

**PALACKÝ UNIVERSITY OLOMOUC**

**Sts Cyril and Methodius Faculty of Theology**

# **DISSERTATION**

**Lin JIA**

**Olomouc 2024**



**Sts Cyril and Methodius  
Faculty of Theology**

**Palacký University  
Olomouc**

**Institut of Social Health (OUSHI)**

**Lin JIA**

**RESEARCH ON THE EDUCATIONAL IMPLICATION OF TIBETAN DANCE**

**Dissertation**

**supervisor: doc. PhDr. & Mgr. Petra Potměšilová, Ph.D.**

**study field: Social and spiritual determinants of health**

**Olomouc 2024**

## ACKNOWLEDGEMENTS

I want to extend my sincerest gratitude to all those who have supported and assisted me throughout the completion of this dissertation. First and foremost, I am deeply grateful to my esteemed supervisor, Doc. PhDr. & Mgr. Petra Potměšilová,,Your patient responses to my inquiries and guidance in overcoming obstacles have been invaluable. Beyond your academic guidance, you have fostered my personal growth, a testament to your inspiring mentorship. I am truly grateful for your advice and care.

I also express my gratitude to all the teachers, classmates, and friends who have supported and assisted me during my research journey. They have consistently offered their support whenever I needed help. Thank you for each act of kindness that enabled me to complete my research.

Special thanks are also due to my family. They have always been my unwavering support, providing unconditional support and encouragement in my academic and personal life. Their understanding and support have been the driving force and courage for my progress, and they created a nurturing environment that allowed me to focus on my research.

Lastly, I thank the volunteers who participated in my research. Their active involvement and contributions have enriched and made my research more authentic. Their spirits have inspired my exploration and practice of Tibetan dance education.

Furthermore, I would like to express my gratitude to the school and all the institutions and organizations that have provided me with research resources and support. They have offered a conducive learning environment and necessary facilities, enabling me to conduct my research smoothly and achieve results.

Lastly, I want to thank myself. Throughout the research process, I continuously challenged myself and overcame obstacles, and every sleepless, anxious night bore witness to my continuous learning and growth. I deeply understand that completing this graduation thesis would not have been possible without my efforts and perseverance. Here, once again, I extend my heartfelt gratitude to all those who have supported and

assisted me! I am thankful to every teacher, classmate, and friend I have encountered in the Czech Republic. Your warm assistance has propelled me to surpass myself continuously. I appreciate your ongoing support and feedback. I sincerely wish everyone to attain peace, auspiciousness, and happiness.

## Contents

<i>Abstract</i>	<i>1</i>
<i>Chapter 1 Introduction</i>	<i>4</i>
1.1 Research background	5
1.1.1 There is a deviation in the understanding of Tibetan dance	5
1.1.2 The practical needs of Tibetan dance education	8
1.1.3 Tibetan dance education lacks educational perspective	10
1.2 Purpose and significance of the reasearch	12
1.2.1. Research Purpose	12
1.2.2 Research Significance	13
1.3 Research questions and hypotheses	15
1.3.1 Research Problems	15
1.3.2 Research hypotheses	15
1.4 Definition of core concepts	16
1.4.1 Tibetan dance	16
1.4.2 Education	17
1.4.3 Significance	18
1.5 Research Ideas	20
1.5.1 Analytical framework:	21
1.6 Research methods	22
1.6.1 Specific methodology	23
<i>Chapter 2 Literature Review</i>	<i>28</i>
2.1 Research on Tibetan Dance	29
2.1.1 Tibetan Dance---"Guozhuang"	32
2.1.2 Tibetan Dance "Xianzi"	40
2.1.3 Literature review and inspiration	44
2.2. Research on Tibetan dance education and Folk dance education	45
2.2.1 Research on Tibetan Dance Education	45
2.2.2 Research on Folk Dance Education	48
2.2.3 Literature review and inspiration	54
<i>Chapter 3 Theoretical Basis of Research</i>	<i>56</i>
3.1 Dewey's Education as Life	56
3.2 Dewey's Art as Experience	61
3.3 Randall Collins' Chain of Interactive Rituals chains	65
3.4 Theory of this study	67
<i>Chapter 4 Results and discussion</i>	<i>71</i>

<b>4.1 Results of questionnaire survey</b>	<b>71</b>
4.1.1 Analysis of student questionnaires survey	71
4.1.2 Analysis of parent questionnaires survey	78
4.1.3 Analysis of teacher questionnaires survey	85
4.4.4 Summary	91
<b>4.2 A Study of Autobiography</b>	<b>94</b>
4.2.1 Tibetan dance in traditional folk	95
4.2.2 Tibetan dance in school	98
4.2.3 Tibetan dance in multiculturalism	100
4.2.4 summary	103
<b>4.3 Discussion</b>	<b>105</b>
4.3.1 Tibetan Dance Education in Individual Lives Closely Connected to Life	105
4.3.2 Tibetan Dance Education in school is Closely Connected to the Experience	109
4.3.3 Tibetan Dance Education in Social Development Closely Connected to Emotions	112
<b><i>Chapter 5 Conclusion</i></b>	<b><i>116</i></b>
<b><i>Reference</i></b>	<b><i>119</i></b>
<b><i>Appendix I</i></b>	<b><i>128</i></b>
<b><i>Appendix II</i></b>	<b><i>131</i></b>
<b><i>Appendix III</i></b>	<b><i>134</i></b>

## List of Figures

<u>Figure</u>	<u>Title</u>	<u>Page</u>
Figure 1:	Badeng Nima Cultural Analysis .....	22
Figure 2:	Structure of the research meth.....	23
Figure 3:	Trend in annual distribution of total number of publications on topics related to Tibetan dance .....	28
Figure 4:	Annual distribution trend of the total number of publications on topics related to folk dance education in China.....	28
Figure 5:	An object of colored pottery basin of Majiayao culture in the National Museum of China.....	34
Figure 6:	Tibetan musical instrument "Bawang" .....	42

## List of Tables

<u>Table</u>	<u>Title</u>	<u>Page</u>
Table 1:	Basic information on the student questionnaire.....	72
Table 2:	The statistics of Cronbach's Alpha of the student's questionnaire .....	72
Table 3:	Student KMO and Bentley's test .....	73
Table 4:	Total Variance Explained of the Students questionnaire.....	73
Table 5:	Student Rotating Component Matrix Analysis .....	74
Table 6:	Student Descriptive Analysis .....	75
Table 7:	Correlation analysis of the three student factors.....	76
Figure 8:	Regression analysis of two factors for students .....	77
Figure 9:	Student ANOVA analysis two factors.....	77
Figure 10:	Student Coefficients <sup>a</sup> analysis one factors.....	77
Table 11:	Basic information on the parent questionnaire.....	78
Table 12:	The statistics of Cronbach Alpha of the parent's questionnaire .....	79
Table 13:	Parents KMO and Bentley's test.....	79
Table 14:	Total Variance Explained of the parent's questionnaire .....	80
Table 15:	Parents Rotating Component Matrix Analysis.....	81
Table 16:	Parents Descriptive Analysis.....	82
Table 17:	Correlation analysis of the three s parent's factors.....	82
Figure 18:	Regression analysis of two factors for parents .....	83
Figure 19:	Parents ANOVA analysis two factors .....	84
Figure 20:	Parents Coefficients <sup>a</sup> analysis one factors .....	84
Table 21:	Basic information on the teacher questionnaire.....	85
Table 22:	The statistics of Cronbach Alpha of the teacher's questionnaire.....	86
Table 23:	Teachers KMO and Bentley's test .....	86
Table 24:	Total Variance Explained of the teacher's questionnaire.....	87
Table 25:	Teachers Rotating Component Matrix Analysis .....	88



Table 26: Teachers Descriptive Analysis .....	89
Table 27: Correlation analysis of the three Teachers factors .....	89
Figure 28: Regression analysis of two factors for teachers .....	90
Figure 29: Teachers ANOVA analysis two factors.....	91
Figure 30: Teachers Coefficients <sup>a</sup> analysis one factors.....	91

## **Abstract**

A nation's cultural continuity is not only based on words and language transmission but also on the many artistic elements involved; dance as a kind of art is the language that cannot express emotional thinking through body language to tell the infection of the human spirit world. Tibetan dance is the process of passing on the spirit of national culture through education, helping individuals and groups enhance human life's wisdom. Since the emergence of human beings, dance education has existed. Education is a life process for human beings to improve their wisdom in handling and using knowledge; education is a process of enjoying knowledge, obtaining dignity, and self-development. Human progress relies on the brain, and a society's progress depends upon the nation's wisdom. Art comes from life and is higher than life; life is experienced everywhere, and we get knowledge from the experience of life's continuous development and change. Tibetan dance education is to gain knowledge and understanding through the participation of people in Tibetan dance activities. This experience contains the education process, passes on to influence the next generation, and provides help for the harmonious and sound development of human civilization. We can help human beings gain a better quality of life in the future through the educational process of Tibetan dance. Different characteristics characterize each person, and their interests can be determined by their duties and responsibilities to speak, sing, and dance. Our society should satisfy the needs of each individual and, thus, the needs of society. Education can change the type of society and is the power source of human civilization; education should be a harmonious, calm, and peaceful existence. The emotional spirit of a nation transmits the national culture and perpetuates it through education. Such a culture takes place in the past, continues into the present, and influences the future, and every culture should be respected as an inalienable duty, right, and responsibility. A nation without emotion will lose power and innovation, and the dance of a country is to express and transmit the emotional culture that cannot be expressed in words through body language. Tibetan dance, as a kind of Chinese national dance art, has the function of bringing people the enjoyment of beauty and sensitizing and influencing people physically and

mentally, using specific methods to achieve particular effects to improve the activities of those who aim at it, which is where the value of Tibetan dance education lies, and the creation of the dance is to arouse the creatures' awareness of life in the form of art. It is a spark ignited in the depths of the human mind. Education is inseparable from dance education in nature, and this study attempts to analyze the educational significance embedded in Tibetan dance by placing it in an academic way of understanding. The difference between the value of Tibetan dance as it originally existed and education as it is now, and how we should define the significance of education in Tibetan dance. Analyze Tibetan dance education through questionnaires and autobiographical research, explain how Tibetan dance plays a role and value to people, analyze the role of Tibetan dance in practical activities, sort out how to gain knowledge of life experience from Tibetan dance, and combine this experience with education, use methodology to expand the understanding of Tibetan dance education, and analyze how Tibetan dance education should satisfy individual, school, and socio-cultural needs, and how Tibetan dance can be better disseminated to the generation and be able to enhance their ability to live well in the future, to provide a theoretical basis for the development of society and the cultivation of talents.

This study establishes the theoretical basis of Tibetan dance education by sorting out the relevant theories of pedagogy, analyzing the meaning of human life, the value of spirituality, ethics and morality, and thoughts and feelings. Rooted in an autobiographical research approach, it examines how Tibetan dance enhances human life's wisdom and emotional capacity. Explain the understanding of Tibetan dance from the perspective of pedagogy and discover the reality of the dilemma of Tibetan dance education in Tibetan areas nowadays, which cannot satisfy the needs of society and culture. The development of Tibetan dance education is restricted due to the need for social development, and Tibetan dance education is in a dilemma. Tibetan dance originates from the understanding between human beings and society, human beings and people, human beings and life, and human beings and nature. A healthy society needs the wisdom and kindness of human beings to maintain it, and human beings are

living beings who live in society and have the emotional nature of gathering in groups and need to take care of each other and help each other. Human beings are creatures with emotions; the enjoyment brought by emotional life is much higher than the excitement brought by material life, and the fulfillment of emotions requires the training of the mind. Art is a way to train people's minds and enhance their emotional abilities. Tibetan dance, as a kind of art, can help people enter into the realm depicted by Tibetan dance, and both onlookers and participants can gain spiritual enjoyment, expand their emotional world, and enhance the meaning of life from it; therefore, people's understanding of the value of life determines their understanding of Tibetan dance education. This study identifies the dilemmas of Tibetan dance education, establishes a theory of the development of Tibetan dance education in the individual, school, and society based on pedagogical theories, and finally establishes that Tibetan dance education is an educational process that enhances the wisdom and emotions of human life and that it is an education that is closely related to people's lives, experiences, and feelings, and that conveys the wisdom of humanity that can't be expressed in words through the means of dance education.

**Keywords:** Tibetan dance, Education, Significance

## Chapter 1 Introduction

Different nations, races, and cultures in the world have one thing in common: art. Tibetan dance, as a kind of art, is a bridge linking human cultures,<sup>1</sup> It is the process of discovering, creating, and enjoying beauty. It is an art that enhances human nature and transmits goodness. Human beings make it and serve human beings, bringing nourishment to the human spirit and enriching the spiritual world of human beings. Education is the activity of human life; in our social environment, education is everywhere. Tibetan dance can explore the essence of human nature through education, the meaning of life, and what kind of life we should pursue. Tibetan dance originates from the nation's life, and the country's life derives from nature. Nature is harmonious and sustainable development, so Tibetan dance is connected with nature and balanced and sustainable development. People comfort their hearts through Tibetan dance, improve their national wisdom, feel the vitality of life, receive the power of natural harmony, and pass this feeling on to people around them; then, we will have a harmonious and healthy society. This research takes Tibetan dance as an entry point to discover the current situation of Tibetan dance education through questionnaires, autobiographical research methods to analyze what role Tibetan dance plays in my divine journey, and pedagogical and anthropological related theories in an attempt to find a way to examine society and its culture and to explore the significance of Tibetan dance education for human beings.

I am a Tibetan, born in the Tibetan area. Since childhood, I have had a relatively rich experience and understanding of Tibetan dance; my undergraduate and master's study periods were dance majors. I will return to my hometown to participate in folk dance activities and follow the famous Chinese Tibetan dance educator Professor Ciren Sangmu and Professor DanZhou Duojie's studies in the school of normative education and folk traditional Tibetan dance education to obtain many of the standardized school education and folk formal Tibetan dance education. She gained much experiential

---

<sup>1</sup> Li Yunwei. Analyzing the social function of Tibetan dance [J]. House of Drama, 2016, (19):160-161.

knowledge of Tibetan dance and deeply realized the importance of Tibetan dance education, which needs to be developed in today's multicultural environment.

## **1.1 Research background**

Tibetan dance is ubiquitous in the life of the Tibetan nation. Tibetan dance is an outward manifestation of a nation's culture, and education is a bridge to building a national culture and a civilized society. Tibetan dance art contains national wisdom, social effect, cultural value, and educational function, essential parts of Tibetan national life and culture.<sup>2</sup> However, with the rapid development of today's society, people's understanding of Tibetan dance education needs to be revised; Tibetan dance education cannot meet people's real needs, and Tibetan dance needs an educational perspective. The public's sense of cultural identity is disappearing daily, the mind needs to be revised, and the ability to distinguish between good, evil, and beauty is diminishing daily. Getting along between human beings, human beings, and society, human beings and nature, is critical in today's society. Dewey's education-as-life, art-as-experience and Randall Collins' interactive ritual chain of thought theories have inspired me a lot<sup>3</sup> and made me start to think about how Tibetan dance education can play a role in today's social development at the level of individuals, schools, and societies, how to enhance people's emotional intelligence through Tibetan dance education, how to improve the quality of people's lives, and how to spread the prudent continuation of the national culture and influence the whole of humanity's life wisdom. These questions are important motivations for me to do this research.

### **1.1.1 There is a deviation in the understanding of Tibetan dance**

"People's understanding of things usually refers to an individual's ability to obtain and process information through psychological processes such as perception, memory, thinking, knowledge, judgment, and reasoning."<sup>4</sup> This process involves perceiving,

---

<sup>2</sup> Yun Cao, An Experimental Discussion on the Change and Development of Tibetan Dance Culture Self-consciousness [J]. *Tomorrow's Style*, 2020(18):124-125.

<sup>3</sup> Randall Collins, *Interactive Ritual Chains* [M]. Lin Ju Ren Wang Peng Song Lijun Translation. Beijing: The Commercial Press, 2009.

<sup>4</sup> Badenima, Li Songlin, Liu Chong. Improving human life wisdom is the origin of the development of education discipline [J]. *Educational Research*, 2014, 35(06): 20-24.

understanding, and reflecting on the external world and internal thoughts. The cognitive process can include perception, memory, learning, thinking, and other aspects, and "cognition" itself is a subjective state of mind that enables individuals to understand and adapt to the surrounding environment, hear vision to obtain information and understanding of the objective things, after recognizing the accurate stuff, through the brain's memory, learning, reasoning, understanding, from the surface of the aim things into the provincial level of the connotation of the meaning of how to deal with and use this knowledge to solve real problems and understand the world, how to deal with and use this knowledge to solve real problems and understand the world. In today's rapidly developing society, technology has accelerated the exchange and fusion of different cultural forms, and the emergence of new media has quickly spread in Tibetan areas, providing dancers and educators with a platform to display and promote their works and increasing the visibility and popularity of Tibetan dance. Online video courses, virtual performances, and dance apps provide educated people with many opportunities for learning and practicing. Still, at the same time, such a virtual approach changes the nature of Tibetan dance education, ignoring that Tibetan dance is an educational process in which people can only gain experience in actual communication activities, which cannot be replaced in modern media teaching. Some new media platforms may present Tibetan dance exaggeratedly or misleadingly for commercial purposes, leading to inaccurate delivery of cultural information. Tibetan dance education's essence and cultural context may need to be more commercialized, thus compromising its purity and cultural value.<sup>5</sup> Tibetan dance is a way for people to communicate with each other emotionally. The touch of limbs, the feeling of breath, and the exchange of eyes are all things that need to be truly experienced by the body through practical activities, and people learning and communicating with each other through virtual tools will always ignore these details. Each learner's needs and knowledge level are not the same, and the virtual course cannot meet the personalized guidance due to the visual impact; people

---

<sup>5</sup> Huang Guomin, Jing Xiaoping. Symbolic Meaning and Educational Inheritance of Tibetan Dance under the Perspective of Cultural Confidence [J]. Sichuan Drama,2021(12):154-157.

are eager to pursue rapid achievements, ignoring the Tibetan dance training is not to rush to success, the loss of professional guidance and human communication with people with warmth, the dance will only become a tool to show off and win the praise of others. Watching the video of a single imitation action, the cultural connotation of the dance is the wrong understanding of the characteristics of the dance movement style; such a fast-paced study of the dance video has not been screened, unthinkingly follow the trend of imitation, will only make the Tibetan dance itself in the wrong direction, and this distorted understanding and wrong way of learning, penetrate the daily life of the various fields, affecting the way of people's life and learning. The real purpose of Tibetan dance education gradually deviated from the Tibetan dance, the real purpose of the dance education. The real purpose of dance education is slowly shifting. New media may have promoted rapidly changing cultural trends, leading some people to prefer modernized forms and neglect traditional Tibetan dance, which may lead to cultural ruptures and loss of traditional knowledge.<sup>6</sup> In various regions of Tibet nowadays, people are keen to learn different popular dances and are interested in something other than Tibetan dances. The Tibetan dances that people recognize and learn through the new media are mainly for men to be handsome and show off their skills and for women to be alluring and charming.

In contrast, the stylistic features of Tibetan dances that are simple, pious, pristine, kind, calm, and establish a connection with all things in the world to convey love have disappeared. Educated people will produce bad behavioral habits in the wrong way of learning. Knowledgeable people need to learn more about Tibetan dance and are not guided correctly about the value orientation and ethical and moral concepts. Tibetan dance will lose its original cultural value. The national culture will gradually become an untouchable history, and once such a thought is formed, it will be an irreversible influence on the development of Tibetan dance. Even more so, it will impede the development of the Tibetan dance. This will be an irreversible influence on the

---

<sup>6</sup> A Trial Analysis of Several Problems in the Current Tibetan Compulsory Education Curriculum [J]. Research on Ethnic Education, 1996, (03):57-61.



development of Tibetan dance, and even more so, it will hinder the education of Tibetan dance to enhance the emotion and wisdom of human life, thus affecting the purpose of Tibetan dance education to establish a harmonious society.

### **1.1.2 The practical needs of Tibetan dance education**

Tibetan dance has supported the survival of this group through thousands of years of inheritance; there must be an educational function. Tibetan dance is a valuable resource in our human lives. In today's Tibetan areas, Tibetan dance education cannot meet the social and cultural needs of the human sector. The Tibetan dance education mentioned here is an organized activity to spread culture to the next generation. To meet the development of society, many Tibetan people choose to live far away from their hometowns to survive in the cities, and the Tibetan dance is only a historical and cultural memory for them, which can only be found in a particular corner of the town, where a group of people who love the Tibetan dance gathers together to dance a Tibetan "Guozhuang" or "Xianzi" is already on the Tibetan dance education function to maximize the way to play, in addition to the function of entertainment and recreation Tibetan dance cannot produce for their personal and group education role; they are more to pursue the satisfaction of the material life, ignoring the spiritual level of the needs of the next generation of the spiritual culture of the people's understanding of the spiritual development of the direction of education, the Tibetan dance for them is just a historical and cultural memory exists. The Tibetan dance plays an educational role in various ceremonies and celebrations in the Tibetan area, and a grand Qiangmu dance ceremony is held in the monastery every year during unique Buddhist festivals. Through the expression of dance, it realizes the gods and ghosts, the hell of the earthly realm of immortality, this life and the next, and the reincarnation of cause and effect in the same space and time, and sensitizes the world from the vision, the hearing, and the mind to present an event that strikes the depths of the heart and makes you not be able to see the world for a long time.<sup>7</sup> It is a religious dance that strikes the depths of your heart

---

<sup>7</sup> Lobsang Kaizhu. Analyzing the development history of Tibetan dance and its characteristics[J]. Tibetan Art Research,2022(01):40-48+59.

and makes you unable to let go of your mind and fall into contemplation for a long time. The style of Qiangm movements, rhythmic motions, role changes, action aura, and story situations reflect the educational significance of Tibetan dance, allowing each participant to feel the dance conveys the cultural ideas of compassion, dedication, and love. Each person who hears, sees, and feels Qiangm can be touched by its mysterious power to sensitize the mind and experience the impermanence of life and the existence behind all phenomena; it helps the complicated and lonely souls of the world. Although Tibetan dance still exists in Tibetan areas in the form of education, the rapid development of society has gradually reduced the opportunities for people to participate in this form of education. With the impact of new things on people, Tibetan dance can no longer help people meet the needs of social life. Tibetan dance has been preserved for thousands of years of history and culture and has developed to the present; its function as an education for human beings has gradually disappeared; it can influence and transmit national emotions, ethics, and social values. Through teaching, people can recognize the national cultural memory belonging to this group, share the standard values, judgments, and emotional needs, explore the meaning of life happiness, and explore the concept of the harmonious coexistence of man and nature. People rely on the spiritual world to find support through Tibetan dance education to cultivate people's artistic cultivation, to help people train their minds and establish ethical values, and to externalize this behavior to share and infect all the people they know and come in contact with, to pass on this power to inherit. These are a particular form of Tibetan dance that exists as an education. Unfortunately, this need for Tibetan dance has gradually diminished in the real world. Therefore, this study argues that developing a social group requires not only group organization but also the interaction of individuals working together according to the values and goals they seek. Understanding the needs of others and feeling the needs of others is the state of emotional awareness that we should establish. When we can use the means of Tibetan dance education to make the educated reach such an ideal state, this is the value of our Tibetan dance education. The cultural spirit of a nation needs to be inherited, and Tibetan dance, as the spiritual wealth

of the Tibetan nation, allows us to perceive our inner world more realistically and clearly. Tibetan dance education is essential for developing individuals, groups, and societies. It enhances people's emotional, aesthetic, and survival abilities through participation in Tibetan dance. These abilities can help humans look at phenomena's essence and give life meaning in natural things. These abilities can help humans see the essence through phenomena and give real things the meaning of life. Tibetan dance education is the education of emotional intelligence; the development of Tibetan society and culture in Tibetan areas needs Tibetan dance education; no Tibetan dance or inferior Tibetan dance culture will lead to society's chaos.

### **1.1.3 Tibetan dance education lacks educational perspective**

The content of folk Tibetan dance education has its own unique characteristics, which we can refine and learn from in school education and social education. Tibetan dance education is an indispensable intellectual process for the life of human society. Folk Tibetan dance provides people with special knowledge categories such as showing history, transmitting cultural values, the law of getting along between communities, and confirming one's cultural identity, all of which are a way of disciplining people through the form of dance and help us to solve the problems of human-human, human-nature, and human-society relations.<sup>8</sup> Tibetan dance has the nature of art and is not a repressed form of education; Tibetan dance is through the transmission of beauty, penitentiary pleasure, people's hearts, and alternative education on the oppression of individual human behavior in such a way as to enhance the process of human life's emotional intelligence. Human beings are emotional animals, and the cultural wisdom of a nation needs to be transmitted through art. When the splendid and rich national culture of the Tibetan nation cannot be conveyed through verbal expression, the Tibetan dance can take up the responsibility using body language, and the transmission of this culture must play the role of trait together with education. Tibetan dance education is closely connected with the life of the nation, and the pursuit of the value of the life of the

---

<sup>8</sup> Zhang Zhen, Research on the Function of Higher Art Education in China [D]. Dalian University of Technology, 2016.

Tibetan nation and the development of Tibetan dance education should progress together. Tibetan dance reflects the social relations of this region. Tibetan dance contains three keywords (compassion, love, and devotion) in the dance content, lyrics, and dance movements, constituting one word: kindness. Compassion is the unity of oneself and the object of one's awareness, different from pity and not placing oneself on the high ground to pity the weak. Love is the cherishing of oneself and external objects. Devotion is the constant giving and helping of specific objects, and there is another kind of continuous devotion to unspecific objects from the spiritual level. These three words together constitute the core value of Tibetan dance - love.

Tibetan dance originates from the national culture, folk life, and national religion; therefore, in every aspect of the dance, the characteristics of the people belonging to the plateau are reflected everywhere—kindness, which is a word that has been running through the life of the nation and is also running through the Tibetan dance. Therefore, we explore the educational significance of Tibetan dance, which is not only to examine the importance of Tibetan dance as a tool but also to explore the national culture and emotion contained in Tibetan dance and put Tibetan dance in the perspective of education to examine the meaning of its connotation. Tibetan dance education is an educational study of human emotions, a dance created by people. People are present in the context of the times and the current social environment; all things seen, heard, and perceived reflect a kind of externalized manifestation and constantly influence the national society and future development. Existing Tibetan dance education mainly uses Tibetan dance as technical training. It needs to take a pedagogical perspective to enhance the process of human life and emotional intelligence. Most of them discuss Tibetan dance in the field of Tibetan dance disciplines, talking about some technical and theoretical knowledge of Tibetan dance disciplines themselves, and there are fewer research results on Tibetan dance education from a pedagogical perspective as a starting point. Therefore, I would like to discuss Tibetan dance education from a pedagogical point of view, which is not only an explanation of the function of Tibetan dance as a means of conveying emotions but also a theoretical basis for emphasizing that Tibetan

dance is a new path of education that cultivates people's emotional intelligence. Only through the pedagogical perspective can we explore how Tibetan dance allows people to accept education unconsciously and enhances human life's dynamic intelligence ability. As one of the main activities of folk life culture, the study of Tibetan dance is conducive to helping the Tibetan people improve the emotional intelligence of individuals and groups in today's multicultural development, which is conducive to the harmonious development of humanities and society in the ethnic areas, and even more conducive to the excellent development of the theory of the discipline of Tibetan dance education itself.

## **1.2 Purpose and significance of the research**

### **1.2.1. Research Purpose**

The purpose of this study is to explore in depth the significance of Tibetan dance education for human beings in the process of globalization and to reveal the dilemma people face in understanding Tibetan dance education,<sup>9</sup> to summarize the theoretical basis of Tibetan dance education according to the relevant theories of pedagogy, and how Tibetan dance education unfolds in folk life, unconsciously enabling the educated to enjoy the process of education. By analyzing the content of folk Tibetan dance education, we will learn how to recognize and understand the significance of Tibetan dance education for life in individuals, primary education, and social development. The purpose of this study is the following:

1. To investigate the dilemmas people encounter in understanding Tibetan dance education and the root causes of why Tibetan dance education is incompletely understood. To reveal the conceptual perceptions that exist in people's deeper conceptualizations of Tibetan dance education that can hinder the development of Tibetan dance education. This study will work to explain how to recognize the significance of the existence of Tibetan dance education in such a context, emphasizing the importance of cultural diversity and the fact that Tibetan dance education is a basic

---

<sup>9</sup> Baden Nima Lojung Truby, On the Meaning of Civilization and Its Types from the Perspective of Culture [J]. Qinghai Social Science, 2020(4):188–199.

entitlement that everyone should enjoy.

2. The rapid development of modern information technology and the economy has promoted mainstream culture's global dissemination and penetration. Still, it has also led to the impact and marginalization of some non-mainstream cultures. Tibetan dance education is the life source of Tibetan culture and is needed for the survival of individuals and groups. Therefore, we must realize that correctly positioning Tibetan dance education is the fundamental premise for maintaining the diversity of human civilization.<sup>10</sup> Through literature collection and autobiographical research methods, the educational ideology of Tibetan dance education is established, the theoretical foundation of Tibetan dance education is built, and this process of how people gain education through Tibetan dance is explored to avoid the loss of development and inheritance opportunities for Tibetan dance culture. This is not only for the cultural inheritance of individuals and communities but also for maintaining the rich diversity of human civilization.

