

# Research on the Reform Path of Dance Teaching Models in Normal Universities under the Background of Innovative Entrepreneurship Education

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**Abstract:** *In the global context of innovative entrepreneurship education, for normal universities, as the cradle of training teachers, transforming dance teaching models is particularly important. Traditional dance teaching models often focus on imparting skills while neglecting the cultivation of innovative thinking and practical abilities. By analyzing the connotation of innovative entrepreneurship education and exploring its application in dance teaching, this paper proposes reform paths centered on interdisciplinary collaboration, practice orientation, and optimization of the evaluation system, which can provide both theoretical and practical guidance for the optimization of dance teaching in normal universities.*

**Keywords:** Innovative Entrepreneurship Education, Normal Universities, Dance Teaching Models, Reform Path.

## 1. Introduction

With the thriving development of global innovative entrepreneurship education, higher education is moving towards cultivating students' innovative and practical abilities. As crucial institutions for cultivating teachers for basic education, normal universities need to ensure that their dance teaching models not only impart professional skills but also foster students' innovative thinking and entrepreneurial capabilities. However, traditional dance teaching models are mostly limited to teacher-centered knowledge transfer, which cannot meet the new demands for dance education in this contemporary society. How to optimize and reform the dance teaching models of normal universities under the background of innovative entrepreneurship education has become an important issue in current educational reform.

## 2. Connotation and Characteristics of Innovative Entrepreneurship Education

Innovative entrepreneurship education refers to the cultivation of students' awareness of innovation, entrepreneurial spirit, and practical abilities through educational and teaching activities, equipping them with the abilities to independently solve problems and create value in an increasingly complex social and economic environment. This educational model has gradually become an important direction for global higher education reform. Its core philosophy is to promote students from passive knowledge recipients to active knowledge constructors and applicators through diversified learning methods and practical opportunities.

The connotation of innovative entrepreneurship education includes two major elements: innovation and entrepreneurship. Innovation is not only about updating and improving based on existing knowledge and technology but also includes exploration and breakthroughs in unknown fields. On the other hand, entrepreneurship extends beyond

commercial ventures; it primarily refers to application of innovative ideas across various social and economic domains to achieve the transformation from creativity to reality. Under this framework, innovative entrepreneurship education emphasizes the cultivation of students' creativity, critical thinking, and leadership through independent learning, practical exploration, and interdisciplinary collaboration. Additionally, it encourages students to be bold in trying new things, accept challenges, and learn from failures. Unlike the pursuit of "standard answers" in traditional education, innovative entrepreneurship education focuses on nurturing students' abilities to identify, pose, and solve problems, and to validate their results in practice. Its characteristics are manifested as follows:

### 2.1 A Practice-oriented Teaching Method

Innovative entrepreneurship education focuses on practice-oriented approaches, with teaching activities are often combined with real-world projects and authentic scenarios. Through participation in entrepreneurial projects, case analysis, simulation exercises, and other methods, students can not only acquire professional knowledge but also improve their overall qualities by solving actual problems. This practice-oriented teaching method helps students accumulate valuable practical experience beyond classroom learning and enhance their competitiveness in seeking jobs and entrepreneurial capabilities.

### 2.2 Interdisciplinary Collaboration and Integration

Innovative entrepreneurship education highlights the interdisciplinary integration and collaborative efforts of knowledge, requiring students to consider issues and seek solutions within a multidisciplinary context. Modern society's problems are often complex and diverse, and knowledge from a single discipline is no longer sufficient to meet actual needs. Therefore, innovative entrepreneurship education inspires students to break disciplinary boundaries, integrate knowledge and resources from multiple fields, and engage in

innovative thinking and interdisciplinary cooperation. For example, dance majors can collaborate with music, drama, digital media, and other disciplines to create works with multi-dimensional artistic expression.

### **2.3 A Student-centered Education Philosophy**

Innovative entrepreneurship education advocates a "student-centered" educational philosophy, which is in stark contrast to the traditional "teacher-centered" educational model. In this model, the role of the teacher shifts from a knowledge transmitter to a guide, with students as the subjects of learning. They acquire knowledge through independent learning, teamwork, and project practice, explore areas that they are interested in, and develop innovative and entrepreneurship skills. Teachers provide more necessary resources, suggestions, and support for students and help them complete learning tasks and projects independently.

### **2.4 Emphasis on Process Evaluation and Feedback**

Unlike traditional education that focuses on final exams and other summative evaluations, innovative entrepreneurship education pays more attention to evaluation and feedback throughout the learning process. Through process evaluations, such as periodic reports, team project presentations, and personal reflections, teachers can get a comprehensive understanding of students' progress and issues encountered during their learning journey. Timely feedback not only helps students adjust their learning methods but also assists them in accumulating experience, laying a solid foundation for future innovative entrepreneurship practices.

