

A Survey and Research on Aesthetic Perception of Dance among Contemporary University Students

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Abstract:

With the development of social economy and culture and the improvement of people's living standard, the demand of contemporary university students to improve their artistic qualities has gradually increased, and aesthetic ability has become an important basic quality that university students should possess in the new era. Popular arts are developing rapidly, and dance, as an important part of popular arts, is getting more and more attention for its role of enriching cultural life and improving artistic cultivation, and has become an important way for contemporary university students to seek self-development. In this paper, we will take classical dance, folk dance and modern dance as the three mainstream professional dances as the direction of investigation, and conduct a study on the aesthetics of dance among university students by means of questionnaires and statistical analysis. Based on the results of data analysis, we will provide dance practitioners with a perfect way to disseminate dance art, a general direction to integrate the creation of dance works and specific methods to improve the artistic quality of university students.

Keywords:

Dance, University Students, Aesthetic Perception

1. Introduction

Dance is one of the most primitive art forms in the history of human civilization. In the beginning dance was used by primitive people as a means of communication to convey their feelings and ideas. Through the development of time and social progress dance has become a direct way of expressing emotions and entertainment in today's society. Ballet was developed from European court dances, the first ballet was an exclusive performance in the court, and later it was transferred to the theatre. Classical dance is a hybrid product between Chinese opera and dance it is through the dance workers on the basis of opera and folk dance, after a long period of artistic time and exploration, borrowing and testing, by the flow of Chinese classical style characteristics of dance. Folk dance is a milestone in the development of China over

thousands of years. China has a vast territory and many ethnic groups, forming 56 different nationalities, each with their own history and culture. Each nationality has its own history and culture, and each nationality has its own history and culture, and each nationality has its own living environment, cultural heritage and religious culture, and so has formed its own unique folk dance. Modern dance is a school of dance that has emerged in the West in opposition to classical ballet. It mainly opposes the old-fashioned and unconventional style of classical ballet, the tendency to detach from the phenomena and life and the pure pursuit of technique and form, and advocates the freedom to express one's true emotions in accordance with the laws of natural movement.

This paper takes classical dance, folk dance and modern dance as the main directions of investigation, and uses the form of questionnaires to study the aesthetic cognitive ability of contemporary university students towards professional dance, providing dance practitioners with data analysis of university students' appreciation of dance, which is conducive to a more accurate judgment of the dissemination channels of professional dance among contemporary university students, and has certain social significance for the creation of works by dance practitioners and the enhancement of artistic literacy of contemporary university students. It will also provide guidance on the direction and means of implementation of dance popularisation work.

2. Study Design

2.1. Object of study

This paper analyses the reasons for choosing students from comprehensive universities in different regions as the research subjects from the following three perspectives: a. The research subjects are from Heilongjiang Province in the northeast region of China, Shandong Province in the central plain region, Fujian Province in the southeast coastal region and Guangxi Province in the southwest region, which have large geographical differences in politics, economy and culture; b. The research subjects are from comprehensive universities, and such students are exposed to The research subjects are from comprehensive universities, and such students are nurtured by different disciplines and can form different ways of thinking, which can make the research results have a stronger generalisation effect. Moreover, comprehensive universities usually have art faculties, which provide practical conditions for dance quality improvement; c. Students have active minds, rich imagination and endless creativity, and by studying their aesthetic perception of dance, they can improve their comprehensive quality and social competitiveness.

