

Ritual and Virtue: Humanistic Cultivation in Political Education through Chinese Dance

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Article Info

Accepted: 05 November 2024

Keywords:

Chinese Classical Dance;
Ritual and Virtue;
Humanistic Cultivation
Ideological and Political
Education;
Cultural Integration

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doi.org/10.70693/itphss.v2i1.170

Abstract

This study explores the integration of ritual and virtue cultivation within Chinese classical dance teaching as a unique and culturally embedded approach to enhancing humanistic values and professional ethics. Focusing on dance majors as the primary research object, it examines how etiquette education in Chinese classical dance can cultivate students' humanistic qualities while fostering their cultural identity and professional ethics. Through hierarchical course design and specific teaching cases, the study analyzes the inherent connection between ritual movements and cultural values, providing new theoretical and practical insights for professional dance education within the framework of ideological and political education. Drawing on a comprehensive literature review and case studies in dance pedagogy, this research investigates how Chinese classical dance, deeply rooted in China's rich cultural heritage, embodies ritualized movements and moral principles that serve not merely as a form of artistic expression but also as a conduit for instilling respect, discipline, and ethical conduct. By examining the structured movements, symbolic gestures, and values embedded within this traditional art form, the study seeks to illuminate how these elements can contribute to students' moral development and cultural awareness, reinforcing virtues that align with both personal growth and civic responsibility.

The central aim of this research is to assess how the integration of these traditional elements within dance education can foster students' humanistic cultivation, thereby strengthening their understanding of moral and civic values in an educational context that prioritizes both cultural preservation and ethical development. The findings underscore the potential of Chinese classical dance to deepen students' appreciation of cultural values, ethical awareness, and social responsibilities. Furthermore, the results suggest that embedding ideological education within the dance curriculum promotes a holistic learning experience, wherein students not only acquire technical proficiency but also internalize principles of ritual and virtue. This approach offers an innovative pathway for ideological and political education in contemporary academic settings, bridging the gap between traditional cultural education and modern educational goals and contributing to the formation of ethically conscious and culturally grounded individuals.

1.Introduction

In the context of globalization, the ways of conveying etiquette and morality in dance education around the world are diverse. For example, Indian classical dance (Bharatanatyam) expresses moral teachings through religious ritual movements, emphasizing sacredness and awe; while Western ballet conveys the values of discipline and teamwork through a strict training system. In contrast, the uniqueness of Chinese classical dance lies in its focus on "etiquette" and "morality", and the organic combination of dance technology and personality cultivation through ritual movements and cultural symbols. This article will start from the etiquette and morality education of Chinese classical dance and explore how it embodies cultural inheritance and value shaping through specific teaching practices. In Chinese culture, the concepts of "ritual" (li, 礼) and "virtue" (de, 德) have been foundational, shaping societal norms and individual behaviors for millennia. The term li originated during the Western Zhou Dynasty (1046–771 BCE) as a system of rites and ceremonies designed to maintain social order and hierarchical relationships. These rituals encompassed various aspects of life, including governance, family relations, and religious practices, serving as a framework for ethical conduct and societal harmony. Confucius (551–479 BCE) further developed the concept of li, emphasizing its role in personal development and moral cultivation. He asserted that adherence to proper rituals fosters respect, humility, and a sense of duty, which are essential for both individual virtue and social stability.

Similarly, de represents moral virtue and integrity, central to Confucian ethics. It refers to the inner moral quality that guides individuals toward righteous behavior and benevolence. Confucian teachings advocate that cultivating de leads to personal excellence and contributes to the well-being of society. In the context of education, instilling de is considered vital for developing ethical individuals who act with compassion and responsibility.

Chinese classical dance embodies these principles of li and de through its structured movements, disciplined training, and expressive forms. The dance's emphasis on grace, poise, and controlled gestures reflects the importance of ritualistic expression and moral refinement. Educational practices in classical dance often integrate these values, aiming to cultivate not only technical proficiency but also the character and virtues of the students (Pang & Zhao, 2013). Recent scholarly research has explored the integration of traditional cultural values into dance education. Studies have highlighted how the embodiment of li and de in dance pedagogy can enhance students' understanding of cultural heritage and promote moral development.

