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Imagining Structures, Negotiating Transitions: Body, State, and Meaning in a Shifting World

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Constructing a "Five-Dimensional" Talent Cultivation Model for Choreographic Education in Chinese Higher Education Institutions

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Abstract

This study addresses the current challenges and reform needs in the cultivation of choreographic talent within Chinese higher education institutions. It proposes a structured Five-Dimensional Competency Model, encompassing: (1) artistic aesthetics and cultural literacy, (2) choreographic thinking and methodological competence, (3) physical expression and movement development, (4) technological integration and media literacy, and (5) practical skills and project execution.

Through an in-depth analysis of prevalent issues—such as limited curricular scope, insufficient integration of creative and technical skills, and a disconnection between theory and practice—the research constructs a coherent and comprehensive capability framework. Building upon this model, the study further proposes implementation strategies including a modular curriculum system, diversified pedagogical methods, and the development of practice-oriented platforms.

This research contributes to bridging the theoretical gap in dance education by offering a systematic framework for choreographic competence. It also provides a practical reference for reforming talent development mechanisms in creative disciplines at the tertiary level.

Keywords: choreographic creation; five-dimensional competency model; talent cultivation; dance education; higher education reform

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1. Introduction and Contextual Analysis

1.1 Research Background and Significance

With the continuous evolution of dance education in Chinese higher education, the cultivation of choreographic talent has emerged as a central issue in both educational

reform and artistic practice. Choreographic creation is not only the core of artistic production but also a complex process that integrates cultural transmission, social expression, and interdisciplinary collaboration.

In the context of globalization and digital transformation, choreography has transcended the boundaries of traditional stage performance. Contemporary practices now encompass a diverse range of forms, including installation-based performances, digital media, social interventions, and pedagogical actions. As the primary arena for training future artists, universities are tasked with both laying the foundational groundwork and providing directional leadership in choreographic education.

However, current pedagogical models in Chinese universities still face significant structural challenges. Curricula are often overly focused on technical training, with insufficient emphasis on choreographic methods, cultural literacy, technological integration, and practical engagement. This performance-oriented approach falls short in preparing students to meet the demands of a new era—where dance creators are expected to possess innovation, interdisciplinary communication skills, and fluency across media.

This study, titled "Constructing a Five-Dimensional Talent Development Model for Choreographic Education in Chinese Universities", aims to address these challenges by establishing a systematic competency framework and actionable educational strategies. It proposes five core competency dimensions: (1) aesthetic and cultural literacy, (2) choreographic thinking and methodology, (3) physical expression, (4) technological integration, and (5) project-based practical capabilities. By exploring the synergies among these five dimensions, the study seeks to construct a coherent and sustainable model for choreographic talent development. Furthermore, the research offers pedagogical pathways and policy recommendations to support implementation. Ultimately, this work aims to provide a practical, forward-looking theoretical framework to enhance the systemic quality and strategic foresight of dance education in Chinese higher education institutions.

1.2 Definition of Core Concepts

(1) Choreographic Talent

Choreographic talent refers to individuals who possess the capability to independently or collaboratively create dance works. These individuals demonstrate a comprehensive set of competencies, including artistic thinking, technical integration, and project execution. They are able to engage in choreographic practices across various contexts such as theatre, digital media, education, and social engagement.

Historically, during the early development of ballet, the role of the choreographer was relatively subordinate,

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often limited to arranging dance steps while artistic authority resided primarily with the director. According to the Oxford English Dictionary, the term choreography was first introduced by R. Fuillet and P. Beauchamp to denote the graphical notation of foot movements. With the progressive evolution of dance as an art form, the choreographer's role has expanded significantly—from a behind-the-scenes technician to a central creative force responsible for conceptualizing, creating, and executing the artistic vision of a performance.

In contemporary contexts, choreographers are no longer merely organizers of movement; they act as the "creative engines" driving the aesthetic, thematic, and structural integrity of an entire work. This shift requires them to integrate diverse cognitive, technical, and artistic perspectives to produce dance pieces of intellectual and aesthetic depth. As such, the notion of "choreographic talent" has emerged as a distinct and increasingly valued category within dance education systems.

(2) Five-Dimensional Competency Structure

This refers to a multi-dimensional and integrated model of choreographic development designed to meet the diverse needs of creative growth. It encompasses five interrelated dimensions: cultural literacy, creative thinking, physical expression, technological fluency, and project implementation. These domains function complementarily and interactively, forming a dynamic competency framework that serves as a reference for restructuring dance curricula.

(3) Talent Development Model

In the context of this study, the talent development model denotes a systematically designed educational system grounded in the five-dimensional competency framework. It includes curriculum design, pedagogical strategies, faculty composition, practice-based platforms, and feedback mechanisms. The goal is to promote the holistic development of choreographic talent through a coordinated and competency-driven educational approach.

1.3 Review of Existing Literature

In her work Exploring the Integration of Ideological and Political Education into Choreography Teaching in Universities, Ma Xiaoling examines how the reform of ideological and political curricula can foster a more scientific, diversified, and innovative approach to dance education. Her findings, grounded in the study Research on Choreography Teaching and Design in Higher Education, provide conceptual insights into the transformation of dance talent training models in Chinese universities.