2.2. Questionnaire design and distribution

In this paper, the questionnaire method was used to collect data in order to explore in more depth the aesthetic perceptions of contemporary university students of dance. The questionnaire contains 3 variable factors and 18 sub-variables. The specific composition of the variables is as follows: the independent variable - the basic level of awareness of dance among contemporary university students; the dependent variable - the aesthetic ability of dance among contemporary university students and the control variables - gender, grade, subject category and student hometown. The questionnaire contains the following aspects: firstly, the basic information of the study participants, including the students' gender, grade, subject category and students' hometown. The second is the basic level of knowledge of dance among contemporary university

students. The questionnaire contains information about the knowledge and needs of the students. The survey on the basic knowledge of dance uses the 5-point Likert scale, which divides each item into five progressive levels from low to high, and assigns values to the five progressive levels of 1, 2, 3, 4 and 5, so as to describe the students' knowledge of dance more accurately. Thirdly, the questionnaire covers the aesthetic ability of contemporary university students in dance. The questionnaire includes the aesthetic judgement of the study participants on the style, technique and cultural background of dance, in order to understand the aesthetic ability of students in dance from different perspectives. In this paper, 1270 questionnaires were distributed and 1102 questionnaires were returned, of which 1002 were valid, with an effective rate of 90.92%. The contents of the specific variables are shown in Table 1.

Table 1. Content of variables on the level of aesthetic perception of dance among contemporary university students.

| Name of independent variable | Name of sub-dependent variable | Content of sub-dependent variables |
|--|--------------------------------|---|
| Basic level of awareness of dance among contemporary university students (X) | X1 | The extent to which university students are exposed to dance. |
| | X2 | The extent to which university students appreciate the need for dance. |
| | X3 | The extent to which university students are aware of the types of dance. |
| | X4 | The ability of university students to judge classical dance. |
| | X5 | The ability of university students to judge folk dance. |
| | X6 | The ability of university students to judge contemporary dance. |
| | X7 | The extent to which university students are aware of the history and culture of different dances. |
| Name of dependent variable | Name of sub-dependent variable | Content of sub-dependent variables |
| Aesthetic ability of contemporary university students towards dance (Y) | Y1 | University students enjoy participating in dance performances |
| | Y2 | University students enjoy watching dance performances |
| | Y3 | University students enjoy researching dance styles |
| | Y4 | University students love beautiful dance moves |
| | Y5 | College students love to dance with panache |
| | Y6 | College students enjoy difficult dance techniques |
| | Y7 | University students enjoy learning about dance culture |

3. Empirical Analysis

This chapter presents a statistical analysis of the questionnaires collected above to construct a model of the mechanisms influencing contemporary university students' perceptions of dance aesthetics, which in turn confirms the model hypotheses.

3.1. Sample test

1) Descriptive statistics

The valid questionnaires returned in this paper contained the following four control variables: student gender, student grade, student subject category, and student

hometown. The composition of each component is relatively balanced, and the specific composition of the sample is shown in Table 2.

Table 2. Sample composition of valid questionnaires.

| Control variables | Category | Number of people | Percentage | Control variables | Category | Number of people | Percentage |
|-------------------|-------------|------------------|------------|---------------------|-----------------------|------------------|------------|
| Gender | Male | 454 | 45.3% | Grade Level | Freshman year | 237 | 23.7% |
| | Female | 548 | 54.7% | | Sophomore | 292 | 29.1% |
| | | | | | Third Year | 288 | 28.7% |
| | | | | | Senior year | 185 | 18.5% |
| Subject Category | Science | 302 | 30.2% | Students' hometowns | Heilongjiang Province | 264 | 26.3% |
| | Literature | 274 | 27.3% | | Shandong Province | 233 | 23.3% |
| | Engineering | 255 | 25.4% | | Fujian Province | 262 | 26.1% |
| | Agronomy | 171 | 17.1% | | Guangxi Province | 243 | 24.3% |

2) Sample normal distribution test

Table 3 demonstrates the statistical description of the subvariables of the sample, from which it can be seen that the standard deviation of each subvariable ranges from 0.946 to 1.288, the skewness of each subvariable of the sample ranges from -0.198 to -0.945 and the kurtosis of each subvariable ranges from -0.611 to 1.211, therefore, the sample data collected through the questionnaire in this paper exhibits a tendency to obey a normal distribution.

