

Proposals on Teaching Team Improvement and Management of Chinese Higher Education in Dance

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Abstract: The teaching team of Chinese higher education in dance is facing a severe test, for example, the unbalance between talent supply and demand, the blurry education levels, and the contradiction of discipline classification and market requirement appeared in the dance education reform and transformation in the new century. The reasons which caused the problems of dance teaching team include not only the problems of teachers, but also various aspects such as, the requirements of various colleges and universities on new or existing teachers for educational requirements, professional title requirements, professional skills, theoretical research, continuing education, etc. The introduction regulations for dance teachers in colleges and universities takes the doctoral degree and associate professor title as the standard for all dance teachers, which affects the number of teachers, professional skills, research level, title structure and many other aspects. In some remote areas, the talents introduction of local colleges and universities can be relaxed to master's degree, but it is neglected by local policies in many aspects such as house purchase discounts, rent subsidies, and living allowances, which seriously affects the sense of “fairness” and “acquisition” in teachers’ work and life. In this paper, the first and second sections analyze the dance teachers in colleges and universities while classifying them into three kinds of practical teachers, theoretical teachers and comprehensive teachers. The third section expounds the teachers’ professional skill and theoretical research. The fourth section discusses focusing on teachers’ communication ability. The author tries to provide the policy makers and managers of Chinese higher education in dance with new teachers' introduction standards and requirements, and provide reference for the development of dance teachers in Chinese colleges and universities who have already served.

Keywords: Dance education; Teachers team

1. Introduction

How can the educational background structure of the teaching team be reasonable, and closely related to the school's educational philosophy and training objectives? First, the analysis are conducted while taking the dance teachers of Chinese Ethnic and Folk Dance Department of Beijing Dance Academy which is the Chinese profes-

sional dance institution of higher education and Dance Department of Beijing Normal University which ranks first in comprehensive strength in Chinese normal universities as an example to provide reference for the construction of dance teaching team in other universities.

1.1. Educational background structure and type of teaching team

Table 1. Structure of in-service core teaching team of chinese ethnic and folk dance department of Beijing dance academy (source: official website of Beijing Dance Academy)

	Education background			Gender		Professional title				Age		
	Doctor	Master	Bachelor	Male	Female	Professor	Associate professor	Lecturer	Teaching assistant	30-40	40-50	Above 50
20 In-service teachers in total	1	11	8	6	14	5	7	4	4	9	6	5

Art schools such as Beijing Dance Academy are skill-based and practical high-level art academies. The main task is to train talents with high, proficient and high-end artistic performances and of related disciplines. The in-service core teachers of the Chinese Ethnic and Folk Dance Department of Beijing Dance Academy are all

practical teachers. From table 1, it can be seen that there are 20 teachers totally, among them, 1 has doctor degree, 11 master degree, and 8 bachelor degree. It should be pointed out that the teacher who has doctor degree studied for his doctorate after he taught in the Department, and most of other teachers who have master degree also

studied the master's degree after they taught in the Department. Therefore, it can be concluded that most teachers of the Chinese Ethnic and Folk Dance Department of

Beijing Dance Academy had only bachelor degree before they got the position.

Table 2. Structure of in-service core teaching team of dance department of Beijing normal university
 (source: official website of Beijing Normal University)

	Education background			Gender		Professional title				Age		
	Doctor	Master	Bachelor	Male	Female	Professor	Associate professor	Lecturer	Teaching assistant	30-40	40-50	Above 50
16 In-service teachers in total	6	6	4	6	10	3	4	9	0	9	5	2

Normal universities such as Beijing Normal University are teaching and research-oriented universities. The main task is to train teachers and relevant scientific research personnel for schools at all levels of the country. The in-service core teachers of the dance department of the university can be divided into practical, theoretical and comprehensive teachers. Table 2 shows that there are 6 teachers who have doctor degree, 6 teachers who have master degree, and 4 teachers who have bachelor degree, and 16 teachers totally. Among the 6 teachers who have doctor degree, 4 studied for their doctorate after they taught in the Department, 3 teach the dance theory, 2 teach both dance theory and practice, only 1 teaches professional dance practice. Most of the practical teachers have only master degree or bachelor degree.

