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**THE 2nd INTERNATIONAL PERFORMING ARTS
GRADUATE CONFERENCE (IPAGCon)**

Shaping the Future through Artistry

第二届 国际表演艺术研究生学术研讨会

Editors

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SULTAN IDRIS EDUCATION UNIVERSITY

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PREFACE

The Faculty of Music of Performing Arts at Universiti Pendidikan Sultan Idris is organizing the 2nd IPAG e-conference to encourage the internationalisation of postgraduate programmes. The theme for this year is "Shaping the Future Through Artistry," which emphasises the capacity of artistic expression to influence and create the future. It recognises that art, in its various manifestations, possesses the ability to surpass limitations, challenge conventions, and stimulate profound change.

We are delighted to present the proceedings of the International Performing Arts Graduates Conference 2023, with the theme "Shaping the Future Through Artistry," with profound joy and enthusiasm. This assembly is a significant event in which scholars, practitioners, and aspiring artists convene globally to research, deliberate, and commemorate the profound influence that the performing arts have on influencing forthcoming developments.

As a global community confronts an ever-changing array of challenges, the significance of artistic expression grows substantially. The intricate fabric that characterises the performing arts domain is comprised of various elements, including the investigation of new narratives, the convergence of diverse cultures, and the dynamic interaction between tradition and innovation. In this regard, the purpose of our conference is to provide a forum where up-and-coming artists may impart their perspectives, participate in substantive discussions, and collaboratively foresee the future course of the performing arts.

The embracing theme, "Shaping the Future Through Artistry," emphasises the shared obligation that scholars and artists have to effectuate constructive transformation, question established notions, and motivate for a forthcoming era characterised by innovation, compassion, and cross-cultural comprehension. As the performing arts community traverses the intricate intersections of technology, society, and artistic expression, this conference functions as an innovative catalyst, a platform for cooperation, and a furnace for ideas.

The proceedings encompass a wide variety of topics, which serves as an indication of the complex and comprehensive character of the performing arts and the participants' extensive experience. Regarding cross-cultural cooperation and the effects of digital technology on performance, every contribution provides a distinct viewpoint that enriches the main issue.

Our deepest appreciation goes out to every presenter, attendee, sponsor, and organiser who has made a contribution to the achievement of this conference. The attendees' commitment and enthusiasm have transformed this assembly into a dynamic and thought-provoking platform for the interchange of concepts and personal experiences.

May the knowledge and perspectives divulged in this publication galvanise forthcoming cohorts of performing artists, educators, and aficionados. Let us persist in influencing the future with the profound and life-altering potential of artistic expression.

The Proceedings of the 2nd International Performing Arts Graduate Conference is the product of an efforts made by paper presenters/authors from the conference. We thank all of them for their contributions.

Conference Chair | Nurulakmal Abdul Wahid
Conference Co-chair | Chamil Arkhasa Nikko bin Mazlan

TOWARD NEO DRAMATURGY: Can We Shape the Future through Artistry?

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INTRODUCTION: TO UNDERSTAND THE PRESENT, TO LOOK TO THE FUTURE

This meeting took a challenging theme to discuss, namely "Shaping the future through the Artistry." In my opinion, this theme leads us to at least two consequences. The first consequence is the ability to imagine the future, and second, the ability to measure the power that art has in shaping that future. This theme is challenging to discuss, because the future is something that is limitless, whereas art, on the other hand, is a limited category.

For this reason, let's start by first looking at the relationship between art and the present. Because, the image of the future is a dotted line that connects the present, just as the present is a line that continues the past. Therefore, the future can only be seen through the present as a place to stand. Therefore, we need to use the latest facts of the present as a basis for imagining the future.

Then we need to decide whether we like that image of the future, or whether we need to change it. If we see the imagined future as something ideal, we just need to make sure that the path we take is in line with that future. However, if the image of the future does not match what we want, then we need to find the right way or way to bend the line or break the line, so that we can shape the future that we want.

We generally understand that art is always related to and at the same time differentiated from the everyday world and all its developments. Because of this, we have to go back and forth, between looking at everyday life and looking at artistic activities that are both inside and outside of everyday life. Everyday life is the alma mater of art, the main source for the creation of works of art, but art is an activity that must always be

differentiated from everyday life, because that is the nature that makes it called an artistic activity.

For this reason, we need to be aware that the future we are talking about moves back and forth between the future of everyday life and the future of art. This means that at this meeting we need to clearly see that the future we are talking about is the future of everyday life, which can be imagined to be shaped by the practice and insight of art as one of the tools in everyday life. We can build this awareness by borrowing the concept coined by the following two performance studies thinkers, namely Victor Turner and Richard Schechner (2003).

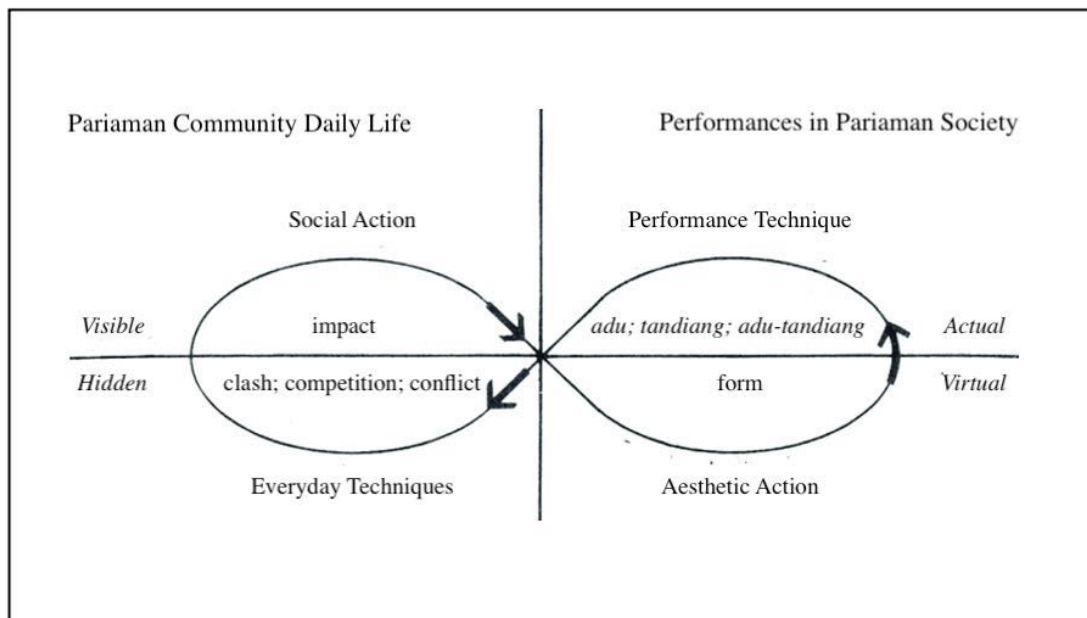


Figure 1. The shuttle relationship between the performance concept of Adu-Tandiang and the socio-cultural life in Pariaman (Source: Turner, 1982; Schechner, 2003. Modified by: Pramayoza, 2022)

From the diagram above we know that aesthetic actions in a work of performing arts originate from everyday social actions. However, in the context of art, in this case performing arts, aesthetic actions give rise to certain techniques that are different from social actions. This technique is then brought into and influences the techniques we use in everyday life. This means that daily social life can be influenced in such a way by aesthetic actions.

In this way, we understand that the realities in art are basically the future of the realities of everyday life. And conversely, the next reality of daily life is the future of the realities built into works of art. With this logic, we can see that works of art are basically a form of evaluation and at the same time a projection of improvements in the reality of daily life, so that the next reality of daily life can be better than the previous reality of life. And so on.

Based on this logic, we can then move on to see the current reality of our daily lives, and then see how this reality can be evaluated and improved in works of art. However, because the current reality referred to in this discussion cannot be separated from things that happened in the past, and the past can also be very far beyond our knowledge, let's limit our review of the past that shaped today from the start. 2000s known as the New Millennium.

DISCUSSION: EXAMINING THE UNTOUCHABLE, THINKING HOW TO HOLD

We understand together that since the beginning of the second millennium, there has been human awareness throughout the world regarding the development of communication and information technology. A development that on the one hand is made by humans themselves to make life easier, but on the other hand also threatens to make life feel faster than before, and thus its meaning becomes less and less. The development of communication and information technology allows everyone to access other people in other places with the help of networks which were originally cellular networks, and are currently developing rapidly as internet networks. The advancement of the internet allows people from different places to communicate, and allows information to spread quickly and is very difficult to control.

With the advent of the internet, the world, which previously felt so wide and filled with unimaginable places, has become narrow, because almost every corner of the world can now be seen by everyone via the internet. Some places in the world will only remain a mystery because there is no internet signal. So the only thing that will make gaps or corners

on this earth unknown to humans in other places or parts are places where there is no internet network, which information technology experts call blindspot areas.

Things we have been wary of since the turn of the Millennium have become even more rapidly developing a decade later. Since 2010 or 10 years since the turn of the Millennium, people have begun to prepare to enter a new world which is called the world resulting from revolution 4.0. Who would have thought that these preparations would be accelerated to such an extent by the presence of a pandemic at the end of the second decade of the new millennium. The word revolution, which shows how great humans are, who are able to break or decide and start a new evolution, seems to have the opposite meaning. It is not humans who bring revolution or acceleration towards industrial society 4.0, but a virus called Covid-19.

This pandemic then became a revolutionary force, because it forced the whole world to accelerate itself in mastering new information and communication technology. Because, in the midst of a pandemic, without mastering new information and communication technology, they will most likely not be able to survive. Only by utilizing the internet network during the pandemic can people gather strength, gather aid and collect medicines, even to convince themselves. This means that the pandemic has become an important agent in our collective preparation towards industrial society 4.0.

From the 4.0 revolution, Artificial Intelligence (AI) was born, namely the ability of machines to imitate human intelligence. Computers connected to the internet have developed to the point of being able to learn, understand, and even make decisions based on the data provided. AI is then able to enable students to study independently at home without a teacher. AI is also then used to monitor seasons for agricultural purposes accurately. AI is even able to replace a country's reform system and bureaucracy through public services that are more accurate and more accountable.

Based on that, it's time for us to return to the concept or way of thinking that we have proposed, namely by looking at our daily lives today, under the shadow of the internet and AI. So next, we need to look at the possibility of things that will be replaced by the presence of the internet and artificial intelligence, to the contrary, look at things that

cannot be killed by either. One of the challenges that artists will face in the future is the possibility of reduced physical meetings between people, because they can always be mediated by the internet network via screens. On the other hand, the challenge that will be faced is the disappearance of various types of jobs in the arts, because they are replaced by artificial intelligence.