3. Tibetan dance is an educational process that is closely linked to the development of human life. According to the theories of pedagogy and anthropology, combined with my own experience of learning Tibetan dance, it is determined that Tibetan dance education, which is not only a form of knowledge dissemination but also profoundly influences the way of thinking, cultural identity, and emotional value of individuals and groups, is implemented in the process of individual, primary, and social development. Tibetan dance education can only be significant if it is properly understood and utilized, and education is a life process in which human beings continually improve themselves and process and use the wisdom of knowledge,<sup>11</sup>In which ways does Tibetan dance education lay a solid foundation for promoting the overall growth of individuals and groups in society?

### **1.2.2 Research Significance**

---

<sup>10</sup> Ozmen, Clavell. *Philosophical Foundations of Education* [M]. Shi Zhongying Deng Minna Translation. Beijing:China Light Industry Press, 2006:131.

<sup>11</sup> Stavri Arnos. *A Global History: From Prehistory to the 21st Century* [M]. Translated by Wu Xiangying et al. Beijing:Peking University Press, 2006:78.

Tibetan dance education contains a person's, a group's, or a society's understanding of the world and life, experience, emotional energy, and human attitude. Tibetan dance carries a nation's cultural spirit; for example, the dance movement, stooping forward, hands together, kneeling and praying, and other movement behaviors all originate from the rich cultural background of the Tibetan people. The Tibetan dance is the best way to spread the culture of an ethnic group and a country; it is an education that points to the future. This study explores Tibetan dance education in China and how it can help people fulfill their cultural needs, acquire standard intellectual abilities and emotional energy, and live a good life in today's multicultural development. Analyzing Tibetan dance education explores society and its culture,<sup>12</sup> which is theoretically the theoretical basis for understanding the development of Tibetan dance education and the research methodology for further development. Tibetan dance should be a unique feature of a people's existence, containing a people's attitude towards life. Therefore, its existence signifies all kinds of valuable resources, traditions, skills, experiences, emotions, thoughts, etc., needed for a better future for human beings. Regardless of the number of cultures that exist in the world, Tibetan dance is a sign that reflects the fact that the culture of an ethnic group and a nation has diversity and that it does not become an obstacle to the development of a nation's society. Still, it is an existence that promotes the development of the individual's body, mind, and spirit, and social group, a source of nurturing cultural self-confidence. The existence of Tibetan dance education not only enriches their own spiritual culture but also can affect the development of cultural and emotional exchanges between the various ethnic groups in society; people only need a clear understanding of Tibetan dance to appreciate the true meaning of Tibetan dance education truly.

Through the discussion of the theory of Tibetan dance education, combined with my educational experience in learning Tibetan dance education, I was explaining how Tibetan dance education is implemented unconsciously in the process of human life and

---

<sup>12</sup> Baden Nima, Liu Chong. *A Treatise on Dignity* [M]. Beijing: People's Publishing House, 2016:10.

how it has a role and effect on mortal thoughts, emotions, and behaviors, which maintains the health of the individual human life as well as the existence of the whole. The most important of these is to explain the educational significance of Tibetan dance in the process of human life, to clarify the value orientation of Tibetan dance education, and to explain that Tibetan dance exists not only as an art form but also as an educational existence that sustains the stable and harmonious development of society.

### **1.3 Research questions and hypotheses**

#### **1.3.1 Research Problems**

When Tibetan dance education is used as a research object, we first need to understand the current problems and realistic dilemmas of Tibetan dance education to enter the research into a deeper level of exploration. Tibetan dance is not only a kind of body language expression but also through the dance experience and learning to convey the value of national education. Tibetan dance is a Chinese folk dance commonly found in ethnic areas. People in ethnic regions cannot get all sorts of needs from their own ethnic culture to meet their needs for life and survival, so Tibetan dance education does not consider people's real-life needs and does not point to the meaning of people's lives. The impact of different cultural backgrounds and the pursuit of instrumental values on Tibetan dance education appears in current Tibetan dance education. The specific research problems are divided into the following points:

Q1. What is people's current value orientation towards Tibetan dance?

Q2. How do we correctly understand the significance of Tibetan dance education?

Q3. How does Tibetan folk dance education exist?

Q4. How does Tibetan dance education develop in individual and group societies?

#### **1.3.2 Research hypotheses**

This study has the following research hypotheses.

H1: The values of Tibetan dance education are closely related to the level of Tibetan dance enjoyment, activity participation, and awareness.

H2: Tibetan dance education is closely related to people's daily lives.

H3: Tibetan dance education is closely related to the experiences people gain from



participating in activities

H4: Tibetan dance education is closely related to people's emotional ability.

#### **1.4 Definition of core concepts**

This research discusses the educational issues of Tibetan dance from an academic perspective. It mainly focuses on Tibetan dance and education. How do you explain the significance of Tibetan dance education from an educational standpoint? Finally, how does Tibetan dance education affect people's life processes? The core concepts involved include Tibetan dance, education, and meaning.

##### **1.4.1 Tibetan dance**

"Dance is an art form that takes the human body itself as material, takes the refined, organized, and beautified human movement as the primary means of artistic expression, and focuses on the spiritual world of people,"<sup>13</sup> Which is complex to express by words and other means of creative expression, represents the aesthetic emotion of the creator of the dance, and reflects social life with concrete and vivid dance images—art form. "The term "Tibetan" refers to an ethnic minority living on the Tibetan Plateau in China, known in Tibetan as "སྐད་ཀྱི་", and Tibetan dance refers to a traditional form of dance that has been passed down in the Tibetan areas of China, with strong regional and ethnic characteristics. "<sup>14</sup>Tibetans use the human body as material and use body language to express human emotions, ethics, and morals that cannot be expressed in other art forms. It plays a vital role in the history, culture, and social life of the Tibetan people, who are all religious. Hence, the Tibetan dance is closely related to Tibetan Buddhism. The Tibetan dance promotes the holy spirit and sensitizes people's hearts and minds in major religious ceremonies and celebrations, which can be divided into folk and sacred dances. Tibetan dances can be divided into two categories: folk dances and religious dances. "Among the folk dances, "Guozhuang" and "Xianzi" are the most representative Tibetan dances, which are not only a form of artistic expression but also reflect the

---

<sup>13</sup> Lv Yisheng, *Dance Pedagogy*, Shanghai Music Press, 2000, 17.

<sup>14</sup> Deng Xin. Cultural Characteristics and Artistic Values of Kamba Tibetan Dance[J]. *Drama House*,2022,(22):134-136.

Tibetan people's beliefs, histories, lifestyles, and ethical values. "<sup>15</sup> It is a form of artistic expression and reflects the Tibetan people's beliefs, history, lifestyle, and moral values. The emergence of the "Guozhuang" and "Xianzi" dances is closely related to the unique geographic and environmental cultural traditions of the Tibetan region. People in the ever-changing natural environment often feel marvelous and awe-inspiring for the sacred and beautiful scenes. Therefore, under the influence of a unique natural environment, life experiences, and spiritual pursuits, the Tibetan people created the national dance, which expresses the emotional experiences, ethics, morals, and life pursuits of individuals and the nation. Tibetan dance is not only a form of entertainment and artistic expression but also carries a rich cultural spirit and is a carrier of the inheritance of human civilization. It spreads the national culture through expression, movement, and music, cultivates the emotional ability of individuals and groups, provides energy for building a stable and harmonious society, and presents the world with a cultural and artistic form full of national charm. Tibetan dance is an educational process that enhances the emotional intelligence of human life and is one of the ways to establish human spiritual values.

#### **1.4.2 Education**

The Encyclopedia of China (Education Volume) states that education is a social phenomenon that nurtures human beings and is a necessary means of transmitting experience in production and social life.<sup>16</sup> Dictionary of Education "explains education as a social activity that transmits the experience of social life and develops human beings."<sup>17</sup> Education can be summarized as a social phenomenon and activity that develops the individual through various social life activities and is an essential element of close adaptation to human social life. According to Plato, "education is the process of shaping man's character to become more excellent and noble, a process of inner transformation that makes the soul suitable."<sup>18</sup> According to Comenius, "education is

---

<sup>15</sup> Gao Changqing. Analyzing the Artistic Charm of Tibetan Zhuo Dance [J]. Youth Years, 2012,(13):67.

<sup>16</sup> Encyclopedia of China (Education) [M]. Beijing: Encyclopedia of China Publishing House, 1985:1.

<sup>17</sup> Gu Mingyuan Editor-in-chief. Dictionary of Education [M]. Shanghai: Shanghai Education Press, 1998:725.

<sup>18</sup> [Ancient Greece] Plato. The Ideal State [M]. Translated by Guo Bin and Zhang Zhuming. Beijing: Commercial

an all-encompassing art, designed to impart knowledge of all kinds to its owners."<sup>19</sup> According to Kant, "education is a science which aims at the balanced and purposeful development of man's natural gifts."<sup>20</sup> Herbart states, "Education is an activity of imparting knowledge, aimed at cultivating interest and shaping man's moral character."<sup>21</sup> John Dewey believed "education is life, growth, and the experience transformation."<sup>22</sup> Looking at the definitions of the above thinkers' and educators' understanding of education, it is easy to see that the thinkers and educators mentioned above have diverse definitions of education, especially regarding understanding whether education is socially or individually oriented. This is mainly based on philosophical perspectives and approaches to the definition of diversity in education. Dewey's theory of education establishes education as a life process with its purpose: "Education is the continuous improvement of man in life and the intelligent handling and application of knowledge."<sup>23</sup> This study understands education as an intelligent life process in which a person continuously improves processes and uses knowledge.

### 1.4.3 Significance

The Chinese "Shuoweng" mentions that "meaning" refers to thoughts expressed from the heart; the Chinese "Dictionary" interprets "righteousness" to mean just and appropriate reasoning or behavior; and "meaning" to tell the ideas, contents, reasoning, and values contained in a thing. The interpretation of "significance" refers to the concept, content, reason, and value contained in something. Susan Langer uses some similar words to describe the concepts related to meaning in her book, "A New Interpretation of Philosophy, in which she proposes that "significance" refers to the significance of a work of art in terms of the ideas and contents that the viewer or

---

Press, 2017:268-271.

<sup>19</sup> Jan Ames Comenius. *The Great Teaching Theory* [M]. Translated by Fu Renzhang. Beijing: People's Education Press, 1999:7.

<sup>20</sup> Immanuel Kant. *On Education* [M]. Li Qilong Peng Zhengmei Translation. Beijing:Beijing People's Publishing House, 2017:6,8,9,10.

<sup>21</sup> Johann Friedrich Herbart. *General Pedagogy* [M]. Li Qilong Translation. Beijing:People's Education Press, 2016:30,47

<sup>22</sup> John Dewey. *Democracy and Education* [M]. Translated by Wang Chengxu. Beijing: People's Education Press, 2011:7,15,68.

<sup>23</sup> Baden Nyima, Li Songlin, Liu Chong. The process of human life wisdom enhancement is the origin of pedagogical discipline development[J]. *Educational Research*, 2014(6):20.

recipient realizes from the form of the art and which are generated in the mind of the viewer through the interaction of the symbols and forms of the art and the creator's intention. These ideas and contents are generated in the viewer's mind through the interaction between the symbols and forms of art and the creator's intent."<sup>24</sup> In his book *The True Meaning of Life*, the famous Austrian psychologist Viktor Frankl proposes logotherapy. "This psychotherapeutic approach primarily emphasizes the discovery and search for meaning and purpose in life, arguing that finding the purpose and meaning of a life of human mental health and well-being is vital. According to Frankl, each individual is responsible for discovering the meaning of their life and realizing it through practical action."<sup>25</sup> The root cause of human mental illness is the loss of meaning in life. When people realize that their lives have no purpose or direction, they may experience the root cause of human mental illness is the loss of meaning in life. When people realize that their lives have no purpose or direction, they may experience problems such as emotional distress, anxiety, and depression. In meaning therapy, therapists help patients explore their values, interests, and aspirations to help them discover the meaning and purpose of their lives. Finding meaning in life allows people to look beyond themselves and focus on broader social and human value issues. By focusing on the happiness and well-being of others, people can achieve higher levels of self-actualization. Frankl's proposal emphasizes the importance of an individual's self-discovery, free will, and purpose in life to promote mental health and well-being. This approach aims to help people find meaning in their lives, leading to increased motivation and a more meaningful life. The existence of meaning as a word in our lives can be applied in many different ways, and the exact meaning will vary depending on the context. It can describe the intrinsic meaning of things, such as the theme of a book or the expression of a work of art. It can also be used to discuss the significance of a decision, action, or event and its impact on an individual or society. The meaning of this study exists in the education of Tibetan dance. If we want to explain

---

<sup>24</sup> Susan Longer. (Philosophy in a New Key) *On Significance in Music, The Genesis of Artistic Import, The Fabric of Meaning*. Susan K. Langer; *Philosophy in a New Key - A Study in the Symbolism of Reason, Rite and Art*.

<sup>25</sup> Zhou Yujuan, Huang Qianyu. Reading Frankl's "The True Meaning of Life", *Feeling the Teacher's Educational Faith*[J]. *Literature and Education Materials*,2013(05):100-101.

what meaning is, we first need to clarify the meaning of education and to what extent the meaning of education is understood; the explanation of meaning will be apparent to what extent; therefore, after reviewing the literature, I have interpreted the meaning by combining the main idea of this study by placing it in the education of Tibetan dance: meaning refers to the meaning that can be realized through the education of the Tibetan dance in the process of education, which is a life process on the human thought, emotion, and behavior to maintain the health of human life as well as the overall existence through the role and effect of Tibetan dance in the life process of education.

### **1.5 Research Ideas**

The term "thinking" refers to the path of thought, a person's thinking procedure in dealing with affairs and life. The research idea refers to the in-depth analysis of the guiding ideology, the theoretical foundation of the thinking process, and the methodological strategies of thought and logic that can solve problems in practical activities. Tibetan dance education is all the memories a nation retains and continues in life. It is an inalienable characteristic and cultural memory in human life and will continue to pass on continuity to the next generation. This research attempts to understand Tibetan dance education properly, confirm the benefits of Tibetan dance education for the excellent development of human beings, and explore how Tibetan dance exists as an education. The idea for this study will be developed as follows.

The first part summarizes the present research on Tibetan dance education through a literature study. It helps to establish the understanding of Tibetan dance education in this study. In the second part, this study uses the idea of education as life, an art chain of experiences, and interactive rituals to sort out the theoretical basis of Tibetan dance education. In the third part, according to the questionnaire survey, we find the realistic dilemma of Tibetan dance education, which mainly involves individuals' and groups' understanding of Tibetan dance education. The fourth part is an autobiographical study, which analyzes how Tibetan dance education meets people's needs in real life by recounting my own experience of learning Tibetan dance and makes it clear that the understanding of Tibetan dance is not only the embodiment of the will of an individual

but also that it is related to the individual's and the group's. It is closely related to the lives of individuals and groups. The existence of Tibetan dance is synchronized with the coexistence of individuals and groups. In the fifth part, reflecting on how education should play a role in individual, primary education, and social development in the process of enhancing the quality of individual life, Tibetan dance education should not only protect and promote this cultural identity but also point out the experience and educational value of Tibetan dance education gained from the practical activities of individuals and groups and explore the root causes and core values of Tibetan dance education that should exist. Reconceptualizing the qualities of Tibetan dance education from an ontological perspective will help existing research on Tibetan dance education enter more profound theoretical studies. Specifically, the importance and inevitability of the existence of Tibetan dance education are elaborated from three aspects: the existence of Tibetan dance education, the process of Tibetan dance education, and how Tibetan dance education develops.

### **1.5.1 Analytical framework:**

The framework for this study is based on the hierarchical approach to culture, which is derived from the definition of culture given at the Lausanne Conference in Switzerland in 1974, that is, "culture is a system of beliefs (about the ultimate meaning of God), values (what is true, good, and beautiful,) practices (how to behave, how to interact with others, and how to speak, pray, dress, work, etc.) and institutions (government, courts, temples, churches, families, schools, groups, clubs, etc.) that express these beliefs, values, and practices, as well as their expression (government, courts, temples, churches, families, schools, groups, clubs, etc.), (how to behave, how to interact with others, and how to speak, pray, dress, work, play, etc.) and the institutions that express these beliefs, values, and practices (government, courts, temples, churches, families, schools, groups, clubs, etc.) are the integrated system that holds society together and gives it meaning and rationality with regard to its identity, dignity, security, and

continuity".<sup>26</sup> The analysis of culture is divided into four dimensions: beliefs and ideas, values and judgments, practices and activities, and organizations and institutions (Baden-Nima, 2016, p. 8).<sup>27</sup> Beliefs and ideas are the core structure of culture—the way each individual perceives life. In this way, an understanding of the relationship of human life to everything in this world is created, and unique value judgments are formed. Since knowledge and experience are not the same, each person can make valuable judgments. Value judgments drive people to take action and engage in various activities to satisfy their material and spiritual needs.<sup>28</sup> The cultural layering theory as a theoretical model in this study begins with concepts and beliefs, which are the Tibetan people's understanding of life and the starting point for analyzing the issues in this study. Then, there is a series of Tibetan dance activities based on the values of the Tibetan nation, which explores the educational value orientation of Tibetan dance. Finally, it is to discuss how to establish a Tibetan dance education that meets the needs of modern society. The analysis framework is shown below:

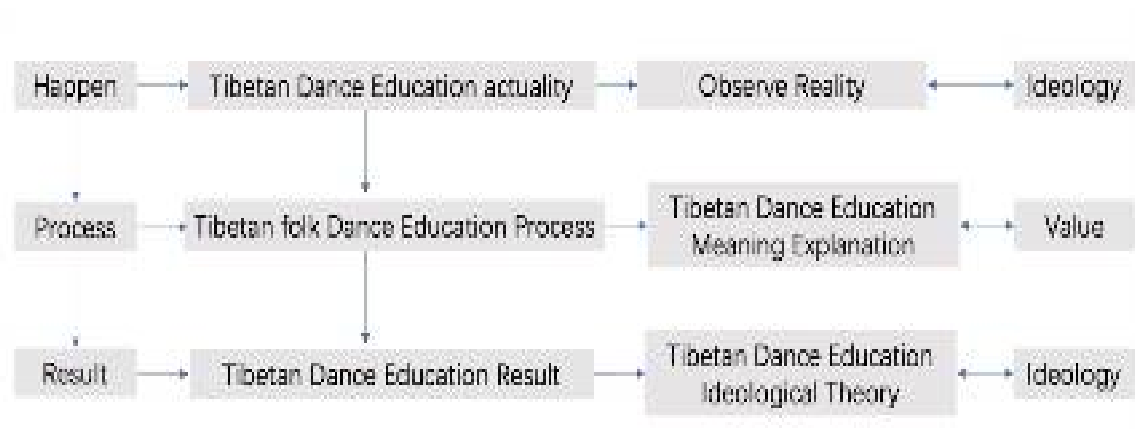


Figure 1: Badeng Nima Cultural Analysis

## 1.6 Research methods

In scientific research, the rational use of research methods is crucial; with further

<sup>26</sup> Zhang Guodong. Research on the Dilemma of Modern Inheritance of Chinese Wushu [D]. Chongqing:Southwest University, 2011:113.

<sup>27</sup> The research results using cultural analysis theory to analyze educational issues include Baden Nima and Li Songlin. Pedagogy is the study of life processes [N]. China Social Science Journal, 2012-03. Baden Nyima, Li Songlin, Liu Chong. The process of human life wisdom enhancement is the origin of pedagogy discipline development[J]. Education Research, 2014,6.

<sup>28</sup> Baden Nima, Liu Chong. A Treatise on Dignity [M]. Beijing: People's Publishing House, 2016:10.

methods, even if the results are initially successful, it is easier to withstand the test of sufficient time.<sup>29</sup> Establishing scientific research involves logical reasoning, setting ideas and social practices that are practiced and understood around the research question, and summarizing and explaining these activities.<sup>30</sup> Thus, scientific research is itself a process of interpretation. Arguments or conclusions are presented based on evidence and theory. Scientific research methodology does not depend only on theoretical assumptions or the operation of a single technical tool; it is a holistic structure of thinking. Structural thinking involves at least philosophical methodology, general scientific methodology, and specific operational research methods. In studying Tibetan dance education, we establish our system of scientific research methods according to appealing research ideas.

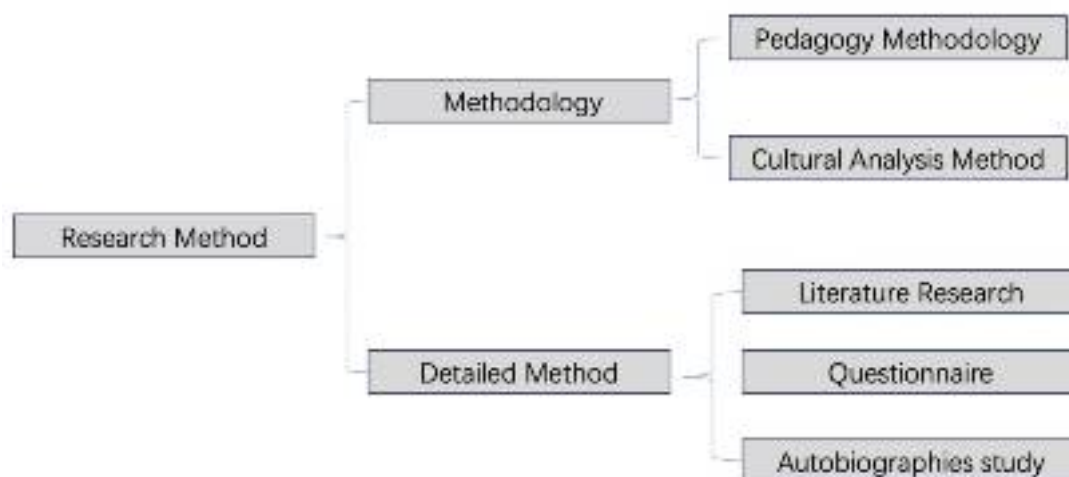


Figure 2: Structure of the research meth

### 1.6.1 Specific methodology

In this research, the significance of Tibetan dance and its education, as well as the importance of the benefits of Tibetan dance for the healthy development of human civilization, are explored. By recounting my experience of learning Tibetan dance, it is clear that Tibetan education is a vehicle for expressing the emotional significance of human life and that its educational importance for human beings will always exist and

<sup>29</sup> Kim, S.J. The logic of educational research [M]. Beijing: Education Science Press, 2015:3.

<sup>30</sup> . Chen, Xiangming Editor-in-chief. Educational Research Methods [M]. Beijing: Education Science Press, 2013:7.



continue to develop. Firstly, the issues and objects involved in the study need to be established. Clarifying the scope and depth of the problems to be explored is the key for people to approach the realization of the essential laws of things. As human history has developed to the present day, people have always remembered to recognize the vital laws of things, to understand themselves, and to seek the truth. The position in which the object of exploration is placed to identify determines the degree of grasping the essential law of things, i.e., truth. In this study, the ideological standpoints of education as life, art as experience, and interactive ritual chain are the starting points of the research, based on the theory of a layered approach to culture, combining qualitative and quantitative research and placing Tibetan dance in the process of the occurrence of education to think about the needs of the current people themselves as the starting point and the happiness of individuals and groups in the future as the purpose. The method of cultural analysis is derived from the definition of culture given at the Lausanne Conference in Switzerland in 1974, which states that "culture is a system of beliefs (about God, reality, ultimate meaning), values (what is true, good and beautiful, and what are the norms), practices (how to behave, how to interact with others, and how to speak, pray, dress, work, play, and so on), and how these beliefs are expressed, What is true, what is good, what is beautiful, what are the norms, what are the customs (how to behave, how to interact with others, and how to speak, pray, dress, work, play, etc.), and the institutions that express these beliefs, values, and customs (government, courts, temples, churches, families, schools, groups, clubs, etc.) are the systems that integrate and give meaning and rationality to society about its identity, dignity, security, and continuity.<sup>31</sup> This research analyzes the education issue in light of the theoretical model of the "four-fold structure centered on the understanding of life" "<sup>32</sup> in the book "Dignity Theory," published by the Chinese scholar Baden Nyima in 2016. This theory is based on the cultural stratification method, establishing the cultural stratification

---

<sup>31</sup> Zhang Guodong, Research on the Dilemma of Modern Inheritance of Chinese Wushu [D]. Chongqing:Southwest University, 2011:113.

<sup>32</sup> Baden Nima, Liu Chong. A Treatise on Dignity [M]. Beijing:People's Publishing House, 2016:10.

theory of education. There are four levels: beliefs (perspectives), values (value orientation), behaviors (educational activities), and institutions (how they are implemented). This study begins by exploring the concept of "understanding." Understanding is the key to unlocking meaning for the individual. It is regarded as a fundamental aspect of existence for the individual. Understanding means analyzing the "common meaning" of an individual.<sup>33</sup> Understanding is the prerequisite for exploring issues and the starting point of human thought. Next, we enter the stage of "interpretation." Interpretation is the best way to express understanding—that is, to present it directly. In the process of interpretation, the core of the meaning of the object of study can be explored in depth. Finally, there is "reflection," which exists in reality and points to the future to create new understanding and meaning. This cyclical "understanding, interpretation, and reflection" gives new vitality to individual thought and new meaning to Tibetan dance education. This study places Tibetan dance in an educational perspective, in which everyone has the right to enjoy Tibetan dance education without the constraints of culture or social structure, and insists on the synchronization of Tibetan dance with individual and group life. Therefore, this study examines and explores the understanding and interpretation of the meaning of Tibetan dance education in the process of its operation in terms of educational anthropology and philosophy, as well as the basic principles of the future existence of Tibetan dance education in the development of modern society, interpreting and reflecting on the overall significance of Tibetan dance education for the process of individual and group life. The specific methods are as follows:

### **(1) Literature method**

This research utilizes the collection and collation of textual information. It adopts a qualitative analysis method, aiming to understand the essential laws of things and to conduct a comprehensive analysis of the research object to obtain a complete observation. As a qualitative study, it needs to have a specific analytical mindset, i.e.,

---

<sup>33</sup> Hans-Georg Gadamer. *Truth and Method* [M]. Translated by Hong Hunding. Shanghai: Shanghai Translation Publishing House, 2004:21.

to explore the inner essence deeply through the phenomenon and to raise fundamental questions about the issue of Tibetan dance education. This research introduces the theories of educational anthropology, cultural analysis, and other methodologies, moving from surface phenomena to deeper essence, gradually penetrating from the behavioral layer to the value layer, and finally exploring the conceptual layer. Specifically, it recognizes and interprets the existing research results related to Tibetan dance education and gradually establishes a theory of thought, aiming to explore and clarify the value and significance of the existence of Tibetan dance education further.

### **(2) Questionnaire method**

The questionnaire survey method collects accurate data to clarify the research questions, which will help me deeply understand the actual situation of the research object. A self-developed questionnaire was used to select students, teachers, and teachers' parents to do the questionnaire by researching the current situation of Tibetan dance education in elementary schools in Tibetan and non-Tibetan areas to facilitate the subsequent data analysis. During my research and study period, I have returned to my hometown many times to live with the Tibetan people, actively participated in the major festivals and celebrations in the Tibetan areas and the daily practice of Tibetan dance, and collected data through diverse means, mainly for comprehensive and in-depth investigation and study of Tibetan dance, from which I found out the lack of people's understanding of Tibetan dance and reflected on how Tibetan dance education can play an educational role in the multicultural development of the present day and have an impact on social groups.

### **(3) Autobiographical research**

An autobiography is a text written by the author about their life history. William Dilthey states, "We are dealing with the process of understanding life in its highest and most illuminating form, autobiography."<sup>34</sup> The basic definition adopted for this study is from Philippe Lejeune's *The Autobiographical Pact*, which states that "when someone

---

<sup>34</sup> William Dilthey, *Meaning in History* [M]. Translated by Aiyan. Nanjing: Yilin Publishing House, 2014:25.

emphasizes primarily the history of his personal life, especially of his personality, we call the retrospective narrative written by that person in prose an autobiography." As a text written by the author, autobiography is the best way to learn about the author's personal life. Thus, literary studies usually use autobiographies as documentary material for scholars to learn about the world. This study explores how Tibetan dance education exists and how Tibetan dance has helped me by describing my educational experience of learning Tibetan dance during my childhood, schooling, and growing up. It provides a basis for establishing the study's ideas and theories of Tibetan dance education. Inwardly, we will use cultural concepts to study the typical experiences of individuals, and outwardly, we will restore the broader social contexts of politics and culture through the whole picture of individual lives. Describing and analyzing personal experiences will build bridges between the individual and culture and create space for non-traditional research and narratives.<sup>35</sup>

---

<sup>35</sup> ELLIS C, ADAMS T E, BOCHNER A P. Autoethnography: An Overview [J]. *Historical social research*, 2011 (4): 273-290.

## Chapter 2 Literature Review

In this study, I searched for relevant literature in the China Knowledge Network (CNKI), Sichuan Normal University Library, and Google Scholar database with the keyword Tibetan dance education. There is no literature about the significance of Tibetan dance education, so I searched for other relevant literature based on the keywords of Tibetan dance and Folk dance education. There are only three pieces of literature about Tibetan dance, 272 pieces about Tibetan dance, and 253 pieces about folk dance education in China. There are only three articles about Tibetan dance, 272 articles about Tibetan dance "Guozhuang" and "Xianzi," and 253 articles about Chinese Folk dance education, among which there are two doctoral dissertations and 24 master's dissertations, which shows that the research on the educational significance of Tibetan dance needs to be further improved and improved. Based on the number of articles published so far, the research on the academic importance of Tibetan dance needs to be further enhanced and enriched.