At present, China's comprehensive colleges and universities are in the blind pursuit of highly educated dance teachers. Is this a misunderstanding of academic qualifications? Based on practical, theoretical and comprehensive teachers, analysis are conducted and some suggestions are proposed below.

1.2. Practical teacher

Practical teachers are divided into performance teacher and choreographer-director teacher. There should be high requirements of performance and choreographing awards for the introduction and assessment of performance teacher and choreographer-director teacher. Various awards should be taken as the rigid indexes of teacher assessment. At present, in the Chinese college dance degree setting, the highest education of practical teachers is the master degree, while all the doctoral candidates in dance are engaged in theoretical research. The educational degree of practical teachers who get their first job can be relaxed to a master's degree, and that of the particularly excellent can be relaxed to a bachelor's degree.

There is a combination of skill and art in the dance performance. The young performance teacher should have a high requirement for their dance skill while focusing on performance teaching. However, human muscle energy is deteriorating with the growth of age, and there is a contradiction between the requirements of technical skills of practical dance teachers and academic requirements. In China, generally, under the condition of continuous study,

doctoral graduates are around 30 years old. The high educational requirements for young performance teacher will affect the exemplary role during teaching. With the growth of age, the teaching focus of performance teacher can gradually develop towards style performance. At the same time, it should continuously strengthen continuing education and gradually improve its academic qualifications and comprehensive quality. The evaluation criteria for dance performance teachers cannot be decided only by educational degree, but the improvement of their professional quality, promoting the performance teachers to improve their professional level, meanwhile, cultivating excellent dance performance talents, so as to improve the practical teaching level. The evaluation criteria are divided into performance and the quantity and quality of students they cultivated.

As a choreographer-director, it's necessary to go deep into the grassroots to continuously absorb elements and inspire creative inspiration. There is no direct relation between the creative inspiration of choreographer-director teacher and the continuous improvement of educational degree above the bachelor. If the choreographer-director teacher who has master degree does not create a good work, it is difficult to create excellent works and cultivate excellent talents in the background of higher education with the same age. Whether it is a new or in-service dance choreographer-director teacher, it is not possible to take only research projects, published papers and academic qualifications as evaluation criteria. The assessment of choreographer-director teacher should be performed based on the work level they created and the number of excellent choreographer-director they cultivated.

1.3. Theoretical teacher

The theoretical teachers can be divided into teachers who teach dance history, dance culture, dance aesthetics, dance criticism and pedagogics. The theoretical teachers are required to have deep theoretical research foundation and doctoral degree. Their main evaluation criteria should be the scientific research quantity and quality. Under the present evaluation system of Chinese universities, they carry the important task of scientific research and discipline construction. The professional theoretical

quality of theoretical teachers should be constantly improved while exploring related disciplines to broaden the horizons of disciplines and cultivate the talents of dance theory.

1.4. Comprehensive teacher

The comprehensive teachers are featured by solid theoretical research foundation, and also high professional skill. They generally accepted the education of technical secondary school for dance, dance bachelor and dance master, were engaged in practical teaching, and have solid professional foundation. During the work, they have already obtained the doctoral degree through continuous study and thinking. However, due to the limited energy of people, such talents are relatively few, and comprehensive teachers who are currently able to engage in such teaching work are rare.

2. Other Elements of Teacher Structure

2.1. Professional title structure

The professional title structure is one of the important criteria for measuring the school-running level. However, under the professional title evaluation standard of comprehensive colleges and universities, it is relatively difficult for practical teachers to promote the title. In table 1 and table 2, there is certain difference between the professional title structures of two universities, but it's relatively reasonable. Taking Chinese Ethnic and Folk Dance Department of Beijing Dance Academy as an example, the number of professor, associate professor, lecturer, and teaching assistant is 5, 7, 4, and 4 respectively. Each title stage exists, and the number of associate professor is the largest. Associate professors are the backbone of practical teaching. They are responsible for a relatively large amount of class hours and teaching and research tasks. The Academy's professional title evaluation criteria are not only based on the number of scientific research projects and the number of papers. The works created by teachers, the students guided by teachers, and their own awards account for an important proportion in the evaluation process. In Dance Department of Beijing Normal University, the number of professor, associate professor, and lecturer is 3, 4, and 9 respectively. Due to the high requirements of new teachers, the university does not have teaching assistants. In recent years, the teachers introduced by the university not only include college graduates, but also the first-class actors introduced from the troupes. The teachers introduced from troupes have a senior title, they not only satisfy the requirements of professional titles, but also promote practical teaching. The current professors at the university are all first-class actors or choreographers, and not professors promoted under the system where the research projects

and papers are taken as standard of comprehensive universities.