Hao Rong, in The Innovative Impact of Information Technology on Choreographic Education in the Era of New Media, underscores that dance, as a public-facing art form, must evolve to meet contemporary aesthetic demands. Referencing Information Technology and Curriculum Integration, she argues that with the rapid development of media technologies, dance programs in higher education must adapt by integrating digital tools and optimizing instructional practices to align with societal shifts and advance institutional transformation.

In her empirical study A Study on the Curriculum Design of Dance Majors in the Context of New Liberal Arts, Wang Bingru investigates the current state of dance programs in universities across Northwest China using surveys and interviews. She analyzes curriculum content, design structures, and training objectives, benchmarking them against national standards for undergraduate dance education. Her work proposes targeted strategies aimed at fostering high-quality, interdisciplinary dance professionals.

Liu Zhenhong, in Constructing and Optimizing Application-Oriented Choreography Courses from the Perspective of Social Demand, explores how curriculum reform can better respond to emerging societal needs. He advocates for a closer alignment between choreographic education and real-world applications, offering new perspectives for the future development of dance education.

Liang Ji'an, in Research on the Reform of Dance Education in Higher Education in Our Province, emphasizes the importance of adjusting curricula and pedagogy to reflect societal realities. He calls for innovation in teaching philosophies and practices to enhance students' creativity and practical abilities, ensuring dance education keeps pace with social and temporal developments.

Ou Li, in On Choreographic Instruction in University Dance Education, highlights the need for dance instruction to go beyond the transfer of knowledge and technical skills. She advocates for the development of student-centered choreography programs that incorporate current trends and professional competencies, ultimately cultivating creative, interdisciplinary talents.

Ma Jia, in The Critical Influence of Innovation and Entrepreneurship Education on Dance Education Reform in Higher Education, argues that dance education must support broader educational reform efforts by introducing innovative teaching strategies and content. Her work emphasizes the importance of training professionals who not only possess artistic proficiency but also demonstrate creativity and adaptability aligned with societal progress.

While these studies have contributed meaningfully to the discourse on dance pedagogy and curriculum reform, there remains a notable gap in research on the construction of systematic competency models—particularly those that are grounded in comprehensive capability frameworks and can be directly implemented within curricular and pedagogical structures. Building on this foundation, the present study proposes a five-dimensional competency-based model as a systematic approach to talent development in choreographic education.

2. Problem Identification

Despite the continuous development of dance education systems in Chinese higher education institutions, the cultivation of choreographic talent still faces several critical bottlenecks. Issues persist across various dimensions—from curriculum design and instructional content to teaching methods, faculty structure, student capabilities, and feedback mechanisms. The current training system reveals

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systemic inconsistencies and a lack of coherence at multiple levels. This chapter identifies five core areas of concern within the choreography education framework, laying the groundwork for constructing a competency-based model and designing an effective talent development pathway.

2.1 Inadequate Education in Aesthetic and Cultural Literacy

In contemporary choreographic practice, aesthetic and cultural literacy is not only reflected in the artistic style and formal expression of dance works, but also embodies the choreographer's values, cultural perspective, and intellectual depth. However, in current university-level dance training systems, aesthetic and cultural literacy remains significantly underemphasized.

On the one hand, curriculum structures often lack comprehensive coverage of dance aesthetics, cultural theory, and art history. As a result, students struggle to grasp the cultural context, stylistic lineage, and artistic traditions underlying dance as an art form. On the other hand, classroom practice tends to focus heavily on technical training and the "completion" of choreographic works, while neglecting the cultivation of independent aesthetic judgment, cultural analysis, and critical thinking. This often leads to works that are visually polished but conceptually shallow, lacking both intellectual substance and aesthetic distinction.

This educational gap becomes especially evident in contrast with advanced external practice-based courses. In April 2024, the School of Creativity invited Wang YuanYuan, artistic director of the Beijing Contemporary Ballet, to lead a special workshop on Post-Truth choreography. Drawing on her extensive experience, Wang systematically introduced the logic of dance creation from four dimensions: "original concept," "materials," "structure," and "aesthetic vision." She placed particular emphasis on the central role of individual aesthetics in choreography, encouraging students to break away from habitual movement patterns, consider the meaning and visual implications of each gesture, and explore creation paths rich in cultural depth and personal expressiveness.

The course not only helped students refine their technical skills but also inspired them to reflect on how movement can express ideas and how to construct a personal aesthetic logic. Many students reported that such in-depth exploration of the intrinsic connection between aesthetics and creative process was rarely encountered in their regular coursework, prompting strong resonance and critical reflection.

Meanwhile, the structural absence of aesthetic education remains evident in the routine instruction offered by many universities. For instance, at Guangdong Ocean University, although the choreography curriculum covers modules such as dance structure, directing techniques, and stagecraft, the program heavily emphasizes skill acquisition and technical training. It lacks systematic instruction in dance aesthetics, cultural theory, art history, and interdisciplinary aesthetic perspectives. As a result,

while students become adept at mastering movement vocabulary and structural techniques, they often fall short in constructing the cultural significance, emotional imagery, and value orientation embedded in their works.

2.2 Lack of Systematic Creative Methodologies

In current choreography programs within Chinese higher education, there exists a noticeable fragmentation in pedagogical practice. Course content often lacks logical integration and methodological continuity, resulting in a non-systematic cultivation of choreographic competencies. Although the curriculum typically offers a wide array of foundational, practical, and general education courses, these components are often isolated from one another, lacking meaningful fusion and bidirectional interaction. This leads to a fragmented structure in which each course operates independently, without contributing to a cohesive creative development framework.

