

Research on the Construction of Talent Cultivation Model for Dance Education in Normal Universities under the Perspective of Grand Ideological and Political Education

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Received: 14 September 2025; Accepted: 4 October 2025; Published: 27 October 2025

Abstract:

At present, the traditional dance education model utilized by China's educational training institutions is in a very disrupted climate of reform. The traditional talent development model sought to emphasize ideas of training (technical preparation), which also bore the weight of rehearsing varied choreographic works. Still, in highlighting these processes, it missed what is arguably its central aim, that of forming values and training professionalism. The comprehensive inclusion of the "comprehensive ideological and political education" notion has catapulted what was already a secondary meaning of imbuing virtue through arts education, into the The comprehensive inclusion of the "comprehensive ideological and political education" notion has catapulted what was already a secondary meaning of imbuing virtue through arts education into fashion. The dance graduates from teacher training institutions that are expected to train future educators in dance should demonstrate not only advanced artistic expression, but also be guides in the transmission of advanced culture as well as guides in the healthy development of adolescents. The macro educational emphasis begs a reconstruction of the dance education system, one that requires a broad training paradigm featuring ideological guidance, moral training, and professional learning.

Keywords:

Grand Ideological and Political Education, Teacher Training Institutions, Dance Education, Talent Cultivation

1. Introduction

The development of innovative talent training models for dance education in teacher training colleges is of great importance to strengthening aesthetic education pedagogy and the urgent need for quality standards across professional development for teachers. In the wider context of ideological and political education, the dance

classroom should not only be a bodily training space but a significant outlet for value orientation and intellectual enlightenment. In practice, these two realities often exist as fragmented experiences where professional practice and values education are divorced, ultimately creating barriers to simultaneously enriching students' professional identities and artistic development. The aim of this study, then, is to identify a model of training that more holistically aligns ideological and political elements to aesthetic education and the pedagogical values associated with teacher training, with the expected benefits of meeting social expectations for dance teachers who embody character and artistically able. This study examines the current issues in dance education and devises a systematic analysis of the possible paths to develop the quality and effectiveness of dance education in teacher training institutions by providing theorist reference of stated experience and practice.

2. Theoretical Foundations for Cultivating Dance Education Talent in the Context of Comprehensive Ideological and Political Education

2.1. Theoretical Framework for Ideological and Political Education in Curriculum

The construction of a theoretical framework for ideological and political education in courses must be grounded in classroom teaching as the primary channel, treating it as an immersive educational philosophy rather than a rigid political add-on. This framework emphasizes that all courses carry the function of fostering virtue and cultivating talent, with professional teaching content inherently containing rich ideological and value elements. For dance education, ideological and political education in courses means that when explaining Chinese folk and ethnic dances, teachers naturally guide students to understand the survival wisdom and aesthetic pursuits of regional cultures behind dance movements. The core of this theoretical framework lies in achieving an organic unity of knowledge transmission, competency development, and value guidance. It requires instructors to simultaneously consider both technical essentials and points of ideological enlightenment when designing lesson plans. This means that dance history and theory courses cannot merely stop at introducing styles and schools; they must delve into the intrinsic connections between artistic works and the spirit of their times [1].

2.2. Theory of Integrating Aesthetic Education with Value Guidance

Aesthetic education bears the vital functions of nurturing the spirit and guiding values, with its integration into value orientation manifesting as a subtle, pervasive process of immersion. Aesthetic activities in dance classrooms are inherently intertwined with emotional experiences and value judgments. For instance, when students learn classic red-themed dance works, their physical expression must not only demonstrate technical proficiency but also convey the inherent spiritual power and ideals embodied within the piece. Teachers must guide students beyond mere imitation and technical drills, fostering a deep understanding of the national sentiments and cultural stances embedded within dance vocabulary. This allows the experience of beauty and the pursuit of goodness to intertwine within artistic practice. Enhancing aesthetic judgment inevitably involves evaluating a work's intellectual depth and social value—a process that itself serves as effective value guidance. As students repeatedly refine modern dance pieces embodying indomitable spirit, their bodily memory and emotional resonance gradually internalize into a genuine

identification with tenacious character, achieving a natural unity of aesthetic experience and value formation.