Table 3. Statistical description of each subvariable of the sample.

| Subvariables | Sample size statistics | Means statistics | Standard deviation statistics | Skewness | | Kurtosis | |
|-----------------------------|------------------------|------------------|-------------------------------|------------|--------------------|------------|--------------------|
| | | | | Statistics | Standard deviation | Statistics | Standard deviation |
| X1 | 1002 | 2.99 | 1.060 | -0.337 | 0.110 | -0.341 | 0.261 |
| X2 | 1002 | 3.13 | 1.081 | -0.198 | 0.110 | -0.611 | 0.261 |
| X3 | 1002 | 3.04 | 1.003 | -0.275 | 0.110 | -0.469 | 0.261 |
| X4 | 1002 | 2.98 | 0.946 | -0.289 | 0.110 | -0.518 | 0.261 |
| X5 | 1002 | 3.07 | 1.109 | -0.275 | 0.110 | -0.385 | 0.261 |
| X6 | 1002 | 3.13 | 1.143 | -0.404 | 0.110 | -0.324 | 0.261 |
| X7 | 1002 | 3.17 | 1.262 | -0.453 | 0.110 | -0.352 | 0.261 |
| Y1 | 1002 | 3.04 | 1.147 | -0.362 | 0.110 | 0.387 | 0.261 |
| Y2 | 1002 | 3.02 | 1.288 | -0.480 | 0.110 | 0.118 | 0.261 |
| Y3 | 1002 | 3.12 | 1.227 | -0.653 | 0.110 | 0.846 | 0.261 |
| Y4 | 1002 | 3.43 | 1.131 | -0.945 | 0.110 | 1.211 | 0.261 |
| Y5 | 1002 | 3.56 | 1.064 | -0.787 | 0.110 | 1.022 | 0.261 |
| Y6 | 1002 | 3.64 | 1.087 | -0.608 | 0.110 | 0.090 | 0.261 |
| Y7 | 1002 | 3.43 | 1.168 | -0.443 | 0.110 | -0.387 | 0.261 |
| Effective sample size: 1002 | | | | | | | |

3.2. Reliability test

1) Reliability analysis

Reliability analysis is an important statistical tool to test the reliability of a survey questionnaire, usually measured by the Cronbach coefficient, the higher the value of this indicator, the higher the reliability of the questionnaire. In this paper, we used SPSS statistical analysis software to analyse the reliability of the valid data obtained

from the questionnaire, and conducted factor analysis on the basic knowledge of dance and the aesthetic ability of dance among contemporary students in turn.

Table 4. Reliability of study variables.

| Name of independent variable | Name of sub-dependent variable | CITC | Cronbach factor | Cronbach factor |
|--|--------------------------------|-------|-----------------|-----------------|
| Basic level of awareness of dance among contemporary university students (X) | X1 | 0.566 | 0.809 | 0.845 |
| | X2 | 0.621 | 0.799 | |
| | X3 | 0.613 | 0.805 | |
| | X4 | 0.524 | 0.814 | |
| | X5 | 0.645 | 0.796 | |
| | X6 | 0.511 | 0.820 | |
| | X7 | 0.560 | 0.812 | |
| Name of dependent variable | Name of sub-dependent variable | CITC | Cronbach factor | Cronbach factor |
| Aesthetic ability of contemporary university students towards dance (Y) | Y1 | 0.672 | 0.842 | 0.859 |
| | Y2 | 0.655 | 0.847 | |
| | Y3 | 0.639 | 0.848 | |
| | Y4 | 0.750 | 0.830 | |
| | Y5 | 0.646 | 0.847 | |
| | Y6 | 0.609 | 0.854 | |
| | Y7 | 0.669 | 0.856 | |

Table 4 shows that there are seven sub-dependent variables measuring the basic knowledge of dance among contemporary university students, and the sub-dependent variables are numbered X1-X7 in order. The value of 0.845 indicates that the questionnaire has good reliability.