For example, the training in Modern Dance Technique emphasizes bodily agency and spatial awareness, yet these competencies are rarely integrated into the creative processes taught in Introduction to Choreography. Similarly, aesthetic judgment and stylistic analysis explored in Dance Appreciation are not meaningfully transferred into the choreographic classroom, where they could enhance interpretive depth and creative decision-making. This disconnection between courses leaves students without a clear methodological foundation when undertaking independent creative tasks. As a result, their works often exhibit distinct signs of amateurism, reliance on imitation, intuition-driven processes, and a tendency toward fragmentation in content and structure.

Moreover, the overemphasis on studying canonical works in choreography classes has inadvertently fostered a dependency on pre-existing paradigms. As (Li Jin ,2015) points out, many students struggle to complete creative tasks independently in the absence of reference works, leading to homogenized styles and repetitive content. This phenomenon reflects a deeper issue: the absence of effective pedagogical strategies that enable students to transform acquired knowledge into personal choreographic language and original artistic expression.

Currently, most choreography courses lack a systematic methodological framework capable of guiding students through a complete creative logic chain—from conceptual ideation and physical exploration to structural construction, stylistic articulation, and aesthetic evaluation. Choreographic creation should not merely involve the juxtaposition of movements or the arrangement of forms; rather, it should reflect a layered and logical artistic process. This includes constructing the micro-details and trajectories of movement, selecting and integrating formal elements, exploring innovative pathways, choosing entry points for thematic development, and advancing toward deep expressive logic(Wu Bei, 2013).

Such creative depth and individuality in dance can only emerge through a coherent and systematic methodology—one supported by a well-structured pedagogical system, not merely through the

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accumulation of disparate courses. Without this foundation, students are left without the necessary tools to develop the creative autonomy and artistic ambition that contemporary dance demands.

2.3 Insufficient Physical Development and Innovation in Movement Language

As choreography fundamentally relies on the body as its primary medium, the essence of dance creation lies in the generation and articulation of movement language. Only when dancers attain a deep awareness of their physicality and undergo sustained bodily development can they craft original movement vocabularies that reflect both creativity and personal style. However, current choreography courses in Chinese higher education remain heavily anchored in traditional performance technique training, often perpetuating a model of movement development that recycles established techniques. This has led to a noticeable repetition of bodily language, stylistic homogeneity, and a lack of individual expression in student works.

The cultivation of choreographic ability must be grounded in a continuous process of bodily perception–movement exploration–improvisational experimentation. Through this trajectory, students are guided to uncover the latent possibilities and unique movement characteristics of their own bodies, enabling the development of a personalized and innovative movement language. While technical training remains necessary, students in higher education require more opportunities for exploratory research and practice-based inquiry to support the maturation of their creative identities.

Yet, in many institutions, choreography curricula are still predominantly structured around technique-driven classes, with limited inclusion of body-centered creative laboratories or improvisational workshops. For instance, the curriculum of the Music and Dance program at Sichuan Conservatory of Music remains largely focused on knowledge acquisition and imitative creation, according to recent analyses (Li Jin ,2015). While such courses offer foundational support, they fall short in equipping students with the capacity for independent thinking and expressive originality in choreographic practice.

This type of course structure tends to foster dependency on pre-existing techniques. Consequently, when students are faced with creative tasks lacking reference templates, they often struggle to generate novel movement vocabularies. Without pedagogical frameworks that prioritize embodied experimentation and somatic inquiry, students are unlikely to transcend conventional movement patterns and cultivate the kind of choreographic voice that contemporary dance demands.

2.4 Lagging Integration of Technology and Media Literacy

With the continual advancement of the new media

environment, dance choreography has transcended the confines of traditional theater presentation, extending into diverse platforms such as video, digital media, and interactive technologies. However, current choreography curricula in Chinese higher education remain significantly behind in integrating technological tools and cultivating media literacy. There exists a notable disconnect between technological applications and artistic creation, reflecting a lack of systematic integration across disciplines.

At the level of disciplinary development, effective collaboration mechanisms between choreography and related fields—such as digital media, visual arts, and computer science—have yet to be established. Disciplinary boundaries remain rigid, and the overall curriculum is relatively closed, resulting in a general absence of media awareness and technological expression skills among students. Most institutions continue to emphasize traditional training modes in dance education, overlooking the increasing reliance of contemporary choreography on technical languages such as video editing, multimedia staging, and interactive installations.

For instance, essential competencies in camera operation, editing, audiovisual composition, and digital interaction—skills fundamental to practices such as dance film and interactive stage creation—have yet to be incorporated into standard curricula. As a result, many students experience technical anxiety and a lack of operational confidence when engaging with emerging media forms. Furthermore, internal resource sharing across departments remains limited. Choreography courses are often unable to draw upon the instructional expertise and equipment available in programs such as computer science, video design, or new media art. This results in slow curricular updates and a disconnection between media technologies and creative practice.

In addition, the lack of cross-disciplinary integration has hindered the potential for choreographic courses to align with offerings such as Introduction to Digital Media Arts, Foundations of Video Production, New Media Art Practices, or Visual Culture Studies. The absence of such curricular collaboration prevents the formation of a cohesive "technology–media–art" triadic framework. Consequently, students are restricted in their ability to expand the expressive possibilities of dance and to develop competencies in media literacy and technological innovation.