However, we can also see that one of the things that will be irreplaceable by AI and the internet is the ability to empathize, the ability to have deep concern for other people and at the same time the ability to show that empathy through physical meetings and contact. The internet will be able to display all the processions, rituals and festivals around the world virtually, but it will not be able to provide the real bodily experience felt by a visitor physically participating in the event. Meanwhile, AI will also not be able to defeat one of the abilities possessed by humans, namely the ability to imagine, like Leonardo Da Vinci drawing war vehicles long before tanks and amphibians were created, or like Soekarno writing a play entitled *Indonesia 45* long before Indonesia became independent in 1945.

In this way, there will be things that complement humanity that will not be filled in everyday life in the future, because AI will actually reduce our need and dependence on other people, while the internet will increasingly create distance between people. What cannot possibly be replaced and filled by the internet is the human need for a sense of togetherness that can foster empathy. Meanwhile, something that cannot be replaced and filled by artificial intelligence is the ability to imagine a better future, because it requires the ability to see beyond data, namely by adding to it or subtracting from it.

It is at that point that we can stand, to plan and then plan a path to shape the future through art. Because, there is a side to creating works of art which is basically work that cannot be mediated by the internet and cannot be replaced by AI, although it can still be made easier. Even though the internet will make communication easier in collaborations across nations and cultures, to make it into work, artists still need to meet physically, to create strong emotional bonds. Even though AI will be able to create robots that are completely similar to humans, the feelings they give viewers will be different, because they

do not originate from the robot's feelings. AI will be able to create products in mass quantities, but new works of art that require prior inspiration and imagination will never be able to be fabricated.

RESOLUTION: ENCOURAGING ENGAGEMENT, CREATING EQUALITY

Based on these facts, in order to create a better future, artists must take a step back, moving from on stage to behind the stage. Artists must begin to see their more essential role in society. Artists must not only be inspirers who give examples from the front but must also be able to become facilitators who give encouragement from the midst of society, and must even become motivators who provide encouragement from behind. Artists in the future must think of ways to encourage society to be actively involved in the processes of art creation, in processes that express shared experiences.

For this reason, works of art that anticipate the future must adapt artistic targets to the audience and participants. A transformation needs to be considered to change the audience into participants, from those who only watch and enjoy to those who are involved and experience. To achieve something similar, we need to develop a form of art that we can call applied art, namely art that widens its gaze and also expands its reach. Art that anticipates the future must not only focus solely on artistic areas, but must also always be relevant to the alma mater of artistic achievements, namely society. From achieving beauty, artists must then see that there is a much more important task in the future, namely the task of preserving human glory.

In this context, I would like to call it a concept of 'neo dramaturgy.' We understand dramaturgy as a way of organizing and creating action, both in artistic and social form, as depicted in figure 2. I chose the word 'neo' to emphasize newness and not to confuse it with what was already popular, namely 'new dramaturgy.' What I designate as 'neo dramaturgy' is a way of creating works of art that is oriented towards the capabilities of the work of art. It is to involve many people who at the same time have to take into account differences in skills and differences in references.

Thus, 'neo dramaturgy' is a form of system for creating works of art or dramaturgy that is oriented towards participation, so it can also be called 'participatory dramaturgy'. Works of art like this are important in the future to continue to spread the spirit of togetherness as fellow human beings. In such works of art, it is important to find a common ideal that can be achieved, which of course must prioritize the interests of various parties.

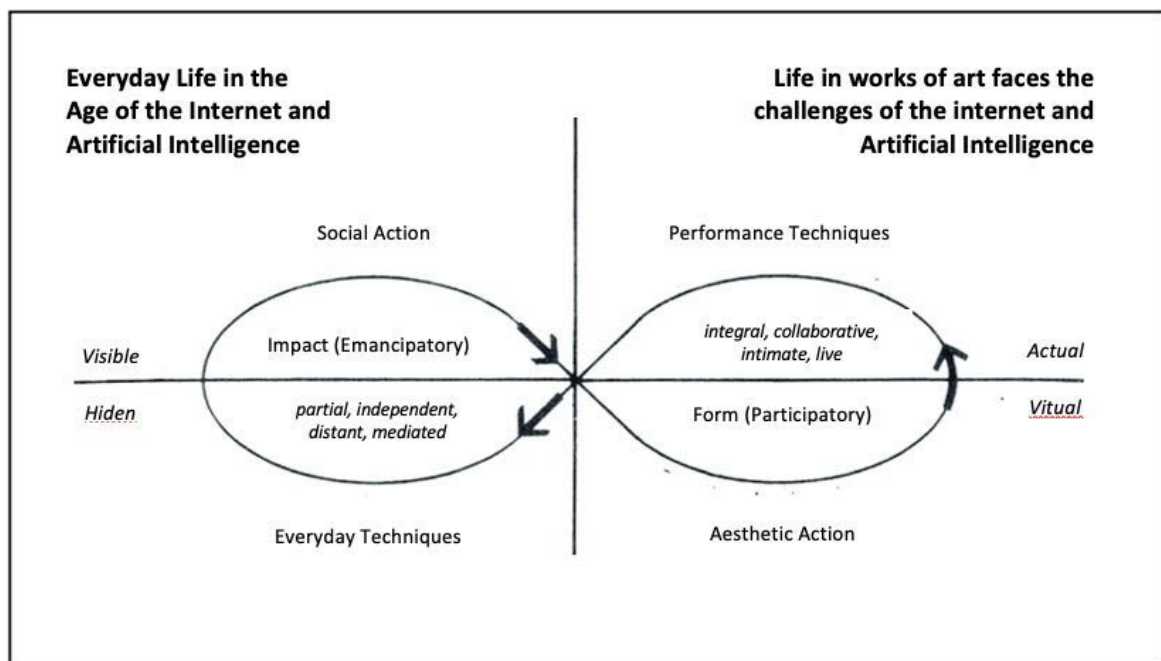


Figure 2. Scheme of shaping the future through works of art

The bigger goal behind it is equality or alignment between various parties in a work of art, which we can call emancipatory dramaturgy. It can be said that by encouraging the growth of participation, we can take steps to encourage or create works of art that will give awareness to all people about equality or about the equality of humanity in front of all fields. In this way, works of art are a medium for creating equality through the ability to sit together, dialogue about things that are important to do, and do them together based on ability.

Therefore, works of art with this 'neo dramaturgical' logic require empathy for today's human reality and then imagination about a better future, namely a life that

guarantees human equality. 'Neo dramaturgical' works of art are works of art that open up opportunities for inclusivity, which guarantee equal treatment of differences and diversity, because only then can equality be created. 'Neo dramaturgical' works of art are also able to absorb and dialogue with many people with various backgrounds, various interests and problems, because this is the basic capital of involvement and participation.

With the various considerations that we have presented, it seems we can answer the question we asked at the beginning of this discussion, as presented in the title of this article: Can we help the future through works of art? I would say yes with conditions. We can shape the future with works of art on condition that we raise awareness about the latent dangers of our daily lives today, which threaten the creation of a better life in the future. Based on that, we can develop the future in installments through works of art that criticize and evaluate images of the future that we view as not ideal or as they should not be.

Because we see that the biggest threat we will face together is the disintegration of humanity, and greater social distance, the works of art we create need to immediately take an anticipatory stance. Works of art must be a vehicle for shared experience, which invites participation from as many parties as possible, so that it provides an understanding of differences and diversity, and furthermore provides awareness about the equality of the diverse and different, which is none other than human society, from which art originates and at the same time where art should serve.

CULTURAL HERITAGE AND LIVING MEMORY

Factors Contributing to the Sustainability and Adaptation of Nanfeng Nuo Dance in Contemporary Society

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Abstracts

The purpose of this research paper is to explore the factors of Nanfeng County Shiyou village Nuo dance to sustain in this day. Nanfeng Nuo jumping by Taoist culture, "know the unity of action" influence, so the author explores the "knowledge" that Nuo rules, Nuo rituals, "action" that is, jumping Nuo, "unity" is to combine the two analyses. On the "know," this study uses ethnographic research methods, the cultural station manager, Shiyou village secretary, Nuo dance inheritors, and local villagers, a total of four people for interviews, using in-depth interviews to communicate and record, and will collect information to analyze. Analyzed Nuo rules, Nuo rituals, that is, "Nuo cultural Factor" this factor affecting people's consciousness and behavior, is Nanfeng jump Nuo in contemporary society to continue the main reason, and inductively collated in the village of different periods of real examples to prove. On the "action," the author, through the analysis of jumping Nuo eight programs of cultural connotations and dance forms, according to the three categories of memory: "myths and legends," "emotional expression," and "story content" for classification, to explore the cultural connotations conveyed by this jumping Nuo to influence people's consciousness and behavior. Therefore, living memory forms awareness and creativity, connecting attitudes and actions to make the inheritance of Nuo dance continuity. It forms the theoretical framework of this thesis. Shiyou jumping Nuo under the management of the Wu clan, year after year jumping Nuo ceremony in the minds of the villagers to form a living memory through the living legacy continues to this day, has long made this Nuo cultural awareness deep into the marrow of the villagers to form Nuo cultural factors affecting future generations, to become their spiritual beliefs and expectations of life.

Key Words: Nuo dance, Sustainable Development, Intangible Cultural Heritage

INTRODUCTION

Nanfeng County is a county under the jurisdiction of Fuzhou City, Jiangxi Province, China, with a total area of 1,909.28 square kilometres, with mountainous terrain to the east and west, and the Fu River valley in the centre. In 2020, the resident population of Nanfeng County was 271,888, and Nanfeng County has seven towns and five townships

under its jurisdiction (Encyclopedia, 2023) . As shown in Figure 1 below, the red area is the seat of Nanfeng County. Nanfeng County is located in the red area, which is shown in Figure 1 below, and relies on Junfeng Mountain, the highest peak in the eastern part of the country, which has been a place of war since ancient times, resulting in Nanfeng County's favourable natural conditions, a long history, a well-developed economy, and a thriving culture and arts scene. Agricultural culture and Taoist ideology, mainly religious atmosphere, rich in folklore, become a thousand years Nuo township. So far, the Ming Dynasty buildings have been preserved, such as: the Nuo God Temple built in the Ming Dynasty and the old house of the Wu family. In this paper, the main object of research for Nanfeng County, three streams in the village of stone post jumping Nuo.