2.3. Professional Talent Cultivation Standards for Teacher Education Programs

The training standards for teacher education programs explicitly define the comprehensive competencies future educators must possess. These standards emphasize the simultaneous development of professional ethics and teaching conduct alongside specialized skills, requiring graduates to master solid subject knowledge while cultivating pedagogical abilities. Curriculum designs for dance education programs must integrate the transmission of dance skills with the cultivation of educational ethos, enabling students to develop sound pedagogical perspectives while mastering choreographic techniques and teaching methodologies. Guided by these standards, curriculum design emphasizes integrating theory with practice, such as arranging student observations of elementary and secondary school dance classes alongside hands-on teaching experiences. The evaluation system focuses not only on students' dance performance skills but also prioritizes their instructional design capabilities and ability to provide differentiated guidance to students.

3. Current Status and Challenges in Cultivating Dance Education Talent at Teacher Training Institutions

3.1. Insufficient Integration of Ideological and Political Elements with Professional Instruction

Currently, dance classrooms often experience a disconnect between ideological and political education and the teaching of professional skills. Some instructors, when explaining folk dance combinations, tend to focus on movement styles and rhythmic training while neglecting to explore the folk wisdom and collectivist spirit embedded within these dances. Certain choreography courses overemphasize technical innovation while failing to guide students in considering the social values their works should convey. Teaching practices sometimes involve superficially grafting ideological content onto professional courses—such as awkwardly inserting political theory segments after dance history lectures—which struggles to resonate emotionally with students. Professional instructors often understand ideological and political education merely as conveying policy directives, lacking the ability to translate value guidance into concrete teaching practices. Dance rehearsal halls frequently witness teachers and students meticulously refining technical skills while rarely exploring the era's spirit or moral choices behind a work's characters [2].

3.2. Disconnect Between Talent Cultivation Goals and Social Demands

There is a noticeable gap between the current training objectives for dance education majors in normal universities and the actual demands of basic education settings. Many university programs still adhere to the training standards of professional dance troupes, overemphasizing advanced techniques and stage performance skills. In contrast, the reform of aesthetic education in primary and secondary schools prioritizes the accessibility and educational value of dance, requiring teachers to possess curriculum development and activity organization skills. Feedback from employers indicates that newly graduated dance teachers are often skilled in performance demonstration but lack the innovative ability to adapt dance knowledge into age-appropriate teaching content. The curriculum tends to emphasize

technical training at the expense of pedagogical and psychological courses, which are essential for teacher preparation. As a result, graduates appear inadequately prepared for teaching positions at the basic education level. There is also a social expectation for dance teachers to contribute to campus culture development by organizing large-scale activities and integrating interdisciplinary approaches. However, professional training programs seldom include instruction in event planning or cross-disciplinary integration.

3.3. Incomplete Practical Teaching System

The practical teaching component in dance programs at normal universities often exhibits a fragmented nature. Many institutions reduce practical training to a concentrated internship just before graduation, lacking a systematic design that runs throughout the entire program. Students have limited opportunities to engage with real classroom settings in primary and secondary schools during their studies, making it difficult for them to effectively integrate theoretical knowledge with actual teaching scenarios. Existing internship guidance frequently remains at the level of observation and attendance, lacking targeted teaching reflection and improvement mentoring. The development of practical training bases tends to be superficial, with some supervising teachers in partner schools adopting a laissez-faire attitude towards student teachers. The choreography and practical segments are oriented more towards stage performance, neglecting the training required for lesson plan design and classroom management skills essential in basic education. Assessment standards for practical work overemphasize skill demonstration while overlooking the evaluation of educational effectiveness, failing to reflect the distinctive nature of teacher education.