### **2.5 Alignment with Social and Market Demands**

Innovative entrepreneurship education is closely linked to social and market demands, dedicated to cultivating applied talents with a sense of social responsibility and market adaptability. Through cooperation with enterprises, social organizations, cultural institutions, and other external resources, students can practice innovative thinking in real social environments and enhance their entrepreneurial awareness and market sensitivity. This educational model enables students to transcend the limitations of learning theory in the classroom and truly achieve seamless integration of education with society and the market through direct participation in social production and cultural practices.

## **3. Current Situations and Challenges of Dance Teaching Models in Normal Universities**

### **3.1 Monotonous Teaching Content and Insufficient Innovative Vitality**

The current dance teaching content in normal universities is relatively singular, mainly concentrating on training basic skills and mastering performance techniques. The curriculum, primarily focused on traditional imparting of dance skills, lacks the innovation and contemporary relevance. Although this model has successfully developed students' foundational skills, the evolving social demands, particularly in the context of innovative entrepreneurship education, necessitate that students possess not only strong basic skills but also the

ability to think innovatively and integrate knowledge across disciplines. However, the current curriculum is rather rigid, with little coverage of contemporary dance art trends, the innovation-driven demands of the cultural sector, and the integration of dance with other disciplines and industries. This results in a narrow knowledge base for students, hindering the full realization of their innovative potential. Moreover, the focus on "technique" over "creativity" offers scant opportunities for independent exploration, leading to weak cultivation of the innovative and entrepreneurial spirit.

### **3.2 Traditional Teaching Methods and Insufficient Personalized Development of Students**

At present, dance instruction in normal universities largely adheres to the traditional "master-apprentice" model, with teachers directing the teaching process while students absorb knowledge passively. This method, while effective in developing students' dance techniques and aesthetic sensibilities, overlooks the contemporary educational focus on personalized development of students and the cultivation of independent innovation skills. Modern dance education extends beyond mere technical training; it must embrace students' individuality, emotional expression, and their unique interpretations and innovations within the art form. Yet, the prevailing teaching methods prioritize uniform, standardized training, often sidelining the diverse needs of individual students and constraining their creative and expressive potential. Furthermore, classrooms lack the interactivity and practical experiences necessary to develop students' skills in choreography and creative expression through hands-on artistic creation and collaborative work, which ultimately impacts their competitiveness in future careers.

### **3.3 Lagging Faculty Construction and Insufficient Concept Renewal**

Although many normal universities boast an experienced dance teaching faculty, there is a notable lag in updating teaching paradigms and knowledge frameworks. The adherence to traditional teaching models by many educators impedes the integration of innovative entrepreneurship education, thereby stifling instructional innovation and growth. Teachers, who should be conduits for knowledge and catalysts for innovation, often lack a comprehensive grasp of the innovative entrepreneurship education when confronted with evolving social demands and the personalized development of students, thus struggling to offer effective guidance. Moreover, the limited career advancement opportunities and scant prospects for professional refinement among teachers contribute to a sluggish enhancement of the faculty's innovative capabilities, which in turn, curtails the transformation of dance teaching methodologies.

### **3.4 Limited Teaching Resources and Insufficient Practice Platforms**

Dance education is highly practical, requiring ample stage performances and real-world experiences to elevate students' performance skills and professional caliber. Yet, the practical platforms for dance instruction in many normal universities are rather constrained, and this scarcity of resources hampers the development of students' practical competencies. For

starters, the limited availability of on-campus stages and rehearsal areas deprives students of ample performance chances. Furthermore, the dearth of off-campus practice and internship opportunities hinders students from gaining experience through cooperating with industries and communities. Moreover, the teaching often falls short in imparting a deep understanding of the dance industry chain, leaving students ill-informed about the dance market's operation mechanism and trends in the cultural and creative sectors. This gap in knowledge results in a deficiency of entrepreneurial and pioneering spirit among graduates when they enter the job market. The lack of resources and platforms thus impedes students from applying the knowledge and skills learned in the classroom to actual creation and the market, greatly limiting their innovative practice capabilities.

### **3.5 Incomplete Evaluation Mechanisms and Lack of Reform Momentum**

The current dance teaching evaluation systems in normal universities often focus solely on students' technical levels and performance, neglecting a comprehensive assessment of innovation capabilities, teamwork skills, and practical application abilities. Students' final grades primarily depend on the accuracy, expressiveness, and artistry of their dance movements. However, this singular evaluation standards overlooks the diverse talent cultivation goals advocated in innovative entrepreneurship education. Innovative entrepreneurship education demands that students possess comprehensive qualities, which enable them to collaborate with others in teams, think divergently in artistic creation, and demonstrate critical and creative thinking when solving real-world problems. Yet, the existing evaluation mechanisms fail to encompass these abilities, leading to students' inadequate understanding and practice of innovative entrepreneurship education. Therefore, teaching evaluation mechanisms needs improvement. In the future, a more diversified evaluation system should be established, taking students' innovation capabilities, practical skills, and overall qualities as important assessment indicators to promote comprehensive reform in dance teaching.

