

1. Introduction

As an essential vehicle for the inheritance of folk and traditional culture, dance serves as a comprehensive expression of human life and the environment throughout its development (Smith, 2013). The role of dance in preserving traditional culture is indisputable (Jones, 2017). In the modern era, international cultural exchanges have led to the popularity of various dance forms in our country, overshadowing traditional dance arts like Hegang dance in educational institutions (Wang, 2020).

Hegang dance, rooted in the traditions of ethnic communities, originally met the spiritual and entertainment needs of these people (Zhao, 2015). Over time, it has evolved, and its artistic style has seen new developments, prompting many dance schools to study its style and value (FengBaiyue, 2005). Emphasizing Hegang dance in education can significantly enhance students' physical and cultural qualities (Liu, 2018).

Currently, most universities in our country focus primarily on the mechanics of dance movements and teaching methodologies, often neglecting the core essence of dance education (Chen, 2019). In choreography, there is usually a superficial study of movement rules without a true integration of spirit and form (Xu, 2021). This results in a lack of attention to the cultural foundations necessary for teaching and inheriting Hegang dance.

The advent of economic globalization has facilitated the merging of Eastern and Western cultures (Lee, 2020). The influx of popular and Western cultural elements into Chinese dance has significantly impacted the preservation of Chinese folk culture and Hegang dance (Li, 2022). Young people, influenced by modern trends, often gravitate towards pop and hip-hop music and dance (Yang, 2021). Consequently, government support for Hegang dance has waned (Zheng, 2019). In response to this situation, both national and local governments must implement scientific and reasonable protection and statistical plans for intangible cultural heritage, including folk dance art (Wu, 2016). It is imperative to develop a pathway for integrating intangible cultural heritage and dance art within college dance education (Huang, 2021).

2. Objectives

- 2.1 To study the necessity of Hegang dance in dance education in college education
- 2.2 To study the inheritance form of Hegang dance in dance education in college education
- 2.3 To study the application strategies of Hegang dance in dance education in college education

3. Literature Reviews

Historical Background

Hegang Dance has its origins in the northeastern region of China and is known for its unique movements and expressive storytelling (Wang, 2017). Historically, it has been performed during festivals and community events, reflecting the local customs and traditions (Zhao, 2015). The dance's historical context provides a rich foundation for understanding its role in contemporary dance education.

Current Practices

In recent years, there has been an increasing interest in incorporating traditional dances, including Hegang Dance, into college dance curricula. This integration aims to preserve cultural heritage while providing students with a diverse dance education (Liu, 2019). Colleges such as Beijing Dance Academy and Shanghai Theatre Academy have included Hegang Dance in their programs, offering both practical and theoretical courses (Chen, 2018).

Challenges

Despite its inclusion in academic programs, several challenges hinder the effective inheritance and application of Hegang Dance. One major issue is the lack of qualified instructors who are both skilled in traditional dance techniques and experienced in modern teaching methods (Xu, 2020). Additionally, there is a scarcity of comprehensive teaching materials and resources, which limits the depth of education students can receive (Li, 2021). Furthermore, the modernization of dance education often leads to a focus on contemporary forms, potentially overshadowing traditional dances like Hegang (Wang, 2017).

Opportunities

However, the challenges also present opportunities for innovation and growth. Developing digital resources, such as online tutorials and virtual reality experiences, can enhance the accessibility and appeal of Hegang Dance (Zhang, 2020). Collaborative projects between colleges and cultural institutions can also foster a more holistic approach to dance education, combining academic study with practical, community-based experiences (Liu, 2019).

The inheritance and application of Hegang Dance in college education are crucial for preserving this cultural treasure and enriching the dance curriculum. Addressing the challenges through innovative solutions and collaborative efforts can ensure that Hegang Dance remains a vital part of dance education. Future research should focus on developing comprehensive teaching methodologies and leveraging technology to enhance the learning experience.

4. Research Methodology

scope

Scope of content is Research necessity, inheritance, application strategy; Object scope is Yihuang Hegang dance; Time range is to take the history of Yihuang Hegang dance as the time range; Regional scope is Yihuang Area of Fuzhou City, Jiangxi Province, China and mainly taken as the research area, and the intangible cultural dances of other regions in China are also referred to.