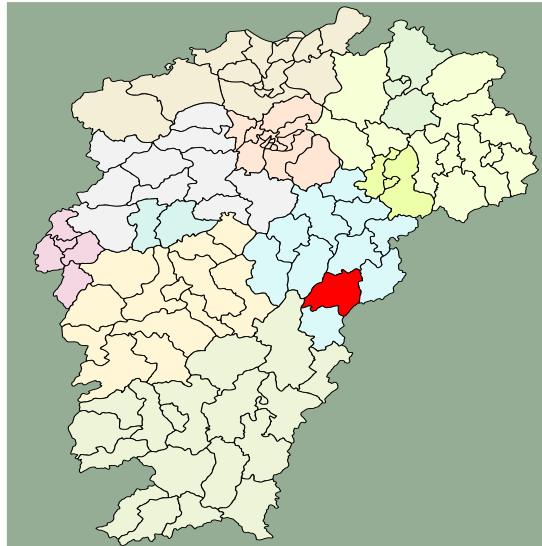


Figure 1. Geographic location of Nanfeng County

November 9, 1996, the People's Republic of China Ministry of Culture held in Zhuji City, Zhejiang Province, China's folk art township named the General Assembly, Nanfeng County, Jiangxi Province, was named "Nuo dance art township", becoming the first typical representative of China's transmission of exorcism culture (Zeng, 2019) On 20 May 2006, the State Council announced the first batch of national intangible cultural heritage list a total of 518, "Nanfeng jump Nuo" listed as the first national intangible cultural heritage list of dance category No. III -7 (China, 2006) Nanfeng Nuo dance, commonly known as the Nuo dance. Nanfeng Nuo dance, commonly known as "jumping Nuo", is along the ancient rituals to drive away ghosts and epidemics - drive Nuo evolved

from the dance. Nanfeng Nuo dance style ancient and childish, rough and bold, with the original form of the special system, because in anthropology, religion, folklore, art, theatre and many other fields have great academic value, known as "China's ancient dance living fossil" (Society, 2023). It is known as "the living fossil of Chinese ancient dance" (Society, 2023). It comes from ancient times, continues to this day, is a simple and complete living heritage, Nuo culture research scholars Huang Qingxi called it a jumping epic, it is not a historical heritage but a living memory, is part of the people's life, with deep cultural connotations, at home and abroad to produce a huge impact on the scholars have rushed to investigate.

According to my interview with the secretary of Shipou Village on 9 September 2023 and through reading the literature, I learned that there are many researchers and scholars in China, with Sheng Jie, Zeng Zhigong, Yu Daxi, Huang Qingxi, and Zhou Huabin as the main ones. Figure 2 below was taken by the author in September 2019 when he travelled to Shipou Village in Nanfeng County to participate in the China Dancers Association Mask Dance Culture Week. Foreign scholars interested in Shiyou Nuo and have visited Shiyou Village to observe or do research in addition to Japanese scholars there are scholars from France, South Korea, the United States, Germany, Canada and other countries. These overseas scholars to Japanese scholars of stone post Nuo's research is the most prominent. In Japan, the study of stone post Nuo scholars there are many, among them, Ritsuko Hirota teacher in the stone post for five consecutive years to do the investigation, the study of stone post Nuo is particularly prominent (Q. H. X. Li, 2019) .



Figure 2. Chinese Dancers Association Mask Dance Culture Week in September 2019 (Source: Documentation)

Shi Post Nuo dance as an ancient cultural phenomenon, it has experienced a long process of development and evolution, want to comprehensively and accurately grasp the true process of its development and evolution of the nature of the work we still need to do a lot of work (Liu, 1993). Therefore, through interviews and documentary evidence to explore the Shi Post Village clan Nuo customs and folk stories, to find the essence of Nuo dance to continue to this day and the factors affecting the essence of the Nuo dance, Wu's family is how to manage the Nuo class, the use of what kind of management mode and management methods to protect the Nuo dance heritage to date, Nuo dance ritual process and dance form is how?

Literature review

The development and advancement of any discipline cannot be separated from the previous academic achievements have been summarised and learn from learning, Nanfeng County stone post village Nuo dance living heritage is no exception. The research results of outstanding scholars at home and abroad has an important value, for the establishment

of research problems, research objectives are crucial, is an important reference for future generations to study Nanfeng Nuo jump. The research object of this thesis is Nanfeng County, Jiangxi province, Shiyou Village, jumping Nuo, therefore, mainly since the establishment of new China in 1949, Shiyou Village jumping Nuo's history, culture, rituals, and morphology to sort out.

Concept of Exorcism

There are many different definitions of exorcism. Qian (2006) That Nuo ritual as the core, to Nuo dance, Nuo opera, Nuo art, Nuo as the main content of Nuo culture, is China's oldest, most tenacious vitality, the deepest accumulation of ritual intangible cultural heritage. It originated in the ancient hunting era against the beasts of the expulsion spells and sorcery, rooted in nature worship, totem worship, ancestor worship, worship of gods and ghosts and sorcery worship of the fertile ground, began in the ancient Xia and Shang, the formation of the Zhou (Qian, 2006) The cult of nature, totem worship, ancestor spirit worship, deity and ghost worship and witchcraft worship originated in the ancient Xia and Shang dynasties and took shape in Zhou (Qian, 2006).X. L. J. Zhang (2006) Gan Nuo legend originated as early as in the Western Han Dynasty and as late as in the Qing Dynasty. On the extant information and Nuo Gan Nuo acting system in view of the origin of China Nuo and development process, the earliest source of Gan Nuo can only be projected to the end of the Southern Song Dynasty, Fuzhou City, Nanfeng County, Liu Boring made the "view Nuo" poem. From the archaeological evidence, it is known that Gan Nuo originated as early as the Yin Shang period. Shen Ding seeking "Nanfeng Nuo mask pattern study" wrote that according to records, Nuo probably originated in the Central Plains in the era of the Yellow Emperor, in the Shang and Zhou period, Nuo gradually developed and perfected, to the Song Dynasty in the boom period. Shi (2007) that "Nuo sacrificial activities about the emergence of the Shang and Zhou, to the Han Dynasty Nuo dance scale is grand". Yin (2010a) said "since the beginning of written records, there is a record of "Nuo". Before the Shang Dynasty, there are wearing masks to drive away ghosts and epidemics of Nuo dance. This has been recorded in the Analects of Confucius, the

Spring and Autumn Annals of Lu Shi, and the Rites of Zhou. Chen (2020a) that Nanfeng Nuo dance has gone through a history of glory and decline, but never broken. It has been since the Han Dynasty has a history of more than 2000 years, because Nanfeng Nuo biography of records in the "Jinsha County Nuo God side set". In the "Chinese folk dance integration - Jiangxi volume" and "Chinese dance integration Jiangxi volume", there are also Nanfeng Gan Fang Nuo began in the Tang Dynasty. Nanfeng hermit Liu Tang of the Southern Song Dynasty, "watching Nuo" poem also has a detailed record of early Nuo opera. Nanfeng Nuo dance experienced a brief depression in the Yuan Dynasty, to the Ming and Qing Dynasties and flourished again, Nanfeng County on the Gan village and stone post village Nuo dance began in the Ming Dynasty. After the founding of the country, Nanfeng Nuo dance fate with the "feudal superstitions", "Nuo wind" and other social trends and ups and downs, but finally from the trough to another climax.

Shi Post Nuo class of eight people, according to "Wu's reworking genealogy - Nuo record" recorded Wu Chaozong set up Nuo class time in the Ming Xuande years (1426-1435 years), more than 500 years ago. According to local legend, Wu Chaozong back to his hometown, had brought eight family members to teach Nuo Shi Post, Shi Post selected eight miscellaneous disciples to learn Nuo, learned, eight family members will return to Chaozhou. After the Shi Nuo class has been composed of eight people, and is responsible for the annual Spring Festival during the jump Nuo and search Nuo activities, this custom and rules have been continued to date! (Liu, 1993). Zhou (2014) Nangfeng County stone post village of Nuo temple was built in the Ming Yongle years, the Qing Qianlong years moved to build this place ". 1985 after the search for Nuo had a fire, but the door wall is still the original Qing dynasty. According to the author in September 2019 and stone post village secretary Ye Genming interview that, during the Cultural Revolution, in order to protect Nuo temple carving on the outer wall of the Nuo God pattern is not destroyed, the villagers will be all brushed white, in 1985 a French female scholar in the Chinese New Year to see the village of stone post to see the search for Nuo rituals, the original last two programs are not allowed to women to watch, but pressured by a number of leaders, will be the French woman! scholars "female disguised as a man" draped in military coats and

hats to go in to watch, destroying the provisions. The next morning Nuo Temple suddenly caught fire, did not find the cause of the fire, and later that is Nuo God's anger and spontaneous combustion. Nuo God Temple on the outside wall of the white paint was also burned and restored to its original form. Since then, the Wu clan and Nuo class members to discuss allowing women to watch all the Nuo dance program, and did not happen again strange things. As shown in Figure 3 below, for the author in September 2023 to shoot the Nuo temple.



Figure 3. Nuo Temple (Source: Documentation, 2023)

Seniors about Nuo's point of view, the author is rooted in the field of dance research, focusing on stone post jumping Nuo's history, culture and morphological analysis, based on multiple field surveys and documentary evidence that the stone post jumping Nuo from the Ming Xuande years passed down to the present, after experiencing the ups and downs of history, still retains the Nuo dance simple and intact movements and forms. Until September 2023, the author arrived here in Nanfeng County Shiyou village survey found that the Nuo dance movements, rhythm, form has not changed, just Nuo class descendants due to outside work, less time to practice, resulting in the norms of the action is not as standard as before. Nuo dance rituals in the Spring Festival each year, with the people's

physical exhibition of a living heritage with the expectation of a better life and spiritual beliefs continue to this day. This unique way of performing in the minds of the villagers formed a living memory and has a deep cultural connotation.

The Development and Research of Nanfeng Nuo Since the Founding of China in 1949

Contemporary research on Nuo Gan began in 1956, China Dance Art Research Association Nuo dance investigation and research group in Jiangxi 5 counties and 12 townships of Nuo dance survey report, which is also the first with the nature of the field of Nuo research reports (Sheng, 1985) . However, Gan Nuo research results in the 1990s before the twentieth century is rare, Gan Nuo cultural investigation began in the 1950s, and its entry into the field of academic research began in the 1990s, after the 1990s to Yu Daxi, Liu Zhifan, headed by a group of pioneering research scholars conducted in-depth research. The 21st century after the scholars of Zeng Zhigong, Huang Qingxi, and other scholars on the culture of Nuo dance and folklore research published a fruitful book. Ma (2017) talked about the development of Nanfeng Nuo dance since the founding of the country. During the Cultural Revolution, Nanfeng Nuo dance faced an extremely serious period, the protection and development of Nuo dance was seriously damaged, most of the masks were burned and destroyed by force, Nuo dance artists do not dare to jump Nuo, Nuo class was also forced to disband as a result. Until the end of the 1970s to the early 1980s, Nanfeng Nuo dance only gradually entered a period of revival. 1978 Spring Festival, Nuo dance and began to join the Nanfeng rural arts and cultural activities and become the main activities of the Spring Festival celebrations.