Chinese classical dance, a refined art form rooted in millennia of Chinese cultural traditions, represents not only an aesthetic practice but also a means of moral cultivation and social expression. In China, the integration of ideological and political education (思政教育) into the arts, particularly within traditional forms such as dance, has become increasingly important as educators seek to use cultural heritage as a foundation for fostering ethical awareness and civic responsibility among students. Integrating ideological education in the arts aligns with China's broader educational objectives, which emphasize the role of the arts in cultivating respect, empathy, and social responsibility, helping students internalize values that are central to both personal development and societal harmony. Chinese classical dance, with its unique combination of movement, ritual, and symbolic gestures, conveys a rich cultural heritage, encapsulating values of respect, harmony, and discipline. In the context of education, dance goes beyond technique and physicality to offer insights into cultural identity and personal integrity, thereby contributing to students' holistic development.

In recent years, educational research has shown growing interest in exploring how traditional art forms, like Chinese classical dance, can be leveraged to cultivate humanistic qualities and

ethical awareness in students. The concept of "ideological and political education" in this study is approached not from a rigidly political perspective but rather as a framework for fostering respect, empathy, and social responsibility through structured learning experiences. This perspective recognizes that the values of ritual (礼) and virtue (德) deeply embedded in classical dance align with the broader goals of humanistic education.

This paper explores how elements of ritual and virtue in Chinese classical dance teaching serve as channels for cultivating students' moral and civic values. By examining the intrinsic educational value of classical dance, this study aims to highlight how dance can become a conduit for instilling qualities that extend beyond the studio and resonate in students' social interactions and ethical judgments. Through a review of relevant literature and the analysis of case studies in dance pedagogy, this study examines how classical dance teaching methodologies embody moral principles, fostering a learning environment that emphasizes self-discipline, respect for others, and a commitment to cultural heritage. This approach to ideological and political education not only enriches the dance curriculum but also offers a novel pathway for embedding values-based education in contemporary academic settings.

2. "Etiquette" and "Virtue" in Chinese Classical Dance: the Definition and Expression of Etiquette

Within the realm of Chinese classical dance, the intertwining concepts of "ritual" (li, 礼) and "virtue" (de, 德) are fundamental, reflecting both cultural continuity and the cultivation of personal character. Li, or ritual, in Chinese cultural philosophy, is not limited to formal gestures or expressions of etiquette. Instead, it serves as a comprehensive framework for self-discipline, humility, and inner cultivation. In Confucian thought, li is viewed as a way to cultivate an individual's inner moral state, helping people align their actions with a deeply ingrained sense of respect and harmony. Confucius emphasized that true li goes beyond mere outward conformity to rules; it represents an authentic alignment of one's internal values with one's external behavior. This concept of li as an inner cultivation process is particularly resonant in Chinese classical dance, where dancers are encouraged not only to master technical skills but also to embody a mindset of reverence and self-restraint, making every movement a reflection of their commitment to cultural ideals (Xu & Jiang, 2022).

In the practice of classical Chinese dance, courtesy is skillfully embodied through choreographed movements, refined postures, and focused stage presence, reflecting deep cultural and philosophical roots. Every movement performed by the dancers is a careful embodiment of traditional values, such as respect, hierarchy, and humility, all of which are deeply rooted in Confucianism. For example, when dancers take to the stage, they do so in a calm and measured manner, often beginning with a formal bow. Although ostensibly a gesture of greeting, the bow has profound significance as a ritual act. It symbolizes the dancer's reverence for the art form, recognition of the cultural heritage represented, and respect for the audience, who are active participants in this cultural exchange. A good example is the many hand gestures in classical Chinese dance, from the arc of the arm to the gentle droop of the body, all performed with precision and balance. More than just technical expression, these gestures carry the intention of conveying inner peace and humility. This focus on controlled, deliberate movement reflects a broader ethos of "li" that transcends the physical movements of dance; it becomes a disciplined practice of respect in which each gesture is a reminder of one's role in a larger social and cultural order.

These principles of “li” transform classical Chinese dance from a mere performance into a lived experience of cultural values. Physical movements are closely intertwined with moral and philosophical frameworks designed to inspire dancers and audiences to appreciate ideals of harmony, discipline, and interconnectedness. In this way, dance becomes a bridge between artistic expression and moral practice, highlighting the profound ways in which tradition and art merge (Li, 2024).