3.4. Need for Strengthening Teacher Ethics and Professional Conduct

The cultivation of professional ethics and conduct among dance majors at teacher training institutions has yet to establish effective implementation pathways. Existing courses on professional ethics predominantly rely on theoretical indoctrination, lacking deep integration with the unique characteristics of arts education. In daily training, faculty members focus more on students' physical techniques and repertoire completion, with limited integration of real-time ethical guidance during rehearsals. Some students exhibit utilitarian tendencies toward teaching practicums, viewing K-12 placements solely as a means to accumulate required hours. Curricula lack sustained emphasis on the social responsibilities of arts professionals, hindering students' development of professional identity as educators. Campus culture's excessive emphasis on competition awards and stage performance inadvertently diminishes the dedication and service mindset expected of teacher trainees. Evaluation systems prioritize technical skill assessments, while professional ethics cultivation often remains confined to grades in ideological and moral education courses [3].

4. Pathways for Constructing Dance Education Talent Cultivation Models in the Grand Ideological and Political Education Context

4.1. Organic Integration of Ideological and Political Elements with Professional Courses

The dance faculty team must systematically organize the ideological and political education resources embedded within professional curricula, delving into the unique cultural symbols and spiritual essence of ethnic dances during folk dance instruction.

Choreography courses should guide students toward contemporary themes, seamlessly integrating core socialist values into narrative structures and physical expression designs. Dance history and theory instruction can analyze artists' cultural choices and social responsibilities under specific historical conditions by examining the era-specific contexts of classic works. Professional instructors should establish a mapping chart for ideological and political elements, clearly defining the corresponding value guidance points for each technical training module during lesson preparation. Classroom implementation should emphasize contextual creation, such as organizing student discussions on the psychological motivations of heroic figures during rehearsals of red-themed productions. The teaching evaluation system should incorporate metrics for observing the effectiveness of value transmission, including students' comprehension of a work's ideological depth within assessment criteria. Professional classrooms can display cultural historical materials relevant to teaching content, allowing students to absorb cultural influences subtly during daily training. At the institutional level, regular interdisciplinary teaching and research activities should be conducted to help dance instructors master teaching strategies for organically embedding ideological and political education into artistic training.

4.2. Curriculum System Emphasizing Both Value Guidance and Artistic Literacy

The curriculum development for dance education in teacher training institutions should follow a progressive logic that deeply integrates value guidance with artistic literacy. Curriculum designers must first reconstruct foundational courses by incorporating theoretical explanations of relevant cultural contexts alongside technical training, enabling students to grasp both physical expression and its cultural implications. Faculty teams can develop thematic teaching modules, such as choreography workshops centered on outstanding dance works from specific eras, guiding students to convey positive values through artistic expression. Institutions should establish interdisciplinary teaching mechanisms, regularly organizing collaborative lesson planning between dance instructors and ideological education teachers to uncover educational elements within specialized courses. Project-driven teaching methodologies should be adopted during course implementation, assigning students to collaboratively complete socially meaningful dance creation and production tasks. Assessment frameworks must incorporate comprehensive evaluation criteria, integrating both the effectiveness of value expression and artistic performance levels into the grading system. This curriculum system ultimately aims to form a spiraling developmental pathway, ensuring students receive continuous cultivation in both value guidance and artistic literacy throughout their four-year academic journey.

4.3. Development of School-Community Collaborative Practical Teaching Platforms

Normal universities should establish stable collaborative relationships with local education departments to jointly plan the layout and functions of practical teaching bases. University teaching teams need to work with partner primary and secondary schools to develop tiered practical courses, providing students with a progressive teaching experience—from observation and assistance to independent instruction. Mentor teachers from local schools should participate in formulating evaluation standards for practical skills, incorporating professional ethics and teaching conduct into the practical assessment system. Universities can organize students to participate in local artistic education immersion initiatives, fostering their ability to popularize

