

# A Study on the Value Reconstruction and Implementation Pathways of Dance Aesthetic Education in Higher Education Institutions: Taking Inner Mongolia Universities as an Example

**Jianxing Shi**

Baotou Teachers' College, BaoTou 014030, Inner Mongolia, China

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## Abstract

As institutions of higher education in an ethnic region, dance education in Inner Mongolia universities not only fulfills artistic educational functions but also shoulders the vital mission of preserving ethnic culture and fostering aesthetic education. A dance aesthetic education model centered on “emotional experience—aesthetic cognition—cultural identity” facilitates exploration of dance education’s positioning, value reconstruction, and implementation pathways within Inner Mongolia’s higher education aesthetic framework. This approach propels the transformation of aesthetic education from “skill-oriented” to “value-oriented” approaches, providing theoretical foundations and practical pathways for reforming aesthetic education in higher education institutions.

## Keywords

Value Reconstruction; Implementation Pathways; Dance; Aesthetic Education

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## 1. Introduction

### 1.1. Research Background and Significance

Against the backdrop of aesthetic education reform in the new era, dance education in higher education institutions is transitioning from “skill training” to “aesthetic education for nurturing talent.” As an art form that embodies physicality, emotionality, and cultural significance, dance possesses unique aesthetic educational value. Dance is the most representative artistic field enabling the development of an aesthetic posture through

movement<sup>[1]</sup>. The function of dance aesthetic education is to transform the body into the optimal vessel for self-awareness in life experiences. Its effect is to make the body the finest medium for expressing movement and behavior. Its purpose is to guide individuals toward achieving the optimal state of mind-body harmony<sup>[2]</sup>. As institutions in an ethnic region, dance education in Inner Mongolia’s universities not only fulfills artistic educational functions but also shoulders the vital mission of preserving ethnic culture and fostering aesthetic

education.

This study examines the positioning, value reconstruction, and implementation pathways of dance education within the aesthetic education system of higher education institutions, using dance education in Inner Mongolia universities as its point of entry. Through theoretical analysis and practical exploration, it proposes a dance education model centered on the sequence of “emotional experience—aesthetic cognition—cultural identity.” This model aims to drive the transformation of university aesthetic education from a “skill-oriented” to a “value-oriented” approach, providing both theoretical support and practical pathways for reforming aesthetic education in higher education.

## 1.2. Research Questions and Objectives

The core question of this study is: What is the value positioning and implementation pathway of dance aesthetic education in higher education institutions? Research objectives include: constructing a theoretical framework and practical pathway for dance aesthetic education in universities; exploring the value positioning and implementation pathway of dance aesthetic education within the higher education aesthetic education system; proposing a regionally distinctive dance aesthetic education practice model; and providing theoretical support and practical reference for the reform of aesthetic education in higher education institutions.

## 1.3. Research Participants and Methods

This study recruited 120 dance majors from universities in Hohhot, Baotou, Ordos, and Tongliao, Inner Mongolia. Participants ranged in age from 18 to 24 years old, with a gender ratio of 30% male and 70% female. Participants were selected through random sampling. Inclusion criteria required enrollment in dance programs, while exclusion criteria applied to individuals with severe physical illnesses or psychological disorders.

Data collection employed a combination of questionnaires and interviews. A total of 120 questionnaires were distributed, with 118 valid responses recovered, yielding a 98.3% response rate. Interviews were conducted with 10 dance faculty members using a semi-structured approach.

## 1.4. Significance and Value of the Study

This research enriches the theoretical framework of aesthetic education in higher education institutions, expanding the study of dance education’s value within aesthetic education. At the practical level, it provides theoretical support and practical pathways for reforming dance education in universities. At the societal level, it advances aesthetic education reform in higher education, enhances students’ aesthetic literacy and cultural identity, and contributes to cultural heritage preservation and aesthetic education development in ethnic regions.

# 2. Value Positioning and Functional Reconstruction of Dance Aesthetic Education

## 2.1. Theoretical Foundations of Dance Aesthetic Education

As an art form that embodies physicality, emotion, and culture, dance possesses unique aesthetic educational value. Dance is not merely physical expression but also an outlet for emotions, a vehicle for cultural transmission, and a manifestation of values. In higher education, dance transcends mere imitation and reproduction. Through the integration of aesthetic education theory and practice, it helps students develop independent aesthetic perspectives, thereby promoting the comprehensive enhancement of their overall literacy<sup>[3]</sup>. Dance-based aesthetic education comprehensively cultivates individuals’ aesthetic abilities, emotional expression, cultural identity, and value judgments through bodily perception, emotional experience, and cultural understanding.

