



RESEARCH ON THE APPLICATION OF DIGITAL MEDIA TECHNOLOGY IN DANCE EDUCATION--FROM THE CONSTRUCTION OF INTERNET DANCE EDUCATION CURRICULUM SYSTEM

Wang Peng^{1,2*}, Hew Soon Hin¹, Wong Chee Onn¹

Abstract:

This paper explores the construction of the curriculum system of Internet dance education, taking the application of digital media technology in dance education as a macroscopic starting point and the construction of the curriculum system of dance education as a microscopic landing point, aiming to discuss how dance, a discipline that has been slow to connect with digital technology, should adapt itself to the system construction from an educational perspective in the contemporary era of rapid development of "Internet+". The purpose of this study is to discuss how dance, a discipline that has been slow to connect with digital technology, should adapt its own system construction from an educational perspective in order to adapt to the abrupt changes brought by technological changes.

Keywords: dance education; digital media technology; Internet; curriculum system

¹Faculty of Creative Multimedia, Multimedia University, Jalan Multimedia, 63100 Cyberjaya, Selangor, Malaysia.

^{2*}Guangdong Dance and Drama College, Tian He, Guang Zhou, GuangDong, China
Email:1211405359@student.mmu.edu.my

***Corresponding Author:** Wang Peng

*Guangdong Dance and Drama College, Tian He, Guang Zhou, GuangDong, China
Email:1211405359@student.mmu.edu.my

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1 Introduction

1.1 Aim of the study

This paper aims to organize and classify the digital media technologies commonly used in the field of dance education, exploring the migrating and transforming paths of digital media technologies in the field of dance education, and summarizes their current forms of development.

Different technological developments bring about changes and innovations from different micro-perspectives. In the field of dance education, due to the influence of different course audiences, course content requirements, skill practice goals and other factors, different technologies are chosen to support teaching in different courses. This paper takes this as the base point to explore what adjustments should be made to Internet dance education in the digital media era in terms of curriculum system to adapt to its construction and transformation in the contemporary space.

1.2 Significance of the study

In the boom of "Internet+", many fields are riding the wind to empower and transform themselves with the power of new media technology, but dance education is in a relatively special position. Dance is based on the movement of the human body, which has a strong visual dynamic and continuity. However, in today's world where three-dimensional and four-dimensional technologies are not popular, the flat two-dimensional digital media does not fully film the human body movement between recording and displaying, and there is a certain distortion that occurs in its—this process, which seems out of place in traditional dance education. Due to the above-mentioned basic characteristics of dance,

dance teaching often adopts the way of oral transmission, which the spatial screen feature of new media runs contrarily to. In the past three years of online teaching practice, it has been proved that the courses based on digital media still cannot completely replace the traditional dance teaching methods, but still provide of immense utility as additional course materials for dance education with its powerful traits of fragmentation of complex dance sequences into simpler ones, convenience, autonomy, and interactivity.

Today, when virtual reality technology is not yet popular in the field of teaching, the principle of offline as the main body of online teaching is the most applicable form of teaching for dance education, but digital participation expands the knowledge of the content of online dance courses, allowing students to understand the cultural connotation of dance from the "root"; at the same time, the reproducibility of digital technology makes the "dance" subject "dance" more interesting. Therefore, in this paper, while classifying the application of new media technology in the field of dance education, we reflect that according to the current development of new media technology, the curriculum of dance education should be set up in accordance with the current situation. Therefore, in this paper, while classifying the application of new media technology in the field of dance education, we will reflect on how the curriculum of dance education should be adjusted according to the current development of new media technology, so as to bring into play the respective advantages of tradition and modernity, and complete its own

construction and transformation in the contemporary context.