2.2. Age structure

From Tables 1 and 2, it can be seen that the age ladders of the two universities form a good connection between the old, the middle and the young. Recently, as the requirements for teacher-student ratio are becoming stricter and stricter, especially the requirements for teacher-student ratio of dance majors are higher than other majors. The proportion of new young teachers is relatively large. The number of middle-aged teachers is relatively reasonable. The number of teachers over 50 is relatively small, and the teacher echelon has formed a virtuous circle. However, at present, the dance teachers in comprehensive colleges and universities in China generally have a tendency to be older, mainly because of the higher requirements for the titles or educational degree of new teachers. First-tier cities in China, such as Beijing, Shanghai, Guangzhou, second-tier cities, such as Changsha and other provincial capital cities, and even third-tier cities, such as Zhu Zhou and other prefecture-level cities, where the ordinary colleges and universities talent introduction regulations require that new teachers must have doctoral degrees or sub-senior titles (Note: China's current policy stipulates that in the case meeting the requirements of teaching and research, the time for promotion of the associate professor's title normally requires 11 years after obtaining a bachelor's degree). These requirements have led to a shortage of young teachers in some colleges and universities, teachers tend to be aging, and some colleges do not have dance teachers under the age of 35. The age structure of dance teachers is in crisis, and the phenomenon of loss of a generation of dance teachers will appear in some colleges and universities if they do not pay attention.

2.3. Gender structure

The gender structures of two universities are obviously featured by more female teachers and less male teachers, there is a disparity in gender contrast, which is a common situation in dance teachers of colleges and universities. And the disparity is especially obvious in Chinese Ethnic and Folk Dance Department of Beijing Dance Academy, this is due to many factors such as teacher training, student composition, and professional characteristics, etc. At present, the practical teaching of dance in China mainly shows a rule that male teachers teach boys and female teachers teach girls, it is especially prominent in art colleges and universities, and many comprehensive colleges and universities have followed this rule. This kind of situation in comprehensive colleges and universities will affect the cultivation of teachers. The source is the education that teachers receive during the schooling period. As a result, they will be unable to teach students of the op-

posite sex after they have gone to the teaching position. This has a great impact on the training objectives of comprehensive colleges and universities. To change this phenomenon, we must start from the education major of the top dance universities. One of the training objectives of dance education in ordinary higher normal colleges is to train teachers for preschool education, primary and secondary schools or local colleges. The gender structure of teachers in these colleges and the same gender teaching methods of dance courses do more harm than good, and have an important impact on the training objectives of higher normal colleges.

3. Teachers' Professional Skill and Theoretical Research

Dance teachers do not have enough understanding of dance culture and research, neglect the links of teaching practice, and adopt single teaching methods, which lead to the lack of professional skills and theoretical research of dance teachers. The professional skills and theoretical research of dance teachers are the main factors affecting the success or failure of teaching. The current evaluation mechanism at college level has a great influence on dance teachers. How to improve the professional skills and theoretical research level of dance teachers, how to balance theory and practice? Four aspects of teacher's professional skills, teaching ability, scientific research level, and comprehensive quality will be stated below.

3.1. Teachers' professional skill

Nowadays, many colleges and universities require young and middle-aged teachers to perform dance performance assessments at the end of the year or at the end of the period. However, due to various factors, it has not been fully promoted and implemented. The first thing to be sure of is that this is a good move, and the classroom is the stage for teachers. As a Chinese saying goes, "One minute on the stage needs ten years practice off stage", young teachers must carry out long-term continuous training to shine on the stage. The stage performance has a positive effect on the professional skills of teachers and must be continued for a long time. Excellent young teachers should not only actively participate in performance assessment, but also participate in various dance competitions of special dance evenings regularly held. In 2017, Changsha City held the first skill competition of dance teachers in primary and secondary schools, which was highly praised, but this kind of skill competition did not involve higher education institutions. There should be a rigid requirement for young teachers' participation of skill competition in higher education institutions. The teachers who have not participated in the skill competition will be affected in the year-end assessment, excellence and awards evaluation and even the title evaluation, while the young teachers who have won the skills com-

petition would be given sufficient economic incentives and policy support.