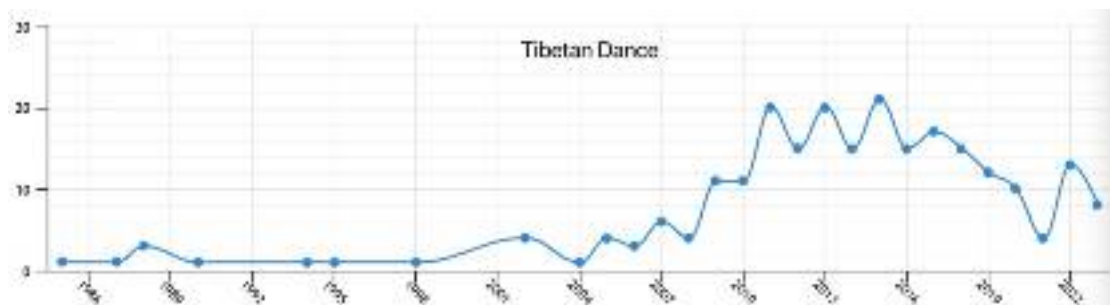


Figure 3: Trend in annual distribution of total number of publications on topics related to Tibetan dance

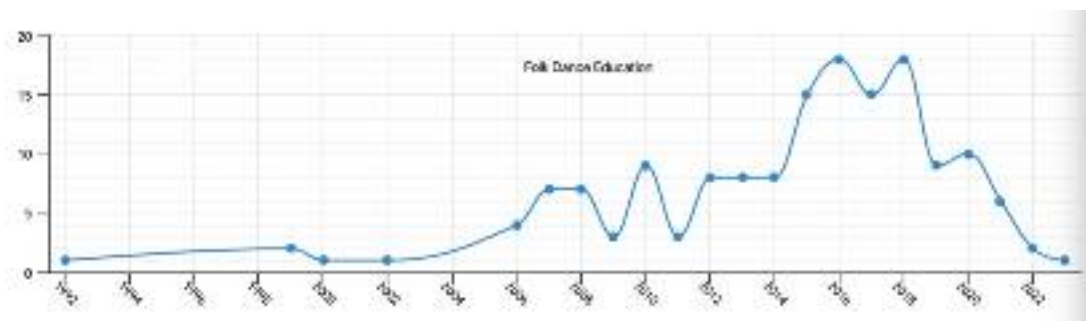


Figure 4: Annual distribution trend of the total number of publications on topics related to folk dance education in China

The research on the educational significance of Tibetan dance is somewhat lacking in

the existing research when compared with the research in other subject areas; most of the research explains what Tibetan dance is, categorizes the types of Tibetan dance, analyzes the works of Tibetan dance, and parses a particular Tibetan kind of dance. There is no research on the educational significance of Tibetan dance, which prompted me to want to understand the importance of this research. To sort out the research results of previous researchers on Tibetan dance and ethnic dance education, to recognize and understand the connection between Tibetan dance and education. With the method of autobiographical research, analyze more concretely and clearly how Tibetan dance can help people to understand the spirit of national culture, ethics and morals, and values; through the method of literature collection and questionnaire survey, discover the realistic dilemmas of Tibetan dance education, confirm the practical need and objectivity of this research; analyze how the education of Tibetan dance should be developed well from the perspective of education, and specify the significance of the education of Tibetan dance. The importance of Tibetan dance education is clearly defined.

## **2.1 Research on Tibetan Dance**

The Tibetans are a nation with a long history. According to the verification of present-day archaeological materials, the upper limit of Tibetan culture can be pushed back to 10,000 years ago, with a history of more than 1,300 years of written evidence alone. Tibetan culture is an integral part of the geography, history, and culture of the Tibetan Plateau and is primarily known for its unique dance forms. These dances embody the unique characteristics of Tibetan culture and have become a valuable national spiritual and cultural treasure. As an ancient ethnic group in China, the Tibetans have a unique geographic environment, living year-round in a cold climate at about 4,000 meters on the Tibetan Plateau, known as the "Roof of the World." Tibetan area air is thin, the natural environment is relatively harsh, and the local Tibetan people can rest only in July and August each year in the summer; the rest of the time is spent on pastoralism and agriculture to maintain their livelihood. Such a particular geographic environment created the Tibetan people's brave, firm, simple, and kind characteristics; these belong

to the plateau people's qualities, which are also reflected in Tibetan dance at all times. According to the record of the Tibetan historical material "Ladakh King Lineage," as early as around the third century A.D. during the period of Dexiong Le (King)<sup>36</sup> Songs and dances have been practiced throughout Tibet. In earlier times, the Tibetan people had the custom of singing and dancing around bonfires. At the beginning of primitive society, the ancestors of the Tibetan people learned to use the dance form of worship and pray for blessings, and the gods to communicate with emotions to convey their feelings; each tribe has its totem worship, will be emotionally dependent on all the living beings in the world, and through the form of dance to express the worship of the totem and the awe of the heart, for the community to pray for blessings to eliminate disasters, and pray for the tribe to stay away from the catastrophe, peace, and happiness, which forms the first from the beginning of the "Witch Dance."<sup>37</sup> In the 7th century A.D., Songtsen Gampo established the Tubo Dynasty; the royal family and the public celebrated the arrival of the new period and held a grand party; at this time, the Tibetan ritual dance, animal dance, and drum dance began to prevail, the eighth century A.D., Master Lotus Sheng will be the Buddhist culture into the dance, combined with the Tibetan Benjaminism ritual dance and folk dance elements, to create a rich religious color, with the function of promoting Buddhism and praying for blessings and calamities for the people "Qiangm." Qiangm" is a sacred dance with solid spiritual colors, which promotes Buddhism, praying for blessings and eliminating calamities for the people. In the tenth century A.D., with the establishment of the Guge Dynasty, the Tibetan economy and culture developed well because of its convenient location in terms of transportation, promoting the development of folk dances. At this time, the "Peacock Dance," "Xuan Dance," and "Lion Dance" appeared. The "Peacock Dance," "Xuan Dance," and "Lion Dance" have gradually matured.<sup>38</sup> In the 11th century A.D., Mira

---

<sup>36</sup> Gyalong Qunpei. Tibetan Culture and Art [M]. Beijing:Central University for Nationalities Press, 2007:1.

<sup>37</sup> Lan Wenshi. Historical origin and conceptual analysis of Zhuo [J]. Chinese Dance,2023(01):117-133+347-348.

<sup>38</sup> Longqua, Educational Anthropological Analysis of Tibetan Pot Dance [C]/Graduate School of Southwest University. Harmonious Symbiosis: Proceedings of the 2007 National Academic Forum for Doctoral Students (Education). Guangxi Normal University Press, 2007:127-133.

Riba, a Tibetan Buddhist wise man, combined the religious dance of Benjainism and the dance elements of "Qiangmu" to publicize the Buddhist ideology of abandoning evil and actively practicing good deeds for the people to create a new form of dance, "Reba Dance," where the men hold "bells" and the women have "drums," singing and dancing, and it is a kind of folk dance with a performative character.<sup>39</sup> The ever-rotating song and dance performances have accompanied the Tibetan nation across countless centuries and have been passed down and developed to the present day.

The expression of Tibetan dance possesses diversity and a rich and splendid national culture, attracting the attention and enthusiasm of cultural focuses worldwide. Tibetan dance is compelling and intoxicating in the senses but fully embodies the strong style and highlights the cultural qualities in its specific details. As a form of artistic expression, Tibetan dance is critical to the Tibetan people and the mutual communication, cultural cognition, and emotional exchange among all ethnic groups. The Tibetan people are a religious nation, so the dance movements, contents, forms, and costumes all contain the ideas of religion and culture. There are auspicious patterns, eight auspicious symbols, and symbols of Buddhist elements on the costumes. The typical Tibetan dance costumes usually appear in robes, often with bright colors like red, blue, yellow, and green. They are accompanied by exquisite embroidery and delicate ornaments made of gold and silver to show the cultural qualities. The Tibetan dance is decorated with gorgeous ornaments made of gold and silver. The Tibetan dance is physically beautiful, with pious movements such as chest-bearing, bending down, kneeling, etc. The movements of the Tibetan dance have five unique features, such as trembling, opening, shun, left, and winding, which are the manifestations of the Buddhist ideology of the Tibetan dance, and the generation of these five features is closely related to the folklore characteristics of the Tibetan culture. The most obvious steps of Tibetan dance are "three steps and one change," "retreating and stepping forward," "flexing and stretching," and other unique dance elements, which, together

---

<sup>39</sup> Gao Changqing. Analyzing the Artistic Charm of Tibetan Zhuo Dance [J]. Youth Years, 2012(13):67.



with the beautiful and harmonious dance posture of the upper limbs, present a unique dance culture with ethnic characteristics. The dance culture of the Tibetan people is characterized by its unique characteristics. The production and labor culture, living customs, and religious thoughts of the Tibetan people are all included in the Tibetan dance, which conveys the national spirit of the Tibetan people of respecting nature, living in harmony with nature, fraternity, kindness, and dedication, and regards the benefit of others and giving back to the society as critical moral responsibilities, and prides itself on a simple and plain way of life.

### **2.1.1 Tibetan Dance---"Guozhuang"**

Tibetan people have lived at high altitudes for many years because the natural environment is relatively harsh; honed their defiance of difficulties, the spirit of unity and cooperation, the vast grasslands and lofty mountains endowed with the plateau people a broad state of mind in the daily life of the face of the inconvenience of transportation, the climate changes, people learn to help each other, follow the laws of nature, work together, and shared understanding of each other's needs, to create a better life in the future! They learn to help each other, follow the laws of nature, work together, understand each other's needs, and live in harmony to create a better future. Tibetan dance has been inherited and developed for thousands of years, and various kinds of dances with different characteristics have been formed in the mingling of primitive, religious, and foreign cultures. As a basic form of artistic expression of the Tibetan nation, Tibetan dance has an essential function of cultural dissemination and, at the same time, carries the unique artistic value of the Tibetan nation and the Qunar ethnic group. Tibetan dance mainly originates from folk and has become the way for people to express the national customs, thoughts, and feelings of their native power. Due to the distribution of Tibetans in different geographical environments and religious cultures, the types of Tibetan dances also show diversity; where we can divide the Tibetan dances into sacred dances, folk dances, and court dances in the form of songs and dances and

divide them into "Zhuo," "Xie," "Nangma", "Qiangmu".<sup>40</sup> Folk dances fully reflect the famous life and culture of the Tibetan people, as well as the rich spiritual pursuits and ethical morals of the Tibetan people, so we will take the "Guozhuang" and "xianzi" among the folk dances as examples to recognize and understand the life and culture of the Tibetan people according to concrete examples. "Xianzi" is a group dance characterized by self-indulgence, in which the men usually sing and dance with the women's lyrics on the Tibetan musical instrument "Bawang," the dance is presented in a form that goes from slow to fast to intense. The "Guozhuang" is a group dance, but it is mainly a song and dance, with the dancers singing and dancing and sometimes using drums as props to merge with the music and dance, which has a solid performative style. "Nangma" is a singing-based dance performed in the ancient Tibetan court, accompanied by a specialized orchestra; most dance movements are complex changes in the feet with the upper limbs. It is a music-based song and dance form to express their emotions. "Qiangmu" is a religious dance, often appearing in temples and Buddhist festivals; the performance will be accompanied by drums, Tibetan flutes, brass horns, and other musical instruments; the performers are also mostly lamas, the atmosphere is very solemn and solemn, and the folk dance is very different from the lively style.

For the origin of the Guozhuang (Zhuo 𑍏), in the existing research, there are many say, there are found that in Tibet's Namu Lake Zhaxi island unearthed in the rock facsimile paintings depicting the women around the campfire dancing and singing scenes, and the modern pot Zhuang dance has certain similarities. In addition, at the Sunjiazhai site in Datong County, Qinghai Province, the "Dance Pattern Painted Pottery Basin" was found to contain some collective performance dance scenes similar to the modern "Guozhuang" dance, and the basin depicted five people with decorations on their heads and tails, dancing hand in hand. However, since no conclusive written records indicate that these group dances are the Guozhuang, it can only be tentatively hypothesized that

---

<sup>40</sup> Ma Rongxue. Classification and characteristics of Tibetan dance[J]. Gansu Education, 2018(24):95.

they may have been an early form of the Guozhuang.



Figure 5: An object of colored pottery basin of Majiayao culture in the National Museum of China

The earliest written references to potsherds appear in a Tibetan-language history book, *The Lineage of the King's System of Ladakh*, which contains accounts from as far back as the early days of the Tubo kingdom. These records indicate that in the time of the In Tubo king Dexaole (c. 425-385 BC), there were already rich performances of "Lu" (meaning apprentice songs) and "Zhuo" (meaning songs and dances).<sup>41</sup> There is also a record of the "Zhuo" dance in the classical Benzo literature, the biography of Dumba Sinrao. According to Tibetan historical records, six major clans already existed during the time of the Elephantine Kingdom, which preceded the ancient Tubo Kingdom, and worshipped different totems.<sup>42</sup> Based on these historical materials, scholars agree that the idea of the unity of man and God was formed in the idols of ancient Tibetan clan totem worship. This may be because when the forefathers faced the phenomena of nature, due to their weak power, they became perplexed and puzzled by them and even began to worship them. This worship mentality penetrated production and life and was incorporated into art, song, and dance. Therefore, scholars have proposed that the Guozhuang (Zhuo) may have originated from the totem imitation in the primitive clan society. Some studies believe that in the Tibetan people in Southwest China,

---

<sup>41</sup> Tu Ga. A preliminary study of the art of Chamdo Zhuo dance [J]. *Tibet Art Research*, 1990, (04):42-51.

<sup>42</sup> Ji Lanwei, A preliminary study of Tibetan dance culture in Yushu, Qinghai [J]. *Ethnic Art*, 1991(03):205-212..

"GuoZhuang" means a fire pit and that in the old times when transportation in the area where the Tibetan people lived was not convenient, people needed professional horse teams to go out of the mountains to get more living materials. To get more living materials, people needed experienced horse caravans to go out of the hills to convey information and buy materials, and the journey was so long that when people arrived at a post station to rest, they would eat and drink tea and chat around the fire pit, and relieve the fatigue of the day by dancing in a circle. The dance around the fire pit was thus called "Guozhuang."<sup>43</sup> In the Yushu region of China, the Guozhuang dance is called "Zhuo," which means "good luck" in Tibetan, and is usually danced at the beginning of the "Zhuo" dance. "It is usually danced at the beginning of the program. The "Zhuo" dance, which means "waist drumming" in Tibetan, has a history of 1,300 years. Due to its geographic location bordering other Tibetan areas, the dance has absorbed the dance styles of other Tibetan areas to form its unique style, which is of high artistic ornamental value. The dance has a high artistic value. According to legend, in the middle of the eighth century A.D., the 37th Tibetan king, Chisong Zande, with the help of Buddhist masters, began to build a temple in Tibet, Sangye Monastery, which is located under the Habu Mountain on the north bank of the Yalu Zangbo River in Tibet. It is the first temple with Buddha, Dharma, and monks. During the day, the artisans worked hard to build the temple. Still, at night, the demons and monsters would destroy the temple, so the Buddhist monks invited the brothers of Zhuopaqi to dance the "Drag" dance to get rid of the demons and eliminate the disasters. So, the "Drag" dance is prevalent in the Tibetan area.<sup>44</sup> Some scholars believe that the Zhuo Dance sprang from the "Witch Dance" during the Tibetan Tubo Kingdom of the Xiaobang period. The different types of "Guozhuang." can be divided into three main types, namely, the "Drum Dance," the "Bouncing Dance," and the "Mimic Dance," which are held in the instrument type. They can be categorized into three main types, namely, the

---

<sup>43</sup> Genga Caidan, A Brief Discussion on the Artistic Characteristics and Stylistic Differences of Yushu Zhuo Dance Music [J]. Tibet Art Research, 2001, (02): 53–57.

<sup>44</sup> Jia Xue. The art of Tibetan Zhuo dance under the influence of Buddhist culture [J]. Journal of Jiamusi College of Education, 2012, 09:88.

instrumental "drum dance," the instrumental "flick and pull dance," and the unarmed "simulation dance. Among them, the "Playing and Pulling Dance" and the "Mimic Dance" are the most important forms of potshots. In addition, in some specific regions and cultural backgrounds, there are many different forms and variations of the "Guozhuang." For example, Guoxie, Guozhuo, Dalgaren, Casi, Mengzhuo, Xianzi, Duixie, etc., can all be categorized as different forms of Nangzhuang. "Nangma is also one of the forms that can be included in the "Guozhuang." There may be some differences in the musical, choreographic, and instrumental staging of these different forms of potshots. Still, they are all part of the broader Tibetan dance tradition of the "potshots."<sup>45</sup> The "Guozhuang" dance began to spread widely in the Ming and Qing dynasties, attracting the attention and records of officials. Regarding the Chinese title of the word "Guozhuang, after c," thoroughly analyzing the Qing historical materials and referring to the documents of the Arrow Furnace area, it was found that "Guozhuang" was not a phonetic translation of "Guozhuo" or "Gongzhuo." After carefully analyzing the Qing historical materials and referring to the literature of the Arrowhead region, it was found that the term "Guozhuang" was not a phonetic translation of "Guo Zhuo" or "Gong Zhuo." When the Tibetan "Zhuo" dance was introduced in the Qing historical materials, no Chinese writing of "Nuzhuang." The scholars' interpretation of the term "Guozhuang" has its unique origin. It is mentioned in the Records of Yazhou Prefecture that "there are thirteen pot Zhuangs under the jurisdiction of Mingzheng Tushi, with thirteen heads and a total of four hundred and sixty-five households." It is believed that "one Guozhuang" should refer to the same Guozhuang, "one pot Zhuang" should refer to the same pot Zhuang, and "one pot Zhuang" should refer to the same pot Zhuang. It thinks that "one pot" should refer to the people who drink tea in the same pot." It deduces that one pot is about 35 households. Ajakaba" (referring to a big sister who can speak well) is used as a substitute for "Guo Zhuang" owner in terms of praising the ability of the owner of the "Guo Zhuang"

---

<sup>45</sup> Xing Ping. Analyzing the difference between Yi dance and Zhuo dance in Yushu area [J]. Popular Literature and Art, 2017, (08):183–184.

owner.<sup>46</sup> As Huang Xianming mentions in "A Brief Commentary on the Potter's Village," during the Ming Dynasty, some Tibetans moved to the Yingguanzhai in the Kangding area, where they held the positions of the first and second Yingguan, and later this position was hereditary. There were more than sixty chiefs under these positions, which were called 箭管. In addition, at the end of the Southern Song Dynasty, King Mingzheng came to Hexi, Muya Township, and inherited the position.<sup>47</sup> At the beginning of the Qing Dynasty, King Mingzheng moved to the area of the Arrow Furnace (now Kangding) and likewise referred to his headmen as 箭管. Subsequently, the term was used to refer to the residences of the headmen, which later evolved into lodges and inns. Thus, the phonetic translation of 箭管 is called "Guozhuang" because "guo" refers to a cooking utensil that is made of iron and is round and concave in the center, while "zhuang" refers to a shop that is large or engaged in wholesale business. This is because "nabe" refers to an iron, round and concave cooking utensil, and "zhuang" refers to a large-scale or wholesale store, so "nabe" means an inn where fires are made, pots are burned, cooking is done, and tea is boiled to provide food and lodging for merchants and traders. The name originated from local history and cultural heritage. The term "Guozhuang" was used to refer to the head of the nobility in the Arrowhead region or their residences, as well as places with both inns and trade services. Later, it began to refer to their homes and eventually evolved to refer to a comprehensive place with inns, goods stores, and trade services."<sup>48</sup> Dajianlu is located on the Chama ancient road, the camel caravan rest and meeting place. The people stationed here to hit the arrow furnace will burn tea cooking rest, the night around the fire cooking boiler dancing, due to the merchants are from different regions of the people, the language barrier, so they will be in the "Guo" this place to dance called jumping "Guozhuang,"

---

<sup>46</sup> He Tingyan, Analyzing the Formation History of Pot Zhuang Dance [J]. Xi'an Social Science, 2011, 29(04):81–82.

<sup>47</sup> Qimai Renzhen, Research on the Inheritance and Changes of Muya Potlatch [D]. Qinghai University for Nationalities, 2017.

<sup>48</sup> Lan Wenshi. Historical Origin and Conceptual Discernment of Zhuo [J]. Chinese Dance, 2023, (01):117-133+347-348.

to introduce to the people in their hometown what they saw and heard in the Arrow Stove, so the word "Wabzhuang" spreads. Another interpretation of "Wabashuang" in the Kamba region is to use three stakes to support a pot for cooking and call it "Wabashuang." The term "Guozhuang" is also used.<sup>49</sup> However, in Tibetan, the word "Guozhuang" (སྐྱོ་ཐོ།) means circle dance. As the name of "Guozhuang" is different in different regions of Tibet, and the language of each region is not clear, many other names for "Zhuo" have been formed, such as "Gezhuang," "Gaozhuang," "Guozhuo," and "Gaozhuo." With the development of society, national language researchers, to avoid confusion between words for the public to understand and develop the Tibetan dance, the "GuoZhuang," the terminology of the same, collectively referred to as "Guozhuang."<sup>50</sup> For the origin of the "Guozhuang" dance and the production of labor, in ancient times, when there was no writing, people used the dance to preserve and transfer some of the knowledge needed for the survival of humanity—food, clothing, housing, and transportation knowledge—production and labor, simulation of animals, living customs, etc. In the agricultural area, sowing, harvesting, weeding, and in the pastoral area, milking, shearing, weaving, and making butter. These life skills are reflected in the "Guozhuang" dance movements. These songs and dances express the ancient history of the Tibetan region, glorify great men and historical achievements, pray for a better future, teach goodness and justice, pass on cultural traditions, and share historical, meteorological, production, and religious knowledge, thus contributing to the transmission of the history and culture of the Tibetan people and their unique national spirit.<sup>51</sup> By reading the above literature, we can see that "Guozhuang" (སྐྱོ་ཐོ།) means circle dance in Tibetan, and we know that the early "Guozhuang" was closely related to the indigenous religion of Tibet, Benjamin. Still, its actual spread and

---

<sup>49</sup> Li Chenglin. Formation and development of the town of Arrowhead in the Qing Dynasty [D]. Lanzhou University,2013.

<sup>50</sup> Zhou Jin. The Development and Evolution of "Jumping Potzhuang" in Tibetan Areas of Sichuan Province [J]. China Tibetology,2002,(04):79-84.

<sup>51</sup> He qiaoyan, Analyzing the Formation History of Pot Zhuang Dance [J]. Xi'an Social Science, 2011, 29(04):81–82.

development are attributed to Tibetan Buddhism. However, it owes its actual spread and development to Tibetan Buddhism. With the development of history, there have gradually become religious ceremonies, festivals, and celebrations in the dance.<sup>52</sup> "Guozhuang" refers to no musical accompaniment; singing the words of the central performances of folk songs and dances, it is a colorful form of performance, the crowd in a circle, led by a person to sing, and then sung in unison to the circle of the formation of the clockwise direction of the marching dance. Men and women take turns singing the words at slow, medium, and fast points. In a unanimous shout, "Ya," men and women began to accelerate the pace of the dance; the faster they danced, the quicker they danced, in the fierce and cheerful rhythm of the sudden end. It is a kind of collective performance dance; the dance team is less than a dozen people; more can be up to several hundred people; there is no limit to the number of people; there are gender restrictions: men and women, young and old groups can participate. People sing and sing, and the atmosphere is increasingly enthusiastic, more and more excited, and ongoing—to dance with the song, to wine to cheer—all night immersed in the atmosphere of music and dance. In some critical festivals, people can jump Guozhuang for three days and three nights without rest. Dancers do not need musical accompaniment; in the chorus of male and female voices, stepping and shaking legs, lifting the sleeves, and turning in circles, the dance action has imitated the movement of animal images: "The peacock opens its screen," "the tiger descends from the mountain," and "the eagle spreads its wings," which add a lot of interest to the content of the dance. This continues the primitive ritual dance and the anthropomorphic animal dance.<sup>53</sup> Nowadays, the Guozhuang Dance has been deeply rooted in people's hearts, especially in Tibetan areas, and it has become part of people's daily lives and cultures. With the development and evolution of history, the Tibetan Guozhuang Dance is now one of the leading folk dances of the Tibetan people. Although, because of the

---

<sup>52</sup> Gao Changqing. Analyzing the Artistic Charm of Tibetan Zhuo Dance [J]. Youth Years, 2012(13):67.

<sup>53</sup> Wang Shengping. An Experimental Discussion on the Cultural Characteristics and Value of Tibetan Pot Dance [J]. New West (Theory Edition), 2016, (05):33–6.



differences in folklore, regional culture, and other factors, the Guozhuang dance in each Tibetan area presents unique local characteristics, nevertheless, it still conveys the simplicity, warmth, and goodness of the Tibetan people's character, which is deeply loved and supported by the people. It has been protected and inherited as a valuable form of folk art.

### **2.1.2 Tibetan Dance "Xianzi"**

In May 2006, the State Council of China inscribed the Batang "Xie" dance on the first national intangible cultural heritage list. The "Xianzi" (Tibetan རྩ་མཚན་) is a traditional folk song and dance that has been passed down in Tibetan areas and is known as the "Xie" (Tibetan གཞན།), which is performed by men holding the "Bawang" (Tibetan རྩ་མཚན་), which is a traditional folk song and dance in the Batang area. "(Tibetan རྩ་མཚན་) conventional Tibetan musical instruments as accompaniment, singing, pulling, playing, and dancing as one folkloric song and dance.<sup>54</sup> The "Mangkang Xianzi" of Mangkang County in eastern Tibet, the "Deqin Xianzi" of Deqin County in Diqing Tibetan Autonomous Prefecture, Yunnan Province, China, and the "Batang Xianzi" of Batang County in Ganzi Tibetan Autonomous Prefecture, Sichuan Province, are the most famous. The "Batang Xianzi" in Batang County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, is the most famous. Some studies on the name of the Xianzi" suggest that the "Bawang" is the instrument used in the dance of the "Xianzi," and because it is an orchestral instrument, it is named after the word "Xianzi." Some researchers believe that "Bawang" is the instrument used in the "string" dance, and because it is an orchestral instrument, it is named the Xianzi" dance after the word "xian." In contrast, others say that "Xianzi" in Chinese is a direct phonetic translation of the name based on the Tibetan word "Xie (Tibetan གཞན།, pronounced "Xie" (Tibetan གཞན།) in the region of Kham. (Tibetan གཞན།) in the Khampa region. "Di Wu religious sources and flows" is the

---

<sup>54</sup> Kham Kelsang Meiduo. The humanistic and social functions of the Batang Tibetan folk dance [J]. China Tibetology, 2011, (04):131–137.

earliest record of "གཞན་གྱི་" historical data. In the Tibetan Dictionary, "harmonic" is the meaning of folk song lyrics; in the various villages and towns, tribal folk songs are sung in the gradual development of the form of song and dance. In the Tibetan language in the Kham region of Sichuan, "harmonic" is the collective name for all folk songs and dances.<sup>55</sup> The earliest appearance of the Chinese word "Xianzi" was recorded in the Records of the Qing Dynasty - Qianlong, and in the Xikang Chronicle, it was recorded that "the jumping of xian was more prevalent in Xikang Ba'an and other places." Legend has it that in the eighth century A.D., during the time of the Tubo dynasty, King Songtsen Gampo married two princesses from Nepal and the Tang Dynasty; the introduction of Buddhism into Tibet, the two princesses wherever they went, the people used the form of horse races, songs, and dances to celebrate the blessings. At this time, the "Xianzi" dance already existed. The "Xianzi" dance is usually held in "Bawang" or "Zhamu Nian." The musical instruments of men lead the dance while playing the qin and singing the words while dancing. Then, the male and female dancers become a pair, followed by holding hands in a circle, singing and dancing clockwise, with a slow, medium, and fast rhythm in three sequences. Men and women alternate singing the words, one song after another continuously, which can be three days and three nights of non-stop singing and dancing. Both participants and spectators can join in at any time.<sup>56</sup>

---

<sup>55</sup> Sangga Zhuolma, Luo Dan. An analysis of the origin of the title of Tibetan "Xianzi" song and dance [J/OL]. Journal of Beijing Dance Academy: 1-7[2023-10]

<sup>56</sup> Yang Zhonghua. Xikang Minutes. Beijing: The Commercial Press, 1929:513.