The Period from the 1950s to the Cultural Revolution

1953 Folk Arts Festival in all provinces and districts, in which the program "Open Mountain" was the first to participate in the official festival in 1954 (Huang, 2016) March 30, 1956 - April 28, China Dance Art Research Association Nuo dance survey research group went to Nanfeng and other places to investigate, obtain a large amount of first-hand information and write a survey of Nuo dance in Jiangxi Province Introduction (Sheng, 1985)

March 1957, stone post jumping Nuo in the two program "wine pot boy", "jumping stool" combined into one program, named "Zhong Kui drunken wine", the program was invited to participate in the National Second Folk Music and Dance Festival, Nuo class of three people went to Beijing to perform in Beijing was known as Nuo dance in the literary and artistic circles, from now on, Nanfeng official to Nuo dance called, but the folk are still called jumping Nuo! (Liu, 1993). Since then, Nanfeng jumped Nuo went to the Great Hall of the People in Beijing and other places to perform, and by the County Cultural Centre attaches great importance to the proposed in 1962 to tap the folk tradition of arts and crafts, has been excavated to be rescued, especially Nanfeng Nuo dance. At the same time, Nanfeng County government will Nanfeng Nuo dance and superstitious activities to distinguish, prompting Nanfeng Nuo dance in the establishment of new China has become an important cultural and entertainment activities in rural areas of the Spring Festival, but also to make this period has become Nanfeng Nuo dance development period (Huang, 2016).

However, in July 1965, the "Cultural Revolution" period, jumping Nuo was defined as feudal superstitious activities, Nuo class activities to be banned, so that Nanfeng Nuo dance was destroyed. According to the author's field research was told that the stone post village Nuo masks only three left, respectively, hidden in the village three wells below, the rest were all burned. And this only surviving three Nuo masks in the reform and opening up after the preservation of Nuo God Hall, unfortunately stolen, reportedly sold to the black market in Hubei the whereabouts of unknown. Later jump Nuo use masks are artisans re-carved. Huang (2016) The survey learned that in 1971 during the Cultural Revolution, some villagers of Shiyou Village who organised the activity of jumping Nuo.

Reform and Opening Up in 1976 to the Present Day

After the reform and opening up, in 1978 Nanfeng County Political Department Propaganda Group held a symposium of folk artists throughout the county to encourage the resumption of Nuo dance activities, stone post village villagers to collect funds to re-carve masks, restore Nuo class organisation and the Spring Festival officially resumed

jumping Nuo and search Nuo activities (Liu, 1993) In 1982 Nanfeng County Culture and Arts Department of Nanfeng Nuo dance census, video and editing, and organize Nuo dance performance, the establishment of Nuo Nuo farmers Nuo dance art troupe, create Nuo Nuo dance boutique programmers, held Nuo cultural and artistic exhibitions, at this time Nanfeng Nuo dance development has entered its heyday! (Huang, 2016) In 1992, Nanfeng County was named by the Jiangxi Provincial Department of Culture as "the hometown of Nuo dance" In 1996, the Ministry of Culture named Nanfeng as "China's folk art hometown (Nuo dance art)" in 2006, Nanfeng Nuo dance was included in the first batch of national intangible cultural heritage project directory (Chen, 2020b) In 1998, the village of stone post six Nuo class personnel went to Japan to participate in the sixth Gifu County, local arts festival performances. 1999 March, Nanfeng held the "first Nuo dance observation seminar", the Ministry of Culture, the Provincial Department of Culture and more than 40 Japanese scholars and experts participated in the observation of the seminar.

Nanfeng County Shiyou Village Jump Nuo: Nuo Masks, Costumes, Nuo God

Aesthetician Wang Yuanlin said that "the aesthetic content of dance refers to the reflection of a particular social life content in a particular style of dance movement" (Yu, 2002). (Yu, 2002) The study of Nanfeng Nuo dance art form. Study Nanfeng Nuo dance art form, should be from Nuo ritual, Nuo dance form, Nuo dance music, Nuo masks, Nuo props, Nuo costumes for comprehensive analysis.

Jumping away Form

Liu (2009) make a comprehensive analysis of the dance form, music form, props, costumes and other art forms of Nanfeng Nuo Dance. Liu (2015) and Yin (2010b) Yin Xunfeng analysed the expression of Nanfeng Nuo dance. Huang (2011) talked about the performance form, whose body movements are all composed of symbols. The performer's facial expression, gestures and voice are three kinds of movement symbols. The performer's every move has a powerful meaning function, which is rich in artistic, mythological and cultural information. Liao (2007) Explained the artistic and ecological characteristics of

Nanfeng Nuo dance. Nanfeng Nuo dance distinctive local style and unique charismatic characteristics of the artistic characteristics of the same time, compared with the surrounding provinces and cities of Nuo culture, Nanfeng Nuo dance is more ancient and childish, more rugged and bold, more original ecological characteristics. Chen (2020a) Nanfeng County, four villages of Nuo dance form characteristics are introduced. Nanfeng Nuo dance is rich in categories and diverse forms, among which Shiyue Nuo dance, Shangganling Nuo dance, Gengxi Zhuma dance and Shubei Hey dance are the most typical and important representatives. Dong (2017) Nanfeng Nuo dance costumes development history, traceability and Nuo masks as an entry point, through field surveys and data acquisition, combined with professional academic writings on Nanfeng Nuo culture to make comments on the artistic appeal of the research objectives. First of all discussed the historical status and significance of Nanfeng Nuo culture, and then combined with literature and field survey method, people familiar with the degree of Nuo culture to view the Nuo culture survey and analysis of results, the results show that most of the local residents of Nanfeng County Nuo culture is more familiar with the culture, very few people believe that it is a feudal superstition, the majority of people see Nuo culture as a traditional folk culture, which is conducive to Nuo culture to promote and carry forward the heritage. Inheritance. Finally, combined with the development of tourism projects, explored Nanfeng County Nuo culture and promotion of artistic characteristics, Nanfeng County Nuo culture, folk culture and art development and promotion provides a valuable reference.

Nuo Masks and Costumes

Nuo masks and Nuo God research is the main content of Gan Nuo research, including Nuo mask selection, construction techniques, mask features, mask classification. Among them. Zeng (2019) said the classification of Nuo masks according to the role identity, the use of function and performance series of masks will be categorised as epidemic-repelling deities, folk gods, Taoist gods and immortals, legendary heroes, monstrous animals, secular characters in six categories with a total of 184 kinds of roles. In

addition, Nanfeng Nuo mask production from four aspects of the discussion: First: Nanfeng Nuo mask modelling methods and features: (1) combination of beasts and gods; (2) portrait type; (3) animal personality God; Second: Nanfeng Nuo Nuo mask production: (1) selecting materials; (2) the initial blank stereotypes; (3) carved and carved; (4) scraping grey lacquer; (5) decorative attached; Third: Nanfeng Nuo masks open the light of the sub-wen Kaiguang, Wu Kaiguang; Fourth: Nanfeng Nuo mask carving artists. Nuo masks on the study of Ding Jigen's "Gan Nuo mask research", Deng Bin, the whole grass "Pingxiang Nuo briefly", Mao Lai magnesium "Jiangxi Nuo and Meilian theatre" in the first - Nuo culture.

Shen (2021) Nuo masks talked in detail about the historical evolution, graphic language and modelling and unique aesthetic connotation. Nuo culture as China's intangible cultural heritage, the earliest can be traced back to the ancestors of nature and totem worship and witchcraft. Nuo culture in the process of inheritance, Nuo masks play a vital role. Nanfeng Nuo mask is such a classic Nuo cultural carriers, its simple and peculiar mask pattern after thousands of years, but always maintain a mysterious legacy of ancient charm, shining with the ancient civilisation of the land of Gannan strange light, thus becoming one of China's most distinctive folk art. Mr Yu Daxi edited "China Nuo God spectrum", including more than 160 kinds of existing Nuo God masks, such as Zhong Kui, judge, Thunder God, land, city god and so on.

Liu (2015) talked about the Nuo mask and its symbolic metaphors: Nuo Nuo figure styling symbolism and Nuo colour use on the symbolism. Huang (2011) talked about their dances, masks, costumes, etc. are composed of a symbol, we call these symbols as "human movement symbols. Liao (2007) said the characteristics of the dance movements, costumes and artistic characteristics of Nanfeng Nuo dance masks formed by the origin and law of collation and analysis. Chen (2010) describes how masks, costumes, and Nuo are a kind of sorcery activity handed down from ancient times, which is still an important part of Chinese folk culture. F. Li (2019) explained that Nuo masks in Jiangxi Province is one of the traditional Chinese folk art, with thousands of years of artistic design history. The expression of Nuo masks in decorative arts has a strong expressive power. The paper starts

from the decorative elements of Nuo masks in Jiangxi, discussing the influence of Nuo mask decorative art on visual communication design in Jiangxi.

Yang (2018) explained that the emergence of Nuo dance is a form of solace and prayer that can resonate with heaven and earth. Among the Nuo dance and its masks, there is the worship of the gods of heaven, contempt for the ghosts of hell, the worship of ancestors, the deification of the legend of the generals, the deception of the fainting ruler, and various other factors. She also defined the term Nuo mask, in its many props, Nuo mask is one of its important artistic features. Nuo dance mask is its typical props, as a special form of ritual performance, but also Nuo dance is different from other types of theatre important features. For Nuo masks, Nuo masks, the name, material selection, size of the ruling, pigment colour, utilitarian and wear the way, because of the region, ethnicity, culture and aesthetics of the different, seemingly varied, colourful. Mask materials are metal, jade, shells, animal teeth, bronze, wood, bark, fruit shells, gourds, fur, bamboo, paper pulp and pottery. Nuo masks are mostly human and animal combination of figures, with different colours to show shrew, fierce, mighty, amiable, gentle, beautiful, loyal, funny and other symbols, to represent the mountain gods, road gods, commanders and so on.

These deformation, modelling and imaginative image of the people feel shocked. Nuo mask is a product of totem worship and primitive religious worship of God. The older generation of villagers regarded Nuo masks as gods, must be held to open the cabinet, wearing, performance, sealing and other ceremonies. They will choose the best time and auspicious occasion to hold the ceremony, otherwise it will be considered to bring bad luck. In this process, Nuo master will play the drums, and preside over the ceremony. Dancers wearing masks, disguised as an imaginary fierce exorcist, with a strong rhythm of drums like and wild dance exorcism. It is believed that Nuo masks in Nuo dance performance directly shorten the distance between man and God, so that spiritual believers in the soul to get great comfort and solace, thus conforming to the Bell ceremony in the category of appeasement and call.

Nuo Shen

Nuo Shen is the main deity worshipped by a Nuo class, and a Nuo class is worshipped by one or several deities. Mao (2004) examined and explained the Ming Dynasty Jiangxi Nuo God "Fang Xiangshi", "Prince God" and the pre-Ming Dynasty worship of Jiangxi Nuo God "Wu Rui", "Ming Emperor Xuanzong The prototypes of "Wu Rui", "Ming Emperor Xuanzong", "Dongyue Emperor", "Qingyuan God" and "Yue Wang" were worshipped in Jiangxi before the Ming Dynasty. J. Zhang (2006) Examined the "Nuo God Ancestor", "Nuo God Prince", "General Sanyuan", "Qingyuan Ancestor", "General Ouyang Jinjia", "The Toothwife and the Little Sister of Winter", and "Liulang Bodhisattva" in terms of sacrificial themes, purposes and archetypal meanings. Zeng (2019) Explored the "Nuo Nuo Nuo" fertility worship, eliminate evil and eliminate disaster folklore significance, "irrigation of the mouth of the Erlang God" historical background and reproductive culture allegory, compared Nanfeng Nuo God "Qingyuan" and Yihuang Comparison of Nanfeng Nuo god "Qingyuan" and Yihuang theatre god "Qingyuan" similarities and differences. (Wang, 2004) Explored the Nuo God and the image of the god of the play, indicating that Shi Post and Gan Fang worship of Nuo God is actually the two gods of the play -- Tian Yuanshuai and Erlang Shen.