In a cultural landscape increasingly shaped by intermediality and cross-platform evolution, dance creation is becoming more diverse and interdisciplinary. If choreography education remains confined to conventional approaches, it will struggle to meet the growing demands of dance practice in the era of technological integration and artistic convergence.

2.5 Insufficient Practice Platforms and Lack of Outcome Transformation Mechanisms

The development of creative ability relies heavily on continuous practice within authentic contexts and diverse feedback. However, current university dance

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composition courses remain largely confined to classroom settings and lack strong integration with real-world social environments. Consequently, student works seldom receive genuine audience responses or critical evaluations in public spaces. Most creative showcases are limited to final presentations or graduation performances, with a notable absence of regular, phased, and frequent experimental platforms. This situation hampers students' capacity for dynamic revision and sustained improvement throughout the creative process.

At the same time, the evaluation mechanisms for creative outcomes tend to be overly simplistic. Academic achievements are predominantly assessed through instructor grading, with insufficient incorporation of expert reviews, audience feedback, peer evaluations, or societal input. This narrow assessment approach restricts students' ability to develop critical awareness and reflective thinking during creation and limits the dissemination and transformative potential of their work.

From a practical standpoint, universities generally lack systematic support structures such as incubation platforms for works, dance film laboratories, collaborative frameworks for creation and performance, and off-campus joint projects. As a result, after completing their pieces, students often face obstacles in promotion, festival submissions, and public dissemination. This fracture in the "creation—presentation—feedback—transformation" chain leads to a fragmented and isolated teaching environment, which significantly impedes the comprehensive development of students' choreographic abilities and the full realization of their works' impact.

To improve the quality of practical education, it is essential to establish a comprehensive support system that spans the entire process of creation, presentation, evaluation, and transformation, thereby enabling a seamless connection between academic programs and social contexts.

In summary, the cultivation of dance composition talents in Chinese universities currently confronts five major structural challenges: low aesthetic literacy, lack of methodological education, stagnation in bodily language, disconnection between technology and media, and fragmentation of practice platforms. Addressing these challenges requires a fundamental reassessment of the competency framework for dance composition education, aiming to construct a comprehensive, systematic, and contextually adaptive model.

Based on these insights, the next chapter will propose a "Five-Dimensional Competency Model for Dance Composition Talent," integrating aesthetic literacy, media awareness, narrative ability, practical execution, and collaborative skills, with the goal of providing both theoretical foundations and practical guidance for training dance creators in the new era.

3. Construction of the Five-Dimensional Competency Model for Dance Composition Talent

In the process of cultivating dance composition talents in Chinese universities, the structure of competencies fundamentally shapes the educational objectives and instructional approaches. Addressing the structural challenges identified in the previous chapter, this chapter aims to systematically construct a "Five-Dimensional" competency model for university-level dance composition talents, grounded in both theoretical perspectives and practical demands.

3.1 Conceptual Framework and Theoretical Foundations of the Model

The competency model proposed in this study follows a logical progression of "problem orientation—competency attribution—systematic integration," seeking to transcend the narrow traditional focus on "movement imitation and skill training" that dominates current pedagogy. Instead, it advocates a talent cultivation mechanism centered on comprehensive competency development.

Theoretically, the model draws inspiration primarily from three perspectives:

(1)Bruner's "Structuralist View of Teaching," which emphasizes that education should cultivate students' abilities to understand and transfer knowledge rather than merely transmit facts;

(2)Gardner's "Multiple Intelligences Theory," which recognizes individuals' diverse aptitude profiles and calls for educational attention to multidimensional potential;

(3)Constructivist learning theory, which views learning as a process of meaning construction by the learner, highlighting the reflective and practical nature of the creative process.

Furthermore, the model's design integrates the ontological characteristics of dance, adopting the "action + perception + expression" triadic structure prevalent in dance education research. This results in a competency framework spanning cognitive, physical, and social dimensions.

The overarching goal of the model is to cultivate five core competencies in dance composition talents: artistic aesthetic literacy, critical thinking, bodily expression, cross-media integration, and project execution, thus forming a comprehensive five-dimensional competency profile.

3.2 Detailed Explanation of the "Five-Dimensional Competency" Structure

(1) Artistic Aesthetic and Cultural Literacy Competency

Dance composition talents are not only practitioners of artistic expression but also bearers and transmitters of cultural spirit. Within the "Five-Dimensional Competency" framework, artistic aesthetic and cultural literacy competency constitutes a crucial dimension for dance creators to construct the profound value of their works.

"Cultural literacy" refers to the ability to understand, respect, and creatively inherit one's own ethnic culture as well as human culture at large. "Artistic aesthetic" denotes an individual's aesthetic awareness, taste, and

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critical thinking ability during the processes of artistic perception, judgment, and expression.

This dimension emphasizes the cultural foundation and aesthetic judgment of dance creators, encompassing their understanding of art history, aesthetics, ethnic culture, contemporary art, and intercultural contexts. Cultivating this competency enables students to transcend the limitations of personal experience, integrating traditional and modern, local and global cultural resources, thereby achieving both spiritual elevation and cultural depth in their dance works.

(2) Creative Thinking and Methodological Competency

This dimension emphasizes the cognitive systems and methodological tools that dance creators need during the ideation and practical implementation stages. It serves as the core capability that transforms abstract ideas into concrete works.

Dance composition is not merely the spontaneous generation of movement driven by inspiration, but a logical organization and formal construction centered around thematic development. Its essence lies in a mode of thinking that is both creative and structural.