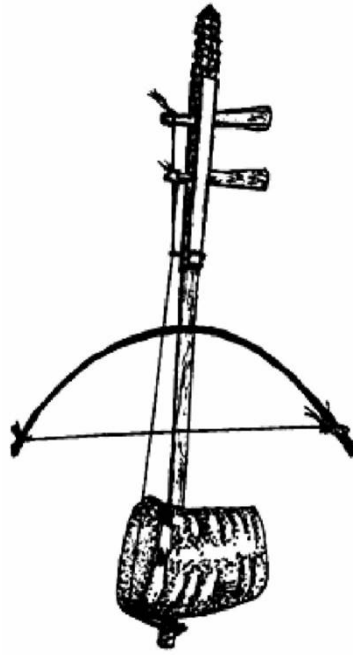


Figure 6: Tibetan musical instrument "Bawang"

The cultures of various regions have influenced Tibetan folk songs and dances since ancient times. When the Yuan Dynasty managed Tibetan areas, they divided them into three main areas: Uizang, Amdo, and Kham. The Qing Dynasty also fully considered these external influences when dividing the areas where Tibetans lived. Qamdo was divided into Tibet, Yushu was divided into Qinghai, Ganzi was divided into Sichuan, and Diqing was divided into Yunnan. This administrative division method was still affected by the policies of the Ming Dynasty. The southeastern part of the Kham Tibetan area borders the Han, Hui, Yi, Naxi, Pumi, Qiang, and other ethnic groups. It has become a critical window and link between Tibetans and other regions. There is a song like this in the Kham area: "The pack of mules comes from the upper reaches, carrying cloth basta from India; the pack of horses comes from the lower reaches, carrying the fragrant tea from the Han Dynasty." From this, we know that "Xianzi" has appeared since the Yuan Dynasty. In the article "On the Formation and Category of Xianzi (Harmony) Art" by Jiayong Qunpai, it is mentioned that the lack of records of Xianzi in the literature may be related to the concentration of educated people in the upper class and monk groups. Xianzi art is a rural dance spread among the poor culture and lower-class working people. Therefore, there is a folk legend that it originated from wandering artists. In 1950, the author interviewed a 65-year-old wandering artist from

Yushu, Qinghai, and told about what he had seen and heard as a wandering artist. He had seen Xianzi from various Tibetan areas and could play it. At first, "Xianzi" was for the art performed by chieftains and chieftains in different Tibetan areas called Yiguan. With the development of society, "Xianzi" has become an art in which wandering artists lead their families to beg by singing and dancing. It is spread among wandering artists and has passed through society. With the changes, "Xianzi" has gradually become a folk song and dance that the people love.<sup>57</sup> From the existing literature, we know that "Xianzi" is a folk song and dance that is popular and self-entertaining and integrates poetry, music, and dance. The Kham area uses "Bawang" (Tibetan བུ་མཁའ་པོ་ལྷོ་མཁའ་པོ་) as a musical instrument, and "Zhamunian" (Tibetan མཁའ་པོ་ལྷོ་མཁའ་པོ་) is used as a musical instrument in Tibet. Tibetan people will hold "Xianzi" dance performances at essential festivals, weddings, gatherings, and when new houses are built. Sometimes, even a few good friends will dance the "Xianzi" dance when they get together. Like "Guozhuang," "Xianzi" dance can be danced anytime, anywhere, in fields, lakeside grasslands, and various courtyards without restrictions on the venue, time, or several people. Unlike the "Guozhuang" dance, the severe style of the "Guozhuang" dance, which has religious overtones, has been abandoned, resulting in the more accessible and spontaneous "Xianzi" dance. "Xianzi" is a method for Tibetan people to communicate emotions and thoughts. In the old days, it was a way for cultural and economic exchanges between various places. It is the best way to spread and promote Tibetan culture. "Xianzi" dance has a long history and is deeply rooted in the rich Tibetan culture. Tradition, nourished by mature farming culture, gradually matures and develops through the social environment. This dance is based on traditional cultural connotations and embodies the spiritual outlook of contemporary people. It has become a widely disseminated Tibetan folk song and dance art that is welcomed by the masses. The creators, performers, and audiences of dance are all participants in "Xianzi," they will naturally integrate their thoughts, emotions,

---

<sup>57</sup> Jiayong Qunpei. On the formation and categories of Tibetan xianzi (harmonic) art [J]. Chinese Musicology, 2003, (02): 58-66.

and aesthetic concepts into it. The "Xianzi" dance has gradually accumulated rich cultural memories of the Tibetan people throughout history. To sum up, although we cannot clearly define the origin of the "Xianzi" dance, what is certain is that this mature folk art form was not the product of overnight development. It is inevitably affected by the dual impact of environment and social development. After years of accumulation and development, it has condensed the wisdom of the Tibetan people. This dance gradually formed, developed, and accumulated in labor practice and continues to be passed down among people today.

### **2.1.3 Literature review and inspiration**

Tibetan dance is a way of emotional expression and a window into life in a specific environment and era. The Tibetan people live in a relatively harsh natural environment all year round. They have brave, strong, kind, and diligent characters. Influenced by geographical environment, religious culture, and other historical reasons, Tibetan people have used dance to express their lives, emotions, and spiritual state since primitive society. Many traditional dance activities in sacrificial activities and celebrations have been passed down to this day, and various dance types have been developed on this basis, reflecting the long cultural history of the Tibetan people. This art form expresses people's emotions, such as joy, anger, sorrow, and joy through body language, profoundly participating in the lives of individuals in the performance of Tibetan dance and, at the same time, guiding all participants to feel the spirit, culture, ethics, and values conveyed by the dance. For example, the "Guozhuang" and "Xianzi" in Tibetan dance can not only promote ethnic emotional exchanges and inspire people's enthusiasm and cohesion to participate in the creation of everyday life but also simulate labor movements and spread production techniques, which not only allows people to relive the scenes of traditional labor also inherit precious agricultural culture and production skills. The dance praises hometown, parents, heroes, and great men and records the Tibetan people's ethics, morals, life pursuits, and other ideological views. Tibetan dance has evolved, showing its strong vitality. In today's society, Tibetan dance has become a source of leisure and entertainment in Tibetan people's daily lives and a

bridge connecting the people of Tibetan areas and the harmonious development of the entire society. Our souls are lonely and free. Tibetan dance can enrich people's spiritual world and is the process of discovering, creating, and conveying beauty and spreading the core "love" of Tibetan dance into the soul of every living thing in the world.

## **2.2. Research on Tibetan dance education and Folk dance education**

Because there are currently not many documents studying the educational significance of Tibetan dance, we can draw on relevant research on ethnic dance education and extract content similar to Tibetan dance education, hoping to help us conduct a more detailed study.

### **2.2.1 Research on Tibetan Dance Education**

There are currently only three studies on Tibetan dance education, the first of which is the article "The Symbolic Meaning and Educational Inheritance of Tibetan Dance under the Perspective of Cultural Confidence," published by Huang Guomin and Jing Xiaoping, which discusses Fei Xiaotong's viewpoint of cultural confidence based on the context of cultural confidence, as well as the specific application of this viewpoint in the middle school students of the Tibetan class of Chengdu City in Sichuan Province of China, where Fei Xiaotong emphasizes people's conscious identification with their own culture. Fei Xiaotong's emphasis is on people's conscious identification with their own culture, which includes a deep understanding of the history, development, and future direction of culture. For secondary school students, cultural self-confidence means a deep knowledge of traditional Tibetan culture, excellent traditional Chinese culture, Chinese revolutionary culture, and advanced socialist culture in the process of learning about these cultures and their inevitable influence in all aspects of their lives, including the plurality and differences of values and cultures, etc. Cultural self-confidence is significant to developing a region, a nation, and the country as a whole.<sup>58</sup> Culture is also historical, and cultural self-confidence stems from the long historical process of artistic creation, which, through the test of time, constantly removes obsolete

---

<sup>58</sup> Huang Guomin, Jing Xiaoping. The symbolic meaning and educational inheritance of Tibetan dance from the perspective of cultural confidence [J]. Sichuan Drama, 2021, (12): 154-157.

elements and retains the essence, becoming the spiritual wealth of a nation or country. Taking the education of Tibetan class students in Chengdu, Sichuan Province, China as an example, the article proposes that Tibetan students living in Han areas should focus on value leadership and conceptual guidance, cultivate national and personal emotions, promote cultural innovation and propaganda, clarify core values, and strengthen students' knowledge of Tibetan dance. The essence of Tibetan dance involves life and emotional education, transmitting inner sincere emotions through symbolic meanings and easy-to-learn dance movements. Chengdu Tibetan High School guides students in understanding Tibetan dance systematically by organizing special lectures and inviting national Tibetan dance experts to cultivate cultural confidence and build a deep understanding of Tibetan. Secondly, it understands the growth pattern of students and assists them in building their identity. In their adolescent development period, Tibetan students live in Han areas and face double cultural and personal development pressures, the school takes Tibetan dance as the spirit, encourages students to participate in campus activities actively, observes and interviews students over a long period, and taps into their inherent positive power, thus enhancing the national pride of Tibetan secondary school students and enlarging the breadth of behavior of cultural self-confidence of Tibetan secondary school students. The second article, "Ruminating on the Education and Development of Ethnic Dance," the article is relatively short and mainly takes the textbook of Tibetan Dance for Women class compiled by the teacher of the Central University for Nationalities Ciren Sangmu as an example, which is primarily a short introduction to the content of the textbook and the arrangement of the textbook chapters, and considers that the textbook has the characteristics of culture, rich practice, and innovation, and affirms the fact that the textbook is an excellent theoretical fruit of the practical teaching activities of Tibetan dance and inherits the disseminates the cultural and artistic value of ethnic dance.<sup>59</sup> The third article, Li Lili's "Inheritance and Development of Ethnic Dance" takes Tibetan dance as an example; the article

---

<sup>59</sup> Dan Ya. A brief discussion on the inheritance and development of Folk dance education - Comment on "Tibetan Dance Tutorial (Volume 1·Female Class)" [J]. *Preschool Education Research*, 2020, (04)

mentions the importance of ethnic dance education, the difficulties encountered in the inheritance and development of ethnic dance, and how ethnic dance should be developed in the society and schools, etc. The article thinks that ethnic dance and ethnic music are essential parts of ethnic culture. It is vital in promoting local culture, economy, and tourism development. The inheritance and development of ethnic dance can build cultural confidence and national pride for ethnic groups and promote cultural exchanges among them. The development of folk dance can build up cultural confidence and national pride for the nation and promote cultural exchanges among various nationalities. At present, Folk dance education encounters many difficulties; for example, in today's fast-developing society, folk dance is facing the phenomenon of loss of heritage, and under the influence of multiculturalism, the essential elements of folk dance have disappeared for the first time, and in the training of the resources for the inheritors, the resources are very insufficient, and the inheritors, as individuals. Inheritance work cannot bring better development for their lives, resulting in the young generation nowadays not being interested in folk culture and needing more confidence to take the responsibility of inheritance. In terms of teaching materials for folk dance education, a complete system has not been formed, folk literature is missing, the folk dances taught in universities are only innovated according to the essential elements, and the content of traditional folk dances is too rich to establish a complete system of teaching materials for educational use, in which case the folk dancers who are cultivated in this way will not be able to give full play to the knowledge they have acquired in the face of the social life. Many of them will choose other professions to support their good life. Therefore, the author suggests that society and schools should help develop Tibetan dance education. At the social level, local libraries, museums, and national culture research centers should actively collect relevant information and images about the folk dance and actively complete the work of collecting and arranging the information to provide a theoretical basis and help for the inheritors, and at the school level, they should actively integrate the Tibetan dance into the students' study and life, and carry out some student activities to integrate the Tibetan dance into their lives. Carry out some



student activities to add Tibetan dance to aesthetic education. Students with potential should be selected for systematic cultivation by experienced inheritors, who should be given certain subsidies. Local organizations should also actively research and compile a complete set of Tibetan dance teaching materials adapted to the development of the current society for learners to study so that Tibetan dance can be well continued and become a source of support for the future lives of individuals through the study of inherited Tibetan dance, thus contributing to the construction of a harmonious society and the inheritance of Chinese national culture. The study of Tibetan dance can support a good life for individuals in the future, contributing to the construction of a harmonious society and the inheritance of Chinese culture.<sup>60</sup>

### **2.2.2 Research on Folk Dance Education**

Research on folk dance education has increased significantly in recent years. Some articles that are more relevant to this study have been selected, for example, in the article "Research on the Strategy of Integrating Chinese Ethnic and Folk Dance Culture into the Art Education of Elementary and Middle School Students," published by Yufan Li, it was found that most elementary and middle school art education is handled by music or art teachers, who are not able to provide professional guidance on dance theories and techniques, which prevents Chinese ethnic and folk dance culture from coming into the schools. There needs to be a more professional curriculum in school dance education activities, a lack of understanding of the cultural meanings of dance movements, and a lack of professional dance infrastructure. Therefore, the authors believe we should strengthen art education teachers' construction and develop appropriate school-based teaching materials. The schools can invite off-campus dance training organizations, provide dance classrooms or professional sound facilities, and actively carry out activities to build the culture of Chinese ethnic and folk dances in schools so that more Schools can invite off-campus dance training organizations to provide dance classrooms or professional sound facilities, and actively carry out

---

<sup>60</sup> Li Lili. Inheritance and development of ethnic dance education - taking Tibetan dance as an example [J]. China Ethnic Expo, 2021, (17): 139-141.

activities to build folk dance culture in schools so that more students can take the initiative to accept the culture of Chinese folk dance.<sup>61</sup> Liu Lixin's article, "Explanation of the Combination Strategy of Chinese Ethnic Folk Dance Culture and Dance Teaching," suggests that each ethnic group possesses unique ethnic dances and that these dance cultures show a trend of continuous development among themselves. This means that ethnic folk dance cultures reflect an expression of social concepts. Combining these cultures with dance teaching can help to further pass on and promote these cultures, supplement the lack of historical knowledge, and deepen people's understanding of culture.<sup>62</sup> Li Huaxue's master's thesis, "Survey and Research on the Status Quo of Ethnic Minority Dance in Primary School Campus in Guangnan County", takes Guangnan County, Yunnan Province, China, as the background of the study, takes the ethnic minority dance in Guangnan County as the research object, and selects the three most representative elementary school in the locality to carry out on-the-spot ethnic investigation and analysis on the status quo of the ethnic dance education, and finds that the relevant departments of the locality on the education of the ethnic dance lack the efforts to promote it, and that the concept of education is It is found that the local departments related to folk dance education lack promotion efforts, and the educational concept is not unified, and the superior departments of many schools do not have clear instructions or provide sufficient support and manpower support for local folk dance education, which makes it seem that the inheritance of ethnic culture is not very relevant to the responsibilities of schools. Schools do not pay attention to the campus heritage in the form, fail to play the educational role of folk dance effectively, and may mislead the students' understanding of folk dance; students have a low degree of knowledge of minority dances through the questionnaire survey found that the students are not interested in folk dance. Usually, only the girls participate in the Folk dance activities, and none of the boys participate. There is a lack of systematic materials

---

<sup>61</sup> Li Yufan. Research on the strategy of integrating Chinese Folk dance culture into art education for primary and secondary school students[J]. Drama House,2023(05):131-133.

<sup>62</sup> Liu Liqin. Explanation of strategies for integrating Chinese Folk dance culture and dance teaching [J]. Drama House, 2018, (19): 202.

for teaching ethnic minority dance, which means that students do not have access to a consistent and organized education in ethnic dance. Teachers of minority dance are weak and have little access to relevant training opportunities.<sup>63</sup> School facilities and equipment need to be improved. Among the local schools, except for a few schools in urban centers that provide dance classrooms and related equipment, no other schools have such teaching facilities. The authors make several suggestions for the problems identified above: to enhance the awareness of ethnic and cultural heritage, to strengthen teachers' faculty, to establish an education model that organically combines society, family, and school, and to strengthen the hardware facilities of schools by all local governments and schools. Ji Fangfang published her master's thesis on "Minority Dance Cultural Inheritance under the Perspective of Discipline Construction." The author takes Yunnan's higher dance education as an example. Using sociological research methodology supported by the theory of pedagogical principles, she conducts an in-depth investigation and data analysis of the inheritance and development of the minority dance culture of universities in Yunnan Province. She finds that the region and ethnicity limit the investigation of the minority dances of the Yunnan region. It is found that the area and nationality restrict the investigation of minority dance in Yunnan region, the data is not comprehensive enough, the research strength is weak, which leads to the lack of research depth in the construction of teaching materials, the lack of social support, ignoring the importance of the content of the dance culture, which leads to the preparation of a single content of the teaching materials does not match with the practical activities, and the lack of teachers can not satisfy the students' needs for everyday learning. Therefore, the author proposes that the research on minority dance culture should combine scientific research with the development of dance disciplines in colleges and universities, the training of talents, and the local economic tourism industry to cultivate comprehensive talents with all-round development. Adopting the open teaching concept, letting students take the initiative to participate in the social

---

<sup>63</sup> Li Huaxue. Investigation and research on the current situation of ethnic minority dance entering primary school campuses in Guangnan County [D]. Yunnan Normal University, 2020.

practice by completing the assignments in the form of groups, going to the folk life to pick up the wind and study, helps to improve students' knowledge and understanding of the national dance culture, cultivate the dance art talents suitable for the needs of the development of the society and with the characteristics of the national culture, and promote the inheritance and development of the dance education for the ethnic minorities in Yunnan Province more scientifically and systematically to complete the special features. It will also enable the inheritance and development of minority dance education in Yunnan Province more scientifically and systematically. It will also fulfill the historical mission and social responsibility of talent cultivation, local construction, and dance culture inheritance.<sup>64</sup> The master's thesis "Research on Elementary School Dance Education under the Threshold of Ethnic Cultural Inheritance," published by Li Rong Ruyi, takes Changchun City School Elementary School as an example, discusses the correlation between elementary school dance education and ethnic cultural inheritance, and then analyzes the interrelationships between them, pointing out that elementary school dance education has the function of articulating, selecting, disseminating and creating ethnic culture. Through field research on teachers and students of three elementary schools in Changchun City, it is found that the content of dance education in these schools lacks ethnic minority elements, there are biases in teachers' cognition of ethnic dance education, the education method is biased towards single-type teaching, the school has insufficient knowledge of the significance of cultural inheritance of dance education, there is a lack of standardized syllabus for dance teaching, and the school places too much emphasis on the results of the dance competitions. The authors believe that schools should increase the content of dance education by combining classical poetry and folk dance, improving the content of school songs and folk dance, increasing the content of folk songs and folk dance and classical dance appreciation, strengthening the training of teachers in all aspects as well as adding diversified teaching methods. Through the educational tool of dance

---

<sup>64</sup> Ji Fangfang. *Minority Dance Cultural Inheritance under the Vision of Discipline Construction* [D]. China Academy of Art, 2013.

education, we can enhance students' understanding and awareness of national culture and cultivate their emotions, attitudes, and values, which is conducive to the inheritance of the spirit and intrinsic value of national culture and enable students to independently learn and express their spirituality, ethics, and emotions, and to establish a sense of identity and pride in their own culture. The article has specific theoretical and practical value and helps broaden dance pedagogy's research horizons.<sup>65</sup> The doctoral article "Comparative Study of Chinese Korean Dance and Korean Folk Dance," published by Gao Xianyu, takes dance anthropology as a perspective, makes a comparative study of Chinese Korean dance and Korean folk dance, explains the characteristics of Chinese Korean dance and Korean folk dance, investigates the preserved intangible dance heritage, puts forward the methods to improve the inheritance and protection of intangible cultural heritage, hopes to realize the countermeasures for the globalization of Chinese Korean dance and Korean folk dance, takes various measures for the inheritance and improvement of the foreign aid funding system, and actively promotes vernacular celebrations through communication with experts and academics. Dances and Korean folk dances worldwide, taking various measures for the inheritance and improvement of the foreign aid funding system, establishing and organizing a relevant theoretical system through exchanges with experts and academics, and actively promoting vernacular festivals. This includes not only preserving and passing on the culture domestically but also making efforts to promote traditional culture in the international community. Korea needs to change its ancient conceptions of Chinese Korean dance, encourage exchanges between choreographers and dancers, and establish a database, budget, and fund for information related to exchanges between Chinese Korean dance and Korean dance. It facilitates immigration procedures for Chinese Korean dancers to and from Korea, implements a long-term concrete policy of exchange between Chinese Korean dance and Korean dance, and makes the

---

<sup>65</sup> Li Xiang Ruyi. Research on primary school dance education from the perspective of national cultural inheritance [D]. Northeast Normal University, 2020.

comparative study of Korean dance and Korean dance active in many ways.<sup>66</sup> Li Tinghai published his doctoral dissertation, "Research on Social and Cultural Changes and Innovation of Chinese National Dance Art Education," in which he applies the basic principles of pedagogy and the methods of sociology and ethnology to review and summarize Chinese dance education in the historical context of social and cultural changes and to study how Chinese dance education can adapt to new situations and environments and cultivate more outstanding dance art talents. In Chinese dance education, the authors believe that it should be recognized that social and cultural change is an evolving process and that the content of education should be constantly updated to ensure that it is consistent with the needs and values of modern society. The article combs through the historical path of Chinese folk dance education, investigates the history and current situation of dance schools opened in China, and proposes that from 1932, when Wu Xiaobang founded the first dance school in New China in Shanghai, until today, China has had many professional dance colleges and universities, cultivated a batch of excellent dance talents, and possessed dance teaching materials suitable for Chinese dance education; however, with the world's economic globalization, the globalization of knowledge, Chinese folk dance art education is facing the problem of how to inherit and develop the spirit of national culture, the author gives several solutions, first of all, we should change the conception of education ideology, take the students as the main body, we can't only teach the professional skills, but also pay attention to the education of the cultural and theoretical knowledge, and allow the emergence of new dance styles and forms in the creation of dance teaching materials, as long as the dance is in line with the local cultural characteristics of folk dance, it should be the most suitable for Chinese folk dance education. As long as the dance is in line with the characteristics of local Folk dance culture, promoting the dance to encourage and cultivate new dance talents should be worthwhile.<sup>67</sup> The concept of

---

<sup>66</sup> Gao Xianyu. Comparative study of Chinese Korean dance and Korean folk dance [D]. Minzu University of China, 2011

<sup>67</sup> Li Tinghai. Research on social and cultural changes and innovation in Chinese folk dance art education [D]. Minzu University of China, 2004.

education should be in an innovative system that stands at the height of the times and should not be bound by too many traditional concepts. At the level of school management, completely closed boarding schools are not conducive to the cultivation of comprehensive talents in modern society; students, in addition to knowledge from the teacher, there is no other way to obtain knowledge will lose the ability to innovate, should pay attention to the ideological education of the students and aesthetic education, the curriculum should increase the theoretical understanding of the art of dance and the use of this knowledge to practical activities so that students can be sustained independent learning The curriculum should increase the theoretical understanding of dance art and apply this knowledge to practical activities so that students can learn independently continuously, and thus inspire their creativity. At the same time, we should strengthen the construction of the faculty and improve the quality of teachers' ability and academic level. The teachers should learn new knowledge at any time to progress together with the times. The state should strengthen the management of colleges and universities through reasonable policy and help students find employment. The author also suggests that modern scientific and technological equipment should be used to improve the existing teaching methods and approaches continuously and that the cultivation goal of dance talents should be clear, adapted to the social needs of the development of the times, and targeted to cultivate theoretical and professional dance talents.

### **2.2.3 Literature review and inspiration**

Regarding the study of Tibetan dance and Folk dance education, the above literature has found some phenomena and dilemmas that exist in society and put forward a lot of theoretical suggestions in terms of teaching concepts and social practice activities. The education ontology should be based on the main focus of the educated people, change the teaching concepts by the footsteps of the times, improve the ability and interest of the knowledgeable people to take the initiative to learn, enhance the training of teachers and the construction of infrastructure, and social organizations need to give relevant and transparent policies and help so that Tibetan dance and folk dance can be well

inherited and developed. We must provide applicable and transparent policies and assistance so Tibetan and folk dance can obtain good inheritance and development. According to the published literature, society needs to pay more attention to the development of Tibetan dance education, which is why Tibetan dance education does not have an excellent educational environment and conditions in society and schools. When discussing the relationship between Tibetan dance and folk dance and education, the above literature mainly provides suggestions on how to develop and inherit Tibetan dance and folk dance, and there is no in-depth exploration of the existence of Tibetan dance and folk dance itself in individuals, groups, and societies from a pedagogical perspective; therefore, this study hopes to analyze the lyrics and movements of folk Tibetan dance and explore how Tibetan dance has an individual, group, and social educational significance and how the behavior of individuals affects the harmonious development of groups and societies. Reading the literature has provided many ideas and theoretical help for my research, and I thank my predecessors for their contributions to dance education.



## Chapter 3 Theoretical Basis of Research

### 3.1 Dewey's Education as Life

John Dewey, 1859-1952, was a prominent American democratic educational thinker and pragmatist philosopher. He inevitably impacted the field of modern philosophy of education, and his most famous pedagogical work was *Democracy and Education*, published in 1916. Several of Dewey's teachers' ideological education helped him develop the idea of "education as life," Hegelian philosophy, Darwinian evolution, and pragmatism were all sources of his thought. Wilhelm Friedrich Hegel (1770- 1831) was a representative figure of German idealistic philosophy in the 19th century.<sup>68</sup> Dewey drew on Hegel's idea of dialectical unity. He believed that education is not only a need for the future development of the individual self but also a good development of this education, which is a development process from the lower to the higher level. Dewey believed that education is not only a need for the future development of the individual self, but also a good development of educational skills and that education is a development process from the lower to the higher level. Dewey believed that all creatures in the world need to rely on the environment in which they live and live in harmony and balance with the environment; if the climate changes, the creatures will go to extinction if they don't change, this viewpoint corresponds to the school education, which suggests that the school education should not just be a stereotypical inculcation of theoretical foundations. Still, it should pay attention to the cultivation of students who are suitable for the development of society and pay attention to the development of the students' self-health of body and mind.<sup>69</sup> As Dewey's teacher, Peirce's pragmatism greatly influenced Dewey. Pragmatism believes that all things change and develop in motion, and the experience we gain in life also develops and advances with the change of things, which is an ongoing process. Therefore, Dewey was inspired by the idea that the experience of an individual human being and the world as an object

---

<sup>68</sup> Zhang Yuqin, Dewey on the integration of education and art: origin, connotation, and purpose [J]. *Journal of Jingchu Institute of Technology*, 2022, 37(01):9-14.

<sup>69</sup> Yuan Juan. *Research on John Dewey's Theory of Artistic Expression* [D]. Guizhou University, 2015.

are interdependent and that a unique human being's understanding of the world is an exploration. Knowledge is a kind of exploration; in the process of exploration, to find out the problem, analyze the situation, and solve the problem, our human mind is not how to know the world but to make the individual better adapted to the changing environment at any time, a kind of tool, so all the knowledge that people gain from life experiences is used with these experiences to solve all the problems encountered in this world.<sup>70</sup>

Dewey believed that education is the most essential part of life and that the understanding of life and education are inseparable. Education can be divided into "formal education" and "non-formal education," with "formal education" usually referring to education provided to students in a fixed learning environment by specialized educational institutions or educators through certain educational methods and curricula. "Formal education" refers to education provided by technical institutions or educators through specific educational methods and curricula in a fixed learning environment. This education usually includes schooling, such as kindergarten, primary, secondary, and formal university education, and the direct transfer of knowledge and skills to students by other specially trained educators. Education follows a predetermined curriculum and lesson plans to achieve specific educational goals and develop students' cognition, skills, and values. "Non-formal education" refers to acquiring knowledge and educational experiences in non-traditional educational settings, either indirectly or in complex environments.<sup>71</sup> This type of education does not rely on traditional schools or formal educational institutions but rather on learning through interaction with the natural environment, community education, self-directed learning, and online education, where students can learn everything they need for a good life, sustainable development, and more. Dewey believed that education should be closely linked to life, paying particular attention to children's life experiences while

---

<sup>70</sup> Wang Lijia. From "education as life" to "living education"[D]. Northeast Petroleum University, 2020.

<sup>71</sup> HU Yonghui, XIE Zhen. Art Education and the Aesthetics of Daily Life--A Review of Dewey's Art as Experience[J]. Art Hundred, 2021, 37(02): 221-224.

growing up as human beings and connecting children's lives to education. It is emphasized that education should be directly integrated into the process of children's growth through the continuous reorganization of experience so that children in education develop the ability to adapt to the social environment. The close connection between education and life is not only a necessary condition for education, but the process of growth and development is the critical point; life cannot be separated from education, education cannot be separated from life, education should pay attention to the growth and development of each person as an individual, and each person as an individual autonomously participates in the learning of life knowledge, which can be better adapted to the development of the society for the individual, and promote the harmonious development of the society as a group. The school is a microcosm of society. A school is a microcosm of a society, and schools should strive to remove some of the shortcomings of the social environment and provide a school environment conducive to education. Schools are part of, but not the same as, society and should provide students with a suitable environment for their physical and mental development, as well as easily accessible educational content, and establish a gradual process of experiencing the complexities of social life.<sup>72</sup> The school environment should balance the different elements of the social environment to ensure that students are not limited by their group and can develop broader social connections. The purpose of school education is to train the talents needed by society, and it is not enough to rely on school education alone; schools should organize students to actively participate in various practical social activities so that they can receive education in practice, and schools influence the development of society, while changes in society will also promote the adjustment and development of school education. The two are inseparable, influencing and interacting with each other. Learning by doing is Dewey's idea of pedagogy; out of the theoretical knowledge in the books, it is more important to understand life experience, and this experience knowledge must be obtained in the practice of life. It must be experienced

---

<sup>72</sup> Gao Jie. Dewey's democratic education thought and its revelation [D]. Nanjing Normal University,2005.

to improve the scope of personal cognition and living ability. Learning by doing is more effective than learning by listening to enhance one's capacity for independent learning and good living.