## **4. Reform Path of Dance Teaching Models under the Background of Innovative Entrepreneurship Education**

### **4.1 Build a Diversified Curriculum System and Framework**

Under the background of innovative entrepreneurship education, traditional dance teaching content requires systematic adjustments to break away from singular skills training and build a diversified curriculum system. Firstly, interdisciplinary courses should be integrated, combining subjects like cultural creativity, art management, and marketing to enhance students' understanding of the value of dance art in social culture and economic industries. With such curriculum design, students will not only master solid dance skills but also understand the connections between dance and other fields, improving their abilities of interdisciplinary integration and broadening their future career path. Secondly, emphasis should be placed on cultivating students' innovative thinking and entrepreneurial capabilities by adding courses

related to dance choreography, project planning, and artistic entrepreneurship. This helps students to think divergently in artistic creation and provides them with tools and methods to transform ideas into practical projects. By setting up innovative and comprehensive courses, students will become not only performers but also innovators and entrepreneurs within the dance industry chain.

### **4.2 Innovate Teaching Methods to Enhance Classroom Interaction**

In terms of teaching methods, it is essential to break away from the traditional one-way teaching model and adopt more interactive and cooperative teaching methods. First, "project-based teaching" and "task-driven teaching" can be introduced. By designing actual dance creation or performance projects, students learn in teamwork, thereby improving their practical abilities and team spirit. This teaching method not only enhances students' application abilities in real scenarios but also raises their leadership, innovation, and entrepreneurial awareness during implementing project. Second, teachers should shift from being knowledge transmitters to learning guides, encouraging students to explore and create independently in the classroom, enhancing their sense of participation and responsibility in learning. Through more interactive teaching methods, students can not only gain a deeper understanding of the essence of dance art but also improve their innovative abilities through continuous practice and reflection.

### **4.3 Enhance the Innovation and Quality of the Teaching Staff**

The teaching staff is a crucial factor in promoting teaching model reform. To adapt to the requirements of innovative entrepreneurship education, the dance teaching staff in normal universities should also be reformed and improved correspondingly. Primarily, universities should provide more career development opportunities for teachers, encouraging them to participate in training and discussions on innovative entrepreneurship education, updating their teaching ideas, and enriching their knowledge structure. Teachers need to possess not only dance professional skills but also interdisciplinary knowledge and awareness of innovative entrepreneurship to better guide students' learning and creation. Next, universities should strengthen the connection between teachers and the industry, inspiring teachers to participate in the practice of dance industry and cultural creative projects, enhancing their understanding of market demands and industry dynamics. With such practical experience, teachers can introduce more contemporary and practical content in teaching, guide students to combine dance art with social development, finally increasing the practical effectiveness of teaching.

### **4.4 Expand Practice Platforms to Achieve Resource Sharing**

Innovative entrepreneurship education requires students to have strong practical abilities, and dance, being a highly practical art form, should focus on strengthening the construction of practice platforms in the teaching process. To begin with, universities should strengthen cooperation with external resources, establish platforms for school-enterprise

and school-community cooperation, increase off-campus practice bases, and encourage students to participate in practical projects such as cultural creative projects, dance competitions, and performance activities. Close interaction with the industry can allow students to apply the knowledge learned in the classroom to actual creation and performance, accumulating valuable experience. Meanwhile, universities should offer more rehearsal spaces and display stages, and add activities such as dance works exhibition weeks and innovative entrepreneurship competitions to stimulate students' creative enthusiasm and provide them with platforms for display and exchanges. In addition, by utilizing modern technology, an online resource-sharing platform can be created, allowing students to learn and create anytime, anywhere, effectively integrating teaching resources, industry dynamics, project opportunities, and other information, improving students' learning efficiency and resource utilization.

#### 4.5 Establish a Diversified Teaching Evaluation Mechanism

The reform of teaching evaluation mechanisms is an essential part of the transformation of dance teaching models. Under the background of innovative entrepreneurship education, teaching evaluation should not be limited to technical assessments but should introduce diversified evaluation criteria. For starters, the evaluation content should cover students' innovative abilities, teamwork skills, entrepreneurial awareness, and other comprehensive qualities. For instance, by evaluating students' innovative performance in projects, their contributions to team cooperation, and the market potential of their works, a comprehensive assessment of students' learning outcomes can be made. Subsequently, the evaluation methods should be more flexible and diverse, except teachers' assessment, adding self-assessment by students, peer assessment, and social evaluation, to fully reflect students' performance in creation, cooperation, market application, and other aspects. Such an evaluation mechanism can provide comprehensive feedback to students, along with stimulating their autonomous learning awareness, to help them to improve their abilities through continuous reflection and improvement.

### 5. Conclusion

With ever-changing social demands, the connotation and extension of dance education should also be continuously enriched and expanded. By focusing on the combination of practice and innovation, we can develop students' professional skills and stimulate their creativity and independent thinking abilities, enabling them to have stronger competitiveness and adaptability in their future careers. Therefore, promoting the reform of dance teaching models is a mission for normal universities to achieve educational goals and serve social and cultural development. We expect this reform to inject new vitality into dance education, making it shine more brilliantly in the new era of education.

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