Firstly, creative thinking refers to the choreographer's ability to distill the core theme, maintain an awareness of the overall structural layout, and convey ideas with logical clarity through movement and spatial design. Outstanding dance works are not loosely assembled; rather, they establish a coherent internal chain linking the questions of "why to dance" and "how to express."

Secondly, methodological competency stresses the practical pathways for grounding creative thinking into specific movements and structural arrangements. This includes methods for movement design, strategies for temporal and spatial organization, and the integration of improvisation with formal structuring. Only through the close integration of thinking and methodology can the creator's intentions be effectively translated into the language of the stage.

Therefore, curriculum design should reinforce systematic training in creative methodologies, utilizing tools such as concept maps, structural diagrams, and creation scripts. This approach enables students to gradually develop a comprehensive ability chain from abstract conception to executable plans throughout the creative process.

(3) Physical Expression and Movement Development Competency

This dimension focuses on students' bodily awareness, movement generation, vocabulary expansion, and the construction of individual physical style. Unlike traditional teaching that emphasizes technical imitation and standardized movements, contemporary choreography education should prioritize the body's agency and creative development. Physical expression is not merely the reproduction of existing movements but an externalization of internal cognition and personal experience. Movement development is not uniform; it stems from the unique differences in each individual's bodily structure, sensory experience, and emotional depth. Therefore, every body possesses distinctive expressive potential, and movement creation must honor this individuality.

(4) Cross-Media and Technological Integration Competency

Dance creation has transcended the boundaries of stage performance, extending into theaters, film, installations, and digital platforms. This dimension highlights students' abilities to understand and integrate elements such as sound, lighting, video, and digital interactivity. It involves not only technical proficiency but also the recognition, collaboration, and co-expression of languages across multiple media.

(5) Practical Execution and Project Management Competency

This dimension represents students' capacity to translate creative concepts into tangible outcomes, encompassing tasks such as project coordination, rehearsal organization, performance management, feedback collection, and dissemination of results. Many universities treat coursework as the final step in creation, neglecting the comprehensive training required from conception to realization. Thus, institutions should establish systems like "dance creation workshops," "project incubation platforms," and "internal-external collaborative performance mechanisms" to provide students with hands-on experience throughout the full creative process.

3.3 The Synergistic Mechanism Among the Five Competencies

Although each of the five competencies targets distinct core qualities in the creative process, they often intertwine and coexist in practice. Artistic aesthetics shape the conceptual foundation of a work; choreographic thinking and methods construct its expressive pathway; physical development forms the foundational language of the piece; technological integration expands its expressive boundaries; and project execution ensures its realization in the real world. As illustrated in Figure 1, these five dimensions form a dynamic closed loop of "cognition — logic — body — media — practice."

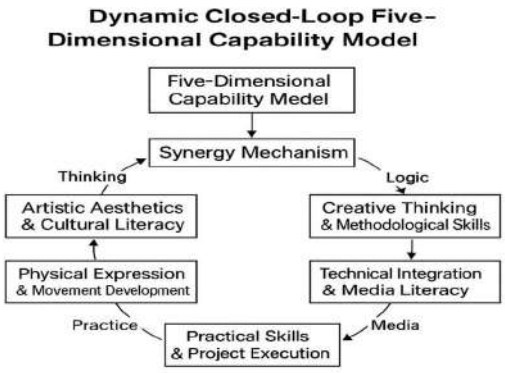


Figure 1: the "Five-Dimensional Competency Model

in summary, the "Five-Dimensional Competency Model" is not merely a classification framework but a systematic conception of abilities that reflects the developmental patterns of choreographic talent. It provides both a theoretical foundation and practical guidance for advancing dance education from a unidimensional approach to a multidimensional cultivation

4. Implementation Pathways for the Five-Dimensional Dance Choreography Talent Training Model

Building upon the proposed "Five-Dimensional Competency Model," the core of reforming dance choreography talent cultivation in universities should focus on reconstructing the educational practice system. This chapter will elaborate on concrete strategies for embedding the five-dimensional competencies into teaching practice, centered around three key areas: "curriculum system design," "teaching methods," and "practice platforms." It will offer feasible and actionable recommendations for implementation.

4.1 Curriculum System Design

Within the framework of the "Five-Dimensional Competency Model," the curriculum system for dance choreography education needs modular optimization at the structural level to achieve competence-oriented and systemically integrated teaching objectives. Modular design not only clarifies the competency goals embedded in each course unit but also enhances the clarity and coherence of students' learning pathways.

(1) Module of Artistic Aesthetics and Cultural Literacy

This course module aims to enhance students' aesthetic judgment and cultural understanding, establishing an interdisciplinary support system between dance and the humanities through an integrated "Dance + Humanities" curriculum module. The module is divided into three categories:

a. Theoretical Cognition: Courses such as Philosophy of Art, Aesthetic Thought in Eastern and Western Traditions, and Cultural Symbols and Bodily Expression aim to help students build a systematic framework of aesthetic theory and cultural cognition.

b. Creative Practice: Courses like Textual Translation and Dance Creation and Social Issues and Bodily Expression emphasize extracting creative themes from cultural contexts and expressing them through dance.

c. Critical Expression: Dance Criticism and Writing cultivates students' artistic judgment and critical thinking abilities.

Through mutual reinforcement among these three categories, students' cultural perception, aesthetic judgment, and artistic re-creation capacities are systematically enhanced.