Dewey's idea of "education as life" emphasizes the close connection between education and life, believing that education should be a dynamic process immediate to students' lives and experiences. He opposed education as a means of preparing for the future and emphasized that education itself is the process of life. Dewey believed that human life needs education from the very beginning and that once a person is born, the individual needs family and education to take care of him. Individuals of life and the experience and knowledge accumulated by individuals in the course of life need to be passed on only through education to ensure the continuity of culture, from which it can be seen that education is closely related to the social life of human beings. "Education is a process of life, not a preparation for future life."<sup>73</sup> In Dewey's view, "education as life" emphasizes education for the present, not education to prepare for the future or the development of society. Dewey rejected the idea of education as a process of preparation or training, referring specifically to the rights and responsibilities that adults should assume in life and that these ideas should be kept from the next generation. As children have their developmental characteristics, one of the remarkable features of children's psychology is that they live forever in a state of being in the present. This is a characteristic of not only children but also their strength. Therefore, if the needs and rules of the social life of future adults are imposed on children and these own experiences are directly inculcated through education, children will not be able to understand the relevance of what they have learned to real life and will not be able to know and use this knowledge without education connected to life. Future life will need to be sufficiently realistic in their perceptions and perspectives. This practice will gradually make children lose their motivation and interest in learning. For educators, focusing on preparation for the future will inevitably undermine the effectiveness of

---

<sup>73</sup> Zhao, Xianglin, and Chengxu, eds. Selected writings on education by Dewey [M]. Shanghai: East China Normal University Press, 1981:4.

education by ignoring the problems, challenges, and enabling conditions of the present. Because people live in the present, not in a preconceived moment in the future, they can only learn enough from each event that occurs in the present to be able to respond and deal with similar events in the future, which is the preparation for future life; otherwise, not only can we not achieve the goal of preparing educated people for future life, but also make our expectations and requirements for individual growth become blurred and their unique strengths and talents ignored.<sup>74</sup> In Dewey's educational theory, "life" and "experience" are synonymous. Dewey's "life" covers individuals and groups in life's immediate, tangible, and concrete circumstances. Every day and non-everyday life refer to human spirituality, including science, art, philosophy, politics, economics, technological operations, public affairs, and other standardized fields constituted in human knowledge. This means that "life" is a standardized field formed in the field of human knowledge. This means that "life" is the individual's experience in everyday and non-everyday life and includes aspects of the broader and deeper social, cultural, and intellectual spheres. Although life has personal and social dimensions, they are both constant change processes in which experiences are accumulated and modified. For Dewey, education is the transmission of experience to the child, and the child should be educated in life, without which life has no meaning.<sup>75</sup> In Dewey's view of education, education is the process of life, which accompanies the beginning, development, and end of things together. Education should acquire knowledge by guiding children, stimulating interest, and allowing them to explore the process of life; education divorced from life hinders the development of children; it does not enable them to become creators of life but merely instrumental persons in the mechanical development of society. Education as life emphasizes the importance of practical experience and practical application. The education we can gain in our daily lives goes beyond book knowledge, from communication skills in interacting with others, developing teamwork

---

<sup>74</sup> John Dewey. *How We Think-Experience and Education*[M]. Translated by Jiang Wenmin. Beijing: People's Education Press, 2005.

<sup>75</sup> WANG Ying, MA Jianping. An overview of research on Dewey's educational thought in the last twenty years [J]. *Journal of Anqing Normal University (Social Science Edition)*, 2022, 41(03):81-89.

in teamwork, and problem-solving to exercising creativity, all of which are part of the education emphasized by Dewey. Dewey's philosophy of education also emphasizes the importance of individual differences; everyone is unique and has different interests, talents, and learning styles. Therefore, education should focus on stimulating students' individuality and fostering creativity and independent thinking rather than simply instilling actual knowledge. In Dewey's view, education is the ability to inspire students and guide them to pursue knowledge and growth actively. Dewey's concept of education as life requires us to integrate learning with life, learn from our daily lives, and constantly follow progress and perfection. This comprehensive concept of education is conducive to the individual's overall development and lays a solid foundation for building a more harmonious and vibrant society.

### **3.2 Dewey's Art as Experience**

The formation of art is a process of experience refinement, and this process has no end; art is formed to meet people's needs through continuous transformation, reorganization, and superposition to achieve the continuation and enhancement of experience; it is the process of interaction between all human behavior and the environment. Art is not just a pastime but a way of creating a way of life that fills one with enthusiasm enriches daily life and learns to live artistically. Dewey's view of the arts had a profound impact on art education. He emphasized enhancing students' everyday life experience as the primary goal of art education, combining daily life with art to cultivate love and passion for life, society, and the universe. Such art education encourages students to approach social life with artistic thinking. Education is a necessary activity for human beings. All the knowledge acquired by human beings from early childhood to adulthood will disappear with death, so all the experience and understanding of human beings needs to be continued and passed on through education, and the difference between us human beings and animals lies in the fact that "not only do we need physiological development, but we also need psychological growth, and art just meets this psychological need of

human beings. Art is life itself, and any activity in life may become artistic.<sup>76</sup> Dewey believed that art is a nature that permeates people's experience. That experience that can be considered art must contain reason, will, emotion, and action; these four aspects are integrated and unified. For the educated person, the complete experience of sensibility and interaction with the environment is of fundamental significance. In the opening chapter of his book on aesthetics, *Art as Experience*, Dewey says that "mountains cannot float unsupported in the air; nor are they merely placed on the ground; they are the earth."<sup>77</sup> This symbolic analogy reveals the intrinsic connection between art and life: just as the earth supports a mountain, the mountain is part of the living earth. All art is the result of the interaction between "the live creature" and his environment, which includes the process of blocked and rebalanced movement, energy absorption and transformation of materials, and the process of expression of emotional change and exchange of meaning. The result of the interaction between "the live creature" and his environment.<sup>78</sup> In Dewey's philosophical thought on art, "art experiences" is his core aesthetic viewpoint, which expresses the uniqueness of Dewey's conception of art and emphasizes the close connection between art and individual experience. "Art as experience" can mean that art is experience or a way of expression through experience. This means that art is not just a work or product that exists independently but a form of expression that directly connects experience to the individual. On a practical level, through art education, he pursued the goal of equipping students with the skills and knowledge of art and cultivating students with the ability of self-expression and unique creativity through art education. Dewey creatively put forward "an experience": "We have an experience when the substance we have experienced has completed its course and attained fulfillment. Individualizing quality

---

<sup>76</sup> Pang Fei. Dewey's theory on the relationship between education and art and its contemporary value [J]. *Journal of Zhejiang University of Technology (Social Science Edition)*, 2014, 13(04):428–432.

<sup>77</sup> John Dewey, *Late Works, 1925–1953, Volume 10: 1934, Art as Experience*, edited by Jo Ann Boydston, Carbondale and Edwardsville: Southern Illinois University Press, 1987

<sup>78</sup> CHEN Jia. Art is the Peak of Experience: An Inquiry into the Philosophy of Art in the Direction of Dewey's Survival Theory [J]. *Literature and Art*, 2020 (02).

and self-sufficiency."<sup>79</sup> An experience is integrated, formed in a time course with a clearly defined beginning to end. This whole is a process that goes through a series of events and stages to create a complete process of experience, and the components of these experiences are interconnected, articulated, and integrated to form an organic whole that encompasses several aspects, such as practice, emotion, and reason, and exhibits a rich inner structure. Experience is the interaction between an organism and its surroundings that is manifested through experience and which forms part of that experience. The concept of "experience" is central to Dewey's philosophical thought. According to him, "experience" refers to the land that has been developed, the seeds planted on it, the fruits harvested from it, and the things that human beings feel, venerate, and yearn for in their lives. Dewey's "experience" has a double meaning: on the one hand, experience includes the work that human beings engage in, the events that they encounter, the ideals that they pursue, the objects that they love, and the concepts that they adhere to and believe in; on the other hand, "experience" is the way and the method. On the other hand, "experience" is the ways and means by which human beings move through life and how they approach other things to achieve the ultimate goal. Experience is a self-contained process of adventure, wisdom, and meaning, driven by an inner drive to refine, intensify, and sustain efforts to make life more meaningful and to bring about pleasurable perceptions. Experience is dynamic and fulfilling; it is not just a series of events but a process of meaning and content. It is not just a series of events but a process of meaning and substance in which the individual's intrinsic motivation and creativity play a crucial role in enhancing and enriching life.<sup>80</sup> Experience satisfies one's inner longing and need for self-sufficiency, refines, strengthens, sustains daily life, and brings delightful enjoyment. Through arts education, people can re-establish their experience of the arts, enhance their sensory perception and aesthetic ability, and make the arts a part of their daily lives, thus contributing to

---

<sup>79</sup> John Dewey, *The Later Works, 1925-1953, Volume 10: 1934, Art as Experience*, Jo Ann Boydston ed., Carbondale and Edwardsville: Southern Illinois University Press, 1987.

<sup>80</sup> HU Yonghui, XIE Zhen. *Art Education and the Aesthetics of Daily Life--A Review of Dewey's Art as Experience*[J]. *Art Hundred*, 2021, 37(02): 221-224.



the holistic development of the spirit of "living creatures." This view highlights the positive role of art in social transformation. Through the connection between art and life experience, individuals can improve their aesthetic quality and promote the development and progress of society. <sup>81</sup>Dewey's view of art is based on real life, emphasizing the human experience of daily life as the foundation of beauty and art, aiming to combine life and art organically. His view of art makes us realize that art is not only a kind of entertainment for people's accessible amusement but also a way to sculpt the way of life. Art can inspire us to love and be passionate about life, society, nature, and the universe, thus enriching our daily lives and cultivating an artistic way of life. According to Dewey, the answer to the question "What is art?" directly affects the nature, status, goals, and role of art education. The primary quest of his ideas on art education is satisfied with the richness of students' life experiences. Students can understand the value and significance of art more comprehensively rather than seeing it as an isolated and disconnected activity from life. This art education aims to cultivate in students a profound experience of life and an independent understanding of the arts so that the arts truly become a part of life rather than a separate field. This approach helps stimulate students' interest in the culture and art forms of the arts while providing them with opportunities for creative thinking and self-expression. Dewey's view of art focuses on the close connection between art and daily life experience, and he emphasizes the idea of art as experience, in which art is not only an independent creation but also a profound reflection and expression of individual life experience. Art should not be regarded as an ivory tower far away from life but as a part of life, an expression of daily perception and experience. The theory that art is experience gives a new definition to art, which exists to capture, express, and enrich the emotions, thoughts, and feelings we experience. Through the creative expression of individual power, a work of art becomes a profound and unique experience that can lead people to a deeper understanding of themselves and the world around them. Creating art is also an

---

<sup>81</sup> Ding Wenhao, *Toward a Complete Experience of Art Education Research on Dewey's Thought on Art Education* [D]. Nanjing Art Institute, 2016.

experience in itself, a dynamic reflection and expression of various emotions and ideas in life. Therefore, Dewey's concept of art-as-experience emphasizes the integration of art into daily life experience, making it a rich and insightful experience. Art is no longer an abstract concept that exists independently but is in the interaction between the individual and life. This concept calls on us to actively experience, express, and create in our daily lives while appreciating art so that life becomes an expression and creation of art.

### **3.3 Randall Collins' Chain of Interactive Rituals chains**

Randall Collins, a famous contemporary American sociologist, has accumulated many years of research and has come up with a sociological theory, the Interaction Ritual Chain Theory (IRCT), in which he describes the origins, constituent elements, functioning mechanism, and its application in the light of relevant traditional sociological theories. He tries to unify micro-sociology and macro-sociology, and sociology should study all social phenomena from micro to macro. Still, micro-phenomena are the foundation, and micro-processes constitute macro-processes. He suggests that face-to-face interactions on a small scale, anywhere and anytime, are the scene of action and the basis of social actors. All interactions of people take place in specific scenarios, so the theory of the chain of interaction rituals is a theory about scenarios and is the basis of social structure. He suggests that society as a whole can be seen as a permanent chain of interacting consciousness, that all social life is an ecology of people, and that the degree of solidarity formed in different situations is closely related to the kind of symbols that are built up and how they relate to a particular group of people.<sup>82</sup> He also pointed out that the core element of the interactive ritual chain is to emphasize the mutual concern and emotional Connection between human beings and that any one person cannot break the state of social relations formed during the ritual; otherwise, it would not be easy to perpetuate this state. Interaction rituals include several elements that help people to bond and gain emotional energy in collective

---

<sup>82</sup> Randall Collins, *Interactive Ritual Chains* [M]. Lin Ju Ren Wang Peng Song Lijun Translation. Beijing: The Commercial Press, 2009.

activities, which can be described in more detail as follows: Gathering: Interaction rituals usually gather two or more people in the same place, where their presence and behaviors interact, even if they do not intentionally pay attention to each other. Boundary setting: In interactive rituals, there is usually a clear delineation of who is a participant and an outsider, thus ensuring that participants know who is involved and who is excluded. Shared Focus: People usually focus on a particular object or activity in an interaction ritual, and by communicating their interest in this focus to each other, they share the core of their understanding and attention. Emotional Connection: people often share emotions or experiences during interaction rituals, which helps create emotional connections. Several outcomes occur during such interactive rituals. Group Gathering Power: Participants in interactive rituals all feel a sense of belonging and consider themselves part of the group, which builds identity. Individual Emotional Energy: In interactive rituals, individuals can experience the emotional energy of confidence, happiness, strength, vitality, and initiative. Group symbols: Interaction rituals often involve symbols, signs, or representations representing the group, which make members feel that they are related to the collective and motivate them to respect these symbols and assertively maintain them to prevent external or other internal transgressions. Sense of morality: Participants in interactive rituals usually feel a sense of justice and respect for the group symbols, accompanied by guilt or impropriety due to violating group solidarity and its symbolic symbols if the symbols are broken. In his analysis of interaction rituals, Collins explicitly emphasizes the concept of emotional energy. Still, the emotions he refers to are not specific in the usual sense but rather those social emotions that are stable over time, i.e., emotional energy. Collins notes that emotional energy is a continuum that transitions from high levels of confidence, enthusiasm, and a good sense of self to intermediate bland normality that culminates in demoralization, lack of initiative, and a negative sense of self. Emotional energy is an essential driving force in the process of interactive rituals. He emphasized that the development of positive emotions is most valuable to the individual and that by engaging in interaction rituals, the individual can facilitate the growth of such positive

emotions by forming a common focus of attention, a common emotion, and emotional resonance of the group through interaction rituals, and by creating a dynamic symbol based on the moral code of the group as a whole. Thus, successful interaction rituals establish a mutual focus of attention and incorporate nonverbal gestures and gestures into rhythmic interaction rituals. Such nonverbal, ritualized behaviors generate high or low levels of emotional energy. In social life, people can work together to raise emotional energy by engaging in interactive rituals, and this energy provides people with the strength to withstand the various stresses in their lives better. People cultivate their emotional energy, recognizing that this emotional energy can bring them more rewards, and they are willing to do so. Often, people derive this reward from shared focus, emotions, passions, empathy, and symbols.

### **3.4 Theory of this study**

Education is the continuation of the life of a society, and each individual in a society needs to be taught the necessary knowledge, skills, ideas, and values through education for the life of the society to continue because each member of the society experiences the natural laws of life and death. Without education, the transmission and exchange of individual experiences would cease, and the development of society and the individual would be limited. Education is inextricably linked to life; it is a way of life. People always learn in an experiential environment, whether through self-directed learning or transmission from others, a form of education.<sup>83</sup> Art is considered a more universal form of expression than language, and its ability to transcend linguistic differences makes artistic exchanges between civilizations possible. Through artistic exchanges between civilizations, people's experiences can be broadened, enabling them to understand better and appreciate the values and expressions of different cultures. This study is based on Dewey's educational theories of "education as life" and "art as experience" and Randall Collins' idea of "interactive ritual chains." "Education as life" focuses on the education system and learning methods, emphasizing integrating subject

---

<sup>83</sup> CHEN Jia. Art is the pinnacle of experience: A philosophical inquiry into art in the direction of Dewey's existentialism [J]. *Literary and Artistic Controversy*, 2020 (02):115–119. Art

knowledge into real life. On the other hand, "Art as Experience" focuses more on artistic creation and expression, delivering individual emotions and experiences to the audience through artworks, advocating the integration of learning into life, and emphasizing the importance of practical experience and practical application. Life is a vast educational space, and learning should not be limited to transmitting knowledge in the classroom. Still, it should be permeated by the individual's daily life experience, cultivating creativity and independent thinking ability. Dewey's view of art emphasizes that "art experiences" closely connect art with the individual's everyday life experience. That art is a profound reflection and expression of the perception and experience of life. Art exists as a kind of "experience," and a complete experience is a bridge connecting art, taking human experience as the starting point; art is fish, experience is water, fish can't survive without water, and water will become stagnant without fish, and the two are intertwined and inseparable. The same reason applies to Tibetan dance education. Tibetan dance education and Tibetan life, Tibetan dance art and Tibetan experience, experience and art are from life, and higher than life, so Tibetan dance education and Tibetan experience are connected in our daily life; everywhere is the experience, around can experience art, whether it is elegant or vulgar art, it is as a person's experience and the existence of experience and education and experience is inseparable. In education and the arts, we should emphasize the importance of individual life experiences. Education should not be permeated by traditional teaching but by all aspects of daily life. Tibetan dance should be a profound expression of Tibetan life experience, expressing the individual's unique knowledge and feelings about the world. Through Tibetan dance education, individuals can understand and represent all areas of life more deeply. Interaction ritual theory emphasizes a high degree of mutual concern between people, i.e., a high degree of mutual subjectivity, as well as a high degree of emotional connectivity. Tibetan dance is a highly ritualized activity in the traditional sense, and different types of rituals reflect different group identities and consciousnesses. Participants in the process of Tibetan dance education receive mutual signals in an instant and form a sense of group solidarity and a sense of group identity. In developing

Tibetan dance as an educational ritual, the movements and postures made by people can form and maintain unique social relations belonging to the nation and play an important role in human life and solidarity. People harmonize, mutually provoke, and evoke the nervous system of the participants through their bodies, and these elements combine to form a sense of membership associated with cognitive symbols. At the same time, this brings emotional energy to each participant, making them feel confident, enthusiastic, and desirous to engage in what they believe to be morally permissible activities. These highly ritualized sessions are the culmination of the experience, the peak of the collective experience, the critical moments in history, and the moments when something significant happens. The most passionate moments of interactive rituals are the peaks of the group and individual lives. These events are deeply etched in our hearts and give meaning to our personal lives, such as participating in a large-scale political demonstration or watching exciting popular entertainment or artistic events. High concentration levels and emotional sharing transform these individual experiences into personal symbols in these moments. These experiences are essential in shaping individual growth, and Tibetan dance is a precious asset of Tibetan culture, carrying a wealth of historical, religious, and ethical values. The educated can deeply experience the unique charm of Tibetan culture in the educational process by participating in Tibetan dance ritual activities, learning skills in dance movements, and drawing and sharing the unique emotions, beliefs, and values of traditional Tibetan culture. At the same time, through participation in Tibetan dance educational activities, individuals can apply their own life experiences to artistic creation so that Tibetan dance is no longer a simple muscular movement but an expression of a profound life experience. During the educational process, educators can guide the recipients to deeply understand the cultural connotation of Tibetan dance through participation in practical activities and emotional expression, making it a unique understanding and expression of life for individuals and groups. This way of education not only improves the Tibetan dance skills of the trainees but also cultivates their love for culture and deep understanding of life, making Tibetan dance education more sincere and rich in connotations. Therefore, Tibetan dance

education can pay more attention to the practical experience and individual expression of the educated so that they can truly integrate into the activities of Tibetan culture in the learning process. This is conducive to the overall development of Tibetan dance and provides support for the overall development of Tibetan dance education and valuable support for the growth and development of individuals and groups. The value of Tibetan dance education lies in the fact that it is not just a way of conveying a message from one person to another but a way of speaking to the whole of humanity. It can give the profound truths and ideas of Tibetan culture, and education can subtly influence people's thinking and perception. As an interactive ritual, Tibetan dance is a carrier for individuals and groups to connect emotionally. Each participant and feeler is enough to gain experience and thus be educated through the dance ritual. Individuals can experience confidence, happiness, strength, vitality, and proactive emotional energy, which can help them face all kinds of life problems. Therefore our Tibetan dance education is closely connected with Tibetan life and Tibetan experience, with the starting point and foothold of helping the recipients to get emotional energy and the ability to live and work from the Tibetan dance ceremony, promoting the recipients to get individual and group development from all kinds of experiences in life, cultivating their emotional ability, and with the practical experience and feeling of the recipients as a criterion, so that every recipient can learn through the Tibetan dance and Tibetan life experience, to build standard emotional capacity to improve the quality of life and to help human beings to acquire better life capacity and adapt well to the social environment.

## Chapter 4 Results and discussion

### 4.1 Results of questionnaire survey

In this study, the current situation of Tibetan dance education in elementary schools was investigated by selecting students, parents, and teachers for questionnaire surveys, designing three questionnaires, and distributing the questionnaires in elementary schools in both Tibetan and non-Tibetan areas using the Internet. The questionnaires came from elementary schools in Chengdu and Guangyuan in Sichuan Province, Chamdo in Tibet, Zhumadian in Henan Province, Hohhot and Baotou in Inner Mongolia, Xi'an in Shanxi Province. The current status of Tibetan dance education in elementary schools was investigated. 700 questionnaires were distributed in total, and 629 valid questionnaires were recovered. In total, 700 questionnaires were distributed, and 629 valuable questionnaires were collected. 205 useful questionnaires were collected from students, 196 valid questionnaires were collected from teachers, and 222 valid questionnaires were collected from parents. The author of this survey used the questionnaire star "to personally write, design the questionnaire content, with the help of school teachers to issue questionnaires, the questionnaire data on the recovery of the careful sorting and analysis, the following are the results of the three samples of the survey statistics and analysis.

#### 4.1.1 Analysis of student questionnaires survey

##### (1) Basic information

Variable	Item	Sample (person)	Percentage (%)
Gender	Male	107	52.2
	Female	98	47.8
Grade	First grade	48	23.4
	Second Grade	38	18.5
	Third grade	52	25.4
	Fourth grade	67	32.7
Favorite style of dance	Classical Dance of China	37	18.0
	Hip Hop	75	36.6
	Latin Dance	62	30.2
	Tibetan Dance	30	14.6



**Table 1: Basic information on the student questionnaire**

Among the 205 students surveyed in the questionnaire, 107 (52.2%) were boys and 98 (47.8%) were girls. There are 48 students in the first grade, accounting for 23.4%; 38 students in the second grade, accounting for 18.5%; 52 students in the third grade, accounting for 25.4%; and 67 students in the fourth grade, accounting for 32.7%. The largest number of students, 75 (36.6%), preferred street dance, while the smallest number, 30 (14.6%), preferred Tibetan dance.

**(2) Reliability analysis**

Variable	Item	CITC	Cronbach's Alpha if Item Deleted	Cronbach's Alpha
Likeability	Love the Tibetan dance	.777	.838	.886
	Hope that more Tibetan dance activities will be offered.	.740	.871	
	Thinks it's important to learn Tibetan dance.	.819	.800	
Activity participation	Tibetan dance activities are often offered at the school.	.783	.873	.902
	Often participate in Tibetan dance activities at school.	.740	.889	
	Often exposed to Tibetan dance at home and in life.	.796	.868	
	Tibetan dance is often taught in classes at the school.	.805	.865	
Dance Content Understanding	Understand the meaning of Tibetan dance very well.	.786	.861	.895
	Very knowledgeable about Tibetan dance.	.769	.871	
	Believe that learning Tibetan dance is helpful for study and life.	.831	.818	

**Table 2: The statistics of Cronbach's Alpha of the student's questionnaire**

According to the Cronbach Alpha results of each dimension in the above table, the Cronbach Alpha value corresponding to each dimension designed in this paper is more significant than 0.8, which indicates that the internal consistency of each dimension of the questionnaire is better, so the results of this survey have excellent reliability.

**(3) Validity analysis**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.875
Bartlett's Test of Sphericity	Approx. Chi-Square	1435.583
	df.	45
	Sig.	.000

**Table 3: Student KMO and Bentley's test**

According to the above table, it can be seen that the use of factor analysis for information enrichment research first analyzes whether the research data is suitable for factor analysis, as can be seen from the above table: the KMO is 0.875, which is greater than 0.7, to meet the prerequisite requirements of factor analysis, as well as the data through the Bartlett sphericity test ( $p < 0.05$ ), which indicates that the research data is suitable for factor analysis with a reasonable degree of validity.

#### (4) Total Variance Explained

Compo nent	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5.606	56.063	56.063	5.606	56.063	56.063	3.071	30.713	30.713
2	1.432	14.315	70.378	1.432	14.315	70.378	2.538	25.378	56.091
3	1.004	10.037	80.415	1.004	10.037	80.415	2.432	24.324	80.415
4	.428	4.281	84.696						
5	.394	3.941	88.637						
6	.276	2.762	91.398						
7	.273	2.731	94.129						
8	.221	2.209	96.338						
9	.186	1.860	98.198						
10	.180	1.802	100.000						

**Table 4: Total Variance Explained of the Students questionnaire**

Extraction Method: Principal Components Analysis. According to the above table, it can be seen that the factor analysis extracted a total of three factors, and the eigen values are more significant than 1. The variance explained by the rotation of these three factors is 30.713%, 25.378%, and 24.324%, respectively, and the cumulative variance

explained by the rotation is 80.415%, greater than 70%.

**(5) Rotated Component Matrix<sup>a</sup>**

	Component			Extraction
	1	2	3	
Love the Tibetan dance	.285	.232	.825	.816
Hope that more Tibetan dance activities will be offered	.265	.250	.800	.773
Thinks it's important to learn Tibetan dance	.257	.270	.845	.853
Tibetan dance activities are often offered at the school	.821	.242	.221	.780
Often participate in Tibetan dance activities at school	.802	.210	.197	.726
Often exposed to Tibetan dance at home and in life	.811	.213	.288	.786
Tibetan dance is often taught in classes at the school	.868	.105	.236	.819
Understand the meaning of Tibetan dance very well	.208	.842	.252	.816
Very knowledgeable about Tibetan dance	.224	.828	.254	.800
Believe that learning Tibetan dance is helpful for study and life.	.183	.892	.208	.871

**Table 5: Student Rotating Component Matrix Analysis**

Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization, a. Rotation converged in 5 iterations.

According to the above table, the data of this study were rotated using the maximum variance rotation method (varimax) to find the correspondence between the factors and the study items. The above table shows the information extraction of the factors for the research items and the correspondence between the factors and the research items. The above table shows that all the research items correspond to a joint degree value higher than 0.4, and the factor loadings are higher than 0.7, which means there is a strong correlation between the research items and the factors. The factors can extract the information effectively.

## (6) Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Love the Tibetan dance	205	1.000	5.000	3.132	1.430
Hope that more Tibetan dance activities will be offered	205	1.000	5.000	2.746	1.326
Thinks it's important to learn Tibetan dance	205	1.000	5.000	2.917	1.424
Likeability	205	1.000	5.000	2.932	1.258
Tibetan dance activities are often offered at the school	205	1.000	5.000	2.966	1.334
Often participate in Tibetan dance activities at school	205	1.000	5.000	3.020	1.379
Often exposed to Tibetan dance at home and in life	205	1.000	5.000	2.873	1.366
Tibetan dance is often taught in classes at the school	205	1.000	5.000	2.937	1.329
Activity participation	205	1.000	5.000	2.949	1.189
Understand the meaning of Tibetan dance very well	205	1.000	5.000	3.088	1.422
Very knowledgeable about Tibetan dance	205	1.000	5.000	2.741	1.255
Believe that learning Tibetan dance is helpful for study and life	205	1.000	5.000	2.868	1.282
Dance Content Understanding	205	1.000	5.000	2.899	1.201

**Table 6: Student Descriptive Analysis**

In the above statistics, the mean value of Q4, Q5, and Q6 is less than 2.932. The mean of Q7, Q8, Q9, and Q10 is less than 2.949. The mean of Q11, Q12, Q13, and Q14 is less than 2.899. This shows that students' enjoyment of Tibetan dance, participation in activities, and awareness of the meaning of the dance content could be higher.

## (7) Correlations analysis

		Likeability	Activity participation	Dance Content Understanding
Likeability	Pearson Correlation	1	.585**	.566**
	Sig. (2-tailed)		.000	.000
	N	205	205	205
Activity participation	Pearson Correlation	.585**	1	.486**
	Sig. (2-tailed)	.000		.000
	N	205	205	205
Dance Content Understanding	Pearson Correlation	.566**	.486**	1
	Sig. (2-tailed)	.000	.000	
	N	205	205	205

\*\* . Correlation is significant at the 0.01 level (2-tailed).

**Table 7: Correlation analysis of the three student factors**

Correlation analysis is used to test the interconnectedness of variables. Pearson's coefficient  $r$  is used to reflect the degree of relationship between the variables, and the sig value indicates the test result. When  $p > 0$ , it means that there is a positive correlation between the variables, and when the sig value is  $< 0.05$ , there is a significant correlation between the variables. The above table is the correlation analysis of students' liking, participation in the activities, and knowledge of dance content in SPSS25.0. Through the above table, it can be seen that there is a significant positive correlation between fondness and activity participation ( $r=0.585$ ,  $p=0.000 < 0.05$ ); fondness and perception of dance content meaning ( $r=0.566$ ,  $p=0.000 < 0.05$ ); activity participation and perception of dance content meaning have a significant positive correlation ( $r=0.486$ ,  $p=0.000 < 0.05$ ).