Expressions, Gestures, Music

Huang (2011) said that from the performer's facial expression, gesture symbols and sound (music) symbols of three aspects of Nanfeng Nuo dance to interpret the movement symbols. Because these three types of symbols and auxiliary language symbols are similar, closely related to the communicative function. More importantly, they have the function of transmitting information and instructions, and have the role of expressing emotion and empathy. Yin (2010b) and Liao (2007) focused on analyzing the musical style, artistic characteristics, structural patterns, and formal varieties of Nanfeng Nuo dance. Yang (2018) elaborated on Nuo dance programme content, movements, and music. Most of the Nuo dance programmes in Nanfeng and other places in Jiangxi are based on myths and folklore stories. In the dance performances, they still retain the unique style of simplicity,

ruggedness, simplicity and exaggeration. Movements are mostly on the staff, kneeling, sinking, chest, stomach mainly. The accompanying music consists of percussion, melody and singing.

METHODS

This article uses qualitative research to conduct a systematic ethnographic survey of Shiyong Village in Nanfeng County, where the author arrived again in September 2023 to conduct in-depth interviews, oral histories, and observational methods with a total of four people, including the director of the cultural station, the secretary of Shiyong Village, the inheritor of Nuo Dance, and local villagers. Explore the interaction between such intangible cultural heritage as Nuo dance in Nanfeng and people's living memory.

Introduction

The starting point of the cultural approach to oral history is the recognition that people do not simply remember what happened to them, but make sense of the subjects they recall by interpreting them. Understanding is an integral part of memory, which, like any other knowledge, is constructed from the language and concepts available to the remember. The challenge for historians is to make sense of the cultural elements of the past that are remembered and interpreted. Or, to put it another way, oral historians need to understand not only the narratives provided, but also the meanings and their discursive origins (Summerfield, 2004). Oral testimony is an important source of information. Oral testimony is an important source of information that can go beyond the official narrative or discourse. This is because oral history provides much information that is not captured in written records, and more importantly the interviewer can also gain insights into the ways in which people make sense of and make use of the past in their everyday lives, or how their sense of history manifests itself in their daily lives. Oral testimonies have been used to assess the process of patrimonialisation from the perspective of living memory.

In addition to this, the author's comparison of living memory with the official discourses of the material collected from oral histories, i.e., living memory, also allows the people to understand how the cultural librarians have negotiated these different narratives.

The common goal of oral history and various approaches to memory studies is to move from reconstructing and analyzing historical events to assessing the significance of certain elements of the past in the present. Abstract concepts are made concrete by placing them in a concrete context and making generalizations specific. This is followed by a description of the specific research methods set out to address the research questions, placing them within existing conceptual and theoretical frameworks.

Theoretical Framework

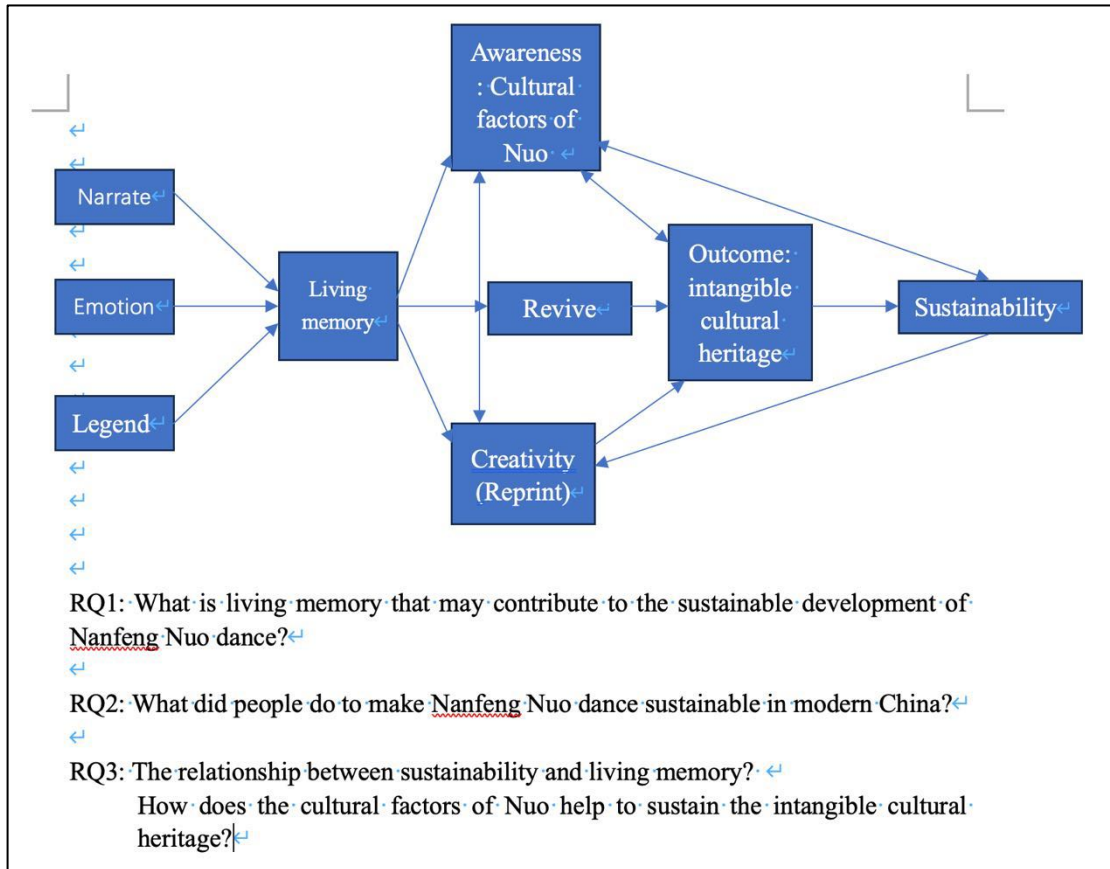
This thesis combines the methods and concepts of oral history and memory studies, situating them within existing conceptual and methodological frameworks, to explore the relationship between NRM and living memory. Green and Hutching provide a useful description of a general approach to the analysis of interviews, based on three key analytical categories: narrative, affective, and mythic and legendary. This approach emphasizes the value and significance of the past in the present, 'remembering' the past in the present (Green and Hutching, 2004). The theoretical framework of this thesis therefore brings the living past into the present. The theoretical framework of this thesis therefore analyses living memory in three parts: narrative, emotional and mythological. In addition, this study found that "consciousness" is an important factor in creating a sense of belonging. A sense of belonging occurs when people live in a place for a long period of time and develop a continuous emotional connection to that place (Belanche, 2017).

Consciousness is particularly important to the sustainable development of Nuo dance in Nanfeng, because this ideology is tested through a long history and is engraved in people's bone marrow, where consciousness is summarized in this paper as the Nuo cultural factor. The literature suggests that places that are symbolically important to the consciousness of individuals will always encourage management intentions and sometimes

actions in the belief that these actions will sustain the valued aspects of the place (Antonsich, 2010).

My research is not only consistent with previous research, but also further demonstrates that awareness and creativity in linking attitudes, actions and sustainable development plays a vital role. “Revive” means the efforts putted by local community, in the reform and opening up after the Spring Festival of 1978 Nanfeng County Shiyou village formally resumed jumping Nuo activities. Shi Post local villagers under the leadership of the head to raise money to carve Nuo masks and props and costumes, preparations for the Nuo dance ceremony. “Outcome” means the outcome from the Nuo dance ceremony, has been continued to date, the Spring Festival every year must be jumped in 2006 to become the first batch of intangible cultural heritage. According to the authors, the idea that consciousness is essential to creative experience has been mentioned in previous literature, and the importance of further understanding the relationship between the two has also been emphasised (Tan, 2013). Siow-Kian Tan & Siow-Hooi Tan (2018) illustrated how consciousness and creativity play an important role in sustainable development, how local memories and local identities evoke local memories in a community, and how these living memories interact with each other and generate a sense of community, i.e., cultural awareness.

The authors have analysed these qualitative data, interview records, field observation records, and concluded that such living memories are very important to the sustainable development of Nuo dance in Nanfeng Nuo, and they form the Nuo cultural factors deeply imprinted in the hearts of every villager, passed on from generation to generation. And people's awareness and creativity are also essential to the continuation of Nuo dance. Through the memory of the formation of awareness and creativity, connecting attitudes and actions to make the inheritance of Nuo dance has continuity, as shown in the figure below for the theoretical framework of this paper.



Sources of Information and Data Collection

The authors first through the literature reading method, according to the narrative, emotional and mythological stories of Nanfeng Nuo dance eight programs are classified and sorted out their cultural connotations behind how to influence people's ideology, how to remember the past in the present, the formation of a living memory and the continuous development of Nanfeng Nuo dance to provide the value and significance. Next in-depth interviews, public representations to a certain extent will affect the memory, but through in-depth interviews can often find some of the literature is not mentioned in the theme, for example, some of the oral tradition with metaphysical colors of folk tales. The authors turn to collating, reconstructing and analyzing historical events, dominant cultures, to assessing the significance of certain elements of the past in the present. Finally, a case study method is used to analyze the example of Shiyou village in Nanfeng County.

RESULT AND DISCUSSION

Contents of the Programmes for Jumping and Exorcising

"Jump Nuo" mainly in the form of performance programs, is the main event of Nanfeng Nuo dance. "Jumping Nuo" in the program are generation after generation of Nuo class artists, through the way of oral tradition and passed down. "Jump Nuo" of the traditional program a total of seven, of which the jump judge is divided into two parts of the upper and lower fold, so it can also be said that eight, the name of the program is mainly props, performance content, masked characters named (Liu, 1993). In accordance with the "jump Nuo" performance order: "open the mountain", "paper money", "Nuo Gong Nuo po", "judge drunk", "jumping stools", "double Bolang", "sacrificial knife".