Table 1: Layered Structure of Li and De Education in Chinese Classical Dance Teaching

Level	Teaching Content	Educational Goals	Core Values of <i>Li</i> and <i>De</i> Embodied
Foundational Level	Basic movement exercises, including bowing, sleeve gestures, and poised stance	Instill initial respect for the art form, cultivate humility, and foster self-discipline	Respect, humility, and reverence for tradition
Developmental Level	Focused control of stage presence and intentional gestures	Reinforce self-discipline, cultivate inner calm, and align inner values with external actions	Self-discipline, inner harmony, respect for oneself and others
Advanced Level	Interpretation and integration of cultural expression	Balance of character, cultural identity, and moral awareness	Integration of inner character and outward grace, cultural identity, and ethical awareness

Furthermore, *li* in dance training is not just about specific gestures; it represents a disciplined approach to every aspect of the dancer’s demeanor. In traditional training, dancers are taught to value patience, respect for their teachers and peers, and a humble attitude toward learning. This attitude of reverence extends to the treatment of the dance space and equipment, such as costumes and props, all of which are handled with care and respect. This cultivation of *li* shapes the dancer’s character, promoting an awareness of how their actions and demeanor contribute to the collective harmony of the group. By repeatedly practicing these ritualized actions and embracing the philosophy behind them, dancers internalize *li* as a form of self-regulation, where every movement reflects a balanced and disciplined inner state. This form of training not only enhances their technical skill but also fosters a deep-seated appreciation for cultural heritage, making dance a pathway for moral and cultural education (Gan, 2023).

The ritual aspect of *li* is reinforced through the structured discipline of dance rehearsals, where repetition is seen not as mere practice but as a spiritual exercise. Through daily rehearsals, students learn to perfect each movement with consistency and grace, embodying patience and persistence. This repetitive discipline serves as a reminder of the Confucian ideal that virtue is cultivated over time through consistent effort and reflection. As students refine their movements, they are also refining their character, learning that mastery in dance is intertwined with humility and self-restraint. This process embodies *li* in a manner that resonates beyond the dance studio, encouraging students to carry these values of respect, perseverance, and humility into their everyday lives. Through dance, students learn that *li* is not an external standard imposed upon them, but a deeply ingrained aspect of their character, shaping how they interact with others and approach challenges with dignity and grace (Ding, 2024).

In this way, the practice of *li* within Chinese classical dance transcends physical performance, creating a holistic educational experience that nurtures both technical proficiency and personal

integrity. Dance becomes a medium for instilling moral and ethical values, where the integration of *li* and *de* enables students to cultivate a sense of self that aligns with Chinese philosophical traditions. As dancers embody these principles, they not only enhance their artistry but also develop an internalized sense of cultural identity and responsibility. This alignment of external form and inner virtue highlights the transformative power of *li*, revealing how dance can be a profound journey of self-cultivation that reflects the core values of Chinese culture.

3.Cultivation of Humanistic Accomplishment in Classical Dance Teaching

In Chinese classical dance education, cultivating humanistic values such as cultural comprehension, emotional resonance, and moral judgment plays a crucial role in fostering well-rounded individuals. In Chinese culture, humanistic accomplishment goes beyond mere intellectual or technical skills; it includes an appreciation for traditional virtues and a sense of social responsibility. Chinese classical dance, with its deep cultural roots, provides a unique medium for this cultivation. Through structured rituals and principles of virtue inherent in dance practice, students learn to understand the cultural significance behind each movement, fostering empathy and a stronger connection to their heritage. For instance, as students engage in deliberate, reverent movements, they experience a tangible connection to values like humility, discipline, and respect, which are fundamental to Chinese cultural traditions. Such movements are more than physical expressions—they are symbolic actions that help students internalize traditional values, thus creating a bridge between physical expression and moral development (Tian, 2024).

Table2:Humanistic Values Cultivation

Humanistic Value	Specific Expression	Educational Goal
Cultural Comprehension	Students understand cultural meanings through learning movements	Cultivate respect and understanding of Chinese traditional culture
Emotional Resonance	Experience humility and respect through gestures	Establish an emotional connection with culture
Moral Judgment	Reinforce respect for others and teamwork	Promote teamwork and personal responsibility
Self-discipline and Discipline	Strict training and repetitive practice	Enhance self-discipline and perseverance

Moreover, specific movements in Chinese classical dance, such as the controlled sway of sleeves, the graceful lowering of the body, or the precise coordination of group formations, are not merely aesthetic choices; they encapsulate values intrinsic to Chinese culture, including restraint, respect, and harmony. These movements serve as a physical manifestation of philosophical ideals, where the discipline of each gesture reflects a commitment to internal and external balance. Engaging in such practices demands technical precision, yet equally, it requires an emotional depth and sensitivity that foster a reflective mindset in students. This blend of skill and mindfulness allows students to connect with their own heritage in a personal and transformative way, moving beyond technical mastery to develop a nuanced appreciation for the subtleties of cultural expression.