(2) Module of Choreographic Methods and Logical Thinking

This module focuses on guiding students to construct a complete creative thinking pathway from concept generation, movement development to structural construction, strengthening awareness of methods and

logical systems. It directs students to master fundamental paradigms and operational procedures of dance creation, improving their systematic creative ability and critical thinking. The curriculum follows a progressive logic of "Concept – Movement – Generation – Structure," including:

a. Dance Creation Methodology serves as a conceptual guide course, systematically outlining major paths and theoretical methods in choreography, helping students establish a clear creative framework in their thinking.

b. Movement Generation Mechanism centers on the internal logic of movement creation in the body, training students to develop original bodily language by engaging multi-source stimuli such as sensation, psychology, and space, thereby overcoming the limitations of imitation-based creation.

c. Improvisation and Task-Oriented Creation emphasizes immediacy and collaborative ability in practice. Through setting creative tasks, real-time responses, and collaborative creation training, it cultivates students' creative adaptability and on-site organizational skills.

d. Dance Structure Analysis returns to the technical level of work construction, guiding students to understand dance structure from dimensions of time, space, rhythm, and phrasing, and master methods to translate abstract concepts into concrete stage forms.

Through systematic progression of these courses, students will gradually transform from experiential creation to systematic and reflective choreography, constructing the core knowledge pathways and competency system of dance creation.

(3) Module of Body Expression and Movement Development

This module aims to deepen students' bodily awareness and the ability to generate a diverse movement vocabulary, breaking through the limitations of imitation-based training to establish a personalized system of body expression. The curriculum design follows the logical progression of "Perception – Generation – Understanding – Construction," and includes the following key courses:

a. Body Awareness and Movement Development

This course uses foundational exercises such as breath control, tactile sensitivity, and weight transfer to awaken students' sensitivity to their own bodily states, laying the groundwork for original movement creation.

b. Laban Movement Analysis

As a tool for movement understanding, this course helps students systematically grasp the structural principles of movement in dimensions such as space, effort, time, and flow, enhancing their skills in movement analysis and organization.

c. Anatomy and Creative Practice

Through basic anatomical knowledge and movement experiments, this course strengthens students' understanding of muscles, joints, and the conduction of bodily energy, making movement development more scientifically grounded and precise in expression.

d. Improvisation and Style Experimentation

This is a key course for forming individual style. Through open improvisational tasks and style simulation exercises, it guides students to integrate bodily perception, movement understanding, and

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emotional expression into a personalized system of bodily language.

Through systematic training in this module, students not only master the methods and tools for movement generation and analysis but also gradually develop a clear bodily awareness and expressive depth in practice, embodying the choreography philosophy that "the body is thought.

(4) Module of Cross-Media and Technological Integration

This module aims to guide students in understanding and flexibly applying digital technologies and multimedia approaches to broaden the expressive pathways of dance creation, thereby enhancing their comprehensive creative abilities within interdisciplinary contexts. The curriculum is organically linked with related disciplines such as media and art design, including courses like Video Production and Fundamentals of Digital Media. These courses enable students to master the basics of digital imagery and media language, laying a solid technical foundation for the integration of technology in dance creation.

(5) Module of Project Practice and Outcome Realization

This module focuses on cultivating students' ability to transform creative concepts into complete works, strengthening their comprehensive practical skills in project incubation, execution, and dissemination. Courses such as Choreographic Project Workshop, Dance Performance Planning and Execution, and Dance Project Management and Promotion are established to cover the full process from idea generation and project planning to stage presentation and promotional activities. The curriculum emphasizes the systematic advancement of creative outcomes, enhancing students' execution capabilities and artistic coordination from concept to realization.

4.2 Teaching Methods

In dance choreography education, the traditional "lecture plus movement demonstration" model no longer adequately meets the demands of cultivating today's interdisciplinary creative talents. Based on the framework of the "Five-Dimensional Competency Model," this study proposes a diversified teaching approach characterized by "process orientation — task-driven — outcome presentation," emphasizing the activation of abilities and structured transfer through authentic creative tasks.

(1) The teaching methods are divided into three stages, with this paper focusing on the practical implementation of the "Mentorship Teaching" phase. This stage primarily adopts group or individual guidance, advancing from two key dimensions: the stimulation of choreographic thinking and the development of bodily movement.

Table 1

Dimensional goals	direction setting	method guidance
Instill creation thinking ability	1. Stimulate students' problem awareness 2. Construct individualized creation logic	1.Thematic Introduction and Multi-Perspective Approach: Centered on the creative theme, this stage uses lectures and seminars to guide students in examining the subject from multiple perspectives—social, cultural, and personal—thereby stimulating creative motivation. 2.Multimodal Perceptual Training: Incorporating diverse materials such as images, sounds, and texts, this training expands students' ability to perceive, interpret, and transform creative stimuli. 3.Structural Mapping and Pathway Training: Students are guided to translate inspirations into preliminary concepts, clarifying the creative framework through the logical progression of "theme—content—structure—technique." 4.Creative Journaling and Reflective Mechanisms: Students are encouraged to document the evolution of their ideas and reflections throughout the process, enhancing their awareness and intentionality in decision-making and methodological choices.
Establishing the Relationship Between Movement Expression and Body Awareness	1.Stimulating Individual Movement Style Awareness	1.Fundamental Perception Training: Through segmented exercises targeting different body parts, this training enhances students' motor control and bodily awareness. 2.Improvisation Tasks: Building on bodily perception, improvisation tasks triggered by emotions, keywords, or images encourage students to actively reflect on "why to move" and "how to move," thereby stimulating their creative movement consciousness and individual expressive potential. 3.Movement Deconstruction and Reconstruction: By analyzing and reassembling existing movements, students break habitual patterns of expression and develop a personalized stylistic vocabulary. 4.Movement Documentation and Feedback Mechanism: Using methods such as writing, drawing, or video recording to document

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		the creative process, supplemented with mentor feedback, this establishes a cyclical training method of "exploration—feedback—optimization."