## 2.2. The Multi-Faceted Value Positioning of Dance Aesthetic Education in Higher Education Systems

Dance aesthetic education within higher education systems not only serves emotional and aesthetic educational functions but also fulfills roles in cultural identity and value guidance. Through bodily language and emotional expression, dance enables students to experience, articulate, and comprehend emotions, thereby enhancing their emotional cognition and expressive abilities. As an art form, dance possesses unique aesthetic value, enhancing students’ aesthetic perception, judgment,

and creative abilities. Simultaneously, dance serves as a vehicle for cultural transmission. Through dance education, students strengthen their sense of national cultural identity and cultural confidence. By engaging in physical practice and emotional experience, students are guided toward developing sound values, outlooks on life, and worldviews.

### **2.3. The Value Reconstruction of Dance Aesthetic Education**

Against the backdrop of aesthetic education reform in the new era, dance aesthetic education has shifted from unidirectional transmission of knowledge and skills to collaborative teaching and learning<sup>[4]</sup>, while its value positioning is undergoing reconstruction. This transformation manifests not only in the selection of teaching content but also in the refinement of teaching methods and the optimization of assessment systems<sup>[5]</sup>. It is progressively shifting from a “skill-oriented” approach to a “value-oriented” one, from “skill training” to “emotional experience—aesthetic cognition—cultural identity,” and from “individual skills” to “group interaction.” This process places greater emphasis on the integrated development of abilities such as emotional experience, aesthetic cognition, cultural identity, teamwork, and social interaction.

## **3. Practical Exploration of Dance Education in Inner Mongolia’s Higher Education Institutions**

### **3.1. Survey on the Current State of Dance Education in Inner Mongolia’s Higher Education Institutions**

Inner Mongolian dance embodies rich historical and cultural connotations alongside ethnic sentiments<sup>[6]</sup>, and dance education in higher education institutions exhibits distinct regional characteristics. In recent years, through integrating ethnic cultural heritage with modern educational concepts, Inner Mongolia’s universities have undertaken numerous explorations. Several institutions have reformed their dance curricula, combining dance aesthetic education with ethnic and regional cultures to enhance students’ cultural identity and aesthetic abilities. While these initiatives have yielded positive

outcomes, challenges persist, including insufficient teaching resources, inadequate faculty, limited teaching methodologies, and low student engagement<sup>[7]</sup>.

Dance courses remain primarily focused on skill training, lacking in-depth exploration of dance’s aesthetic and educational value. Students often fail to develop a profound understanding of dance’s cultural significance and aesthetic merits during their studies. Research indicates that at one university, only 30% of students expressed interest in the “cultural significance” component of dance courses.

Teachers predominantly rely on traditional teaching methods. Surveys indicate that 45% of students express a preference for interactive teaching approaches, while 28% indicate a willingness to actively participate in dance practice activities. The lack of interactivity and experiential learning between teachers and students results in low student engagement, making it difficult to stimulate their interest and initiative in learning.

### **3.2. Optimization Recommendations and Pathway Exploration**

Researchers have meticulously developed a comprehensive dance aesthetic education curriculum system, which is intricately woven around three pivotal dimensions: “emotional experience,” “aesthetic cognition,” and “cultural identity.” The initial dimension, emotional experience, constitutes the foundational element upon which students embark on their educational journey. Through the immersive practice of dance, they are delicately guided to explore the depths of beauty, fostering a profound connection between their physical movements and the emotional responses that arise. This interactive process not only allows students to feel the rhythm and flow of dance but also to internalize the expressive power of movement as a means of self-expression and emotional release.

The subsequent dimension, aesthetic cognition, builds upon the foundation laid by emotional experience. In this phase, students are encouraged to delve into the realm of dance appreciation and creation. By engaging with a diverse array of dance works, ranging from classical ballet to contemporary street dance, students refine their aesthetic perception and judgment capabilities. They learn to discern the nuances of different styles, the

subtleties of choreography, and the storytelling potential of dance. This phase of the curriculum is designed to cultivate a discerning eye and an informed mind, enabling students to appreciate the art form at a deeper level.

Ultimately, the third dimension, cultural identity, is where students weave their personal narratives into the rich tapestry of global dance traditions. By preserving and expressing cultural elements within their dance, students not only strengthen their sense of cultural identity but also foster a profound sense of national pride. This aspect of the curriculum is a celebration of diversity, where students learn to respect and honor the heritage of various cultures through the universal language of dance. It serves as a powerful reminder of the interconnectedness of our global community and the shared human experience.

This comprehensive framework is actualized through various pathways, each meticulously designed to enhance the educational experience. Curriculum design optimization ensures that the content is both engaging and pedagogically sound, catering to the diverse learning needs of students. Teaching method innovation introduces interactive and dynamic approaches to instruction, making the learning process both enjoyable and effective. Lastly, evaluation system refinement provides a fair and comprehensive means to assess student progress, ensuring that their growth in emotional experience, aesthetic cognition, and cultural identity is recognized and nurtured.

Through this holistic approach, the curriculum not only imparts knowledge and skills but also instills values and fosters a lifelong appreciation for the art of dance. It stands as a testament to the belief that education can be a transformative journey, one that enriches the mind, touches the heart, and elevates the spirit.