Figure 4a. Nanfeng Nuo Dance "Open Mountain"



Figure 4b. Nanfeng Nuo Dance "paper money"

"Kaisan" for the ancient exorcism in the Fang Xiang Shi derivation of the god. From Figure 4a can be seen, the performer's right hand holding a battle-axe, the left hand for the "incense and fire trick" gesture. Chopping on all sides, rough and strong, showing the opening of the mountain God brave and fierce, driving away ghosts and epidemics invincible repellent power. The Paper Money is said to be an incarnation of Yin Jiao or Nuwa. As can be seen in Figure 4b, the dancers hold a rope with paper money wrapped in red cloth at both ends and make a "joss stick" with their hands. There are movements such

as looking at the mortal world, jumping spirits, giving birth to spirits, releasing spirits, silencing spirits, mediating spirits, transcending spirits, and wishing spirits.

Lei Gong is the god of thunder in ancient times. As can be seen in Figure 5a, the dancers hold a chisel in their left hands and an axe in their right hands, swinging their arms around their heads and legs, or jumping up on their legs and lifting their axes to strike thunder; or stepping and half squatting and covering their palms with lightning. Atmosphere exciting, fast-paced, reflecting the God of Thunder to drive away evil and demonic ferocity and majesty. "Nuo Gong Nuo po" show couples in old age to get a son and love the son to entertain the son of the scene, is the ancient period of human expectations for the continuation of life. From Figure 5b can be seen, Nuo Gong use the staff on the stage, Nuo Po hold Nuo children to follow up, Nuo Gong Nuo po intimate relationship, dance action is delicate, rich in life.



Figure 5a. Nanfeng Nuo Dance "Lei Gong" **Figure 5b.** Nanfeng Nuo dance " Nuo Gong Nuo po "

The whole program of Jumping Judge is divided into two folds, for example, Figure 6a is the upper fold of Judge Drunkenness and Figure 6b is the lower fold of Jumping Stool. The upper fold of "Judge" is a trio dance performing Zhong Kui and the big and small ghosts fighting and playing with wine. Firstly, the big ghost comes out to play boxing, and the little ghost comes on with a wine pot and wine cup. After the two ghosts dance against each other, they sit on the ground and drink wine and play boxing. Zhong Kui comes on stage in his robes with a sword and is furious at the sight. The two ghosts try to curry favor

with Zhong Kui by repeatedly persuading him to drink. Zhong Kui is happy and dances with the big and small ghosts. The show is entertaining and full of human atmosphere. The next fold of the show, "Jumping Stool", shows the Great Spirit dancing on a stool and seeing Zhong Kui drunk and asleep on the stool. The god steals Zhong Kui's stool to play with, and unexpectedly, Zhong Kui finds out and dances. The dancers hold short stools, and the main movement is a squatting jump with both feet, showing a playful and playful scene.



Figure 6a. Nanfeng Nuo dance Judge Drunk



Figure 6b. Nanfeng Nuo Dance stool-hopping

The “Shuang Bolang” represents a scene in which two brothers sacrifice spears and spears to exorcise evil spirits together. As can be seen in Figure 7a, the “Shuang Bolang”, the two brothers, one with a spear and the other with a gun, let their weapons against the table , after three rounds of worship, dance against each other, with a bright and enthusiastic rhythm.

The Sacrifice of the Sword is also known as the Sacrifice of the Sword by the God of Guan. As can be seen in Figure 7b, the dancers lean the sword against the table, make the “incense trick” with their hands, and then dance, look at the sword, wash the sword, play with the sword, and test the sword, showing the scene of Guan Gong's sacrifice and sharpening of the sword in front of the battlefield.



Figure 7a. Nanfeng Nuo Dance
"Shuangbolang"



Figure 7b. Nanfeng Nuo Dance "Sacrifice
Knife"

This paper focuses on the content of the Nuo dance program to classify them according to the memory of the three key categories of narrative, emotion and myths and legends, "open mountain" and "paper money", "Lei Gong" is derived from the mythological characters of the Fang Xiang Shi, Nvwa and the God of Thunder. Nuo Gong Nuo po and Shuang Bo Lang are mainly emotional expressions, respectively, of children's love and brotherly love. Drunkenness", "jumping stool" and "sacrificial knife" is mainly narrative, the first two programs tell the storyline of people fighting, playful and playful, the latter program is mainly about the process of sacrificing and sharpening the knife scene.

In addition to this the author uses the content analysis method in the textual analysis method, the more persuasive information collected during the interviews for research. Because of these oral speak, can sway people's thinking of the legend of the story, because these stories happen around the people, some of them in the Spring Festival period during the process of Nuo dance ceremony, some of them are the interviewee's personal experience of the matter, some of them are happening in their own familiar relatives and friends, some of them are to listen to the village old man informed. I believe that these data is the biggest part of the fieldwork harvest, because these living memories to make up for the literature is not involved in the subject matter, it is said that this is an invisible force, scholars will be abstractly summarized as the scientific name "Nuo cultural factors" that is, the human genes, or Nuo rules, Nuo rituals, that is, this Nuo cultural factors affecting

people's consciousness and behavior, which makes the Nuo dance ceremony continues to this day. The author with such questions finally from the depth of the interviews to explore the fundamental causes of things, here summarized as a legend with metaphysical colours, some people believe that this is a superstition. Next, the author compiles the interview notes for you, which also serves as an important part of the author's exploration of the sense of local identity in living memory. Formed by the living memory of local identity and then promote the sustainable development of Nuo dance.

Table 1. Legend story

Thematic	Respondent	Quotation
Impact factor for sustainable development	Clerk of Shanggan Village	<p><i>First: Nuo God on the house when the candle brightness is not normal predicts bad luck.</i></p> <p>Baishe Town, cultural station director told me that because Nuo cultural factors affecting people's production and life so that leads to Nuo dance heritage is very good, but the village secretary said that this is a written expression of the scholars. The real situation in the village because there are a lot of things you cannot see exist in it. For example, Zhang San home please Nuo God on the household, that is, borrowing exorcism. Nuo class disciples saw the brightness of the candles in the house is not normal, will inform them that this year's family luck need to pay attention to, do not let the children to play in the water and other reminders. A year later Zhang San's son died unexpectedly. Because these things said may not be convincing, but after the old man generations of oral tradition is really experienced and seen the facts.</p>
	Clerk of Shanggan Village	<p><i>Second: Don't move around after inserting the incense.</i></p> <p>There is a story previously in the village of Shanggan Nuo God Temple in front of a pond, the secretary's father told him, because Shanggan village regulations before the age of 18 years old cannot see Nuo, for fear that small children will be chaotic, children's words, mouth, 18 years old to see Nuo also need to be very serious and dignified, but now the provisions of this change. His father said that every year in the Nuo dance ceremony, you need to insert the "road incense", a total of three incense sticks, a road a cone of incense, along the Nuo God to walk through each road inserted in the ground, like the navigation system now said, to lead the gods to come here to see the Nuo, his fathers told him, inserted the road incense cannot walk around at will, cannot talk nonsense, and that time! Nuo God to come over. If you come in with Nuo God will collide, bad things will happen. Scholars will be summarised as Nuo rituals, is that everyone has to comply. Because in his grandfather's generation, there is indeed such an old man,</p>

		<p>inserted the road incense or road candles, she slowly walked over, and then did not know what the reason, she walked to the middle of the pond and drowned. So on Gan is God Nuo, because some things in China is not good to write into the book, but on Gan Nuo why the inheritance is so good in fact, because there is a god in this played a very big role. Because if scholars will be publicised, others will think it is a superstition. It is because the village of Shanggan believes in Taoism, so Shanggan God Nuo preaching "knowledge and action". "Know" on behalf of Nuo Nuo rules and rituals, "line" that is, jumping Nuo, they use jumping Nuo action form to express their devotion and respect for Nuo God.</p>
	Clerk of Shanggan Village	<p><i>Third: Changing the exorcism rules will bring bad luck</i> Nuo rules continue unchanged, because if these rules to change the Nuo God is disrespectful to Nuo, for fear of bringing bad luck to the village, these things are really binding people's code of conduct. Because this is not just a simple regulation, but because in the village often appear in violation of the regulations to bring bad luck instances occur, resulting in the village is very much believe that Nuo God, will sway people's thinking and will be engraved into the minds of this concept, everyone will comply with the belief that Nuo God can bless the family's peace.</p>
	Clerk of Shanggan Village	<p><i>Fourth: Nuo God blessed his wife's fever</i> As early as ten years ago there is a Nuo class disciple's wife fever no one to take care of, he had to jump Nuo, had no choice but to say with the Nuo master, his wife is sick at home no one to take care of, he had to jump Nuo, please bless the health of her wife, if the fever bring down he can rest assured that this Nuo, the results of the night really fever.</p>
	Clerk of Shanggan Village	<p><i>Fifth: The pigs and chickens are very obedient.</i> Since ancient times, there has been on the Gan God Nuo said, really is not over-exaggerated. For example: the next village to offer a pig to Nuo old man, open the door and the pig said to go to the village of Shanggan, it is really along a dozen kilometres of mountain road over. The live chickens that are to be offered on the night of New Year's Eve are placed under the altar without being tied, and the chickens don't walk around, that's how magical these things are.</p>
	Mayor of Shiyu Village	<p><i>First: exorcising the temple on fire</i> During the Cultural Revolution, in order to protect Nuo God temple carving on the outside wall of the Nuo God pattern is not destroyed, the villagers will be all brushed into white, in 1985 a French female scholar in the Spring Festival during the village of Shi Post to see the search for Nuo rituals, the original last two programs are not allowed to women to watch, but pressured by a number of leaders, the French female scholars will be "women dressed as men!" put on military coats and hats</p>

		to go in to watch, destroying the provisions. The next morning Nuo God Temple suddenly caught fire, did not find the cause of the fire, and later that is Nuo God's anger and spontaneous combustion. Nuo God Temple on the outside wall of the white paint was also burned and restored to its original appearance. Since then, the Wu clan and Nuo class members to discuss allowing women to watch all the Nuo dance programs, and did not happen again strange things.
	Mayor of Shiyou Village	<i>Second: said "Nuo God" out of water, in fact, is sweating!</i> Chifeng village secretary's father, the night of the 16th of the New Year to see Nuo stone post village, when Nuo class disciples just closed Nuo back, he said "Nuo God out of a body of water", this sentence out of the question, there is an old man on the side to hear him say so, told him that "young people do not talk blindly, you hurry! home, or wait for you to go home cannot return, he really did not return home to die, in his walk to the Lijiang River at the bottom of the high slopes died there, home cannot come back, is because he said he should not have said, Nuo God can out of water? In fact, Nuo God is sweat, he said others out of water. Because at that time Nuo class disciples are to run into the village. There is a lot of movement and jumping action, and then began to search Nuo ceremony.
	Mayor of Shiyou Village	<i>Third: Nuo class disciple Ye Gengming is the interviewee and the head of the quarrel</i> He himself has experienced such a very mysterious thing. At that time was 1987, he quarreled with the head man, he was very young, just entered the Nuo class is eight Bo, he could not stand Nuo class management style. The head of the pipe made of bamboo to knock him, knocked to the back of the scalp are bleeding, but also cannot say anything. That day is the third day of the Lunar New Year, CCTV is still there to film him and the head of the fight, he really could not stand the head of the management style, said not to jump. The headman said, "You can't just say no to jumping." So, he came the next day, but when he was arguing, he said, "I won't even come tomorrow if you carry me in a palanquin." As a result, he really couldn't get up the next day, and I'm not just talking nonsense. At that time, the third uncle came to see him and said, "You may have a bad mouth and talk nonsense again. He was visited by several other people, including his eldest uncle. At that time, he really couldn't get up, and he didn't feel sick anywhere, but he just couldn't get up. Third uncle said you hurry to take firecrackers and candles to go to the temple inside to worship, and Nuo old man to admit a mistake. Because he could not get up, and then his brother after the firecrackers and candles lit, said half an hour later rushed to jump Nuo. Amazingly, after half an hour he did have strong hands and feet, can get up. So he really believed at that time, said Nuo God is really good, believe that

		Nuo God can bless him. If he is not his own personal experience, really did not believe, but things happen to themselves, experienced more convinced.
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CONCLUSION

Nuo jumping in Shiyong village has rich connotations and far-reaching significance, and the dance forms and movements are simple and complete, with great value for research and documentation. From an academic point of view, this study contributes to the literature on memory studies by illustrating how living memories interact with each other to form a sense of awareness and promote the sustainable development of such intangible cultural heritage as Nuo dance in Nanfeng, and analyzed according to the three key categories of memory analysis: narrative, emotion and myths and legends. It is concluded that Nuo cultural factors play an important role in the formation of community awareness and can contribute to the sustainable development of Nuo dance.