The results of the analysis show that the CITC values of all the sub-dependent variables are greater than 0.6, the Kronbach coefficients of the sub-dependent variables (Y1-Y7) range from 0.830 to 0.856, all of which are greater than 0.8, and the overall Kronbach coefficient value of the dependent variable (Y) is 0.859. indicating that the reliability of this questionnaire is superior.

2) Validity analysis

Validity analysis is an important statistical tool to test the validity of a survey questionnaire. The criteria used to determine the validity of a survey questionnaire include factor loadings, KMO values and the Bartlett's spherical test. In this paper, the above criteria were used as the discriminatory method to conduct validity analysis on each sub-variable to test the validity of the questionnaire. The validity analysis of each variable is presented in Table 5.

Table 5. Validity of study variables.

| Name of independent variable | Name of sub-dependent variable | Factor load | KMO | Cardinality | Significance level |
|---|--------------------------------|-------------|-------|-------------|--------------------|
| Basic level of awareness of dance among contemporary university | X1 | 0.701 | 0.830 | 845.674 | .000 |
| | X2 | 0.746 | | | |
| | X3 | 0.730 | | | |
| | X4 | 0.681 | | | |
| | X5 | 0.766 | | | |

| | | | | | |
|---|---------------------------------------|--------------------|------------|--------------------|---------------------------|
| students (X) | X6 | 0.633 | | | |
| | X7 | 0.669 | | | |
| Name of dependent variable | Name of sub-dependent variable | Factor load | KMO | Cardinality | Significance level |
| Aesthetic ability of contemporary university students towards dance (Y) | Y1 | 0.777 | 0.841 | 1023.345 | .000 |
| | Y2 | 0.759 | | | |
| | Y3 | 0.751 | | | |
| | Y4 | 0.836 | | | |
| | Y5 | 0.768 | | | |
| | Y6 | 0.739 | | | |
| | Y7 | 0.789 | | | |

As can be seen from Table 5, the factor loadings for each subvariable were greater than 0.5, ranging from 0.663 to 0.836, and the KMO values for each subvariable were greater than 0.8, ranging from 0.830 to 0.841, indicating a high degree of validity of the questionnaire and a reasonable degree of structural validity for each subvariable.

3.3. Multiple regression analysis

1) Correlation analysis

In order to explore the degree of correlation between the independent and dependent variables of the model, i.e. the correlation analysis between contemporary university students' basic cognitive level of dance and contemporary university students' aesthetic ability of dance, the rationality of the model was further verified by verifying the rationality of the model variables. The results are shown in Table 6. The correlation coefficient between contemporary university students' basic knowledge level of dance and contemporary university students' aesthetic ability of dance is 0.628, indicating that there is a positive correlation between contemporary university students' basic knowledge level of dance and contemporary university students' aesthetic ability of dance. Table 6 shows the correlation analysis of each variable.

Table 6. Means, variances and correlations of the independent and dependent variables.

| | Average | Standard deviation | X | Y |
|---|---------|--------------------|--------|--------|
| X | 3.073 | 0.782 | 1.000 | 0.628* |
| Y | 3.320 | 0.900 | 0.628* | 1.000 |

Note: $N = 1002$; * $p < .05$, ** $p < .01$, *** $p < .00$: X = basic level of awareness of dance among contemporary college students, Y = aesthetic ability of dance among contemporary college students

2) Multicollinearity analysis

In order to make the regression model more reasonable and accurate, this section performs a multicollinearity analysis on the independent variables included in the model. In this paper, two criteria, Tolerance and Variance Inflation Factor (VIF), are used as criteria for judging multicollinearity. When the Tolerance is less than 0.1, the model can be judged to have multicollinearity, as shown in Table 7, the Tolerance of the variables used in this paper is 0.947. It can be judged that there is no multicollinearity in the model of this paper, and the regression model established on

this basis has strong stability. The results of the multicollinearity analysis are listed in Table 7.