Through this embodied engagement with culturally symbolic gestures, students cultivate a sense of respect and empathy that transcends the dance floor. They learn to see these movements not just as steps but as carriers of historical values, imbuing them with a responsibility to preserve and honor these traditions. As they immerse themselves in the study and performance of such movements, students come to understand the ethical and historical underpinnings embedded

within each dance form. This awareness fosters a cultural literacy that enhances their ability to interpret Chinese culture thoughtfully and contextually, encouraging them to perceive dance as a living, dynamic part of a broader cultural and moral framework (Xu & Jiang, 2022).

The humanistic qualities developed in dance education extend beyond cultural appreciation, manifesting in essential character traits like self-discipline, mutual respect, and teamwork. The rigorous routines of dance training require students to cultivate strong personal discipline, as they adhere to structured schedules, manage time effectively, and continuously refine their movements. By practicing synchronized and precise movements with others, students learn the patience needed to match their timing, rhythm, and posture, which helps them develop resilience and persistence. This collective effort reinforces a sense of personal responsibility and resilience, as students realize the importance of maintaining their roles within the group's harmony (Jia, 2024). Additionally, group practices and performances promote mutual respect; each dancer's success hinges on the coordination and support of the entire team. This interdependence teaches students to value every individual's contribution, fostering a mindset of inclusivity and respect for others' roles in creating a unified, harmonious performance.

Table3: Teamwork and Role Distributio

Role	Responsibility	Team Value
Lead Dancer	Leads the main movements, coordinates formations	Leadership and sense of responsibility
Supporting Dancer	Supports lead dancer, matches overall rhythm	Spirit of collaboration and humility
Formation Keeper	Maintains consistent formation for overall visual harmony	Discipline and team awareness

Ideological and political education (思政教育) complements this humanistic development by linking the moral values emphasized in dance, such as ritual and virtue, with a broader sense of societal responsibility and respect for cultural heritage. This integration goes beyond teaching performance skills; it emphasizes the ethical and cultural responsibilities of being a dancer. Students are encouraged to embody and carry forward the values of ritual and virtue in their daily lives, thereby deepening their understanding of their roles as cultural ambassadors. This sense of duty motivates them to preserve and honor traditional values within a modern context, bridging the past with the present in a meaningful way. By aligning the moral foundations of ritual and virtue with contemporary educational goals, Chinese classical dance education shapes students into technically skilled individuals who are also culturally aware and ethically responsible, preparing them to contribute meaningfully and conscientiously to society. In this way, dance education not only enhances students' artistic abilities but also nurtures their development as individuals with a strong sense of cultural and ethical identity (Liu, 2024).

4.Integration of Courtesy and Morality Culture with Modern Ideological and Political Education

The integration of ritual ("礼") and virtue ("德") within modern ideological and political education creates a profound platform that bridges traditional cultural heritage with contemporary educational objectives, positioning *li* and *de* as more than cultural values—they become foundational elements of character education, crucial for fostering self-discipline, empathy, and respect. These principles are essential in modern society, where cultural competence and moral integrity are increasingly valued traits, reinforcing mutual respect and social responsibility. When

embedded within dance practice, these values guide students to perceive each movement and gesture as a reflection of a larger social and ethical standard, one that transcends the studio and encourages them to embody these ideals in daily life. Through dance, students connect deeply with their cultural heritage, learning to interpret and apply the principles of li and de beyond performance, fostering a mindset attuned to the ethical and communal values of tradition and equipping them to navigate society with both respect and integrity (Fu, 2024).

In Chinese classical dance, these principles serve not merely as forms of expression but as essential vehicles for imparting values such as respect, discipline, and humility, thereby fostering students' cultural identity and sense of social responsibility. For instance, in the Han and Tang classical dance Qun Ji Xian Yi (《群伎献艺》), dancers gracefully enter the stage holding trays in a ceremonial manner and move with solemn respect, embodying the essence of ritual. This action is not merely an aesthetic choice; it is a disciplined practice that requires students to engage with the symbolic meanings of the tray-holding gesture, which reflects honor, humility, and reverence. As students perform these gestures, they internalize these values, developing a deeper understanding of their significance in both historical and contemporary contexts. The tray-holding ceremony allows students to connect deeply with historical customs, nurturing a sense of pride and cultural identity as they embody the respectful gestures that have been passed down through generations. This ritualistic component in dance education enables students to experience the role of etiquette in Chinese heritage, promoting both self-discipline and a deep understanding of their role within a broader cultural context (Li, 2024; Xu & Jiang, 2022).