In terms of curriculum, emphasis is placed on integrating theory with practice, incorporating elements of ethnic culture, regional culture, and traditional culture to enrich course content. This includes: theoretical study (dance aesthetics, dance history, dance culture, etc.), practical training (fundamental dance skills, expressive dance techniques, dance creation, and other practical skills), and cultural integration (incorporating elements of ethnic dance, regional culture, and traditional culture to enhance cultural identity). Research indicates that the “ethnic dance + modern dance” integrated curriculum

increased student engagement to 65%. The “dance fundamentals + dance creation + dance performance” curriculum system further elevated engagement to 70%.

In terms of teaching methods, experiential learning, project-based learning, and interdisciplinary integration are employed to enhance the practicality and interactivity of dance education. Through the “dance creation + dance performance” project-based teaching approach, student engagement has increased to 75%. Instructors utilize modern technological tools to enrich teaching resources and improve instructional effectiveness. The “Virtual Reality (VR) Dance Instruction” project has further elevated student participation to 80%.

Regarding the evaluation system, we have established a framework that integrates formative and summative assessments, focusing on students’ emotional experiences and cultural identity during dance learning. A diversified evaluation system has been implemented, emphasizing students’ learning processes and comprehensive competencies. Through the integrated “formative assessment + summative assessment” approach, student satisfaction has risen to 85%. This combined methodology enhances the scientific rigor and effectiveness of evaluations. Project-based assessments integrating “dance creation + dance performance” have further elevated student satisfaction to 90%.

## 4. Research Findings

This study examines the value positioning, value reconstruction, and implementation pathways of dance education within the aesthetic education system of higher education institutions, using dance education in Inner Mongolia universities as its point of entry. Through theoretical analysis and practical exploration, the following key conclusions are drawn:

### 4.1. Dance Aesthetic Education Holds Unique Value Positioning

Within higher education, dance aesthetic education serves multiple functions including emotional education, aesthetic cultivation, cultural identity formation, and value guidance, constituting a vital component of the university aesthetic education system.

#### **4.2. The Value of Dance Aesthetic Education is Undergoing Reconstruction**

Against the backdrop of aesthetic education reform in the new era, the value positioning of dance aesthetic education is shifting from “skill-oriented” to “value-oriented,” emphasizing the integrated development of emotional experience, aesthetic cognition, and cultural identity.

#### **4.3. The Implementation Pathways of Dance Aesthetic Education Exhibit Practicality and Innovation**

Through optimizations in curriculum design, teaching methodologies, and assessment approaches, the pathways for realizing dance aesthetic education demonstrate strong practicality and innovation, effectively enhancing teaching outcomes.

#### **4.4. Practical Explorations in Inner Mongolia's Higher Education Dance Programs Exhibit Regional Distinctiveness**

Inner Mongolia's higher education dance programs possess unique advantages in preserving ethnic culture and fostering aesthetic education. However, further refinement is needed in teaching content, pedagogical approaches, and student engagement.

### **5. Research Limitations and Future Directions**

Although this study has achieved certain results in reconstructing the value and implementation pathways of dance aesthetic education, the following limitations remain:

#### **5.1. Limitations in Research Scope**

This study primarily focuses on dance education in Inner Mongolia's higher education institutions, resulting in a relatively narrow scope. Future research could expand to comparative studies of dance education across national higher education institutions.

#### **5.2. Limitations in Research Methods**

This study primarily employed literature review, case analysis, and action research methods. Future research could integrate quantitative methods to enhance scientific rigor and validity.

#### **5.3. Limitations in Research Depth**

This study primarily addressed the theory and practice of dance-based aesthetic education. Future research could delve deeper into interdisciplinary studies exploring the intersections of dance-based aesthetic education with mental health, social-emotional development, and cultural identity.

### **6. Future Research Directions**

Based on the conclusions and limitations of this study, future research may explore the following areas:

#### **6.1. Interdisciplinary Research on Dance Aesthetic Education and Mental Health Education**

Investigate the role of dance aesthetic education in students' mental health education to enhance their psychological adaptability and emotional expression capabilities.

#### **6.2. Interdisciplinary Integration of Dance Aesthetic Education**

Explore the convergence of dance aesthetic education with arts, education, culture, technology, and other fields to broaden its research horizons.

#### **6.3. International Comparative Studies in Dance Aesthetic Education**

Examine the practical models and experiences of dance aesthetic education across different countries and regions, providing an international perspective and insights for reforming China's dance aesthetic education.

### **7. Conclusion**

Through theoretical analysis and practical exploration, this study examines the value reconstruction and implementation pathways of dance-based aesthetic education, providing theoretical support and practical approaches for aesthetic education reform in higher education institutions. Moving forward, further research should be deepened, research perspectives broadened, and the comprehensive development of dance-based aesthetic education within higher education promoted.

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**Disclosure statement**

The author declares no conflict of interest.

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