Table 7. Multicollinearity test results.

| Dependent variable | Independent variable | Covariance statistics | |
|--------------------|----------------------|-----------------------|-------|
| | | Tolerance | VIF |
| Y | X | 0.947 | 1.051 |

Note; X = basic level of awareness of dance among contemporary university students, Y = aesthetic ability of dance among contemporary university students.

3.4. Analysis of variance (ANOVA)

The main purpose of ANOVA is to analyse the degree of influence of control variables on the main variable. In this section, ANOVA will be used to test the significance of the effect of different control variables on the main variable as a means of determining the reasonableness of the effect of each control variable on the main variable.

In this paper, the gender of students is divided into male and female, the grade of students is divided into freshman to senior, the subject categories are divided into science, literature, engineering and agriculture, and the hometown of students is divided into Heilongjiang Province, Shandong Province, Fujian Province and Guangxi Province. The results of the variance test are shown in Table 8.

Table 8. ANOVA analysis of control variables on main variables.

| Control variables | Subvariables | | Quadratic sum | Freedom | Average | F-value | Significance |
|---------------------|--------------|------------------|---------------|---------|---------|---------|--------------|
| Gender | X | Within the group | 0.014 | 1 | 0.602 | 0.014 | 0.878 |
| | | Intergroup | 214.968 | 1001 | 0.700 | 0.612 | |
| | | Total and | 214.982 | 1002 | | | |
| | Y | Within the group | 0.277 | 1 | 1.587 | 0.277* | 0.558 |
| | | Intergroup | 283.268 | 1001 | 0.430 | 0.807 | |
| | | Total and | 283.545 | 1002 | | | |
| Student Grade | X | Within the group | 8.199 | 3 | 2.733 | 4.613 | 0.004 |
| | | Intergroup | 206.783 | 999 | 0.593 | | |
| | | Total and | 214.982 | 1002 | | | |
| | Y | Within the group | 12.432 | 3 | 4.144 | 5.335 | 0.001 |
| | | Intergroup | 271.113 | 999 | 0.777 | | |
| | | Total and | 283.545 | 1002 | | | |
| Subject Category | X | Within the group | 3.644 | 3 | 1.215 | 2.006 | 0.113 |
| | | Intergroup | 211.388 | 999 | 0.606 | | |
| | | Total | 214.982 | 1002 | | | |
| | Y | Within the group | 9.597 | 3 | 3.199 | 4.075 | 0.007 |
| | | Intergroup | 273.948 | 999 | 0.785 | | |
| | | Total | 283.545 | 1002 | | | |
| Students' hometowns | X | Within the group | 13.185 | 4 | 3.296 | 5.684 | 0.000 |
| | | Intergroup | 201.797 | 998 | 0.580 | | |

| | | | | | | |
|---|------------------|---------|------|-------|-------|-------|
| | Total | 214.982 | 1002 | | | |
| Y | Within the group | 9.5793 | 4 | 2.435 | 3.094 | 0.016 |
| | Intergroup | 273.806 | 998 | 0.787 | | |
| | Total | 283.545 | 1002 | | | |

Note: *X* = basic level of awareness of dance among contemporary college students, *Y* = aesthetic ability of dance among contemporary college students. * denotes $P < .05$; ** denotes $P < .01$; *** denotes $P < .001$

The results of the analysis in Table 8 show that there is no significant difference in the variables of basic perception of dance and aesthetic ability of dance among contemporary students in terms of gender, so the difference in gender does not have a significant effect on the aesthetic perception of dance among contemporary students. There is a significant difference in the level of basic perception of dance and the aesthetic ability of contemporary students in dance in terms of students' grade. There is no significant difference between the variables of basic knowledge of dance and aesthetic ability of dance among contemporary students in terms of student discipline, therefore, the difference in student discipline does not have a significant effect on the aesthetic perception of dance among contemporary students. The difference in students' hometowns is not significant in terms of their aesthetic ability in dance, but is significant in terms of their basic level of awareness of dance, probably because students from different regions have different levels of awareness of dance due to the differences in their upbringing.