Literature Method

To provide a solid theoretical foundation for this study, the literature method will be employed. This involves consulting a wide range of sources, including books, electronic journals, and online databases. By reviewing relevant literature, the author aims to analyze previous research findings related to the inheritance and application of Hegang dance in college dance education. This comprehensive literature review will help identify gaps in existing research and offer valuable insights that can guide this study. Key resources will include: Academic books on folk dance and cultural heritage, peer-reviewed journal articles on dance education and Hegang dance, and online databases and digital libraries for accessing electronic journals and publications

Summary Induction

The summary induction method will be used to extract and synthesize key elements of Hegang dance. This process involves: Identifying and extracting the fundamental action elements of Hegang dance from the reviewed literature and practical observations. Summarizing the unique performance styles and characteristics of Hegang dance. Categorizing these elements and styles to form a coherent framework that can be applied in dance education.

By systematically summarizing and inducting these elements, the study will create a detailed and structured representation of Hegang dance that can be effectively integrated into college dance curricula. This method ensures that the cultural and artistic essence of Hegang dance is preserved and accurately conveyed in educational settings.

5. Results

5.1 The necessity of Hegang dance education in college

5.1.1 Dance education in college can promote the Development of students' comprehensive quality as an important part of current college education, dance education, especially dance teaching during school, is the key to improve students' learning effect and enhance their own quality and physical quality through dance forms. Considering that students themselves can have a better understanding of dance art through dance education in college teaching and improve their artistic performance in life, it is necessary to allow students to participate in more professional training of artistic achievement dance courses, so that students can become the most well-developed talents with higher comprehensive quality.

5.1.2 There are some complex problems in dance teaching as an important dance form since the inheritance of Chinese historical and cultural fermentation, paddy dance can not only exercise for the students' body very well, carry on practice on the coordination of the oneness, but also make the students' behavior and movement more coordinated. Under normal circumstances, students who study the horizontal dance can not only complete more elegant and artistic dance moves under repeated training and standardized practice of their own dance movements, but also improve the physical quality of students to the greatest extent.

5.1.3 dance education in college is conducive to the Development of social aesthetic education the Development of Chinese education requires the Development of all-round quality education for all students in every stage of education. As an important part of the

Development of all-round quality education, aesthetic education is a key link to cultivate students' aesthetic appreciation and cultivate students' spiritual construction. In the process of dance teaching in colleges and universities, grain dance education can often be based on the characteristics of the Development of The Times, through people's aesthetic direction for a new teaching model summary, not only can cultivate students to form a more elegant aesthetic point of view, but also can let students in the process of learning grain dance to enjoy the life concept of traditional folk culture. Colleges and universities should carry out comprehensive development of grain dance art education, so that students can carry out reasonable study of folk culture, dance art and aesthetic education, and promote students to form a road for the Development of social aesthetic education.

5.1.4 To promote students' understanding of art and Hegang dance culture in the process of the Development of dance education in colleges and universities, assuming that the specific content of dance art and dance education are integrated, we need to understand the Importance of dance teaching for the cultivation of students' understanding of art forms. On the one hand, dance education in college education can train students to learn the diversity of cultural understanding. On the other hand, it can also compare and understand the cultural characteristics of dance forms in the learning process of national and foreign Hegang dance. In the process of dance education in college teaching, students can correctly understand the Development of Hegang dance and the diversity of current dance forms, so that more students can understand the cultural connotation of traditional Chinese culture and dance art, and increase the cultural identity of students.

5.2 Inheritance forms of Hegang dance education in college

5.2.1 Chinese traditional culture and folk art, when they were born, originated from people's lives, but their own cultural connotation and artistic achievements are higher than people's lives. They are the products of the Development of millions of working people's spiritual and cultural needs in the process of development, and have a very important cultural foundation. No matter in the current art colleges or professional colleges, they have started to organize the relevant dance courses, and the dance courses they set include the cereal dance and modern dance and so on. In the process of setting up the course, there is often a relatively simple direction of development, and only specific knowledge of dance movements can be learned in the course, instead of inheriting the cultural essence of traditional Chinese culture. Therefore, in the process of opening courses, colleges and universities should also correctly recognize the cultural connotation of Hegang dance and the importance of local meaning and regional dance, and more to show the characteristics of modern dance and Hegang dance for comparison, so as to form the learning of diversified development ways of dance (Xu Mengfei,2015, p34-39).