dance education in real teaching scenarios. Partner schools should open their school-based teaching research activities to allow student teachers to participate in discussions on dance teaching cases and curriculum development. The practical platform should establish a two-way exchange mechanism: university teachers regularly give art lectures in primary and secondary schools, while school teachers share their teaching experience in university classrooms. Both universities and local schools can jointly build a dance teaching resource database to collect and organize excellent classroom teaching cases and activity plans. Practical management should implement a dual-mentor system, where university teachers and school-based mentors jointly guide students' teaching practice. This collaborative mechanism should ultimately form a sustainable operational model, making the practical platform a vital support for cultivating dance education talents [4].

4.4. Training Mechanisms Integrating Professional Ethics with Professional Competence

Teacher training institutions should integrate the cultivation of professional ethics and conduct throughout the entire academic program, explicitly outlining ethical development requirements for each teaching component within their talent development plans. Professional instructors should identify unique educational elements within dance curricula—such as guiding students to respect cultural diversity in folk dance instruction or emphasizing social responsibility during rehearsals of revolutionary-themed productions. Institutions may establish case libraries for ethical development, compiling exemplary practices from distinguished dance educators and organizing student analyses of ethical dilemmas in teaching contexts. Teaching evaluation systems should incorporate observation points for professional ethics, including classroom discipline, teamwork, and teaching attitude within formative assessment metrics. Campus cultural activities should strengthen teacher-training characteristics by organizing events like teaching support reports and master teacher workshops to deepen professional identity. Internship guidance should implement a dual-assessment mechanism where university faculty and internship site mentors jointly evaluate students' practical demonstration of professional ethics. Course assessments may incorporate teacher ethics reflection reports, requiring students to articulate their understanding of professional ethics through artistic practice. Institutions should establish teacher ethics portfolios documenting exemplary behaviors during volunteer service and teaching practice. Ultimately, the training mechanism should foster a positive cycle where the cultivation of teacher ethics drives professional growth, internalizing ethical norms into students' conscious behavioral standards.

5. Implementation Guarantees for Dance Education Talent Cultivation Models

5.1. Faculty Development and Competency Enhancement

Institutions should establish rigorous teacher admission and evaluation mechanisms, prioritizing the assessment of educators' understanding and implementation capabilities regarding ideological and political education within courses during the recruitment process. The Teacher Development Center must design systematic training programs, organizing dance faculty to participate in interdisciplinary professional development activities covering pedagogy, ethics, and related fields.

Schools may implement a dual-mentor system, pairing ideological and political education instructors with dance faculty to conduct collaborative teaching research. Training content should address practical challenges in dance instruction, such as integrating value guidance into specific dance technique training methods. Institutions must establish teaching case study systems, regularly organizing faculty to analyze successful value transmission practices and typical challenges encountered in dance classrooms. Faculty evaluation systems should incorporate metrics for assessing the effectiveness of ideological and political education implementation, while integrating professional ethics performance and student evaluations into tenure review criteria. Schools should support faculty in innovative teaching practices by establishing dedicated funding for ideological and political education reform projects in dance curricula. Teaching teams must maintain ongoing professional development portfolios documenting participation in training, pedagogical reforms, and professional ethics initiatives. Institutions can create inter-school exchange platforms to facilitate faculty observation of exemplary ideological and political education practices in dance programs at other universities.