3.5. Hypothesis testing

1) Main effects regression analysis

The main effect hypothesis in this study is H1: there is a significant positive effect of the basic level of contemporary college students' knowledge of dance on contemporary college students' aesthetic ability towards dance. To test the hypothesis, this paper sequentially: (1) set contemporary college students' aesthetic ability towards dance as the dependent variable; (2) set gender, students' grade, subject category, and students' hometown as control variables; (3) set contemporary college students' basic cognitive level towards dance as the independent variable, and the analysis results are shown in Table 9. The autocorrelation test of the model variables was conducted through the D-W value, and the model D-W value was 1.598, indicating that the autocorrelation of the model variables is not significant and the model design is more reasonable. Meanwhile, the test results also showed that the Bate value of the model was 0.536 and $p < 0.001$, indicating that the basic cognitive level of contemporary college students towards dance had a significant positive influence on the aesthetic ability of contemporary college students towards dance, therefore, hypothesis H1 was verified, that is, the basic cognitive level of contemporary college students towards dance had a significant influence on the aesthetic ability of contemporary college students towards dance.

Table 9. Regression statistics of the basic level of awareness of dance on the aesthetic ability of contemporary university students towards dance.

| Control variables | Beta | Dependent variable | |
|-------------------|--------|---|-------|
| | | Aesthetic ability of contemporary university students towards dance (Y) | |
| | | t-value | sig. |
| Gender | -0.131 | -1.456 | 0.135 |

| | | | |
|--|----------|--------|-------|
| Student Grade | -0.115 | -2.077 | 0.044 |
| Subject Category | 0.128 | 2.345 | 0.029 |
| Students' hometowns | 0.046 | 1.018 | 0.208 |
| Independent variable | | | |
| Basic level of awareness of dance among contemporary university students (X) | 0.536*** | 9.677 | 0.000 |
| R ² | 0.198 | | |
| AF | | 92.941 | |
| D-W | | 1.598 | |

Note: $N = 1002$, * $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

4. Conclusions and Recommendations

In a time when the spiritual needs of university students are growing and changing rapidly, the aesthetic perception of dance among contemporary university students has become a key factor influencing the development of the university community itself. This study therefore explores the influence and mechanism of the basic level of perception of dance on the aesthetic ability of contemporary university students in dance.

4.1. Research findings

This study uses questionnaires as a means of data collection, statistical analysis theory as a tool for data analysis, introduces the basic cognitive level of contemporary college students towards dance as the independent variable, the aesthetic ability of contemporary college students towards dance as the dependent variable, and gender, students' grade, subject category and students' hometown as control variables, and constructs a basic theoretical model of the effect of the basic cognitive level of contemporary college students towards dance on the aesthetic ability of contemporary college students towards dance. The basic theoretical model of contemporary college students' basic perceptions of dance on their aesthetic ability in dance was constructed and the basic hypothesis of this study was put forward. The results of the study show that the basic level of contemporary university students' perception of dance positively affects contemporary university students' aesthetic ability towards dance, and each control variable also has different degrees of influence on the main variables. The main findings of this study are.

1) Contemporary university students have a basic knowledge of dance

Because appreciation presupposes cognition, contemporary university students' cognitive ability in dance is the basis of their aesthetic ability. Among the students tested, the mean value of the variable of basic awareness of dance among contemporary students was 4.061, indicating that the majority of students have a good awareness of dance. In addition, given that the majority of the students tested were from comprehensive universities, this paper also suggests that students' basic knowledge of dance is related to the culture and nature of their school, their personality factors and their learning ability. In general, students have a good

knowledge of dance, i.e. they are able to judge dance categories and understand dance culture, which is common in comprehensive universities.