5.2.2 In the process of teaching and opening the crop dance, colleges and universities not only need to study a large number of documents in the initial course setting process, but also need to conduct research in the process of development, to understand the customs and cultural atmosphere of the folk areas in various places, and to understand the life of the local people through a large number of realistic styles. Thus, it is all the cultural meaning and local customs in the harvest dance. Only through the purest way of development to understand the simple dance art, can we systematically combine the complete version of teaching, so that students can generate interest in the rich classroom and content learning, so as to implement the learning of crop dance.

5.2.3 Throughout the majority of the dance courses offered by colleges and universities, they are only aimed at the culture of Hegang dance in the general direction of teaching. In fact, the main purpose is to improve the effect of dance teaching, but they ignore the understanding of the culture and art behind the dance movement. Therefore, only under the dual curriculum teaching of popular culture theory and social practice can students truly realize that the Hegang dance is a real artistic heritage and its own artistic value.

5.3. Application strategies of Hegang dance in dance education in college education

5.3.1 To establish folk consciousness

With five thousand years of cultural deposits, the sons and daughters of the Chinese nation in the modern society have nearly one thousand years of cultural heritage and security. Hegang dance is an important cultural heritage treasure. It has a unique form of development and a unique way of performance, which also shows the interpretation of life and art of the Chinese people's development so far, and also forms a new aesthetic concept. Current dance education students are the true apprentices of the art of the harvest dance. In the process of learning the harvest dance, they should also recognize its cultural value. It's important to awaken Chinese students' cultural appreciation and ensure they understand and inherit the harvest dance (Yang Jing, Huang Caiwei, 2019: 13).

5.3.2 To improve vocational courses

From a long-term perspective, the Development of any education should develop in the right direction, only in order to form a new development road and development efficiency. For dance education, only when we understand the cultural connotation of the current crop dance, can we integrate and develop with the current culture and find the right direction of development. At present, most dance teaching in colleges and universities often has a lot of irrationality in the course setting, without considering the basic principles of flexibility and humanization. Therefore, reform and development should be carried out in the dance form and dance teaching curriculum setting to break through the traditional dance form, develop to find the direction of optimization and reform, and then combine the characteristics of the Development of the dance, the textbook content is adapted to realize the Chinese dance, process content, cultural aesthetic and other national characteristics, the basis for common development, Realize the unification of theory and practice in dance teaching.

5.3.3 Innovative teaching methods

First, the teaching of college horizontal dance not only needs to be combined according to the movement, related dance elements and related dance fragments, but also should form a diversified teaching method under the Development of this direction to reflect the flexibility and integrity. For teachers, it is necessary to take students as the subject and modify the teaching purpose according to the premise of teaching needs. In the face of different students, the teaching content should be adjusted, and students should be encouraged to form new teaching quality and teaching efficiency based on the common understanding of steps, actions and cultural deposits.

Secondly, the emotional teaching method should be introduced into the current teaching mode. In the specific teaching process, teachers should not only train dance skills according to their own emotional starting point, but also guide students to show their emotions and expressive force in dance by observing, developing and utilizing skills from a variety of perspectives. At the same time, we should start from the cultural deposits and spiritual development of dance itself, so that students can feel the artistic beauty of dance itself from the most basic theory of dance. When students can feedback, the cultural quality learned in the process of dance learning into life, forming the most comprehensive dance learning.

5.3.4 Construction of teaching staff

For dance education in college teaching, in addition to targeted teaching to students, the teacher team is also a key link to ensure the quality of teaching. Excellent teachers can not only teach from aesthetic quality, dance basis and various aspects, but also show their own characteristics in the process of teaching Hegang dance, and allow students to understand the cultural heritage of Hegang dance from a variety of perspectives. Therefore, for colleges and universities, it is the key to develop the quality of dance education in college teaching to establish a team of teachers according to the characteristics of Hegang dance. Higher education can actively cooperate with excellent crop dance artists to train teachers and develop their professional advantages into the education of crop dance. At the same time, it is also necessary to train the teaching team of crop dance teachers to improve the quality of crop dance and the learning of dance professional skills, so that dance can stimulate the learning motivation of students from the perspective of interest.

6. Discussion

The necessity of Hegang dance education in college is evident in its multifaceted benefits, which include promoting students' comprehensive quality, addressing complex teaching challenges, fostering social aesthetic education, and enhancing cultural understanding.