3.2. Teachers' teaching ability

The teaching ability includes not only teaching methods, but also teaching process and teaching achievements. Improving the teaching skill can train the teaching ability of teachers, and optimize the teaching achievements continuously. The improvement of teaching skill can be performed from various aspects of teaching content, methods, and means. The most common method of dance teaching is the teaching by personal example as well as verbal instruction, but how to arrange the personal example and verbal instruction reasonably? It's the coordination of lesson given by teachers and received by students, also the combination of practice and theory, even the improvement of teaching content.

Teaching competition is one of the means of teaching skill competition among teachers. Most colleges and universities in China regard teaching competition as the evaluation standard and test method of teaching results. However, there is the drawback of timeliness in teaching competition. Many teachers have taken more time for preparation of the competition than the usual class, and the teaching method after the competition has returned to the "origin". The classes of teaching competition of dance teachers are reviewed by experts, the stylized requirements are too strict. Dance is not equivalent to science, for art majors, such as dance, there are no different standards for majors with different features. The emergence in dance class, such as students' learning state adjustment, and the features of dance art, such as self-entertainment, improvisation, change due to the teaching competition, which makes dance into the misunderstanding of performance and competition. The improvement of dance teaching skill should be a long-term and continuous inspection task which requires the cooperation, constant spurs, and professional confidence of managers, executives, teachers, students, and related personnel.

3.3. Teachers' scientific research level

Teachers' scientific research results are an important way and means for the evaluation of level of colleges and universities in China. The scientific research is mainly divided into topics, funds, projects, monographs, textbooks, essays, patents, etc. The level of teachers' research is examined by the results of above kinds of research in terms of quantity and quality.

To improve teachers' scientific research level, it's necessary to make reflection on practical teaching and conclude the theoretical research. The research on dance theory should be the conclusion of practice analysis and experience. When it comes to dance, talking about the theory based on theory will make the theory go to the dead end. Eventually, dance should be shown to audience,

no one appreciates the theory without dance performance. The higher level of dance theory represents the higher level of dance performance, dance teachers should understand that theory serves practice while conducting scientific research. The research on dance history should study the dance on mural, the dance in history book, and the dance in literature. The research on dance aesthetics should be based on the evaluation of dance works, and the researcher need to acquire knowledge from various aspects of music, fine arts, and literature. The research on choreographing theory needs to analyze the dance programs. Accordingly, the research on dance must follow the rule of practice first and then theory.

When it comes to the research on dance practice, in addition to the practice, the disciplines involved should be more because of different majors, for instance, anthropology, ethnology and history are involved in the folk dance research. Folk dance is one of the expressions of folk culture. It is also a non-verbal culture and art. The inheritance of folk dance cannot be separated from the masses of the people. The study of folk dances that are separated from the masses of the people is not established. And philology, archaeology and ancient literature are involved in classical dance research. Classical dance is not like folk dance that has been circulated among people, its inheritance has stopped in several generations. And the current classical dance is a modern interpretation of ancient culture, not an ancient dance, it carries the inheritance of Chinese excellent culture. Because of different kinds of dance, different disciplines should be involved in other dances, only in this way, the horizon of dance research can be broaden, and dance research results can be deepen.

3.4. Teachers' comprehensive quality

The comprehensive quality of dance teachers includes not only the professional skill, teaching skill and scientific research ability, but also the communication and management ability. Teachers with high educational degree could be theoretical dance teachers, teachers with better performance skill could be practical dance teachers, but the comprehensive quality of teachers should conclude various aspects, such as knowledge and professional skill, and so on.

4. Teacher Communication Management

At present, the concept of building and managing the management team of dance teachers in China is relatively lagging behind. In the process of teaching management, teachers' communication ability has influence on the implementation of teaching methods and means, the promotion of teaching content and links, and teaching effects. How to improve the communication skills of dance teachers? The answers are given below from four communication channels which are folk communication,

troupes' communication, inter-university communication and internal communication in university, respectively.