2 Digital media technology and the current situation of dance education

2.1 Application of digital media technology in the field of education

Over the course of history, traditional education has evolved from private schools in ancient China to academies to modern schools. In course with the premises, traditional education concepts have been continuously mixed with new elements to make them meet the requirements in the context of the times. Contemporary traditional education has many advantages such as being logical, systematic and intuitive, but it also has many drawbacks, such as emphasizing theory rather than practice, making it difficult to mobilize students' initiative to learn and keeping them in a passive position for a long time. Nowadays, in order to promote the development of domestic education, Internet education scholars have proposed a new model of "Internet+Education", which has ushered in a new opportunity for reform and development of domestic education.

2.2 Application of digital media technology in the field of dance education

Due to its dynamic nature, dance is one of the many branches of education that was late to be combined with digital media technology. The traditional dance teaching mode has occupied a "monopoly" for a long time, which means the combination of digital media technology with it develops slowly. However, in the past three years, the explosion of the online teaching model has required a rapid and complete integration of the two in a short period of time, which resulted in a

teaching method that was not yet complete. After the nascent period, we should stop and look back at the inevitable consequences of the integration between the two to promote the continued healthy development of the field.

2.2.1 Assessment of the advantages of applying digital media technology in the field of dance education

The innovation, invention, and popularity of digital media technologies have affected the forward effectiveness and development of most industries. In the context of existing digital media technology that has been popularized, the more mature dance education outputs include dance catechism platforms, professionally made dance websites, live dance classrooms and several other common modes, whose common advantages are reflected in: breaking time and space limitations, significantly increased interactivity, presenting three-dimensional, multi-dimensional, all-round and easily accessible.

For example, the online dance platform has promoted the development of dance education, providing a platform and resources for non-dance majors to learn dance, and it presents a more open teaching mode, and its interactive design of online Q&A and after-class homework reflects good interactivity. Professional websites, on the other hand, appear as resource platforms, with a less systemic and more interactive nature, and with a more autonomous and open nature. The live dance classroom is a hot topic in recent years. When conflicts occur in the spatial dimension, the live classroom breaks its limitations, and the requirements for hardware configuration are not too high, and the terminal devices of the live

classroom are available on cell phones, PCs and large screens. With the development of electronic technology and fiber optic transmission technology, common problems such as clarity, lag and delay can be essentially solved, and the live dance classroom is now in the national. Internet education itself has the characteristics of breaking through geography, time and space, and people, live dance classes also provide a broader platform for the balanced development of dance education, which can expand more diverse learning channels and provide more complex learning methods. The large-scale and open characteristics of "Internet + education" can maximize the value of high-quality dance teachers and effectively solve the problem of unbalanced educational resources.

2.2.2 Inadequate evaluation of the use of digital media technology in dance education

The combination of dance education and digital media technology also has many practical drawbacks. In frontline teaching practice, we found that although live dance teaching is systematic and continuous, the teaching means are limited to explanation, demonstration and limited guidance, and it is a "static" learning method mainly based on watching videos. The teaching management is limited to online supervision of students, online question and answer management, and the evaluation of students' learning effect is not intuitive; teachers and students are not directly "face to face", but separated by network and machine equipment, in a state of separation, in space and time there is a disconnect and unsynchronicity. The "dialogue" between teacher and student is replaced by a "man-machine" dialogue, and there is also a delay in communication. The temperature of the

language, the emotion and the inflection of the body and the eyes of the teacher and the students are all cut off by the machine, and it is difficult to replicate the advantages of the traditional method of education. Another reason is that dance teaching is more suitable for offline teaching due to its high complexity of operations, strong scenarios and diversified teaching methods.

In order to break through the above barriers, the live dance classroom still has to wait for further innovations in digital media technology, such as the perfection and popularisation of dynamic real-time recording technology and virtual reality technology, which may bring a new weather for live dance digital media teaching.

3 Digital Media Technology and Dance Curriculum System Setting

3.1 Impact of digital media technology on dance curriculum system setting

As we can see from the previous section, one of the essential characteristics of dance is its dynamic nature, and this characteristic determines that its communication method is still limited by two-dimensional technology. Then, in today's booming digital media, we should consider that whether digital media is signaling the end of dance education or not, it still cannot achieve a complete replacement of the traditional model, at least in today's view. Dance education under the influence of digital media technology should absorb the experience of "forced" online teaching after the epidemic, take the advantages of Internet teaching, and consciously explore and adjust the technology for its disadvantages.