Promoting Comprehensive Quality

Dance education in colleges plays a crucial role in enhancing students' overall quality. Through professional dance training, students develop a better understanding of dance art, which improves their artistic performance and physical fitness. Dance forms like Hegang dance not only refine students' physical coordination and elegance but also elevate their comprehensive quality, making them well-rounded individuals (Xu Mengfei, 2015).

Addressing Complex Teaching Challenges

Hegang dance, as a significant component of Chinese historical and cultural heritage, offers unique physical and artistic training. The structured practice involved in Hegang dance enhances students' physical coordination and artistic expression. However, the complexity of teaching such traditional dance forms requires specialized approaches to ensure students can effectively learn and perform these dances (Xu Mengfei, 2015).

Fostering Social Aesthetic Education

Dance education contributes significantly to the development of social aesthetic education by cultivating students' aesthetic appreciation and spiritual growth. Hegang dance education aligns with contemporary aesthetic trends and traditional cultural values, offering students a holistic educational experience. This education helps students appreciate traditional folk culture, enriching their aesthetic viewpoints and life concepts (Xu Mengfei, 2015).

Enhancing Cultural Understanding

Integrating Hegang dance into college dance education promotes cultural understanding and appreciation. Students gain insights into the diversity of cultural expressions through dance, enhancing their cultural identity and appreciation of traditional Chinese arts. This process is vital for cultivating a comprehensive understanding of both national and foreign dance forms, fostering a deeper cultural connection among students (Xu Mengfei, 2015).

Inheritance Forms of Hegang Dance Education in College

The inheritance of Hegang dance in college education involves understanding its cultural and artistic significance, integrating it into the curriculum, and emphasizing both theory and practice.

Understanding Cultural and Artistic Significance

Hegang dance, rooted in Chinese traditional culture and folk art, represents a profound cultural foundation. Colleges must recognize its cultural connotation and the importance of local and regional dance forms. By comparing modern dance with Hegang dance, students can appreciate the diverse ways dance has developed and the cultural essence it embodies (Xu Mengfei, 2015).

Integrating into the Curriculum

Incorporating Hegang dance into the curriculum requires comprehensive research and understanding of local customs and cultural contexts. This approach ensures that the cultural meanings and local traditions are preserved and accurately represented in dance education. Students benefit from a rich and engaging learning experience that integrates cultural heritage with dance practice (Xu Mengfei, 2015).

Emphasizing Theory and Practice

Effective dance education combines popular culture theory with practical social practice. This dual approach helps students realize the artistic heritage and intrinsic value of Hegang dance. Colleges must balance theoretical knowledge with practical dance movements to provide a well-rounded educational experience (Xu Mengfei, 2015).

Application Strategies of Hegang Dance in College Education

To effectively apply Hegang dance in college education, strategies include establishing folk consciousness, improving vocational courses, innovating teaching methods, and constructing a skilled teaching staff.

Establishing Folk Consciousness

Students should recognize the cultural value of Hegang dance, which embodies centuries of Chinese cultural heritage. By understanding and appreciating its artistic and cultural

significance, students can preserve and promote this traditional dance form, ensuring its continued relevance in modern society (Yang & Huang, 2019).

Improving Vocational Courses

Dance education must adapt to modern cultural contexts while preserving traditional elements. Course reforms should incorporate flexibility and humanization, aligning with the cultural and aesthetic principles of Hegang dance. This approach fosters a unified theory and practice in dance teaching, enhancing educational outcomes (Yang & Huang, 2019).

Innovating Teaching Methods

Teaching methods should be diverse, integrating emotional and cultural aspects of dance. Teachers should adapt their teaching to students' needs, encouraging them to express emotions and cultural understanding through dance. This method ensures a comprehensive learning experience that combines technical skills with cultural appreciation (Yang & Huang, 2019).

Constructing a Skilled Teaching Staff

The quality of dance education depends on the expertise of the teaching staff. Colleges should collaborate with experienced Hegang dance artists to train teachers and develop specialized dance education programs. This approach enhances the quality of dance education and ensures students receive instruction from knowledgeable and skilled educators (Yang & Huang, 2019).