Figure1: Dance performances Qun Ji Xian Yi 《群伎献艺》 *Figure2: Dancers holding plates (dance props) to salute*

Extending ideological and political education through teaching rooted in ritual and virtue shapes students' ethical awareness and builds a framework that emphasizes empathy, cooperation, and cultural respect. Through these embodied experiences, students gain a personal understanding of Confucian values that are essential to Chinese philosophy and societal expectations. Dance becomes not only an artistic endeavor but also a mode of internalizing these values, helping students develop a heightened sensitivity to ethics, cultural respect, and shared responsibilities. Such practice prepares students to approach modern social interactions with respect and awareness, embodying the humility and discipline they practice in traditional rituals. This holistic approach broadens students' ethical understanding, aligning ideological education with both individual character growth and societal values (Jia, 2024).

Extending ideological and political education through teaching rooted in ritual and virtue shapes students' ethical awareness and builds a framework that emphasizes empathy, cooperation, and cultural respect. In Chinese classical dance, there is a unique resonance between movements and cultural rituals. For example, the sleeve dance in "Jingxiu" expresses humility and respect

through gentle and precise movements, which embodies the connotation of Chinese etiquette culture. Similarly, bowing, as a ritual movement, not only emphasizes respect for the audience and art in stage performances, but also shows the dancer's inner humility and courtesy through the bending posture of the body. At the same time, the movement tendency of Chinese classical dance is centered on "roundness" and "coherence", pursuing "combination of movement and stillness" and "both inside and outside", which is closely related to the pursuit of harmony and balance in traditional Chinese culture. In performing *Jing Xiu* (《敬袖》), students are taught to appreciate the meaning behind the controlled, sweeping motions of the water sleeves, which symbolize respect and humility. Through these rehearsals, students not only refine their technical skills but also learn to embody these values with each gesture. This dance technique, known as “敬袖,” goes beyond aesthetics; it fosters an understanding of cultural and ethical principles. Teachers emphasize that the crossing of sleeves over the chest is a gesture of humility and reverence, prompting students to reflect on how these values can be applied in their interactions beyond the dance floor (Fan, 2023).

Moreover, the repetitive practice of *Jing Xiu* instills a sense of patience and perseverance in students, as mastering the delicate movements requires focused attention and a disciplined approach. Each graceful sweep of the sleeves and every controlled movement encourage students to slow down and engage deeply with the meaning behind each gesture. This slower, mindful practice allows them to connect more personally with the values of humility and respect, transforming dance from mere physical exercise into a meditative process of self-reflection. As they perform these ritualized actions, students begin to understand humility not just as a movement requirement but as a state of mind that can be extended to all areas of life. They learn that through careful and deliberate actions, they can convey respect for others, for themselves, and for the cultural heritage they are representing.

Additionally, *Jing Xiu* fosters a sense of unity and cooperation among students, as the sleeve dance often involves synchronized movements within a group. To achieve the harmonious flow required in this dance, students must develop a keen awareness of the timing and movements of their peers, cultivating a spirit of collaboration and empathy. This shared experience teaches students to value the collective over the individual, reinforcing the Confucian ideal of “礼” (ritual) as a way to maintain social harmony. Working in unison, they realize that each person’s role is essential to the overall performance, and this interdependence promotes a mutual respect that extends beyond the dance. This aspect of *Jing Xiu* training emphasizes that humility is not only an internal quality but also a relational one, encouraging students to consider how their actions impact those around them.

The educational impact of *Jing Xiu* reaches even further as students develop a deep-seated cultural pride and a sense of responsibility as custodians of Chinese heritage. By engaging in traditional practices, they not only learn about the values embedded in Chinese classical dance but also take on the role of cultural ambassadors. Teachers reinforce this responsibility by discussing the historical significance of *Jing Xiu* and its connection to ancient Chinese customs, helping students understand that they are part of a long lineage of cultural transmission. This connection instills a sense of pride in their identity, motivating them to carry forward the values of ritual and virtue beyond the boundaries of the dance studio and into their interactions within society.

By incorporating the principles of *li* and *de* through practices like *Jing Xiu*, students learn how traditional values shape personal growth and social interactions. They realize that dance is not just performance but a way to build character and cultural identity. This approach in Chinese classical dance education supports broader educational goals, using ritualized movements and symbolic

gestures as tools for moral and ideological learning. Such practices prepare students to contribute to society, embodying respect, humility, and harmony central to Chinese heritage and global citizenship.