## (8) Regression analysis

### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.597 <sup>a</sup>	.357	.351	.96802

a. Predictors: (Constant), Activity participation , Dance Content Understanding

**Figure 8: Regression analysis of two factors for students**

Based on the results of the goodness of fit and totality test of the regression equation in the table above, it can be seen that  $R = 0.597$ ,  $R\text{-squared} = 0.357$ , and  $\text{adjusted } R\text{-squared} = 0.351$ , which means that the independent variable in the equation explains 35.7% of the variation in the dependent variable.

**(9) ANOVA<sup>b</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	105.076	2	52.538	56.067	.000 <sup>a</sup>
	Residual	189.285	202	.937		
	Total	294.361	204			

a. Predictors: (Constant), Activity participation, Likeability b. Dependent Variable, Dance Content Understanding.

**Figure 9: Student ANOVA analysis two factors**

The regression analysis model holistic test statistic F-value is 56.067 and the p-value of this statistic = 0.000, which reaches the significance level of 1%, indicating that there is a significant linear relationship between the independent variables and the dependent variable in the equation, and that the model is statistically significant.

**(10) Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized	t	Sig.
		B	Std. Error	Coefficients		
1	(Constant)	.998	.196		5.105	.000
	Likeability	.409	.066	.428	6.150	.000
	Activity participation	.238	.070	.236	3.391	.001

a. Dependent Variable: Dance Content Understanding.

**Figure 10: Student Coefficients<sup>a</sup> analysis one factors**

The regression equation at this point is: Perception of the meaning of dance content =  $0.998 + 0.409 * \text{degree of favoritism} + 0.238 * \text{activity participation}$ . From the table of regression coefficients to get the significance test of regression coefficients, the degree of favoritism has a significant positive effect on the perception of the meaning

of dance content ( $B=0.409$ ,  $t=6.150$ ,  $p=0.000<0.05$ ); activity participation has a significant positive effect on the perception of the meaning of dance content ( $B=0.238$ ,  $t=3.391$ ,  $p=0.001<0.05$ )

#### 4.1.2 Analysis of parent questionnaires survey

##### (1) Basic information

Variable	Item	Sample (person)	Percentage (%)
Gender	Male	103	46.4
	Female	119	53.6
profession	Civil servants, career staff	52	23.4
	Businessman	97	43.7
	Other	73	32.9
I've seen kids doing Tibetan dances	Occasionally	74	33.3
	Often	81	36.5
	Not at all	67	30.2

**Table 11: Basic information on the parent questionnaire**

Among the 222 parents surveyed in the questionnaire, 103 (46.4%) were male and 119 (53.6%) were female; Civil servants and career staff for 52 people (23.4%); Businessmen 97 people (43.7%), and other professions 73 people (32.9%). Among them, 74 people (33.3%) occasionally saw their children dancing Tibetan dance; 81 people (36.5%) often saw their children dancing Tibetan dance, and 67 people (30.2%) did not see their children dancing Tibetan dance.

##### (2) Reliability analysis

Variable	Item	CITC	Cronbach's Alpha if Item Deleted	Cronbach's Alpha
Likeability	Love the Tibetan dance	.743	.675	.817
	Hope that more Tibetan dance activities will be offered	.629	.793	
	Thinks it's important to learn Tibetan dance	.661	.757	
Activity participation	I will be exposed to Tibetan dance-related activities in my life and work.	.826	.801	.875
	Regularly participate in activities	.745	.835	

	related to Tibetan dance in your life and work.			
	I teach my children Tibetan dance at home	.695	.854	
	I would like to teach my child Tibetan dance at school	.673	.862	
Dance Content Understanding	Understand the meaning of Tibetan dance very well	.778	.698	.835
	Very knowledgeable about Tibetan dance	.678	.795	
	Believes that learning Tibetan dance is beneficial for children's future life and studies	.668	.801	

**Table12: The statistics of Cronbach Alpha of the parent's questionnaire**

According to the Cronbach Alpha results of each dimension in the above table, the Cronbach Alpha value corresponding to each dimension designed in this paper is more significant than 0.8, which indicates that the internal consistency of each dimension of the questionnaire is better, so the results of this survey have excellent reliability.

### (3) Validity analysis

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.801
Bartlett's Test of Sphericity	Approx. Chi-Square	1116.061
	df	45
	Sig.	.000

**Table 13: Parents KMO and Bentley's test**

According to the above table, it can be seen that the use of factor analysis for information enrichment research, first analyze whether the research data is suitable for factor analysis, as can be seen from the above table: the KMO is 0.801, which is greater than 0.7, to meet the prerequisite requirements of factor analysis, as well as the data through the Bartlett sphericity test ( $p < 0.05$ ), which indicates that the research data is suitable for factor analysis, with a reasonable degree of validity.



#### (4) Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.341	43.408	43.408	4.341	43.408	43.408	2.927	29.275	29.275
2	1.797	17.970	61.377	1.797	17.970	61.377	2.305	23.053	52.328
3	1.306	13.058	74.435	1.306	13.058	74.435	2.211	22.107	74.435
4	.550	5.498	79.933						
5	.483	4.826	84.759						
6	.442	4.418	89.177						
7	.342	3.416	92.593						
8	.298	2.982	95.575						
9	.255	2.548	98.123						
10	.188	1.877	100.000						

Extraction Method: Principal Component Analysis.

**Table 14: Total Variance Explained of the parent's questionnaire**

According to the above table, it can be seen that the factor analysis extracted a total of three factors, and the eigen values are more significant than 1. The variance explained by the rotation of these three factors is 29.275%, 23.053%, and 22.107%, respectively, and the cumulative variance explained by the rotation is 74.435%, greater than 70%.

**(5) Rotated Component Matrix<sup>a</sup>**

	Component			Extraction
	1	2	3	
Love the Tibetan dance	.102	.173	.881	.816
Hope that more Tibetan dance activities will be offered	.219	.281	.736	.669
Thinks it's important to learn Tibetan dance	.159	.095	.843	.746
Have the opportunity to be exposed to Tibetan dance-related activities in life and work	.914	.078	.065	.846
Will often participate in activities related to Tibetan dance that I come into contact with in my life and work	.837	.113	.166	.741
Will teach children to dance Tibetan dance at home	.796	.155	.162	.683
Hope schools teach children Tibetan dance	.776	.169	.168	.659
Understand the meaning of Tibetan dance very well	.072	.913	.112	.852
Very knowledgeable about Tibetan dance	.147	.809	.210	.720
Believes that learning Tibetan dance is beneficial for children's future life and studies	.214	.792	.196	.711

Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. a. Rotation converged in 4 iterations.

**Table 15: Parents Rotating Component Matrix Analysis**

According to the above table, the data from this study were rotated using the maximum variance rotation method (varimax) to find the correspondence between the factors and the study items. The above table shows the information extraction of the factors for the research items and the correspondence between the factors and the research items. The above table shows that all the research items correspond to a joint degree value higher than 0.4, and the factor loadings are higher than 0.7, which means there is a strong correlation between the research items and the factors. The factors can extract the information effectively.

## (6) Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Love the Tibetan dance	222	1.000	5.000	3.252	1.328
Hope that more Tibetan dance activities will be offered	222	1.000	5.000	2.905	1.044
Thinks it's important to learn Tibetan dance	222	1.000	5.000	2.991	1.157
Likeability	222	1.333	5.000	3.050	1.012
Have the opportunity to be exposed to Tibetan dance-related activities in life and work	222	1.000	5.000	3.212	1.397
Will often participate in activities related to Tibetan dance that I come into contact with in my life and work	222	1.000	5.000	2.919	1.182
Will teach children to dance Tibetan dance at home	222	1.000	5.000	2.982	1.199
Hope schools teach children Tibetan dance	222	1.000	5.000	3.054	1.172
Activity participation	222	1.000	5.000	3.042	1.058
Understand the meaning of Tibetan dance very well	222	1.000	5.000	3.158	1.410
Very knowledgeable about Tibetan dance	222	1.000	5.000	2.937	1.095
Think that learning Tibetan dance will be helpful for children's future life and study	222	1.000	5.000	2.946	1.140
Dance Content Understanding	222	1.000	5.000	3.014	1.061

**Table 16: Parents Descriptive Analysis**

## (7) Correlations

### Correlations

		Activity		
		Likeability	participation	Dance Content Understanding
Likeability	Pearson Correlation	1	.362**	.415**
	Sig. (2-tailed)		.000	.000
	N	222	222	222
Activity participation	Pearson Correlation	.362**	1	.330**
	Sig. (2-tailed)	.000		.000
	N	222	222	222
Dance Content Understanding	Pearson Correlation	.415**	.330**	1
	Sig. (2-tailed)	.000	.000	
	N	222	222	222

\*\* . Correlation is significant at the 0.01 level (2-tailed).

**Table 17: Correlation analysis of the three s parent's factors**

Correlation analysis is used to test the interconnectedness of variables. Pearson's coefficient  $r$  is used to reflect the degree of relationship between the variables, and the sig value indicates the test result. When  $p > 0$ , it means that there is a positive correlation between the variables, and when the sig value is  $< 0.05$ , there is a significant correlation between the variables. The above table is the correlation analysis of parent's liking, participation in the activities, and knowledge of dance content in SPSS25.0. Through the above table, it can be seen that there is a significant positive correlation between fondness and activity participation ( $r = 0.362$ ,  $p = 0.000 < 0.05$ ); fondness and perception of dance content meaning ( $r = 0.415$ ,  $p = 0.000 < 0.05$ ); activity participation and perception of dance content meaning have a significant positive correlation ( $r = 0.330$ ,  $p = 0.000 < 0.05$ ).

### (8) Regression analysis

#### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.457 <sup>a</sup>	.209	.202	.94770

a. Predictors: (Constant), Activity participation , Dance Content Understanding

**Figure 18: Regression analysis of two factors for parents**

Based on the results of the goodness of fit and totality test of the regression equation in the table above, it can be seen that  $R = 0.457$ ,  $R\text{-squared} = 0.209$ , and  $\text{adjusted } R\text{-squared} = 0.202$ , which means that the independent variable in the equation explains 20.9% of the variation in the dependent variable.

**(9) ANOVA<sup>b</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	52.046	2	26.023	28.975	.000 <sup>a</sup>
	Residual	196.691	219	.898		
	Total	248.737	221			

a. Predictors: (Constant), Activity participation , Dance Content Understanding

b. Dependent Variable: Dance Content Understanding

**Figure 19: Parents ANOVA analysis two factors**

The regression analysis model holistic test statistic F-value is 28.975, and the p-value of this statistic is 0.000, which reaches the significance level of 1%, indicating that there is a significant linear relationship between the independent variables and the dependent variable in the equation and that the model is statistically significant.

**(10) Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.296	.236		5.482	.000
	Likeability	.357	.068	.340	5.277	.000
	Activity participation	.207	.065	.207	3.208	.002

a. Dependent Variable: Dance Content Understanding

**Figure 20: Parents Coefficients<sup>a</sup> analysis one factors**

The regression equation is Perception of dance content meaning = 1.296 + 0.357\*Likening degree + 0.207\*Activity involvement.

From the table of regression coefficients, the significance test of regression coefficients shows a significant positive effect of favoritism on the Perception of the meaning of dance content (B = 0.357, t = 5.277, p = 0.000<0.05). Activity participation significantly affects the Perception of the meaning of dance conte

nt ( $B = 0.207$ ,  $t = 3.208$ ,  $p = 0.002 < 0.05$ ).

### 4.1.3 Analysis of teacher questionnaires survey

#### (1) Basic information

Variable	Item	Sample (person)	Percentage (%)
Gender	Male	84	42.9
	Female	112	57.1
Education level	Junior college	5	2.6
	Undergraduate	131	66.8
	Master's Degree	58	29.6
	PhD	2	1.0
Teaching experience	Within 3 years	94	48.0
	3-6 years	52	26.5
	More than 6 years	50	25.5
Major	Vocal	33	16.8
	Fine Arts	79	40.3
	Dance	49	25.0
	Others	35	17.9
Favorite Type of Dance	Classical Chinese Dance	55	28.1
	HipHop	29	14.8
	Latin Dance	23	11.7
	Tibetan Dance	89	45.4

**Table 21: Basic information on the teacher questionnaire**

Among the 196 teachers surveyed, 84 were boys, accounting for 42.9%; 112 were girls, accounting for 57.1%; 5 had a bachelor's degree, accounting for 2.6%; 131 had a bachelor's degree, accounting for 66.8%; and 58 had a master's degree. Accounting for 29.6%, 2 people have PhDs, accounting for 1.0%; Teachers are experience in within 3 years of employment, accounting for 48.0%. Among them, there are 33 teachers in the vocal music major, accounting for 16.8%; 79 teachers in the art major, accounting for 40.3%; 49 teachers in the dance major, accounting for 25.0%; other majors There are 35 teachers, accounting for 17.9%. The favorite dance type among teachers is Tibetan dance, with 89 people, accounting for 45.4%.

#### (2) Reliability analysis

Variable	Item	CITC	Cronbach's Alpha if Item Deleted	Cronbach's Alpha
Likeability	Love the Tibetan dance	.699	.769	.835
	Hope that more Tibetan dance activ	.706	.762	

	ities will be offered			
	Thinks it's important to learn Tibetan dance	.686	.784	
Activity participation	Tibetan dance activities are often offered at the school	.776	.850	.888
	Often participate in Tibetan dance activities at school	.750	.858	
	Often exposed to Tibetan dance in life	.735	.864	
	Tibetan dance is often taught in classes at the school	.765	.853	
Dance Content Understanding	Understand the meaning of Tibetan dance very well	.765	.905	.906
	Very knowledgeable about Tibetan dance	.840	.843	
	Believe that learning Tibetan dance is helpful for study and life	.834	.847	

**Table 22: The statistics of Cronbach Alpha of the teacher's questionnaire**

According to the Cronbach Alpha results of each dimension in the above table, the Cronbach Alpha value corresponding to each dimension designed in this paper is more significant than 0.8, which indicates that the internal consistency of each dimension of the questionnaire is better, so the results of this survey have excellent reliability.

### (3) Validity analysis

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.849
Bartlett's Test of Sphericity	Approx. Chi-Square	1230.554
	df.	45
	Sig.	.000

**Table 23: Teachers KMO and Bentley's test**

According to the above table, it can be seen that the use of factor analysis for information enrichment research, first analyze whether the research data is suitable for factor analysis, as can be seen from the above table: the KMO is 0.849, which is greater than 0.7, to meet the prerequisite requirements of factor analysis, as well as the data through the Bartlett sphericity test ( $p < 0.05$ ), which indicates that the research data is

suitable for factor analysis, with a reasonable degree of validity.

**(4) Total Variance Explained**

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.912	49.123	49.123	4.912	49.123	49.123	3.040	30.401	30.401
2	1.948	19.477	68.601	1.948	19.477	68.601	2.549	25.493	55.894
3	1.000	10.002	78.602	1.000	10.002	78.602	2.271	22.709	78.602
4	.495	4.953	83.555						
5	.375	3.745	87.301						
6	.349	3.488	90.788						
7	.293	2.934	93.722						
8	.252	2.520	96.242						
9	.215	2.147	98.389						
10	.161	1.611	100.000						

**Table 24: Total Variance Explained of the teacher's questionnaire**

Extraction Method: Principal Component Analysis. According to the above table, it can be seen that a total of 3 factors were extracted from factor analysis, and the characteristic root values are all greater than 1. The variance explanation rates of these three factors after rotation are 30.401%, 25.493%, and 22.709%, respectively. The cumulative variance explanation rate after rotation is 78.602 %, greater than 70%.



### (5) Rotated Component Matrix<sup>a</sup>

	Component			Extraction
	1	2	3	
Love the Tibetan dance	.117	.365	.779	.754
Hope that more Tibetan dance activities will be offered	.102	.276	.836	.785
Thinks it's important to learn Tibetan dance	.307	.159	.800	.760
Tibetan dance activities are often offered at the school	.878	.169	.041	.800
Often participate in Tibetan dance activities at school	.851	.099	.136	.752
Often exposed to Tibetan dance at home and in life	.798	.142	.254	.722
Tibetan dance is often taught in classes at the school	.842	.126	.165	.752
Understand the meaning of Tibetan dance very well	.203	.801	.328	.791
Very knowledgeable about Tibetan dance	.143	.897	.227	.876
Believe that learning Tibetan dance is helpful for study and life	.141	.891	.232	.867

**Table 25: Teachers Rotating Component Matrix Analysis**

Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. a. Rotation converged in 5 iterations.

According to the above table, the data of this study were rotated using the maximum variance rotation method (varimax) to find the correspondence between factors and research items. The table above shows the information extraction of research items by factors and the corresponding relationship between factors and research items. From the table above, we can see that the commonality values corresponding to all research items are higher than 0.4, and the factor loadings are all greater than 0.7, which means that the research items and factors There is a strong correlation between them and the factors can effectively extract information.

## (6) Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Love the Tibetan dance	196	1.000	5.000	2.913	1.219
Hope that more Tibetan dance activities will be offered	196	1.000	5.000	2.811	1.232
Thinks it's important to learn Tibetan dance	196	1.000	5.000	3.097	1.346
Likeability	196	1.000	5.000	2.940	1.098
Tibetan dance activities are often offered at the school	196	1.000	5.000	2.995	1.242
Often participate in Tibetan dance activities at school	196	1.000	5.000	3.071	1.345
Often exposed to Tibetan dance at home and in life	196	1.000	6.000	3.082	1.375
Tibetan dance is often taught in classes at the school	196	1.000	6.000	3.000	1.407
Activity participation	196	1.000	5.000	3.037	1.163
Understand the meaning of Tibetan dance very well	196	1.000	5.000	3.005	1.334
Very knowledgeable about Tibetan dance	196	1.000	5.000	2.857	1.293
Believe that learning Tibetan dance is helpful for study and life	196	1.000	5.000	2.913	1.346
Dance content meaning understanding	196	1.000	5.000	2.925	1.215

**Table 26: Teachers Descriptive Analysis**

## (7) Correlations analysis

Likeability		Likeability	Dance Content Understanding	Dance Content Understanding
Likeability	Pearson Correlation	1	.407**	.586**
	Sig. (2-tailed)		.000	.000
	N	196	196	196
Activity participation	Pearson Correlation	.407**	1	.366**
	Sig. (2-tailed)	.000		.000
	N	196	196	196
Dance Content Understanding	Pearson Correlation	.586**	.366**	1
	Sig. (2-tailed)	.000	.000	
	N	196	196	196

\*\* . Correlation is significant at the 0.01 level (2-tailed)

**Table 27: Correlation analysis of the three Teachers factors**

Correlation analysis is used to test the interconnectedness of variables. Pearson's coefficient p is used to reflect the degree of relationship between the variables, and the

sig value indicates the test result. When  $p > 0$ , it means that there is a positive correlation between the variables, and when the sig value is  $< 0.05$ , there is a significant correlation between the variables. The above table is the correlation analysis of Teacher's liking, participation in the activities, and knowledge of dance content in SPSS25.0. From the above table, it can be seen that there is a significant positive correlation between the degree of love and activity participation ( $r=0.407$ ,  $p=0.000 < 0.05$ ); there is a significant positive correlation between the degree of love and the recognition of the meaning of dance content ( $r=0.586$ ,  $p=0.000 < 0.05$ ); there is a significant positive correlation between activity participation and awareness of the meaning of dance content ( $r=0.366$ ,  $p=0.000 < 0.05$ ).

**(8) Regression analysis:**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.602 <sup>a</sup>	.363	.356	.97501

a. Predictors: (Constant), Activity participation , Dance Content Understanding

**Figure 28: Regression analysis of two factors for teachers**

According to the goodness of fit and integrity test results of the regression equation in the above table,  $R=0.602$ ,  $R\text{ square}=0.363$ , and  $\text{adjusted } R\text{ square}=0.356$ , that is, the independent variables in the equation can explain 36.3% of the variation of the dependent variable.

**(9) ANOVA<sup>b</sup>**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	104.538	2	52.269	54.983	.000 <sup>a</sup>
	Residual	183.475	193	.951		
	Total	288.014	195			

a. Predictors: (Constant), Activity participation, Likeability b. Dependent Variable, Dance Content Understanding.

**Figure 29: Teachers ANOVA analysis two factors**

The F value of the regression analysis model integrity test statistic is 54.983, and the p-value is 0.000, reaching the 1% significance level, indicating a significant linear relationship between the independent variables and the dependent variables in the equation. The model is statistically significant.

**(10) Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	.736	.231		3.189	.002
	Likeability	.580	.070	.524	8.334	.000
	Activity participation	.159	.066	.152	2.419	.016

a. Dependent Variable: Dance Content Understanding.

**Figure 30: Teachers Coefficients<sup>a</sup> analysis one factors**

The regression equation is Cognition of dance content, meaning=0.736 +0.580\*likeability+0.159\*activity participation.

The significance test of the regression coefficient is obtained from the regression coefficient table. The degree of liking has a significant positive impact on the recognition of the meaning of the dance content (B=0.580, t=8.334, p=0.000<0.05); the degree of activity participation has a significant positive impact on the meaning of the dance content. There is a significant positive effect on Cognition (B=0.159, t=2.419, p=0.016<0.05).

**4.4.4 Summary**

Through the statistical methods of basic information, reliability, validity, descriptive statistics, correlation, and regression analysis, students, parents, and teachers were analyzed for their degree of enjoyment, participation, and awareness of Tibetan dance

education, and their different answers and choices showed the current situation of Tibetan dance education.

### **(1) About students**

According to the results of the questionnaire survey of primary school students in seven schools, Table (2.3.4.5) shows that the questionnaire has good data in terms of reliability and validity, which is suitable for factor analysis. In descriptive (Table 6) and correlation (Table 7), the students' liking of Tibetan dance and their cognition of the content of activity participation did not reach the average value, which indicated that the students' liking of Tibetan dance was low. Most students thought that Tibetan dance did not help them in their studies or lives, and they felt it was unimportant to learn it. Some schools offer Tibetan dance activities, but the number of activities is not high; some students do not want to participate in the activities because the professionalism of the instructors is not high, and some students do not want to participate in the activities because they think the activities are boring and waste time. Regression (Tables 8, 9, and 10) shows that students' enjoyment of Tibetan dance and activity participation have a positive relationship and that both enjoyment and activity participation have a positive relationship with the knowledge of the content of Tibetan dance. Therefore, students' value orientation towards Tibetan dance education is that if they do not like it, they will not participate in the activities, not to mention that they cannot recognize the meaning of the content of Tibetan dance. There needs to be more proper guidance and restricted development of Tibetan dance education in students' surveys.

### **(2) About parents**

According to the results of the questionnaire survey on parents of seven elementary schools, Table (1.2.3.4) shows that the questionnaire has good data in terms of reliability and validity, which is suitable for factor analysis. In descriptive (Table 5) and correlation (Table 6), parents' liking of Tibetan dance and awareness of the content of

participation in the activity did not reach the average value, which shows that parents do not like Tibetan dance very much, a small number of parents will teach their children Tibetan dance at home, but most of them will not teach their children Tibetan dance at home at all. Most parents want schools to teach their children Tibetan dance. Still, parents rarely have access to Tibetan dance in their daily work and life, and parents only want to participate if the activity is meaningful. Most parents did not understand the meaning of Tibetan dance. The regression results (Tables 7, 8, and 9) show a positive relationship between parents' enjoyment of Tibetan dance and participation in the activities, and both enjoyment and involvement in the activities have a positive relationship with the knowledge of the content of Tibetan dance. Therefore, parents' value orientation towards Tibetan dance education is that if they don't like it, they won't participate in the activities and can't recognize the content meaning of Tibetan dance. Tibetan dance education exists in a state of non-understanding and non-participation in the parent survey.

### **(3) About the teachers**

According to the questionnaire survey of teachers in 7 schools, the results of Table (1.2.3.4) show that the questionnaire has good data in terms of reliability and validity, which is suitable for factor analysis. In descriptive (Table 5) and correlation (Table 6), the teachers' liking of Tibetan dance and the awareness of the content of activity participation did not reach the average, indicating that the teachers' liking of Tibetan dance is not high, which most of the teachers' qualifications are undergraduate graduates. Most of the teachers' years of experience in teaching are three years. The proportion of teachers whose specialty is dance is only 25%, and some of the schools will offer Tibetan dance activities. Still, the number of times the activity was conducted was small; most teachers said they were uninterested and wanted to avoid participating. The percentage of teachers who will teach Tibetan dance-related knowledge in their teaching classes is only 18.37%. The teachers themselves need to understand Tibetan dance sufficiently; only 28.57% of the teachers said that they know it. In the regression

(Tables 7, 8, 9), statistics show that teachers' enjoyment of Tibetan dance and activity participation has a positive relationship, and both enjoyment and activity participation have a positive relationship with Tibetan dance content knowledge. Therefore, teachers' value orientation towards Tibetan dance education is that if they don't like it, they won't participate in the activities, not to mention that they can't recognize the meaning of the content of Tibetan dance and that Tibetan dance education exists in a state of lack of teachers and lack of professional curriculum guidance in the teachers' survey.

#### **4.2 A Study of Autobiography**

An autobiography is a text written by the author of a book about their life journey. William Dilthey states, "We are dealing with the process of understanding life in its highest and most illuminating form, autobiography."<sup>84</sup> The definition of autobiography given by French scholar Philippe Lejeune in *The Autobiographical Pact* (2001) is "a retrospective narrative written in prose by a natural person from his own life, which emphasizes the history of his personal life, especially the history of his personality."<sup>85</sup> The study of an autobiography should pay more attention to the individual cognitive narrative, with personal experience as the material, reminiscent of narrative personal history: "The author should review their own life to review their life as the main content of the work; this work is strictly autobiography."<sup>86</sup> In his works, the author goes after the formation and change of the individual's sense of self and how the individual's relationship with others and society in this process of formation and change shapes self-perception in a specific historical and cultural context.<sup>87</sup>

In this chapter, using my experience of learning Tibetan dance as an entry point, I narrate the growth and learning process in a multicultural context from the perspective of a Tibetan and discuss the role of Tibetan dance in the social orientation of an individual, the construction of personal identity, and the shaping of ideological concepts.

---

<sup>84</sup> William Dilthey, *Meaning in History* [M]. Translated by Aiyan. Nanjing: Yilin Publishing House, 2014:25.

<sup>85</sup> Philippe Lejeune, translated by Yang Guozheng. *The Autobiographical Contract* [M]. Beijing: Sanlian Bookstore, 2001.10.

<sup>86</sup> Yang Zhengrun. *Modern Biography* [M]. Nanjing: Nanjing University Press, 2009.05.

<sup>87</sup> By Amelie Nothomb. *Happy nostalgia* [M]. Nanjing: Nanjing University Press, 2015.05. p.177

Through my experience of learning Tibetan dance in my childhood, youth, and adulthood, I analyze how Tibetan dance education has helped me personally in my life, experience, and emotions. It explains how Tibetan dance education contributes to my comprehensive development and growth and provides a basis for the next chapter to establish the ideology and methodology of Tibetan dance education. Through my personal experience, this chapter aims to provide rich empirical materials for in-depth research on the educational significance of Tibetan dance for individuals to expand the theoretical understanding and practical exploration of Tibetan dance education.

#### **4.2.1 Tibetan dance in traditional folk**

Childhood is the critical process of individual cognitive formation, a key factor in human growth. Through recounting my childhood experiences, I found the root of my personality. Although with the passage of time and the enrichment of life experience, my childhood cognitive experience and journey are still memorable and profound memories that have played a role in every stage of my life afterward.