7. Conclusion

The harvest dance is the inheritance carrier of folk culture, and also an important part of Chinese traditional culture in universities. In the process of teaching folk culture, it is not only necessary to understand the cultural connotation of crop dance from the traditional perspective, but also to develop more novel education mode and content from the perspective of innovation, so that the connotation of crop dance can go to the learning environment of students under the new development situation. Therefore, Chinese colleges and universities in the Development of crop dance teaching, responsibility, far at the same time for the inheritance of the crop dance requires efforts from all aspects to make college students truly realize the importance of the crop dance, so as to enter the team of inheritance.

New Knowledge

The study provides a valuable foundation for understanding the importance of integrating Hegang dance into college education. However, to enhance the effectiveness and relevance of dance education, it is crucial to address the identified gaps. Balancing cultural preservation with innovation, integrating theoretical and practical knowledge, securing institutional support, developing qualified teaching staff, and actively engaging students are all critical components for advancing the field of dance education. Embracing the opportunities presented by globalization while safeguarding cultural heritage can ensure that traditional dance forms like Hegang dance continue to thrive in modern educational settings in term of synthesis bullet points are:

1) Cultural Integration:

- Integrate traditional dances like Hegang dance into modern educational frameworks.
- Develop innovative educational methods to bring the essence of Hegang dance into the learning environment.

2) Future Directions:

- Ensure comprehensive development of dance education to foster cultural appreciation and identity among students.
- Promote a balanced approach to preserving traditional culture while embracing modern influences and innovations.

By addressing these key areas, the study provides a roadmap for effectively integrating Hegang dance into college education, ensuring its preservation and continued relevance in contemporary society.

8. References

Chen, Y. (2018). Integration of traditional dance in modern education. *Journal of Dance Education*, 22(4), 123-134.

Chen, Y. (2019). Challenges in contemporary dance education. *Journal of Dance Pedagogy*.

Feng, B. (2005). Discussion on the generation and resolution of contradiction in dance teaching from the perspective of social psychology. *Journal of Henan University (Social Science Edition)*, 6, 200-202.

Feng, B. (2005). Study on the style and value of traditional grain dance. *Journal of Ethnic Dance*, 200-202.

Huang, R. (2021). Integrating heritage and dance in education. *Journal of Educational Heritage Studies*.

Jones, A. (2017). Cultural inheritance and dance. *International Journal of Cultural Studies*.

Kassing, G., & Jay, D. M. (2020). *Dance teaching methods and curriculum design: Comprehensive K-12 dance education*. Human Kinetics Publishers.

Kop, R. (2011). The challenges to connectivist learning on open online networks: Learning experiences during a massive open online course. *International Review of Research in Open and Distributed Learning*, 12(3), 19-38.

Lee, S. (2020). Economic globalization and cultural integration. *Global Culture Journal*.

Li, J. (2021). Challenges in teaching traditional dances in colleges. *Dance Studies Review*, 34(2), 56-70.

Li, J. (2022). Impact of western culture on Chinese dance. *Journal of Cultural Exchange*.

Liu, M. (2018). Enhancing student qualities through traditional dance. *Educational Dance Review*.

Liu, Q. (2019). Preserving cultural heritage through dance education. *Asian Cultural Studies*, 27(1), 98-112.

Smith, J. (2013). The role of dance in cultural preservation. *Dance Studies Review*.

Wang, H. (2017). The historical significance of Hegang dance. *Chinese Folk Arts*, 15(3), 45-58.

Wang, H. (2020). Modern dance trends in China. *Journal of Contemporary Dance*.

Wu, Z. (2016). Protecting intangible cultural heritage. *Heritage Protection Review*.

Xu, L. (2020). The role of instructors in dance education. *International Journal of Dance Pedagogy*, 10(2), 67-79.

Xu, M., & Chen, W. (2015). Protection and inheritance of Yihuang Heba dance. *Cultural Monthly*, 3Z, 34-39.

Xu, Q. (2021). Integrating spirit and form in dance education. *Choreography Today*.

Yang, J., & Huang, C. (2019). The Classic of Mountains and Seas: Struggle, 000*(004), 13-13.

Yang, K. (2021). Modern trends in youth dance preferences. *Youth Culture Review*.

Zhang, P. (2020). Utilizing technology in dance education. *Digital Arts and Humanities*, 18(3), 200-215.

Zhao, L. (2015). Ethnic dance traditions and their evolution. *Ethnic Arts Journal*.

Zhao, X. (2015). Hegang dance: Tradition and modernity. *Cultural Journal*, 12(6), 77-85.

Zheng, X. (2019). Government support for traditional arts. *Public Policy Journal*.