On the other hand, technological development is a relative quantity, technological innovation cannot be popularized overnight, so the speed of technological change is relatively slow, but the speed of transformation and construction of curriculum systems in the education system is relatively fast and flexible, so the development of digital media is relatively fixed, how should we start from the curriculum system, combining the characteristics of dance education and the characteristics of technology. The main content of this chapter is to promote the advancement of "Internet+" dance education.

3.2 The adjustment mode of dance curriculum system

3.2.1 Adjustment of skills courses

According to the previous section, dance skills courses are not suitable for a purely online mode of learning, but the principle of offline refinement and online support can make skills courses achieve twice the effect with half the effort. Therefore, the skills curriculum should be adapted to the mixed mode of "online + offline".

Take the basic skills training class in the Chinese classical dance course system as an example, from an overall point of view, we should make adjustments in the selection of teaching combinations, and select a quarter of the combinations suitable for online teaching, which basically have the characteristics of single scheduling, basic elements, slow rhythm, low difficulty, and a high degree of independent learning. Adopt the way of recording class, as video recording class follow practice, submitting after-class homework, repeatedly consolidate and digest independent after-class practice, improve

classroom efficiency. For the other three-quarters of these combinations to be suitable for offline teaching, we should split them twice, select the single element movements suitable for online recording and explain to them, so as to present a visual analysis of the "flowing art" of dance, emphasize independent learning and mastery online, and then transfer them to the complete flowing combination offline, which can reflect the students' subjective status and give full play to their subjectivity. This can not only reflect the main position of students and give full play to their subjective initiative, but also reflect the leading position of teachers, advance the teaching progress and improve classroom efficiency.

Therefore, before talking about the application of digital media in dance education, we should clarify which parts of dance education itself can be combined with digital media technology and to what extent, and use it as a reference to adjust the content system to achieve twice the result with half the effort.

3.2.2 Adjustment of theoretical courses

For dance theory classes, the digital classroom is an excellent opportunity to use digital technology in the teaching process to promote students' understanding of the aesthetic core of traditional dance in a very efficient way.

In the specific curriculum, the "skills" section is separated from the "theory" section, and the theoretical "traceability" of the movements is added. In the theory class, we extend its origin and aesthetic standards, explain its origin from the Bagua Palm in martial arts, and look at the appearance of the body movement of the buckling step to see the underlying Bagua Palm. In this

lesson, we will look at the profound connotation of the Bagua Palm theory - the Bagua Palm "buckle for change, pendulum for use", the principle of attacking and defending by avoiding reality, diagonal out and in, each step falls in a favorable position for me to follow the enemy's back, i.e., each step is taken in the opponent's "Bagua map" of a "trigram" position. This involves interdisciplinary cross-knowledge of martial arts, philosophy, Taoism, a Chinese way of thinking and national identity, which can be supplemented with pictures and videos to extend the knowledge online, to promote the depth and breadth of teaching content with the help of many interdisciplinary perspectives such as history, aesthetics, communication, etc., to "online and offline" mode. In the mode of combining "online and offline", the digital classroom can give full play to the unique advantages of dance teaching.

4 Conclusion

The ultimate goal of university education is for students to "learn to learn", so the offline classroom, as a rare venue for efficient face-to-face communication, should unleash its communication potential, with the teacher as the leader in the learning process. The online digital classroom, on the other hand, should take advantage of its unique advantages and provide as many resources and platforms as possible, with students as the main subjects and from their initiative. The premise of this vision is to flexibly adjust the content of the teaching system of dance education according to the current stage of development of digital media technology, combining online and offline, presenting multi-dimensional knowledge and skills, expanding the extension of dance skills and dance knowledge,

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and helping the construction and development of dance education in the contemporary context.

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