I was born in 1991 in the Tibetan area of Kangding City, Sichuan Province, China, and have been exposed to Tibetan song and dance culture since my early childhood. Since age 5, I have been learning Tibetan dance and actively participating in various Tibetan dance practices. These activities included dance performances spontaneously organized by the folk and dance ceremonies held by religious monasteries during essential festivals. Gradually, Tibetan dance became an integral part of my life, deeply integrated into my daily life and cultural identity. Different ways of learning have produced other educational significance for me. First, folk dance activities are spontaneous, allowing people to transmit national culture, national spirit, and national life customs, build group cohesion, and enhance personal spiritual ability. It is a kind of dance educational activity that can be held anytime, anywhere, with no requirement of time and place and no restriction on participants' age and gender. My favorite folk dance when I was a child was the 《Uncle XiangBa》 As I write this, my grandmother's melodious singing comes to my ears, awakening my childhood memories. My grandmother liked to wear a pink shirt, navy blue Tibetan robe, and a bell ornament at the waist in the courtyard with her



sisters singing and dancing this dance, with melodic vocals and beautiful dance movements, with the waist jewelry issued by the "Lingling" sound, that beautiful and harmonious picture, engraved in my heart! The beautiful and balanced image of this dance has made a profound mark on my heart. The lyrics of the folk dance "Uncle XiangBa" read: "The grassland in summer is the most beautiful, full of brightly colored flowers. Please drink a glass of wine; everywhere is fragrant with flowers; the time for the meeting has come; please drink a glass of wine: Uncle Xiangba, auspicious flowers for you. Wearing a steed with silver-adorned bells and a saddle made of gold, please drink a cup of fine wine". Uncle Xiangba Tibetan translation means uncle with compassion because people love his kind and brave image, so people create songs and choreographed dances to pass his story to the future generation in the form of art, hoping that the future generation will be an upright and kind-hearted good young man. The dance movement has a soft tune, soothing movements, and a musical rhythm. The vivid lyrics with smooth dance movements form a fairytale-like picture. Almost everyone in the Tibetan area sings this song and dances the Guozhuang according to the song. People not only feel the joy of music through dance but also learn to inherit and carry forward the nation's cultural traditions in the dance movements and set up the correct values of life in the concept of Tibetan culture for people to be upright and kind and promising young people. There are many kinds of Tibetan folk dances similar to this one, including those that glorify heroes, give thanks to parents, unite friends, praise nature, and spread ethics and morality. The colorful folk Tibetan dance is a course I need to learn throughout my life, and it is the driving force of my life as a Tibetan dance educator. The traditional Tibetan folk dance is the soul of the dance works that I create. I was exposed to the sacred atmosphere of religious dance during the temple's religious ritual dance events. I clearly remember April 8 every year is an essential festival of Tibetan Buddhism. On this day, I would dress up with my family in gorgeous traditional Tibetan clothes, carry a Hada and some fruits and food that I had prepared myself, and go to one of the main temples in Kangding, the "Vajra Temple," early in the morning to take part in this grand Buddhist festival. This activity mainly involves temple monks

dressed up as different images of Buddha, performing Tibetan Buddhist stories in the form of dances, spreading ethics and morality, and praying for the well-being of humanity, with the dances representing the worship of ancestors and good wishes for the future. For example, the "Vajra Dharma Dance" is a very famous religious dance known as "Qiangmu" in Tibetan, in which the monks of the monastery, as the dancers, must chant and pray before the performance and perform some Buddhist rituals to purify their bodies and minds. Usually, the day before the Vajra Dance is completed, a preview is conducted; what is performed on the first day and achieved on the second day are strictly regulated and performed in order. "In the Qiangmu dance, there is the Calvary Dance, in which the dancers wear Calvary masks and dance with their hands, and perform in costumes with human bones painted on them."<sup>88</sup> The monks dance the Buddhist Dance, wearing masks symbolizing Tibetan Buddhism, to the beat of traditional Tibetan musical instruments. There are strict requirements for the movements of the Buddhist Dance: the dancer's muscles should be relaxed, the blood should be boiling, the demeanor should be majestic, the dance movements should be slow, the knees should be bent, soft and robust, relaxed but not stiff, the whole style of the Dance is solemn and sacred for the masses to drive away the harm of the demons and ghosts and pray for people's peace and health in the new year. I remember being at a religious dance event, and since I was young and knew nothing of the Buddhist story, the dance began with me being terrified of a dancer wearing a scary black mask. However, as the dance progressed, the monastery's musical instruments were played, and the dancer slowly came out for a dance performance of about ten minutes. I was mesmerized and began to closely observe the dancers' hand gestures, foot movements, and body leaps. Even though I could not understand the storyline, the excellent performances of the dancers made me feel the charm of religious dance. Even though I knew nothing about the content, I was infected by the atmosphere of the dance. The dance's music made me stand in awe, and the dance movements made me marvel at

---

<sup>88</sup> Bian Duo. Returning the original face of Tibetan opera[J]. Artistic Research Dynamics, July 1986, No. P13

how the monks did it. On the way home, I kept imitating some of the movements from the temple dance and performing them for my family. My family and I felt thrilled. Later, I learned that the black-masked dancer represented the "Black Hat Dharma Master," which means God with the highest magic power in Buddhism. After that religious Tibetan dance experience, I realized for the first time that dance can bring enjoyment to people and provide emotional energy for myself and pleasure for my body and mind. The learning experience of two kinds of traditional folk dances in my childhood provided me with rich knowledge of folk dances, but more importantly, it cultivated my deep emotion and love for Tibetan dance culture and art. Not only do I learn skills in dance movements, but I also learn and experience the unique emotions, beliefs, and values of traditional Tibetan culture in the educational process.

#### **4.2.2 Tibetan dance in school**

In 1997, when I was seven years old, I left my hometown of Kangding and moved to Chengdu to study. When I first set foot in the bustling city, I was curious and worried about the city's newness and whether I could integrate smoothly into the new living environment. My parents supported my ambition to study dance during my years in Chengdu, even though my family's finances could have been better. I stepped out of my hometown and integrated into the Tibetan dance education system in a formal school. Twice a week, I had dance classes, and every day after school, I would train at home, working tirelessly towards my dream. In the school's dance classes, the teachers focused on developing my body muscles, requiring uniformity and standardization of movements, as well as flexibility of ligaments. The daily training covers the legs, waist, arms, and spins. All the dance training aims to create a more perfect body and muscle beauty. I was first introduced to Tibetan dance in a formal dance class when I was 13. When I learned that I would learn Tibetan dance, I was overjoyed because it was the form of dance I was most familiar with, and I was sure I could master it well. However, when I started to learn Tibetan dance with the teacher, I realized that the movements taught by the teacher were utterly different from the Tibetan dance I grew up knowing—especially movements like lifting the sleeves in Tibetan dance. In traditional Tibetan

dance, I could wave my sleeves around quickly without focusing on height, direction, eye, or foot placement, and I didn't need everyone to keep the same standardized movements but to keep a smooth and natural dance posture and feel the enjoyable atmosphere of the group dance. However, in the formal dance class, the teacher required me to keep my arms at a specific height and range, and the direction of my steps had to meet the standardized requirements. When I tried to imitate the teacher's movements, I realized I could not perform them. My expression was severe, my movements were stiff, and I began to wonder if the Tibetan dance I had grown up learning was wrong because I could not complete the movements taught by my teacher, which made me feel extremely lost. Learning Tibetan dance in class was always depressing because the muscle training was painful, and there were punishments for not meeting the teacher's standards. For example, in one class, because I failed to complete a dance movement, the teacher asked me to repeat the training alone in the corner of the classroom. At that time, I felt humiliated, partly because of the physical torture of the training, where the constant repetition of a movement would cause muscle fatigue and pain, and partly because of the psychological torture of worrying about being laughed at by others, worrying about my poor performance, and even feeling stupid and incompetent. However, this painful experience was only temporary. As I grew older and gained more dance experience, I gradually became one of the most appreciated dance students by my teachers. I was able to perform every dance movement perfectly. Although the formal learning of Tibetan dance in school was a painful process, I felt thrilled and satisfied when I could finish every dance movement because I could use my body to express my thoughts and emotions more perfectly and softly so that the viewers could have a better visual experience. The charm of Tibetan dance lies not only in the freedom and spirituality of traditional dance but also in professional muscle training and the enhancement of body aesthetics. Having the experience of learning two different styles of Tibetan dance helps me express my thoughts and emotions in the best way possible using body language. I pursue the unique stylistic features of traditional Tibetan dance while focusing on the scientific training of professional dance. This enhances the

audience's artistic enjoyment and, more importantly, my ability to express my emotions. Discovering the beauty of Tibetan dance, creating the beauty of Tibetan dance, sharing the beauty of Tibetan dance, and passing my happiness on to others so they can also feel the value of emotions is a pleasant experience for me.

#### **4.2.3 Tibetan dance in multiculturalism**

Anthropologist David Thomas, in his book *Intercultural Space and Intercultural Survival*, puts forward the concept of "intercultural survival" to illustrate how interactions and collisions between different cultural groups reshape each other's habitual ways of perception, resulting in ways of survival and expressions that are different from those of mono-cultural survival.<sup>89</sup> My life is precisely what Thomas described as having transcended a single culture and constructed a state of diversified ways of living. The tolerance and understanding generated by the collision of Tibetan and Han Chinese cultures have enabled me to transcend a single culture and a single ethnic group, to absorb different concepts and experiences to gain a unique ability to reflect on culture, and to see the world I am in through the eyes of an "outsider." I have achieved a fantastic capacity for cultural reflection by absorbing different concepts and experiences and gaining an "outsider's" perspective on the world in which I live. Through recounting my growing-up expertise, I hope to find the common traits of "cross-cultural survivors" and define the meaning of the self.

In the era of economic and information globalization, with the advancement of science and technology, more and more individuals have complex and challenging problems understanding cultural backgrounds. These individuals have been nurtured by the cultures of different countries and nationalities in their growth process. Those who have grown up in a multicultural background have experienced a mobile and unsettled childhood and adolescence, making their life experiences more delicate and sensitive. At the same time, these intercultural groups are accompanied by a lingering identity crisis and psychological anxiety, "a developing anxiety that threatens the perception of

---

<sup>89</sup> Wu, Minmin. Yan Geling: A cross-cultural examination[J]. *Journal of Mudanjiang College of Education*, 2011.

self-identity because of the blurring of self-perceptions related to the constructed character of the object world."<sup>90</sup> The identity crisis has left individuals with no sense of belonging, just like floating weeds with no roots, and it is difficult to get rid of the anxious feeling of being at a loss. As a way to resist their rootless destiny, going back to their hometowns has become a kind of support for many cultural intermediaries, who often look to the hometowns where they grew up in their childhoods and search for their rational roots by going back to their hometowns to live or to travel, to solve their cultural conflicts, to get rid of their identity dilemmas, and to strive for peace and stability in their hearts. I am from a multicultural background. I was born in a Tibetan area and grew up in a Han area, and I have been strongly influenced by Tibetan culture and morality since I was a child. I received the traditional Tibetan dance education method before I was seven. After I was seven years old, I started my schooling path in a Han area. During the period when I was living and studying in a Han area, I returned to my hometown countless times to search for the roots of my culture because of the crisis in my identity and in the hope that, in this way, I would be able to integrate my own culture with the new culture, construct my own identity, and improve my ability to survive. Therefore, my story is a journey of personal growth and a vivid epitome of cultural exchange and transmission. My multicultural educational experiences have injected more wisdom and courage into my future life path. During my life in the Han Chinese area, because of my different identity, I very much hoped to be accepted by people from different cultural backgrounds. I would take the initiative to talk to them about Tibetans, but none of them seemed to be interested, and some of them would even have some misunderstandings about Tibetans. Different cultures, different beliefs, and different values leave me in a state of confusion. This feeling was especially obvious during my study period after I was 14 years old. In order for everyone to better understand Tibetan culture, I never stopped learning dance, whether it was Tibetan dance or dances of other nationalities I insisted on learning. I never stopped learning

---

<sup>90</sup> Anthony Giddens. *Modernity and Self-Identity* [M]. Beijing: Sanlian Bookstore, 1998, p. 50.

dance; whether it was Tibetan or other ethnic dances, I insisted on knowing. Through my efforts, I became the captain of the school dance team. I insisted on learning dance because, on the one hand, everyone did not recognize my identity. I wanted to get everyone's attention and praise through Tibetan dance.

On the other hand, whenever I stood on the stage to perform a Tibetan dance, the audience gave me a friendly look that made me happy. But off the stage, without the aura of Tibetan dance, I was said to be lost; I began to self-doubt what kind of identity I had and what kind of values and outlook on life I should have. Tibetan traditional education tells me to be kind, sincere, humble, not to fight with others, and friendly to all things in the world; you will harvest happiness and joy. However, when I interacted with people in the school community with such values, I realized that it was not feasible, and everyone treated me as an underprivileged person, a marginalized person under multiculturalism. I am entangled between Tibetan and Han Chinese cultures; therefore, my family would return to the Tibetan area every year to search for the roots of the ethnic culture. I would return to the most familiar ethnic badlands with many questions, observe the ethnic life, participate in Tibetan dance activities, and learn how Tibetans interact with society, nature, and people. I am filled with tears and excitement at various Tibetan dance activities in my hometown when I hear familiar music and dance the friendly Tibetan dance movements. My heart would be healed, and my body and mind would feel delighted. Participating in Tibetan dance activities allows me to feel the unity of a harmonious group, the value of shared emotions, the enhancement of spiritual energy, the rejuvenation and revitalization of my mind, and the people, the language, the culture, the environment, and the dances in my hometown that answer all of my questions about life. I try hard to pursue my way of life and find a state of life that can help me realize my self-worth and significance. An optimistic way of living under multiculturalism is a spiritual revolution of the self that can never be stopped. When the irreconcilable contradiction arises between the essence of the self and the reality of existence, I have traveled back and forth to different cultural regions countless times; on the one hand, I received a formal school dance education in Han Chinese areas, and

on the other hand, I accepted training in traditional Tibetan dance. The two kinds of different dance learning experiences enriched my knowledge of Tibetan dance. Traditional Tibetan dance can provide a vivid artistic experience for my creations regarding professionalism. I deeply realize that traditional Tibetan dance can offer a graphic creative experience for my creation in terms of professionalism and knowledge of folklore and culture, which can create dance works closer to the national culture, and in terms of spirituality, which can enhance my self-confidence and help me gain identity and national pride. Formal school dance education provides professional help for my physical training, and the standardization of movements can increase the ornamental sense of the dance works, which makes it easier to attract the audience's attention and help people understand Tibetan dance culture. The transition from the Tibetan to the Han area is a geographical change and a spiritual journey across cultural boundaries. Under the cultivation of Tibetan culture, I have received a rich and profound traditional dance education since I was a child, which not only cultivated my dance talent in terms of technique but also, more importantly, inspired me to think about cultural inheritance and identity. When I entered the Han Chinese region to study, I faced a new cultural environment and learning system and experienced the collision and fusion between different cultures. This cross-cultural experience broadened my horizons and enriched my life experience. I wandered between the two cultures, retaining my deep affection for Tibetan traditions and opening my heart to accept the essence of Han Chinese culture; this cultural tolerance and integration is the greatest motivation for my future work in dance teaching.

#### **4.2.4 summary**

In an autobiography, one's own experience can be used as a resource, allowing us to think more analytically about how autobiography finds its place in our epistemology.<sup>91</sup> The focus is on the deep emotional connection between individual experience and human experience. As Ellis argues, "the purpose of storytelling is not merely to restore

---

<sup>91</sup> Gray A. *Research Practice for Cultural Studies: Ethnographic Methods and Lived Culture*[M]. Xu Mengyun,trans.Chongqing: Chongqing University Press, 2009:141-142.



past facts and present them, but to clarify the deep meaning of events for the narrator," and the reader experiences not only the particular encounter of the individual researcher but also the deep emotional connection of human experience.<sup>92</sup> My experience learning Tibetan dance from my hometown to city life is closely related to my inner emotions. I have experienced three stages: my childhood period, the road to school, and my self-growth. Tibetan dance has always played an essential role in these three stages of my life. During my childhood, studying folk Tibetan dance enhanced my ethnic complex, adding authenticity and uniqueness to my later creation of Tibetan dance characterized by ethnic traditions. On the road to school, formal Tibetan dance in school improved my physical professionalism, and I took different ethnic dance courses to understand the dance culture of other ethnic groups. During the growth stage, I combined two styles of traditional and professional dances to establish my Tibetan dance style and teaching method, forming dance works that do not lose the conventional Tibetan dance style but also have the standard of professional dances. Whether I learn traditional folk Tibetan dance or formal school dance, my physical and mental development and professional skills have improved. The types of folk Tibetan dance are colorful, especially in the content of the lyrics. The meaning of the dance is particularly prominent. In contrast, the formal Tibetan dance school pays more attention to the science of body movement and the degree of aesthetic enhancement; the two kinds of dances have different feelings of beauty, beautiful experience, and beauty. Both dances have distinct feelings of beauty, experiences, and transmissions of beauty.

Through years of learning and observing the educational experiences of those around me, I have come to the profound realization that Tibetan dance has played an essential role in my growth. I have learned about the Tibetan way of life, been provided a wealth of information about folk culture, gained life experience, felt collective unity, and healed physically and mentally through traditional folk Tibetan dance. Formal Tibetan

---

<sup>92</sup> Ellis C. *Evocative autoethnography: Writing emotionally about our lives*[A]// Tierney W, Lincoln Y. *Representation and the text: Re- framing the Narrative Voice*[C]. Albany: State University of New York Press, 1997:129-131.

dance at school trains my body and muscle abilities, helping my body become more professional and standardized and creating dance works recognized and appreciated by the public. The two learning experiences reflect cultural diversity and inclusiveness and have become my unique spiritual asset. Tibetan dance has uplifted me internally and externally and has been a very beneficial form of education in self-exploration and self-rescue. Tibetan dance is an embodiment of culture; it is only through personal experience in Tibetan dance ritual activities that one can acquire rich artistic experience, and with experience, one can create Tibetan dance art that is understood, appreciated, and disseminated. Tibetan dance artworks that fuse the unique style of Tibetan culture with modern artistic expression give people high-quality emotional energy. These works help to enhance the spirituality of individuals and have a healing effect on physical and mental health. Only by maintaining a good physical and psychological state can individuals more effectively solve various problems in life. The solution of individual problems promotes the harmony of the group environment, thus promoting society's sustainable and healthy development.

### **4.3 Discussion**

#### **4.3.1 Tibetan Dance Education in Individual Lives Closely Connected to Life**

Education is a unique human life activity, sifting, condensing, organizing, spreading, and passing on human civilization. Dewey regarded the individual as the subject when he studied educational problems in real life. He explained or answered the academic issues through his accumulated knowledge. In his view, human knowledge of the world is only a kind of trying, and it is through continuous trying that we can find ways to solve problems. Therefore, in his view, human thinking is not a way of recognizing the objective world but rather a practical tool, and education plays a role in adapting oneself to one's environment, solving real problems, and acquiring the ability to adjust to one's surroundings. The most basic requirement of life is the continuation of life, organisms to survive and develop, one must maintain a state of balance with the environment, in addition to conforming to the changes in the environment, but also because of the need to survive to make several measures to take the initiative to change the environment,

"education is the need for life, the interaction between the organisms and the environment constitutes the life."<sup>93</sup> The process of constant interaction between human beings and their environment is life, which is continuous and interactive. On the one hand, life is a moment-by-moment activity, a constant existence; on the other hand, life involves the role of human beings interacting with their environment. In this process, the individual adapts continuously through interaction with the environment, and the environment is also influenced by the individual, forming an interrelated dynamic relationship. Therefore, life is not only the behavioral performance of the individual but also a complex relationship developed between the person and the environment. Human life is spent in education, not limited by time and space. Life is entirely made up of experience and knowledge; therefore, education exists in life, and individuals form an understanding of the world by accumulating knowledge of life. Only with a complete understanding of life can they recognize and solve various problems in life development. In this study, education is a continuous enhancement of human life wisdom that permeates all temporal and spatial spheres of human life.

Education constitutes a unified system in time and space that runs through the development of society as a whole. For individuals and social groups, it is impossible to detach from the profound imprint that education brings to people. As an independent individual, human beings acquire the perception of the world through their interaction and communication with the outside world. Then, education helps people develop the ability to adapt to a better life through the interaction between the individual and the environment and the interaction between human beings, which is the construction and expansion of experience at the individual level. The construction of group memory at the group level, and at the same time, it is also the expression, elaboration, and inheritance of social memory. Because human beings have the function of memory, they can incorporate the experiences, feelings, and thoughts on each time scale into a broader vision and achieve continuous cognition, constituting an internal world based on human

---

<sup>93</sup> John Dewey. *Democracy and Education* [M]. Wang Chengxu, Translation. Beijing: People's Education Press, 2001.

biological self-consciousness and memory, which is more time-dimensional than the objective world, including the past retained by memories as well as the future constructed by emotions and thoughts, many of which cannot be conveyed and expressed by language, so art is needed as a medium to share and tell them, so art is required as a means of expression, interpretation, and transmission of social memory. Many memories cannot be conveyed and expressed by language, so art is needed to share knowledge. Tibetan dance is a transmitter of Tibetan cultural memory, and individuals enjoy Tibetan dance education to improve their life wisdom. In this process, people can only fully understand real life and acquire the knowledge of life to transmit the knowledge that can solve real-life problems to the next generation to improve their ability to live and complete the education process. Therefore, education and life are inseparable and interdependent.

Tibetan dance, as a form of art education, contains this nation's attitude towards the world and life; we can fully realize Tibetan people's attitude towards life through the lyrics, contents, and movements of folk Tibetan dance and feel from the dance people's thoughts of respecting nature, loving the animals, fearing the gods, transmitting the skills of survival, communicating the emotions of human beings, and being full of blessings for a better life. All these behaviors and thoughts are the knowledge people gain in the practice of life: how to milk, how to spin, how to hunt, and how to communicate emotions in life; all these abilities and methods of life are realized through physical practice, integrating these daily skillful behaviors into the human emotional thoughts and giving it artistic forms, which exist in the educational significance of the dance for human beings to the importance of life, constituting the Dance movements with national memory are created based on the knowledge of Tibetan people's lives with the emotion of life; therefore, Tibetan dance education in the development process of an individual's life cannot be separated from the life of Tibetan people, and only with full knowledge can there be complete development and continuation. Suppose Tibetan dance education retains the guidance of the original life knowledge. In that case, it will need more authenticity and continuity and misdirect the next generation's understanding

of Tibetan dance, hindering the excellent development of Tibetan dance education. As a person, education is a process of continuous interaction with people throughout the development of life. Tibetan dance is a perpetuator of national culture; culture is continuously occurring in life, and knowledge of life is a prerequisite for guiding the continuous development of Tibetan dance. How an individual can acquire knowledge of the life of the Tibetan nation through Tibetan dance is a way to help people understand Tibetan culture. From the occurrence, the process to the end of the dance movement, to recognize the national culture spirit, life wisdom, life values, and so on belonging to the plateau people, and to accumulate and store this knowledge to help them live better and improve the quality of life in the real-life environment. All things change as the climate changes, and the continuous life of Tibetan people gives continuity and authenticity to Tibetan dance education, which is accomplished through the interaction between people and the environment, and acts on life and promotes the renewal of life.<sup>94</sup> The Tibetan dance that a person learns only from book knowledge and written language is symbolic learning detached from the world of life. It isn't easy to perceive the connotation culture of Tibetan dance from the abstract symbols, not to mention how to get inspiration and guidance for the world of the mind from it and to create Tibetan dance adapted to the development of the present society. Tibetan dance education in the current social development in real society to maintain continuity and interactivity, it is necessary to adapt to the ever-changing social environment, so individual people should not only in real life of Tibetan people in the natural life environment to experience the learning, accumulation of knowledge of life, but also in the understanding of why the hands are folded, why the real reason why stooping forward, the dance from the inner sense of the dance, only to master the Tibetan dance original Only by grasping the meaning of the actual existence of the Tibetan dance can we combine the current living environment, create a close connection to life, adapt to the needs of the everyday social life of the Tibetan dance, and lay a solid foundation for

---

<sup>94</sup> Biography of Dewey [M]. Shan, Zhonghui, comp. Hefei:Anhui Education Press, 1987:63.

the inheritance and development of the Tibetan dance education.

#### **4.3.2 Tibetan Dance Education in school is Closely Connected to the Experience**

Schooling is a relatively late presence in the history of education. The first embryonic forms of education existed in people's daily lives and labor, and the content of education was first and foremost about the experience of life and production. With the advent of language and writing, such experiences were described, recorded, and used as teaching materials for learning, while people and places specialized in teaching also appeared. Schooling was separated from education for everyday life. The basic form of teaching was the text of knowledge made up of written symbols. Education for everyday life and productive work was carried out using practical action, spoken language, interactions between teachers and pupils, and other interpersonal relationships.<sup>95</sup> The experience gained in these productive labors is a way for man to know the world through experience. Experience is gained from what one sees and hears in life, and according to Dewey: "Experience is first, and it is only with experience that one can reflect on the experience, and then there are all the consciousness, thinking, and theories about the self and the 'object.'" It is an experience that enables reflection on experience, all consciousness of self and 'object,' thinking, and theorizing.<sup>96</sup> Experience is dynamic and developmental, a process of continuous interaction between human beings and their environment; a complete experience creates an experience, while forming one experience may trigger another or even multiple experiences together to start a new one. This suggests that experience is a continuous development process in constant formation, transformation, and reorganization. Individuals continue accumulating experience and forming richer and deeper cognitive structures through interaction with the surrounding environment, practice, and reflection. Then, school education students only participate in the education of folk Tibetan dance educational activities education to obtain experiential knowledge, and through the folk Tibetan dance experiential

---

<sup>95</sup> Wang Daojun. A preliminary study on the educational value of knowledge and its realization—another discussion on some understanding of Dewey's educational thought [J]. *Curriculum-Materials-Teaching Methods*,2011,31(01):14-32

<sup>96</sup> John Dewey, *Art as Experience* [M]. Gao Jianping, Translation. Beijing:Commercial Press, 2010:13.

knowledge to understand the world, gain experience, and then establish the will, emotion, and behavior as their moral standards. "True education should first acquire its essence, and the purpose of education is to make oneself clear of the essence of education and one's own will at the present moment, and beyond that, one cannot find the purpose of education."<sup>97</sup> The essence and will of this education is to let people know who they are, what they should do as human beings, and so on. And this will to do something should originate in a state of freedom, not control or coercion. "Any education only for imparting skills is illiberal and immoral because people are not free to engage in that activity."<sup>98</sup> Nowadays, school education limits the content and procedure of learning through the prescribed knowledge system and institutionalized power mechanism, a planned and conscious intervention for human beings. Under this system, not only the students are subject to the regulations and restrictions, but also the teachers are under the power system, not only the students, but also the teachers are under the power system of this system, and there are specific limitations and requirements about what to teach and how to teach. In our school education, Tibetan dance education should, first of all, let the students, according to their own will, be free and active to learn, rather than the teacher directly instill knowledge into the students, which not only leads to the students cannot correctly understand the Tibetan dance, but also will make the students have no interest in learning phenomenon. Only through actual participation in folk Tibetan dance activities can students clearly understand what Tibetan dance is, and through learning, they can gain experience in reason, will, emotion, and action to help them develop physically and mentally. It is more meaningful for educators to participate in folk Tibetan dance activities to gain complete experience with sensibility and interaction with the environment in the process, and only when they have real feelings and growth will they pass on the knowledge of the experience they have learned to the educated, to continue the education of Tibetan

---

<sup>97</sup> Karl Theodor Jaspers, *What is Education*[M]. Beijing:Sanlian Book Publishing House, 1991:44.

<sup>98</sup> John Dewey. *Democracy and Education* [M]. Translated by Wang Chengxu. Beijing: People's Education Press, 1990:278.

dance for human beings to meet the needs of the harmonious development of the society. Dewey pointed out that if the content of human experience is too fragmented, the integrity of personality will be significantly affected.<sup>99</sup> Suppose the teaching content in schools is detached from students' lives. In that case, it will disconnect students from their life experiences, and students will not be able to apply the knowledge they have learned to real life, thus affecting the integrity of the development of students' bodies and minds. In this study, the existing school Tibetan dance education has the fundamental problems of not being understood correctly, weak teachers, lack of standardized curriculum, and lack of traditional cultural support, which are the reasons why the current Tibetan dance education cannot adapt to the development of the society and cannot be spread correctly and consistently in the school education. The root of these problems lies in the fact that educators and educated people should actively participate in folk Tibetan dance activities, experience and gain experience from practice. Dance movements can be imitated and learned, but the ideas and culture behind the dance movements can only be gained by experiencing them personally, from the beginning to the end, the complete experience will make you feel the charm of the folk Tibetan dance: bending down because of the pious faith, the hands together because of the faith in the world. Bending down is because of devotional beliefs, folding the hands is because of respect for all things in the world, and trembling of the knees is because of the customs of life. Only by gaining experience from real-life experience can we get closer to the essence of Tibetan dance education and form our ideas of Tibetan dance education, which will continue to help people in their future lives and follow the concept of learning and developing Tibetan dance education that is not separated from folk life experience. The purpose of teaching Tibetan dance is not only to equip the educated person with skills or knowledge of the art but, more importantly, to develop the student with self-expression and the ability to think and create independently through Tibetan dance education. Through participation in folk Tibetan

---

<sup>99</sup> Dewey, J. (1938, 1963). *Experience and education*. N. Y. Collier Books.



dance education activities, students can acquire experiences that are closely linked to social life, experiences that can support them in becoming valuable individuals in society, and an educational process that improves the overall development of people, stimulating their creative thinking, independent learning ability and social participation ability.