From a practical point of view, the results of this study can provide a reference for sustainable development in other places, and can essentially find a breakthrough to truly understand the ideas of local villagers. Recognizing that it is the villagers concepts of consciousness that are the core elements of sustainable development, these elements can provide a reference point for local cultural curators. But do not rule out that some villagers have such a concept of consciousness, but also by the influence of Nuo cultural factors, but do not contribute to the inheritance of Nuo dance, and even to dismantle the wooden houses built in the Ming Dynasty, which retains the traces of Nuo culture of the Ming and Qing Dynasties, carved on the wooden board Nuo God statue, but in the Cultural Revolution period because of the removal of the "Four Olds", the statue of God's head all shoveled out, but this is a historical trace has a protective value. Therefore, such people are often empty talk without practical action. Figure 8 below shows a wooden house from the Ming and Qing dynasties. A small room on the west side of the house had already been demolished and rebuilt by the owner, but it was stopped immediately by Ye Gengming, the village secretary, who discovered it and applied for special funds from the government to repair the house.



Figure 8. Wooden houses from the Ming and Qing dynasties preserved to this day (Source: Documentation, 2023)

As can be seen from the interview data, memory evokes awareness and creativity, through generations of word of mouth makes the villagers very observant of Nuo rules, Nuo rituals. Because it is not just a simple rule, but in the village often happen some cases of violation of the rules to bring bad luck, resulting in the village is very much believe that Nuo God, this awareness will sway people's thoughts and behavior, so everyone will consciously comply with, and believe that Nuo God can bless the family peace and health.

However, the author found through in-depth interviews that there are also some people who have memory and awareness and are influenced by Nuo cultural factors, but are not creative and do not contribute to the sustainable development of Nuo dance. Therefore, the results of this study suggest that their relationship needs to be further clarified and discussed in context. Based only on some of the data and folklore of Shi Post Nuo as a special cultural phenomenon of the only test, it is inevitable that a leaf blinds the eye (Sheng, 1985). Should be Shi Nuo jump in Nanfeng Nuo dance or Shi Nuo Nuo

cultural circle in this large environment for comprehensive investigation and verification is more convincing.

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***GUEL* DANCE MUSIC TRAINING MANAGEMENT AT SANGGAR RENGALI GAYO CENTRAL ACEH**

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Abstract

Guel in Gayo means to sound. *Guel* is a traditional dance originating from the Gayo highlands, Central Aceh. *Guel* is a combination of dance, music and also literary art (speech) which is pronounced in the Gayo language with distinctive speech patterns and rhythms. The role of musical accompaniment in *Guel* Dance is very important as supporting the movements in *Guel* dance. The musical instruments used to accompany the *Guel* dance no longer only use traditional musical instruments, but there are the addition of other musical instruments. Currently, the musical accompaniment used in *Guel* dance performances has a more diverse tempo than before. Research was conducted to find out how music training is managed as accompaniment in *Guel* dance at Sanggar Renggali Takengon. The method used in this research uses a qualitative descriptive research method with data collection carried out through interviews with resource persons and artists in Takengon and direct observation at the Renggali studio in Takengon. The collected data is analyzed using a reduction process, presentation and then conclusions are drawn. The results of the research show that there is no management in the training of musical accompaniment to the *Guel* dance in a structured manner. Apart from that, management has not fully fulfilled the known management functions so that management at Sanggar Renggali Takengon has not been carried out proportionally.

Keywords: Management, Training, Accompaniment Music, *Guel* Dance

INTRODUCTION

Takengon is an area located in the center of Aceh Province, which is in the highlands with an altitude of 1200 m above sea level and cool air (Nurul Fitriah et al., 2018). The indigenous population of Takengon is the Gayo tribe. Takengon also has a variety of traditional cultural heritage, ranging from dance, music, drama, and visuals, and one of the traditional dances that reflects gayo cultural customs is *Guel* dance. This *Guel* dance is a combination of literature, music, and dance itself. In the Gayo language, "*Guel*" means to sound (Fharina, et.al., 2019).

Guel is a traditional dance in traditional ceremonies in Takengon. *Guel* is entirely an appreciation of nature; the environment is then assembled in such a way through symbolic movements and rhythmic beats. Symbolic movements and rhythmic beats. Maghfirah Murni BP et al. (2020), a *Guel* dance owned by the Gayo community, is still performed in certain traditional celebration activities. Performed in certain traditional celebration activities and generally only at marriage

Events, which are also limited. Marriage events are also limited in the number of marriages that use the *Guel* dance. Tradition by performing *Guel* dance.

Like other dances, *Guel* dance also has dance accompaniment music played by a number of people who support the dance performance. The number of musicians in *Guel* dance is usually at least 5- 8 people who are involved in beating *Gegedem*, *Canang*, tambourine, and *Gong* with the addition of *taganing* and *didong* pillows. These traditional musical instruments continue to be used to support *Guel* dance performances. Some musical patterns of *Guel* dance accompaniment are *Dah papan*, *Ras*, *Sining*, *leech*, *munatap*, *Dep*, and chopped *Nangka-ketibung*.

Due to the influence of modernization and community creativity, the musical instruments used to accompany *Guel* dance today are no longer just traditional instruments. However, there are additional musical instruments, such as *rapai*, *taganing*, and *didong* pillows, and you can even use the bass guitar. With the addition of musical instruments accompanying the current *Guel* dance performance, the tempo of the accompaniment music becomes more attractive (Arizki, et al, 2018).

One of the studios in Takengon, Central Aceh, that still preserves the art of *Guel* is the Renggali studio located at Jl. Merah Mege. Judge Bale Bujang Lut Tawar. Central Aceh District. This studio was founded by Darmiana Suasti, who is also the leader of Sanggar Renggali. This studio was established in 1994. This studio is engaged in traditional arts. *Guel* music and dance training are still ongoing, but there are few enthusiasts.

The good management of each studio greatly influences the existence and sustainability of a studio. According to Hersey and Blanchard (in Sudjana, 2000, p.60), management is an activity carried out jointly by a person or group of people to achieve the

goals of an organization. The training that has taken place at Sanggar Renggali will be more effective if they are carried out with training that is guided by the management process proposed by Terry (2013), that management is a process of various actions, such as planning, organizing, implementing, and supervising.

Theory of Management

To achieve a goal that an organization wants to achieve, management is needed in every individual or group activity. According to Hasibuan and Malayu (2002), management is the science and art of managing the process of utilizing human resources and other resources effectively and efficiently to achieve a goal. Terry (2019) explains that management functions consist of planning, organizing, directing, and controlling.

Training

The existence of job demands, technological developments, and increasing competition between organizations/agencies make training important for every personnel in an organization. According to Sudjana, training organized by a government, private or corporate organization is carried out as an effort to meet the needs of achieving organizational goals (Maru, Ratu & Dukut, 2018). Through training, skill improvement can be achieved in a relatively short time. Training is needed to increase knowledge, abilities, and motivation for learning satisfaction so that it can produce changes in abilities according to the personal characteristics and environment of the participants (Mujiman, 2009). Edwin, B, Flippo in Nunu Jumena (2000), training is an activity that can improve a person's knowledge and skills in doing a particular job.

Training Management

To do a job requires cooperation with others and the support of material resources. Training management includes several parts, namely, modeling and creating training programs and identifying. Organizational needs, determining job performance, identifying learning needs, setting goals, creating curriculum, and making selections. (Sulistiono and

Biru, 2020). Five elements in training management need to be considered, namely, training needs analysis, training planning, preparation of training materials, training implementation, and training evaluation (Mawardi et al., 2019).

***Guel* Dance Music**

Music in dance can function to accompany dance, provide atmosphere or illustration, and help emphasize the dynamics of dance expression. The functions of accompaniment are as follows: 1) as an accompaniment to the presentation of dance, 2) add to the lively atmosphere of dance, 3) organize and add to the effectiveness of dance forms, and 4) as a controller, signaling the beginning and end of dance performances (Suwandi, 2007, p. 94). The musical instruments used as accompaniment music for this *Guel* dance are distinctive and are considered traditional musical instruments of the Gayo people of Central Aceh Regency, including:

1. *Gegedem*

Gegedem is a type of Membranophone musical instrument originating from Central Aceh. *Gegedem* is usually played together with other musical instruments, namely *Canang*, *Memong*, and *Gong*.

2. *Canang*

Canang is a *Gong*-shaped musical instrument that is small in size. In *Guel* dance performances, *Canang* is the dominant musical instrument played from the beginning of the dance performance to the end. *Canang* is played with a distinctive musical pattern, beaten monotonously in accompanying dance movements.

3. *Rebana*

In *Guel* dance performances, tambourines are played to give the tempo to the music as a code giver in dance. In addition, the tambourine is played to provide a variety of strokes between *Gegedem*.

4. *Gong*

In *Guel* dance performances, *Gong* instruments are played at certain tempos

according to the beat pattern in the rhythm of the *Canang* game. The Gong's beating pattern is also played monotonously in accordance with the *Canang* beating pattern.

Renggali Studio

One of the studios in Central Aceh that still preserves the art of *Guel* is the Renggali studio. This studio was founded by Darmiana Suasti, who is also the leader of Renggali Studio. This studio was founded in 1994. This studio is engaged in traditional arts.