4.1. Teachers' self-understanding and understanding of others

Teachers' communication ability plays an important role in teaching and research process. The phenomenon of "being talent but unable to express" is common in many dance teachers team, which shows the lack of teaching communication ability. First of all, to improve teacher's communication ability, the professional self-confidence, teaching confidence and scientific research confidence should be determined from the ideological point, self-confidence is to understand oneself. The communication ability of dance teachers is actually the process of conceiving, expressing and solving professional problems. In order to achieve effective communication, teachers even dance if necessary. Second, in addition to expression, dance teachers must also learn to listen and observe calmly. This is an understanding of others. Dance is a comprehensive art of audiovisual. Without listening or observing, one cannot ask precise questions. After understood oneself and others, there are many channels of communication.

4.2. Communication scope and methods

Communication with folk artists, intangible cultural inheritors, and related art personnel requires a thorough understanding of the folks, so that the source of life of the dance continues to spread. Communication with planners, performers, choreographers and actors of various commercial performances and major events can help to understand the development and changes of dance functions. Communication with the audience helps understand the aesthetic needs of the dance audience. Communicating with other industry personnel related to dance helps understand dance culture in many ways and broaden horizons. Communication can be carried out through interviews, chats, companionships, questionnaires, etc., and collected through various means such as video recording, recording, and transcript recording.

4.3. Similarities and differences of dance in universities and troupes

It's necessary to communicate with dance troupes or related art troupes. The main purpose and work of the art troupe is artistic performance. With the constant changes of politics, economy and society, the performance of the dance art troupe is undergoing fission in terms of its aesthetic function, value embodiment and artistic nature. Communication with the troupes can help us to see the development direction of dance art in a dialectical way. Understanding the similarities and differences between the management of the troupes and the management of the universities, and analyzing the similarities and differ-

ences between the troupes' requirements for the actor's basic dance skills and skills training, dance rehearsal, and choreography, and the universities' requirements for students' basic dance skills and skills training, rehearsal, and choreographing courses is conducive to the improvement of self-confidence in professional quality, and conducive to the improvement of teachers' teaching, research and management skills.

4.4. Inter-university communication plan

Communication with the same majors in comprehensive colleges is conducive to mutual promotion of teaching, and communication with art colleges or interdisciplinary universities is conducive to broadening the professional horizon. Conducting regular and quantitative inter-university communication in a planned manner, discussing and exchanging academic curriculum, professional training plans, training objectives, and syllabus, demonstrating and exchanging achievements in dance teaching, dance performance, dance creation, and theoretical research, and discussing and exchanging teaching methods and means are conducive to improve teachers overall quality and the results of teaching and research.

4.5. Internal communication in university

Internal communication in university includes the mutual evaluation and self-evaluation of teachers of same majors, teacher communication of related majors, teaching results report and demonstration, fighting for teaching expenditure, resolving teaching problems, and so on. Thanks to the factors such as geographic location and interpersonal relationship, the internal communication in university is the communication way which is most convenient, most easy to conduct, and promotes teaching.

5. Conclusion

With the rapid development of Chinese policy, economy, and society, and the rapid social increases for dance teachers and talents, as a composition of education for all-round development, the dance education in colleges and universities may have new changes, new features, and new look. Under the background, the establishment of dance teaching team is facing opportunities and challenges, and is a difficult task for long time. After more than fifty years' development, the higher dance education system in China is formed gradually. Since the reform and opening-up, Chinese dance education has undergone many transformations and reforms. Especially, as the policies such as "vigorously promoting the outstanding traditional culture of China" introduced, dance teachers

are given more attention by ordinary colleges and universities. The impact of dance major's particularity on the establishment of teaching team should be explored continuously. Normalizing the management of teaching team establishment is the important guarantee for improving teaching quality, clarifying training objectives and improving discipline construction. Referring to the management mode of dance talents introduction in the first-class universities at home and abroad, based on problem meditation and synectics, it's necessary to break the empirical talent introduction method which depends only on educational degree or professional titles. Improving the level of dance teaching team is the prerequisite of improving discipline construction and optimizing teaching mechanism. The establishment of dance teaching team must be adaptive to educational development and social requirements, only in this way, can it promote the benign development of dance education, and play an active role in the development of dance discipline in Chinese colleges and universities.

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