### **4.3.3 Tibetan Dance Education in Social Development Closely Connected to Emotions**

Durkheim suggests that the mechanism by which groups generate moral solidarity binds societies together. Parsons indicates that societies are bound together by constructing shared values—Randall of Interactive Ritual Chains. Collins further suggests that building such mechanisms and values is achieved by focusing on and reinforcing the emotional energy of the group, that the entire history of human societies is made up of scenarios, and that the basis of the social structure is the chain of interactional rituals, that there are different rituals in a society and that each ritual reflects another type of society, type of group, and sense of groupthink. Emotions accompany the beginning of the chain of interactive rituals, and the rituals enhance the shared emotions of the group, creating a collective excitement of joint possession, which then generates moral solidarity. The constituent elements of interaction rituals include two or more people gathering in the same place, setting boundaries for outsiders, being transparent about the identity of the participants, having a mutual focus of attention and a common shared emotional experience, the most important of which is having a joint focus of attention and sharing common emotions. As people grow to focus on shared behaviors and learn more deeply about each other's activities and feelings, they experience shared emotions more intensely, as if these emotions have begun to dominate their rituals. Participants' emotions and concerns are interconnected and generate shared emotional and cognitive experiences, and this shared emotional and mental experience is gradually revealed in their interactions, creating a deep emotional resonance that allows participants to build a closer emotional bond in their shared experience. There are several experiential outcomes when people participate in

rituals: group unity, individual access to emotional energy, formation of group symbols, and constructing a sense of justice and morality that upholds the group, thus building a stable and harmoniously developing society. Therefore, Tibetan dance education in social development in this study can follow the above viewpoints; firstly, people should actively participate in Tibetan dance ceremonies without limiting the number of people and carry out a Tibetan dance ceremony activity in the exact location. Then, the participants have a common focus of attention through a common body language so that they can share the emotional experience and generate emotional connection and cognitive expertise with each other. Finally, by participating in Tibetan dance ritual activities, people can enhance the sense of group solidarity, individuals gain emotional energy and form group symbols, and both individuals and groups can gain a collective sense of justice and morality. People mutually evoke participants' nervous systems through shared body language, prompting a sense of membership associated with cognitive symbols. At the same time, this process provides each participant with emotional energy that makes them feel more confident and enthusiastic, motivating them to pursue behaviors consistent with their moral sense. This common body language and dynamic exchange not only deepens the emotional energy of individuals but also shapes the common cognitive framework of the group, further consolidating the individual's identity and sense of social responsibility in the group and enhancing people's emotional energy in the face of life's pressures can help both individuals and the group to face the various problems in life better. Therefore, Tibetan dance education in the development of society is not separated from human emotions; human life depends on emotional energy; people can't get along without emotional exchanges, which can enlighten people's minds and bring them spiritual stimulation and enlightenment. Participating in the Tibetan dance ceremony forms an educational process to enhance the emotional energy of individuals and groups. This dynamic education is a kind of energy to maintain the group's existence. People will be more united with the typical energy. This unity can enhance the common emotion and strengthen the social emotion to establish the common cultural emotion. The

individuals can obtain a better ability to live, and the group can have the moral responsibility to maintain social harmony together. Individuals can get better living ability, and the group can have a shared sense of moral obligation to maintain social harmony. After obtaining such emotional energy, people will recognize the importance of the existence of Tibetan dance in the life course of individuals and groups, and thus actively and continuously organize and participate in Tibetan dance so that Tibetan dance education can continue to develop well under the driving force of commonly recognized moral values and emotional energy and achieve the educational purpose of the Tibetan dance to improve the process of the emotional intelligence of the life of individuals and groups. Only by continuously gaining emotional energy in one's life can one become more confident, intelligent, and complete, and can one positively face the trials and tribulations of this world. The education of Tibetan dance is not just a single muscle training; it should be the expression of the thoughts, purposes, meanings, and concepts that Tibetan dance culture wants to express through body language. Only through the constant acceptance of different cultures can one clearly recognize how one's own culture should be established. Even if one is not materially wealthy, one needs to be prosperous inside because one is affected by all that surrounds him and continues to affect the entire course of one's life. Each person who chooses what they believe in and adheres to is the only one who will steadfastly maintain its continuity. Things and things have a correlation with each other, and what is felt by each person's experience is different, so it is by feeling acceptance of one's own experience through Tibetan dance that one will be able to apply that experience to each individual and promote the development of the individual and the community's life. Happiness is realizing one's power; if one were to do things for a purpose, the desires would be endless. Suppose Tibetan dance is understood to be about bringing applause, praise, material things, etc. In that case, the importance of the dance itself for developing a person's mind and body is overlooked. Tibetan dance should convey more than just essential skills and knowledge. Still, rather, it is hoped that the feelings of experience - the emotional value - that people truly experience while participating in the educational

process of Tibetan dance is something that needs to be contemplated and comprehended and that through the use of this experiential wisdom, it will support every process in the rest of a person's life. Seeing the world through Tibetan dance, expressing thoughts about the world, and participating in Tibetan dance can evoke the emotional characteristics embedded in the essence of an individual's life. Even a moment's influence is a step forward, which, if sustained, can lead not only to the development of the individual but to the development of the entire social group. Not caring about the number of dance movements, the main thing is to think about the deep meaning brought behind the culture of the Tibetan dance in Kau through practical activities, which should be an ability that everyone should acquire.

## Chapter 5 Conclusion

The purpose of this research is to expound on the significance of Tibetan dance education and explain that it is an educational process that enhances the emotion and wisdom of human life and is a factor in maintaining the harmonious development of society. This study adopts a mixed method of quantitative and qualitative research based on the relevant theories of pedagogy and philosophy, using the theory of cultural stratification as the theoretical foundation, collecting a large amount of literature to understand the three theories of education as life, art as experience, and the chain of interactive rituals, summarizing the theoretical foundation of Tibetan dance education in this research, and discovering the viewpoints of parents, students, and teachers of Tibetan dance education in elementary school through the literature review and the questionnaire survey to find out the current situation of Tibetan dance education. An autobiographical study explains how Tibetan dance education works on people and finally draws conclusions about how Tibetan dance education should develop in individuals and groups based on the research results.

- (1) The fundamental reason education is education for human life is that human life is inherently educative, and only through education that looks at life can it be called genuinely human education. Therefore, education is a conscious process full of wisdom that centers around human beings and enhances the quality of their lives. Education exists to arouse the individual's self-knowledge of their inner needs, not only to satisfy the needs of biological functioning but also to satisfy the individual's need to plan their life in real life. Individuals pursue freedom, security, happiness, and beauty in their lives, and these pursuits are based on concrete cognitive experiences of the world and the self and reflect the individual's understanding of the value of life. The content of Tibetan dance fulfills the principles of dealing with the world and the knowledge of working life needed for education. In contrast, the emotional energy triggered by participation in Tibetan dance reflects life's goals and the methods and wisdom of pursuing happiness that education should have.

- (2) Tibetan dance is an activity that arises from the needs of the Tibetan people in their social life. Through dance rituals, people pacify their hearts, train their spirituality, express their emotional experiences, and gain group energy. This process allows the public to construct a familiar spiritual realm based on commonly recognized values for the community. Through ritual activities, people can communicate with the gods and goddesses of heaven and earth and establish a connection between themselves and their surroundings to gain a sense of well-being and existence, thus enjoying beauty and spiritual enhancement. Tibetan dance expresses emotional values in art and establishes an everyday cognitive, dynamic world in society. This enables all members of society to find spiritual support and plan their lives in a shared moving scenario.
- (3) Human educational action is designed to meet the needs of individual survival and group development and to realize the need for social integration into freedom, security, abundance, and life. Tibetan dance education, as a form of cultural expression, carries a rich history, values, and the pursuit of the meaning of life, and people can understand, experience, and pass on these valuable histories, values, and traditions in greater depth. This is conducive to maintaining the cultural diversity of society and respecting and protecting spiritual culture. Tibetan dance education has an inevitable impact on the physical and mental development activities of the educated through the natural physical touch and emotional communication between people, the experience of the space atmosphere, and cultivating people's artistic quality ability and emotional energy to stimulate creativity and imagination, conducive to the enhancement of the ability of thought expression and expressive communication. Through the Tibetan dance as an educational process, people can enhance their self-knowledge and unite their emotional energy in a pleasant mood. Tibetan dance education can provide people with a unique learning experience and cognitive approach; people are learning dance movements and ingesting, understanding, and transmitting educational value through the cultural content and musical emotion contained in the movements. Experiential learning is conducive to

stimulating people's interest in learning, cultivating their observation, comprehension, and independent learning ability, and fostering their respect for and understanding of multiculturalism. The life-emotional value of Tibetan dance education for individuals and groups cannot be ignored. As a bridge of Tibetan cultural exchange, it is conducive to the promotion of communication and integration between different cultures and the enhancement of understanding of and respect for other cultures to build a harmonious and good social order and to provide a reserve of talents for the development of social culture, thus helping Tibetan dance education to regain the significance of its life-education.

## Reference

- Encyclopedia of China (Education Volume) [M]. Beijing: Encyclopedia of China Press, 1985.
- Gu Mingyuan, editor-in-chief. Educational Dictionary[M]. Shanghai: Shanghai Education Press, 1998.
- Badenima, Liu Chong. Theory of Dignity[M]. Beijing: People's Publishing House, 2016.
- Hu Dehai. Principles of Education (Third Edition) [M]. Beijing: People's Education Press, 2013.
- Ye Lan. Introduction to Education[M]. Beijing: People's Education Press, 2006.
- John Dewey. How We Think·Experience and Education[M]. Translated by Jiang Wenmin. Beijing: People's Education Press, 2005.
- John Amos Comenius. Theory of Great Teaching [M]. Translated by Fu Rengan. Beijing: People's Education Press, 1999:7.
- Immanuel Kant. On Education[M]. Translated by Li Qilong and Peng Zhengmei. Beijing: Beijing People's Publishing House, 2017.
- Johann Friedrich Herbart. General Education [M]. Translated by Li Qilong. Beijing: People's Education Press, 2016.
- John Dewey. Democracy and Education[M]. Translated by Wang Chengxu. Beijing: People's Education Press, 2011.
- Badenima, Li Songlin, Liu Chong. The process of improving human life wisdom is the origin of the development of education discipline [J]. Educational Research, 2014(6).
- Badenima Li Songlin. Education is the study of life process [J]. Chinese Journal of Social Sciences, 2012.
- Hans-Georg Gadamer. Truth and Method [M]. Translated by Hong Handing. Shanghai: Shanghai Translation Publishing House, 2004.
- Selected Works of Dewey on Education[M]. Zhao Xianglin, compiled by Chengxu. Shanghai: East China Normal University Press, 1981.
- Pang Fei. Dewey's theory of the relationship between education and art and its



- contemporary value [J]. *Journal of Zhejiang University of Technology (Social Science Edition)*, 2014, 13(04): 428-432.
- John Dewey, *The Later Works, 1925-1953, Volume 10: 1934, Art as Experience*, Jo Ann Boydston ed., Carbondale and Edwardsville: Southern Illinois University Press, 1987.
- Chen Jia. Art is the pinnacle of experience: An exploration of the artistic philosophy of Dewey's existential approach [J]. *Literary Contest*, 2020, (02): 115-119.
- Li Meizhen. Research on Mark Rothko's artistic concepts and artistic creation [D]. Shandong University of the Arts, 2022.
- Biography of Dewey[M]. Shan Zhonghui, compiled. Hefei: Anhui Education Press, 1987.
- Wang Daojun. A preliminary exploration of the educational value of knowledge and its realization methods—and some understanding of Dewey's educational thought [J]. *Curriculum. Textbook. Teaching Methods*, 2011.
- John Dewey. Art is experience[M]. Translated by Gao Jianping. Beijing: Commercial Press, 2010.
- Plato. *The Republic* [M]. Translated by Guo Bin and Zhang Zhuming. Beijing: The Commercial Press, 2017.
- Karl Theodor Jaspers. What is education[M]. Translated by Zou Jin. Beijing: Sanlian Books Publishing House, 1991.
- Dewey, J. (1938.1963). *Experience and education*. N.Y. Collier Books.
- Zhao Jiancaoji. Research on Amdo Tibetan Folk Dance[D]. Minzu University of China, 2012.
- Li Yunwei. Research on the "Classification" of Tibetan Traditional Dance [J]. *Art Criticism*, 2016, (03): 118-119+181.
- Chen Xiulian. Research on the Origin and Characteristics of Tibetan Guozhuang Dance [J]. *Shaanxi Education (Higher Education Edition)*, 2012, (09): 67+60.
- Ga Zhen. The cultural characteristics and artistic value of Tibetan dance[C]//Professional Committee on Education and Teaching Innovation of the Chinese Society for Educational Development Strategies. Proceedings of the 2019

- National High-end Forum on Education and Teaching Innovation and Development (Volume 8). 2019:43-44.
- Wang Liyong. Looking at the living inheritance of Guozhuang Dance from the perspective of intangible cultural heritage [J]. Sports World (Academic Edition), 2015, (02): 53-56.
- Jia Xue. Tibetan Zhuo dance art under the influence of Buddhist culture [J]. Journal of Jiamusi Education College, 2012, (09): 88.
- Gangcuo. On the cultural characteristics and educational function of Tibetan folk "Guozhuang" dance [J]. Ethnic Education Research, 2008, (03): 42-45.
- Gao Changqing. A brief analysis of the artistic charm of Tibetan Zhuo dance [J]. Youth, 2012(13):67.
- Lu Shan. A brief analysis of the artistic characteristics of Tibetan Zhuo dance in performance form [J]. Popular Literature and Art, 2011(11):158.
- Xing Ping. A brief analysis of the difference between Yi dance and Zhuo dance in Yushu area [J]. Popular Literature and Art, 2017, (08): 183-184.
- Lan Wensi. Zhuo's historical origin and conceptual analysis [J]. Chinese Dance Studies, 2023, (01): 117-133+347-348.
- Zhou Fan. Aesthetic characteristics of Tibetan "Guozhuang" dance [J]. Journal of Sichuan Institute of Education, 2009, 25(09): 42-45.
- Jian Bo, Qi Ying. Cultural heritage and value development of Tibetan Guozhuang Dance [J]. Bulletin of Sports Science and Technology Literature, 2009, 17(07): 118-119.
- Yuan Tingting. The artistic heritage and future development of Tibetan Guozhuang Dance [J]. Guizhou Ethnic Studies, 2017, 38(04): 128-131.
- Sangga Zhuoma, Luo Dan. An analysis of the origin of the title of Tibetan "Xianzi" song and dance [J/OL]. Journal of Beijing Dance Academy: 1-7 [2023-10-26].
- Susanne K.Langer.Problems of Art[M]. Translated by Teng Shouyao. Nanjing Publishing House, 2006.
- Hegel. Aesthetics [M]. Translated by Zhu Guangqian. Published by Beijing

- Commercial Press, 1996.
- Croce. Principles of Aesthetics[M]. Translated by Zhu Guangqian. Published by Beijing Commercial Press, 2012.
- Kang Kelsang Meiduo. The humanistic and social functions of Tibetan folk "harmonic" dance in Batang [J]. Chinese Tibetology, 2011, (04): 131-137.
- Lobsang Tsering. The cultural significance of Biwangqin—centered on Xianzi in Kham District [J]. National Art Forest, 2017.
- Zhe Ta. Analysis of Tibetan Xianzi Dance [J]. Youth, 2013, (24): 52-53.
- Suo Ang Jiumei. Analysis of the differences between Yi dance and Zhuo dance in Yushu area [J]. Art Criticism, 2020, (08): 183-184.
- Xu Jing. Research on the aesthetics of Tibetan folk dance Batang's "harmony" dance from the perspective of dance ecology [D]. South Central University for Nationalities, 2021.
- Gonpo Dojia. On the historical origin of Tibetan xianzi singing and dancing being dubbed "the charm of the ancient way" [J]. Journal of Sichuan University for Nationalities, 2017, 26(04):74-77.
- Wang Yue. Analysis of theoretical research results on modern and contemporary Tibetan traditional music [D]. Tibet University, 2023.
- Li Zheng. On the cultural aesthetics of Tibetan Xianzi singing and dancing in Batang [J]. Journal of Nanchang Institute of Education, 2012, 27(03): 40-41.
- Lobsang Tsering. Life on the string - the life history of Tashi, the inheritor of the string string in Batang, Sichuan [J]. Tibet Studies, 2020, (03): 134-142.
- Li Zheng, Caizhi. A brief analysis of the popular spirit of Tibetan Xianzi singing and dancing in Batang [J]. 2012, (05): 195-196.
- Zhu Lijuan. A brief discussion on the development and innovation of Tibetan Xianzi Dance [J]. Art Criticism, 2020, (03): 110-111.
- Qimai Renzhen. Research on the inheritance and changes of Muya Guozhuang [D]. Qinghai University for Nationalities, 2017.
- Chen Xinlin. On the artistic characteristics of Tibetan Xianzi dance [J]. Artist, 2021,

- (11): 127-128.
- iyong Qunpei. On the formation and categories of Tibetan xianzi (harmonic) art [J]. Chinese Musicology, 2003, (02): 58-66.
- Suonan Phuntso. On the development of Tibetan dance [J]. Popular Literature and Art, 2014, (17): 140-141.
- Luo Min, Ah Rong Jiacao, Zhou Xiangfei. A brief description of the "harmony" of Kangba Tibetan songs and dances [J]. Journal of Kangding Normal College for Nationalities, 2008, 17(04): 25-27.
- Tseden Dolma. A preliminary study on "Duixue" of Tibetan folk songs and dances [D]. Tibet University, 2011.
- Mulan. Tibetan Xianzi - Cross-cultural artistic language under environmental and era factors [J]. Journal of Southwest University for Nationalities (Humanities and Social Sciences Edition), 2012, 33(09): 36-40.
- Fu Xiulin. On the cultural connotation of Kham Tibetan dance [J]. Art Research Trends, 1988, (01): 23-35.
- Ni Mengyang. Research on the value of Tibetan Guozhuang dance to college students in ethnic minority universities [D]. Southwest University for Nationalities, 2021.
- Chen Aihua, Deng Tongtu. On the cultural characteristics of Tibetan Guozhuang Dance [J]. Development, 2010, (10): 112-113.
- Zhou Jin. On the social function of Tiaoguo-zhuang in Tibetan areas [D]. Sichuan University, 2002.
- Lin Junhua. Overview of Kamba Guozhuang Culture[J]. Journal of Sichuan University for Nationalities, 2014, 23(03):12-17.
- Sodai. Tibetan people's contribution to human culture - Conclusion of "Tibetan Cultural History Outline" [J]. Tibetan Art Research, 2000, (02): 11-13.
- Li Jiacaorang. A brief discussion on the aesthetic characteristics of Tibetan Guozhuo dance culture [J]. Journal of Qinghai Normal University (Philosophy and Social Sciences Edition), 2005, (05): 71-74.
- Shi Xianfeng. Changes in Tibetan Guozhuang Dance Style [J]. Qunwen Tiandi, 2011,

- (21): 32-36.
- Huang Youqiang. Research on the development of Tibetan Guozhuang Dance[J]. Sichuan Sports Science, 2013, 32(01):29-32.
- Mo Shangyang. Research on the artistic characteristics of Tibetan Guozhuang dance [D]. Sichuan Normal University, 2012. The artistic characteristics of Tibetan Guozhuang dance. Mo shangyang.
- Shi Yan. Artistic characteristics of Tibetan Guozhuang Dance [J]. Big Stage, 2014, (08): 221-222.
- Yuan Tingting. The artistic heritage and future development of Tibetan Guozhuang Dance [J]. Guizhou Ethnic Studies, 2017, 38(04): 128-131.
- Lin Kun. Overview of Sichuan Tibetan Dance[J]. Art Research Trends, 1988, (01): 35-44.
- Long Li. Educational Anthropological Analysis of Tibetan Guozhuang Dance [C]//Graduate Department of Southwest University. Harmonious Symbiosis: Proceedings of the 2007 National Doctoral Students (Education) Academic Forum. Southwest Ethnic Education and Psychology Research Center of Southwest University ,2007:7.
- Zhou Fan. Aesthetic characteristics of Tibetan “Guozhuang” dance [J]. Journal of Sichuan Institute of Education, 2009, 25(09): 42-45.
- Badenima, Li Na. Reflection on methods of understanding the nature of education [J]. Journal of Northwest Normal University (Social Science Edition), 2023, 60(01):93-99.
- Jiang Lin. Research on Jean-Georges Nowell’s Dance Thoughts[D]. Shanghai Theater Academy, 2021.
- John Martin. Introduction to Dance[M]. Translated by Ou Jianping. Beijing: Culture and Art Press, 2005.
- Jacqui Green Haas. Dance Anatomy[M]. Wang Huiru, main translator. Henan: Henan Science and Technology Press, 2017.
- Long Yinpei, Xu Erchong. Introduction to Dance Art[M]. Shanghai: Shanghai Music

- Publishing House, 1997.
- Zhang Zhencheng. The essence and implementation of life education [J]. Shanghai Educational Research, 2002(10):4-6.
- Wu Quanhua. The lack, obstruction and reconstruction of modern educational exchanges [J]. Educational Research, 2002(09):14-19.
- Wang Rongsan, Teaching Paper [M]. People's Education Press, 1985.
- Wang Jianmin, New Theory of Art Anthropology[M]. Ethnic Publishing House, 2008.
- Randall Collins, Interactive Ritual Chain [M]. Translated by Lin Juren, Wang Peng, and Song Lijun. Beijing: The Commercial Press, 2009.
- Ma Hanming, History of Chinese and Foreign Education Management [M]. Sun Yat-sen University Press, 2019.
- Margaret Mead, Gender and Temperament in Three Primitive Tribes [M]. Translated by Song Jian. Zhejiang: People's Publishing House, 1988.
- Susan Lange, Problems of Art[M]. Nanjing: Nanjing Publishing House, 2006.
- Wang Kunqing, Exploring the Value of Modern Education [M]. Hunan: Education Press, 1990.
- Samuel Huntington. The Clash of Civilizations and the Reconstruction of World Order[M]. Translated by Zhou Qi et al. Beijing: Xinhua Publishing House, 2010.
- Badenima, Liu Chong. Zun Speech[M]. Beijing: People's Publishing House, 2016.
- Cheng Sheng. Interpretation of "Education is Life" [D]. East China Normal University, 2003.
- Kurt Sacks. History of World Dance[M]. Translated by Mingda Guo. Shanghai: Music Publishing House, 2014.
- Danzhu Angben. History of Tibetan Cultural Development[M]. Beijing: Minzu University of China Press, 2013.
- Chen Anying. Introduction to Art[M]. Beijing: Higher Education Press, 2015.
- Li Tinghai. Research on social and cultural changes and innovation in Chinese folk dance art education [D]. Minzu University of China, 2004.
- Xu Wanbang, Qi Qingfu. General Theory of Chinese Ethnic Minority Cultures[M].

Beijing: Minzu University of China Press, 1996.

Zhuang Kongshao. Educational Anthropology[M]. Heilongjiang Education Press, 1989.

Lu Yisheng. Dance Pedagogy[M]. Shanghai Music Publishing House 2000.

John Dewey. Schools and Society·Schools of Tomorrow [M.] Translated by Zhao Xianglin et al. Beijing: People's Education Press, 2004.

John Dewey. Democracy·Experience·Education[M]. Translated by Peng Zhengmei. Shanghai: Shanghai People's Publishing House,2009.

Qi Shan. How to cultivate a free person? [D]. East China Normal University, 2019.

Liu Tiefang. The height of education is the height of people[M]. Beijing Normal University Press, 2017.

Huang Fensheng. Brief History of Tibet [M]. Beijing Ethnic Publishing House, 1985.

Glenn. Research on the inheritance of Mongolian Andai dance from the perspective of educational anthropology [D]. Inner Mongolia University for Nationalities, 2019.

Zheng Zhongjian. Research on the impact of Folk dance education on children's aesthetic ability[D]. Shandong Normal University, 2013.

Li Xiang Ruyi. Research on primary school dance education from the perspective of national cultural inheritance [D]. Northeast Normal University, 2020.

Huang Guomin, Jing Xiaoping. The symbolic meaning and educational inheritance of Tibetan dance from the perspective of cultural confidence [J]. Sichuan Drama, 2021, (12): 154-157.

Zhang Zhen. Research on the function of higher art education in my country [D]. Dalian University of Technology, 2016.

Ji Fangfang. Inheritance of ethnic minority dance culture from the perspective of discipline construction [D]. Chinese Academy of Arts, 2013.

Feng Yajing. Research on the inheritance of Yunnan ethnic minority dances in professional dance education in colleges and universities [D]. Yunnan University of the Arts, 2013.

Gao Xianyu. Comparative study of Chinese Korean dance and Korean folk dance [D]. Minzu.

William Dilthey, *Meaning in History* [M]. Translated by Aiyan. Nanjing: Yilin Publishing House, 2014:25.

Philippe Lejeune, translated by Yang Guozheng. *The Autobiographical Contract* [M]. Beijing: Sanlian Bookstore, 2001.10.

Yang Zhengrun. *Modern Biography* [M]. Nanjing: Nanjing University Press, 2009.05.

By Amelie Nothomb. *Happy nostalgia* [M]. Nanjing: Nanjing University Press, 2015.05.p.177

Bian Duo. *Returning the original face of Tibetan opera*[J]. *Artistic Research Dynamics*, July 1986, No. P13

Wu, Minmin. *Yan Geling: A cross-cultural examination*[J]. *Journal of Mudanjiang College of Education*, 2011.

Anthony Giddens. *Modernity and Self-Identity* [M]. Beijing: Sanlian Bookstore, 1998, p. 50.

Gray A. *Research Practice for Cultural Studies: Ethnographic Methods and Lived Culture*[M]. Xu Mengyun, trans. Chongqing: Chongqing University Press, 2009:141-142.

Ellis C. *Evocative autoethnography: Writing emotionally about our lives*[A]// Tierney W, Lincoln Y. *Representation and the text: Re-framing the Narrative Voice*[C]. Albany: State University of New York Press, 1997:129-131.



## Appendix I

### Survey on the current status of Tibetan dance education (students)

Hello, dear students! Thank you for your participation in the questionnaire "Status of Tibetan Dance Education.". The purpose of this questionnaire is to collect information about the current situation and needs of Tibetan dance education, so please answer the questionnaire with your parents. Thank you for your support!

1. What is your gender? [Single choice] \*
  - Male
  - Female
2. What is your grade level? [Single choice] \*
  - First grade
  - Second grade
  - Third grade
  - Fourth grade
3. What is your favorite style of dance? [Single choice] \*
  - Classical Chinese Dance
  - HipHop
  - Latin Dance
  - Tibetan Dance
  - Other

Likeness:

4. I like Tibetan dance very much. [Single choice] \*
  - Strongly disagree
  - Disagree
  - Average
  - Agree
  - Strongly agree
5. You would like to see more activities related to Tibetan dance. [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

6. you think it is important to learn Tibetan dance. [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

Activity Participation:

7. Activities related to Tibetan dance are often offered at your school.[Single choice]

\*

Strongly disagree

Disagree

Average

Agree

Strongly agree

8. Do you regularly participate in activities related to Tibetan dance offered by your school? [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

9. You are often exposed to Tibetan dances at home and in your life.[Single choice] \*

Strongly disagree

Disagree

- Average
- Agree
- Strongly agree

10. Knowledge about Tibetan dance is often taught in classes at your school. [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

Dance Content Meaning and Cognition:

11. you understand very well the meaning of Tibetan dance. [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

12. you know a lot about Tibetan dance. [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

13. Do you think learning Tibetan dance helps you in your study and life? [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree

Strongly agree

Thank you again for your participation in this questionnaire! We will carefully analyze your comments and suggestions and wish you good health and happiness!

## **Appendix II**

### **Survey on the current status of Tibetan dance education (parents)**

Dear Parents Thank you for your participation in the questionnaire "Status of Tibetan Dance Education." The purpose of this questionnaire is to collect information about the current situation and needs of Tibetan dance education, so please answer the questionnaire as appropriate. Thank you for your support!

1. What is your gender? [Single-choice] \*

Male

Female

2. What is your occupation? [Single choice] \*

Civil servant, public employee

Businessman

Other

3. Have you ever seen a child perform a Tibetan dance? [Single choice] \*

Occasionally

Often

No

Likeness:

4. I like Tibetan dance very much. [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

5. You would like to see more activities related to Tibetan dance [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

6. Do you think that Tibetan dance is important? [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

Activity Participation:

7. You have access to activities related to Tibetan dance in your life and work.[Single choice]. \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

8. you would regularly participate in activities related to Tibetan dance that you come into contact with in your life and work. [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

9. Do you teach your child Tibetan dance at home? [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

10. You would like your child to be taught Tibetan dance in school [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

Dance Content Meaning and Cognition:

11. you understand very well the meaning of Tibetan dance [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

12. you know a lot about Tibetan dance. [Single choice] \*

- Strongly disagree
- Disagree
- Average
- Agree
- Strongly agree

13. Do you think learning Tibetan dance will be helpful for your child's future life and study? [Single choice] \*

- Strongly disagree
- Disagree
- Average

- Agree
- Strongly agree

Thank you again for your participation in this questionnaire! We will carefully analyze your comments and suggestions. We wish you good health and happiness!

## **Appendix III**

### **Survey on the current status of Tibetan dance education (teachers)**

Dear Teacher Thank you for your participation in the questionnaire "Status of Tibetan Dance Education.". The purpose of this questionnaire is to collect information about the current situation and needs of Tibetan dance education, so please answer the questionnaire according to the actual situation. Thank you for your support!

2. What is your gender? [Single choice] \*
  - Male
  - Female
2. What is your academic qualification? [Single choice] \*
  - Secondary school
  - Bachelor's degree
  - Master's degree
  - Doctoral degree
3. How long have you been teaching? [Single choice] \*
  - within 3 years
  - 3-6 years
  - More than 6 years
4. What is your field of study? [Single choice] \*
  - Vocal music
  - Art
  - Dance

Other

5. What is your favorite type of dance? [Single choice] \*

Chinese classical dance

HipHop

Latin Dance

Tibetan Dance

Likeness:

6. I like Tibetan dance very much. [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

7. You would like to see more activities related to Tibetan dance.[Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

8. You think Tibetan dance is very important.[Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

Activity participation

9. Activities related to Tibetan dance are often offered at your school. [Single choice]

\*

Strongly disagree



Disagree

Average

Agree

Strongly agree

10. You regularly participate in activities related to Tibetan dance at your school

[Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

11. You are often exposed to Tibetan dances in your life [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

12. You often teach about Tibetan dance in your classroom [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

Dance Content Meaning and Cognition:

13. you understand the meaning of Tibetan dance very well [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

14. you know a lot about Tibetan dance [Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

15. Do you think learning Tibetan dance is helpful for students' study and life?

[Single choice] \*

Strongly disagree

Disagree

Average

Agree

Strongly agree

Thank you again for your participation in this questionnaire! We will carefully analyze your comments and suggestions and wish you good health and happiness!