5.2. Teaching Resource Development and Sharing Mechanisms

Institutions should systematically integrate existing dance teaching resources to establish a digital repository encompassing curriculum plans, teaching case studies, and video materials. Teaching teams need to develop dance teaching materials with pedagogical characteristics, incorporating typical teaching scenarios for cultivating professional ethics into the foundational training sections. Resource development should emphasize collaborative features between institutions and local communities, jointly creating a dance teaching case repository suitable for the basic education stage with partner primary and secondary schools. Institutions may establish resource-sharing platforms, providing tiered educational resources to faculty and students through graded authorization. Platform development should prioritize practicality, featuring search modules categorized by educational level, dance genre, and ideological-political themes. A continuous content update mechanism is essential, regularly collecting exemplary teaching cases generated by frontline educators during resource utilization. Institutions should implement incentive mechanisms for resource sharing, incorporating faculty contributions into performance evaluation systems. The repository should establish a quality review panel comprising subject experts and frontline teachers to evaluate the educational value of teaching resources. Institutions may form cross-institutional resource development alliances, expanding access to high-quality resources through resource-sharing agreements. The resource platform must establish feedback channels to collect evaluations from teachers and students regarding resource applicability, informing optimization and improvement [5].

5.3. Quality Evaluation and Feedback Systems

The quality evaluation system should establish multidimensional observation indicators, incorporating both value-shaping outcomes and professional skill development into synchronous assessment frameworks. Institutions must design evaluation tools covering the entire teaching process, enabling continuous documentation from classroom performance and creative works to educational practice. Evaluation implementation should integrate quantitative data with qualitative descriptions, supplementing technical scoring with written assessments of students' artistic concepts and educational ethos. Teaching teams should establish student

growth portfolios, collecting exemplary works and reflective records that demonstrate the development of their professional ethics. Off-campus internships should implement a dual-evaluation mechanism, with university supervisors and internship site instructors jointly assessing students' practical performance. Graduate tracking surveys must be integrated into the evaluation system, using employer feedback to gauge the social adaptability of talent cultivation. Third-party evaluation agencies may participate in quality assessments, providing objective feedback from the perspectives of professional standards and societal needs. Evaluation outcomes should generate regular feedback mechanisms to assist teaching teams in promptly adjusting training programs and pedagogical methods. Institutions must establish closed-loop application systems for evaluation results, translating identified issues into concrete instructional improvement measures. The evaluation framework requires dynamic updating, continuously refining assessment indicators and observation points in response to evolving demands in dance education.

5.4. Policy Support and Institutional Safeguards

Education administrative departments should introduce targeted support policies, explicitly incorporating the effectiveness of implementing ideological and political education into the teaching evaluation indicators for higher education institutions. School management must develop supporting implementation plans, providing necessary preferential treatment for dance programs in terms of faculty allocation, funding investment, and infrastructure development. Institutional design should establish cross-departmental coordination mechanisms, clarifying the responsibilities of academic affairs, student affairs, and human resources departments in dance talent cultivation. Institutions may establish special funds for dance education reform and development, prioritizing support for pedagogical innovation in ideological and political education and the construction of practice bases. Personnel management systems should refine faculty evaluation criteria, incorporating achievements in ideological and political education into professional title reviews and performance assessments. Resource allocation mechanisms should prioritize practical teaching components, ensuring stable operational funding for university-local partnership bases. Supervision and evaluation systems should establish routine inspection mechanisms to conduct periodic specialized oversight of the implementation effectiveness of ideological and political education within dance curricula. Feedback channels must remain unobstructed, collecting practical issues encountered during implementation through faculty-student forums and questionnaire surveys. Policy adjustments should incorporate dynamic optimization mechanisms, promptly revising regulations that prove impractical based on implementation feedback. Building long-term mechanisms requires emphasizing the complementary integration of systems to form a mutually supportive policy network.

6. Conclusions

Developing a teacher education model for dance education within the broader ideological and political education framework is a long-term, systematic endeavor. The successful implementation of this model will effectively promote the coordinated development of professional skills, aesthetic literacy, and professional ethics, ensuring that future dance educators not only excel in performance but also master teaching and uphold integrity. The true value of dance education lies in conveying truth, goodness, and beauty through bodily expression. The training of teacher candidates

must particularly emphasize the internalization and transmission of this value. Only by adhering to the fundamental mission of fostering virtue through education, and continuously optimizing the curriculum system, practical platforms, and evaluation mechanisms, can we cultivate outstanding dance educators who meet the demands of the new era and shoulder the great responsibility of national rejuvenation.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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