stage, so that dance teachers are not only good at "Jumping" and "Teaching", it is also necessary to know how to carry out effective artistic enlightenment and aesthetic guidance according to students' age characteristics, and how to transform dance language into educational resources. Through joint training, directional commission training, the establishment of practice bases and other ways to improve the quality of training, to provide primary and secondary schools with both a profound artistic foundation and solid education quality of "Double-qualified" talents, fundamentally alleviate the problem of a lack of qualified full-time teachers^[4]. The Education Administrative Department should cooperate with professional dance associations, universities and teaching and research institutions to develop a systematic and modular training curriculum resource library, at the same time, teachers are encouraged to conduct in-depth professional dialogue and practical reflection in the form of inter-school Open class observation and in-depth analysis of excellent teaching cases, and learn more excellent educational methods and concepts in the interaction, continuously improve their comprehensive ability.

4.2 Promote the sinking and equalization of dance education resources

In the process of implementing the "Double reduction" policy, the key to realize the comprehensive coverage of dance education in the field of basic education is to build a scientific and effective regional cooperation network, specifically, the following aspects can be started: first, professional art colleges with rich dance teaching resources should play a leading role, take the lead in establishing a cross-school dance education joint platform, and promote the rational flow of teachers. In the process, professional dance teachers with rich teaching experience are arranged to go to schools with weak dance education resources to carry out on-site teaching according to a fixed period, it will directly bring standardized dance training methods and scientific curriculum design concepts to schools with insufficient resources, to enhance the teaching ability of the recipient schools and lay the foundation for the balanced development of dance education^[5]. Second, establish an inter-school material recycling mechanism. The specific equipment needed for school dance courses can be used through the regional platform to apply for the transfer of idle equipment from other schools, and return it to the circulation promptly after use, it can not only significantly improve the overall utilization of regional resources, but also avoid the waste of funds caused by repeated purchases. For schools with limited resources, this model helps address the shortage of professional equipment and alleviates the pressure on school operating funds. Third, the education sector needs to develop clear guidelines and educational resources, especially aesthetic education resources, to address the weak areas and schools that are underperforming. The popularity of dance education, the stability of the curriculum, and the coverage of students' participation should be taken as important yardsticks to measure the quality of school art education and a key basis for evaluating the effectiveness of aesthetic education, to make education administrators at all levels realize the importance of dance education. When the popularity of dance education and the scope of students' participation are formally incorporated into the school aesthetic education assessment system, it will form an effective driving force, based on the assessment requirements, the school management will take the initiative to include dance education in the long-term development plan, and make corresponding adjustments in curriculum, faculty, and class arrangements. At this time, the education authorities can further strengthen the guiding role of these indicators to encourage schools to transition from passive implementation to active construction, promoting dance education from document requirements to daily teaching practice, thereby effectively enhancing the quality and impact of dance education and fostering the comprehensive development of students.

5 Conclusion

To sum up, the further implementation of the "Double reduction" policy has created opportunities for the reform and development of dance education at the primary education stage. This paper highlights that dance education can nurture students' aesthetic taste, shape their sound personality, and enhance their cultural self-confidence through body rhythm and artistic expression. Based on this orientation, its development needs to strengthen the professional faculty, promote the allocation of resources, and achieve a balance between popularisation, so that high-quality dance education resources can benefit every student.

Looking forward to the future, dance education needs to be deeply integrated into the national aesthetic education system to help cultivate a new generation of people with all-round development of morality, intelligence, physique, aesthetics, and labour.

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