(2) Case-Based and Problem-Oriented Teaching emphasizes stimulating students' active thinking and critical judgment within authentic, complex contexts. This approach facilitates knowledge internalization and skill development through the iterative process of "observation—analysis—discussion—response." By introducing exemplary dance works and cross-media creative cases, students move beyond focusing on "what" the work is, delving deeper into "why it is so" and "what else it could be," thereby broadening their artistic perspectives and cognitive scope. Meanwhile, problem-oriented teaching does not seek standard answers but prioritizes the process of raising questions, exploring methods, and crafting creative responses. Centered on specific creative themes or technical integration topics, students continuously build their personal expressive logic and media integration capabilities through inquiry and practice.

Table 2

Dimensional goals	direction setting	method guidance
Expanding Artistic Aesthetic and Cultural Literacy	1. Understanding diverse artistic styles 2. Deepening cultural understanding and background 3. Cultivating critical aesthetic awareness	1. Introduce representative dance and performing arts works from both Chinese and international contexts, organizing sessions of "viewing—analysis—discussion" to help students identify stylistic languages and aesthetic orientations, thereby cultivating their aesthetic judgment. 2. Analyze the social, historical, and cultural contexts behind the cases, guiding students to understand why the creations take their specific forms, as well as the differences in bodily language and modes of expression across diverse cultural backgrounds. 3. Facilitate comparative case studies or debates on contentious topics (such as "the conflict and integration between tradition and contemporary"), encouraging students to

		articulate their viewpoints and develop a pluralistic value system alongside their own aesthetic stance.
Building Cross-Media and Technical Integration Training	1. Stimulating and extending media thinking 2. Enhancing the ability to match expression themes with appropriate media 3. Reflecting on and constructing media selection	1. Incorporate a "Media Hypothesis and Imaginative Exploration" task into the curriculum. For example, after watching a dance piece, students are prompted to consider how the work might be expressed through sound installations, projections, or interactive gaming. Through group discussions and visual conceptualization, this exercise stimulates cross-media translation skills and the ability to pose creative questions. 2. Design a "Media-Responsive Creation" task focused on themes such as "loneliness," "identity," or "fragmentation," where students select their preferred media to create dance works. This encourages exploration of the integration of body, space, imagery, and sound, fostering an awareness of expressive congruence in media selection. 3. Upon completion of the creation, students are required to compose a "Media Usage Reflection Journal" analyzing the relationship between the chosen media and their expressive intentions, evaluating its effectiveness and identifying areas for improvement. This practice further cultivates students' autonomous media integration skills and critical awareness.

(3) Action Research and Practice Feedback Mechanism: This dynamic teaching approach emphasizes a continuous cycle of "practice—feedback—adjustment—re-practice," aiming to enhance students' execution capabilities and problem-solving skills within real projects. Grounded in practice, this mechanism guides students to continually test their creative ideas, refine methods during the actual creative process, and ultimately improve their project management skills and creative autonomy.

Table 3

Dimensional	direction setting	method guidance

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goals		
Enhance Practical Ability and Project Execution Skills	1. Develop problem awareness and practical reflection skills. 2. Strengthen creative decision-making and execution abilities. 3. Build a feedback collection and analysis mechanism. 4. Establish skills for motion correction and content optimization. 5. Cultivate presentation skills and project summarization abilities. 6.Enhance technical and cross-team collaboration skills	1. Creative Action Log: Students document issues encountered and their responses during rehearsals, cultivating the ability to identify problems and reflect on strategies through practice. 2. Project Execution Plan Writing: Students are required to coordinate time, personnel, and technical resources to clarify the creative path and dynamically adjust during execution. This strengthens their decision-making and project advancement capabilities. The "project transformation mechanism" here refers to the process by which students effectively translate creative ideas and concepts into concrete, executable project plans, and flexibly refine them through practice. For example, in dance creation, an abstract theme is realized as a final work through specific movement design, technical integration, and rehearsal organization. 3. Multidimensional Feedback System: Incorporating multiple feedback channels such as mentor reviews and peer evaluations, this system helps students distill key revision points into actionable steps. Students undergo multiple rounds of iterative creation, with each cycle requiring clear problem analysis and modification strategies, gradually developing systematic thinking for structural optimization and movement adjustment. 4. Guided Creative Version Iterations: From the initial draft to the final product, students complete at least two rounds of creative iteration. Each round begins with an analysis of existing issues and concludes with a presentation of revision logic, fostering practical skills in optimizing work structure and movement content. 5. Creative Presentation and Defense: Students summarize the critical issues and developmental process throughout their creation, enhancing their ability to articulate their creative logic and workflow. For cross-media practice, interdisciplinary collaborative

		projects are set up to guide students in task division, resource integration, and communication coordination, further honing their cross-disciplinary collaboration and project management skills. 6. Interdisciplinary Collaborative Projects: Designed specifically for cross-media practice, these team-based creation projects enable students to distribute tasks, integrate resources, and coordinate communication collaboratively, thereby improving cross-field cooperation and project management. Concurrently, students apply the "media hypothesis creation" method—imagining and experimenting with different media to integrate sound, video, spatial installations, and other elements into dance creation, exploring diversified expressive possibilities. For example, envisioning the use of interactive projections instead of traditional stage sets to observe the impact on the work's atmosphere and audience experience.