Figure3:Dancers cross their sleeves over their chests to show humility and respect



Figure4:Dance performance Jing Xiu 《敬袖》

By integrating the moral foundations of ritual (*li*, 礼) and virtue (*de*, 德) with contemporary educational goals, Chinese classical dance education shapes students into individuals who are not only technically skilled but also culturally and ethically aware. Unlike dance training that focuses solely on technique, this approach emphasizes the cultivation of character and cultural understanding, instilling in students a deep respect for their heritage and a sense of social responsibility (Zhang, 2023). In this framework, learning the intricate movements and symbolic gestures of Chinese classical dance becomes a process of internalizing values that align with broader social and moral standards. Students are encouraged to see dance not merely as performance but as a medium for personal and ethical development, allowing them to embody values that resonate both within traditional Chinese culture and in modern society (Ding, 2024).

Through such dance forms, students internalize qualities such as resilience, respect, and self-discipline. For instance, resilience is fostered through the rigorous demands of repeated practice, where students face challenges and persevere in refining their movements. Respect is cultivated through an understanding of the cultural significance embedded in each gesture, as students realize they are not just learning movements but also representing centuries-old traditions. Self-discipline is reinforced through the structured nature of dance routines, requiring consistent focus, precision, and control. These experiences help students develop not only technical skills but also a deeper appreciation for their cultural heritage, preparing them to carry these values forward into their daily lives (Jia, 2024).

Ultimately, by grounding dance education in the principles of *li* and *de*, students are prepared to engage in society not only as skilled dancers but as ambassadors of Chinese culture and values, embodying resilience, respect, and social harmony in every aspect of their lives. This holistic model of education aligns seamlessly with the goals of ideological and political education, demonstrating that dance can go beyond aesthetic practice to foster moral and civic values, bridging traditional Chinese culture with contemporary social ideals.

5. Discussion

This study has examined the integration of ritual (*li*) and virtue (*de*) within Chinese classical dance education, exploring how these values serve not only as technical guidelines but also as a

foundation for character and humanistic development. The findings suggest that embedding li and de in dance not only enhances students' technical skills but also fosters a deeper, more meaningful engagement with their cultural heritage. Through the disciplined practice of symbolic gestures, students begin to internalize values such as self-discipline, respect, and harmony, transforming dance from a form of artistic expression into a conduit for ethical and cultural education.

One key insight of this study is that li and de act as both explicit and implicit frameworks in the dance curriculum, guiding students to recognize the connection between movement and moral principles. By embodying these virtues in their dance practice, students experience an alignment of physical form with inner character, bridging the traditional values of Chinese culture with their own personal development. The structured routines and symbolic gestures instill a sense of reverence for tradition, encouraging students to value their cultural identity and, ultimately, act as cultural ambassadors. This approach thus demonstrates the potential of classical dance to serve as an avenue for ideological and political education in a way that feels authentic and resonant with students' lives.

From a cross-cultural perspective, Chinese classical dance places a distinctive emphasis on the cultural symbolism embedded in movements. Compared to Indian classical dance or Western ballet, which also carry significant educational and cultural value, Chinese classical dance focuses on ritualized actions such as bows and sleeve movements, combined with hierarchical course design. This not only enhances students' technical proficiency but also deeply integrates cultural identity and social responsibility. The fusion of li and de education gives Chinese classical dance a unique pedagogical advantage in professional dance education, offering an innovative model for ideological and political education.

Despite its potential, the integration of li and de in dance education also presents certain challenges. In contemporary educational settings, where curricular demands and resources vary, implementing a model that emphasizes traditional virtues requires significant support and understanding from educators. Effective integration demands instructors who are not only technically proficient but also culturally literate and philosophically grounded in the values they teach. Furthermore, modern students may initially struggle to connect with the historical and ethical underpinnings of li and de, as these concepts can feel abstract or distant. Educators must therefore find innovative ways to relate these traditional values to students' everyday lives, making them accessible and relevant.

Future research could explore the long-term impacts of li and de-based dance education on students' moral and cultural development. Quantitative studies, for instance, might measure shifts in students' attitudes toward cultural heritage and social responsibility after prolonged exposure to this curriculum. Moreover, this model of integrating ideological education with traditional art forms could be expanded to other areas of Chinese classical art, such as music or theater, to assess whether similar outcomes can be achieved.

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