2) The aesthetic ability of contemporary university students towards dance is influenced by the basic level of awareness of contemporary university students towards dance

Previous research has suggested that the aesthetic ability of contemporary students towards dance is influenced by both individual and situational factors. This paper tests the hypothesis that the basic level of awareness of dance has an effect on the aesthetic ability of contemporary students towards dance through main effects regression analysis, and finds that the basic level of awareness of dance has a significant positive effect on the aesthetic ability of contemporary students towards dance. The results indicate that the basic level of awareness of dance among contemporary university students can influence their behaviour and thinking, which in turn affects their aesthetic ability in dance. This study concludes that the aesthetic ability of contemporary university students towards dance is the result of the influence of the basic level of perception of contemporary university students towards dance, and that the basic level of perception of dance can be used to predict the student's aesthetic ability towards dance.

3) Students' aesthetic perception of dance is influenced by individual factors

In this paper, individual student profiles are set as control variables, and the control variables include student gender, student grade, student subject category and student hometown, and the control variables are introduced into the model to examine their effects on the model. The results of the study show that the perceived aesthetic ability of contemporary university students in dance is not significantly influenced by gender. Instead, the effect of students' grade level was significant, indicating that students' own cognition and aesthetics have changed to a certain extent during their university education, and that students' own pursuit of dance art and their personal aesthetic ability have been improving and changing. There is no significant difference in the level of basic cognition of dance and the aesthetic ability of contemporary university students towards dance in terms of student discipline categories, indicating that the aesthetic cognition of contemporary university students towards dance is not affected by different disciplinary thinking. There are significant differences in the basic cognitive level of dance among contemporary university students in their hometowns. Students from different regions are influenced by traditional dances, costumes and music in their hometowns, and their cognitive level of dance varies, leading to the differences in the basic cognitive level of dance among contemporary university students. There is no significant difference in the aesthetic ability of contemporary university students towards dance in students' hometowns, indicating that the commonality of aesthetic ability of students in comprehensive universities is greater than the difference.

4.2. Suggestions and improvement strategies

From the results of the above-mentioned study, it can be seen that contemporary university students have a good aesthetic ability in dance, but the development is not mature enough. In order to better develop dance quality education in comprehensive universities and optimise the dissemination channels and creative directions of dance,

this paper proposes the following improvement strategies based on the research findings.

1) There should be an appropriate increase in the number of courses specialising in different types of dance without affecting students' studies. Through the results of the survey and data analysis of contemporary university students, schools can conduct professional dance practice courses in different dance categories, which can be used to give students an understanding of their culture and knowledge of dance art through different categories of dance. By enriching the variety of courses to improve the level of awareness of dance among contemporary students, the aesthetic ability of contemporary students in dance can be improved and the quality of quality education in schools can be enhanced.

2) The means of communication of professional dance art. With the advent of the new media era, contemporary students can get in touch with dance and learn about it through many channels. With the influence of the new media era, short videos are the fastest way for dance lovers to enjoy and learn dance. Although new media is the main communication channel to expand the popularity of professional dance in the future and to reach all age groups, the traditional communication channels of dance are still more capable of allowing contemporary students to experience the vividness and educational significance of dance itself. Traditional means of communication include teaching dance by example, mural and sculptural figures in the form of dance gestures, and theatre productions. It is only through communication that a successful dance work can communicate with its audience, and only through communication can it have a meaningful existence.

3) Professional dance creation direction. The statistics and analysis of the results show that students have a certain level of artistic quality and a certain level of awareness of the aesthetics of dance art. As a dance practitioner, it is important to take the theme of the choreography and the meaningful reflection that it can bring to the audience as the starting point, and then combine it with the hot social events of today to create the choreography, so that the meaning of the dance itself can be reflected and people can reflect on the current situation of society through a dance piece. In the creation of professional dance repertoire, the cultural heritage is refined, and dance works that reflect the current social situation are created.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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