4.3 Building a Practice Platform

The practice platform serves as a space where students can apply their acquired knowledge and skills to real creative projects, acting as a crucial bridge between theory and practice. It not only offers opportunities for students to showcase their work, engage in communication, and receive feedback, but also helps them gain a deeper understanding of the creative process while enhancing their project execution and comprehensive practical abilities.

First, universities can expand development opportunities for students specializing in dance choreography education by implementing multi-level innovation and entrepreneurship training programs both on and off campus. Specifically, it is essential to further improve the reward mechanisms and evaluation systems for national, provincial, and university-level innovation and entrepreneurship competitions for students. These institutional measures will stimulate students' enthusiasm and creativity in participating in dance choreography-related innovation and entrepreneurship contests. For example, establishing dedicated mentorship teams, providing project funding support, and creating pathways for competition achievements to be transformed into tangible outcomes can be effective strategies. Through regular competition training, students' practical team capabilities and project management skills will be continuously enhanced. Promising innovative and feasible projects

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can be selected for focused cultivation and recommended for participation in high-level contests such as the National College Student Entrepreneurship Competition and the China International College Students' Innovation and Entrepreneurship Competition. Additionally, outstanding projects and works should be encouraged to participate in regional, provincial, and national dance creation and arts education competitions to increase their social impact and professional recognition.

Second, universities should integrate educational, industry, and social resources both on and off campus to establish diversified dance practice platforms, providing students with more practice opportunities that closely align with industry realities. For instance, based on students' needs for graduation internships and creative projects, collaborative practice bases can be jointly established with local cultural institutions, theaters, and arts companies through "school-enterprise cooperative construction." By fostering deep collaboration with industry choreographers, professional dance troupes, and various arts festivals, universities can offer diversified practice and teaching activities such as residency creation, project-based training, joint performances, and public classes. These initiatives not only help students develop artistic expression and technical application skills in authentic creative contexts but also improve their communication, collaboration, organizational, and market awareness capabilities. Furthermore, encouraging students to participate in social art projects or interdisciplinary artistic practices nurtures integrative interdisciplinary thinking and enhances the applied value and social service capacity of dance creation and education.

Moreover, universities can collaborate with technology companies and digital media organizations to jointly develop innovative projects that integrate artificial intelligence with dance art. In such practical settings, students apply choreography skills while learning to transform AI knowledge—including algorithms, motion recognition, and generative technologies—into creative tools, completing the entire process from conceptualization and movement design to visual presentation and final performance. Students should also be encouraged to actively participate in domestic and international dance technology competitions and art-tech festivals, especially those promoting digital technology, interactive media, and AI-driven creative methods. These competitive platforms allow students to test their comprehensive abilities, refine their works under technological support, realize creative transformation, and exchange insights with participants from other fields, broadening their understanding of the future boundaries of dance.

Finally, a regularized system for work presentation and feedback should be established, such as "Creative Choreography Weeks" and "Student Original Works Seasons," to create a virtuous cycle of showcasing, feedback, and re-creation. Through expert evaluations, audience interactions, and peer exchanges, students can continuously refine and elevate their work in practice, achieving sustainable development of their choreography skills.

In summary, the effective implementation of the five-

dimensional dance choreography talent cultivation model relies fundamentally on a curriculum system centered on competency building, diversified interactive teaching methods, and a robust practice platform. Together, these elements drive a systemic transformation of dance choreography education from a "teaching-centered" approach to one focused on "competency growth."

5. Conclusion

This study focuses on the challenges present in the cultivation of dance choreography talents in Chinese higher education institutions. Starting from a reconstruction of competency dimensions, it systematically proposes a "Five-Dimensional Competency Model" along with a corresponding instructional implementation pathway. The aim is to promote a systemic transformation of dance education from a "skill-oriented" to a "competency-oriented" approach. This chapter summarizes the main findings, theoretical and practical significance of the research, and addresses its limitations as well as future development directions.

Through a problem-driven approach, this study identifies five core issues currently hindering the cultivation of dance choreography talents in universities: the lack of aesthetic and cultural literacy education, insufficient training in creative methodologies, stagnation in movement language innovation, disconnection from technical media, and fragmentation in the practice outcome mechanisms. In response to these challenges, the research puts forward a talent cultivation philosophy centered on the "Five-Dimensional Competency Model," advocating for a systematic construction of students' competency structures across five major dimensions: artistic aesthetics and cultural literacy, choreographic thinking and methodological ability, physical expression and movement development, technical integration and media literacy, and practical capability and project execution.

Building upon this foundation, the study further develops a teaching implementation pathway aligned with the competency model. This includes modular curriculum design, diversified transformation of teaching methods, and the construction of practical platforms, proposing feasible and effective recommendations. Through the dual construction of the model and pathway, this research establishes a logically coherent, theoretically sound, and pedagogically practical framework for cultivating dance choreography talents.

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