METHODS

This research uses a qualitative method. The use of this qualitative method is to explain the management of *Guel* dance accompaniment music training at Sanggar Renggali. Data collection was done through observation, interviews, literature study, and documentation. Observations were made by directly observing the *Guel* dance accompaniment music activities in the Renggali Takengon studio; interviews were conducted with the *Guel* dance accompaniment music trainer as well as the leader of the Renggali studio, and Takengon artists. Literature study by reading journals and books related to the research topic, while the documentation used is researcher and field. Researcher documentation includes pictures or circumstances that occur in the field. Data analysis is done by reducing, presenting data, and drawing conclusions.

RESULTS AND DISCUSSION

Planning

Identification of Needs

In the needs identification stage, Renggali Studio made plans based on the achievements of activities that had taken place in the previous year by looking at the achievement of targets and targets. Needs identification is carried out at the end of the year.

Training Implementation

The identification of training implementation is related to 1) the availability of training venues. The training usually takes place at the Renggali studio or cultural park; 2) Preparation of materials. The material given to new participants at the initial stage is an introduction to the tools and their functions, followed by an explanation of how to play the tools. As for trainees who already have advanced skills, the material provided usually focuses on the events that will be followed, 3) preparing trainers. In training, special music trainers are provided; 4) prepare core equipment, such as *Gegedem*, *Canang*, tambourine, and Gong plus taganing or didong pillows; and 5) determine the training method. Training is done in two ways. First, basic training is done together and then after understanding the material given, training is done separately (Teuku Aga, interview 2023).

Identification of Participant Needs

Identifying the needs of participants aims to optimize the training so that targets and objectives can be achieved. In this case, the Renggali studio allows the number of participants who wish to participate in the training each week. However, Renggali grouped core participants who had already practiced with new participants. In each performance, there are approximately 5 to 8 participants. The selection of participants is not based on age but rather on playing ability (Teuku Aga, interview 2023).

Determining Objectives

The training of dance accompaniment music at the Renggali studio aims to increase the knowledge and skills of the Takengon community, especially among young people, so that *Guel* dance accompaniment music can continue to be developed and preserved in the Takengon Aceh Tengah area.

Programming

Sanggar Renggali does not have a written training program, but it does have training programs that support readiness when musical accompaniment is needed at any time. Regular training is held every two times a week on Thursday and Saturday. Sanggar Renggali also often participates in performance events, so the training is no longer 2x a week but more than that (Teuku Aga, interview 2023).

Strategy Selection

The training strategy used was more about participants being active in discussions and asking questions about things they did not understand about the material provided.

Learning Resources

To get learning resources obtained from the results of coordination with presenters (resource persons) tailored to the needs of teachers in improving professional competence. Therefore, the implementation team in training activities does not want to look for presenters who are not in accordance with competence.

Training Organization

Sanggar Renggali has an organizational structure that governs the running of the studio. Each person who is a member of the board has a main task and function that must be done. In addition to the advisor and chairman as the leader of the organization, some divisions are divided according to the fields handled (Teuku Aga, interview 2023). The training division organizes coaching, training, and skills development for participants. The tasks of this development division are 1) formulating the training objectives of each activity, 2) who are the trainees who will participate in an event, 3) finding trainers according to the field to be trained, 4) determining the training schedule, 5) designing training models, 7) designing appropriate training methods, 8) distributing training materials. The organization of training will make the implementation of training structured and systematic. This is always directed at achieving the targets and objectives, namely the proper implementation of the event and the improvement of the music players' skills.

Training Implementation

Everything that has been prepared in the planning is included in the training schedule made by the training division so that participants already know when to come to practice, at what time, where the training venue is, and what material will be trained.

Training Supervision

Supervision during training is important because it allows for direct monitoring of whether the implementation of training stays consistent with the things that have been planned. The results of monitoring can be taken into consideration when evaluating training implementation activities. They can also be a reference for making decisions about training programs that will be held again. Training supervision includes all things that have been planned in training planning, such as 1) monitoring the attendance and participation of participants, 2) monitoring the trainers, 3) monitoring the training model, 4) monitoring the training methods, 5) monitoring the implementation of the training schedule as planned, 6) monitoring the training materials provided.

Evaluation

Evaluation is always carried out by the training implementation team at Sanggar Renggali in order to get input on things that need to be improved. Sanggar Renggali evaluates every training or event (Teuku Aga, interview 2023).

CONCLUSION

The training conducted by Renggali studio has been planned professionally, which is based on the stages of training, among others: a) identification of needs, b) implementation of work, c) needs of participants, d) determination of objectives, e) preparation of curriculum, f) selection of learning strategies, g) selection of learning resources. The training carried out by the Renggali studio has been planned professionally, with 1) formulation of training objectives, 2) training participants, 3) trainers according to the field to be trained, 4) determination of training schedule, 5) design of training model, 6) design of training methods, 7) distribution of training materials. In addition, Renggali Studio has an organizational structure that regulates the duties and functions of each division, one of which is the training division. The training is organized in a schedule that has been made by the training division team, making it easier for participants to attend the training. The training division carries out direct monitoring, as does the studio

management. This monitoring has been carried out optimally based on the things that have been planned, such as 1) monitoring the attendance and activeness of the participants, 2) monitoring the trainers, 3) monitoring the training model, 4) monitoring the training methods, 5) monitoring the implementation of the training schedule as planned, 6) monitoring the training materials provided.

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AN EXPLORATION OF REPRESENTATIVE FOLK DANCE COURSES IN SHANXI BASED ON THE REGIONAL CULTURAL BACKGROUND

Taking Taiyuan Normal College of Shanxi Province as an Example

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Abstract

Due to the different environmental characteristics of each region, each region has its own unique folk dances. Shanxi folk dance has become an important part of Chinese folk dance with its profound cultural heritage and distinctive artistic characteristics. Among them, Shanxi's representative folk dance is regarded as a folk treasure of Shanxi Province. It represents the wisdom of the working people of Shanxi Province and has close ties with the masses. They play an extremely key role in embodying the regional cultural spirit of Shanxi Province and are the source of cultural confidence in Shanxi Province. Nowadays, with the rapid development of the times, the inheritance and development of folk dance culture in the classroom are facing serious threats. The call for inheriting folk dance culture is getting louder and louder. Colleges and universities are vigorously advocating the integration of folk dance culture into campus and promoting the development of regional folk culture through art education. Therefore, in an era of rapid development, how to protect and inherit Shanxi's representative folk dance is a question that our dance workers need to think deeply about. Dance ethnography not only observes the humanities and features of a certain region. It also plays a central role in the inquiry of culture. Therefore, this study uses the research method of dance ethnography. Relying on the regional cultural characteristics of Shanxi Province, it provides innovative exploration for the enrichment, improvement and sustainable development of Shanxi's representative folk dance courses at Taiyuan Normal University.

Keywords: Course innovation, Regional Culture, Representative folk dance of Shanxi Province

INTRODUCTION

China's Shanxi Province was the "Jin State" seat during the Spring and Autumn Period(770-476BC). During the Warring States Period (475-221BC), it was divided into three countries: "Han, Zhao, and Wei", so later generations referred to this place as the "Three Jins". Shanxi Province is located on the Loess Plateau, the second ladder in China.

The terrain is low in the south and high in the north, forming an oblique quadrilateral. Looking down at the topography of Shanxi Province, Shanxi Province is located on the western edge of the Taihang Mountains and is the main component of the Loess Plateau.

Shanxi folk dances have a long history, and today, there are 234 kinds of dances in existence. There are a great variety of dances, and they are widely distributed. According to the statistics, there are 37 kinds of yangge, 19 types of drum dance, 19 dances that are related to coloured lights, 26 dances related to vehicles and boats, 25 dances about flowers and birds, 19 dances related to anthropomorphic animals, 18 types of martial arts, 23 dances related to gods and ghosts, 45 types of others. Shanxi folk dance is produced under the combined influence of Shanxi's natural environment and unique history. It has been inherited from ancient times and has gone through thousands of years. With the times, society, and life changes, today's unique style characteristics have been formed.

The geographical distribution of Shanxi Province can be divided into three regions: Jinnan, Jinbei, and Jinzhong (Zhao Lin, 2018). Among them, the representative folk dances of Shanxi (Jinzhong et al. Guzi Yangge) are an important part of Chinese Han folk dances. Its frank and delicate expressions, unique pure and beautiful rhythms, simple and exaggerated postures, bold and brisk steps, and profound and rich connotations are not only important manifestations of the uniqueness of Shanxi folk dances but also a great contribution of Shanxi folk dances to the richness of Chinese folk dances contribute. Through the morphological characteristics of Shanxi representative folk dance, we can see more clearly the rich connotation of "Sanjin culture". We can better inherit and promote Shanxi culture and even the profound Chinese culture. Thus, the discipline of Chinese folk dance will be more enriched and perfected, and our cultural self-confidence will be more firmly and solidly established (Zhao, 2020).

The Dance Department of Taiyuan Normal University in Shanxi Province is based on serving the local economy. In recent years, the training model has continued to improve, the scale of school operations has continued to expand, and the dance discipline has great potential for development. They spent millions establishing the first Shanxi Provincial Folk Dance Culture Museum and the first Shanxi Folk Dance Research Institute. Establish

systematic teaching materials, complete the historical mission of bringing Shanxi folk dance into the classroom, and conduct in-depth research on representative performance forms and dynamic characteristics.

However, in the era of rapid development, the significant impact on the survival and development of native folk dance culture is obvious to all (Wang, 2019). Therefore, when faced with protection and inheritance, the relationship between folk dances representing Shanxi characteristics and regional culture should continue to be deeply understood. Under the regional cultural background, Shanxi's representative folk dances have their characteristics in folk performances. However, it is found that the teaching content extracted into folk dance classes is taught according to a fixed pattern. Only focus on form, not cultural connotation (Qi, 2020). Therefore, under such circumstances, Shanxi's representative folk dance has undergone many changes. Whether it can coexist harmoniously with modern civilization and fully demonstrate its value has become the biggest controversy in the development and protection of Shanxi folk dance.

The research method of dance ethnography plays a central role in "cultural inquiry" (Wang, 2020). *Ethnography* is a research method to understand Shanxi's representative folk dance forms and cultural activities. Through ethnographic research, we can observe the geographical culture produced by Shanxi's representative folk dances. Focus on the style and characteristics of Shanxi's representative folk dance. Analyze the basic postures, movements, steps, dance equipment, costumes and other language symbols of representative folk dances from different regions in Shanxi Province and explain the cultural connotations behind them. It helps to understand that as an important place for inheriting and protecting regional culture, the Dance Department of Taiyuan Normal University has made what innovative efforts have it made to protect and inherit Shanxi's representative folk dances? Taking the Dance Department of Taiyuan Normal University as an example, we strive to provide theoretical reference for the cultural construction of Shanxi's representative folk dance courses.

Background

As the call for the revitalization of traditional Chinese culture has become louder in recent years, the need for high-level cultural exchanges has become increasingly urgent. In 2014, the Ministry of Education of the People's Republic of China formulated the "Guiding Outline for Improving Excellent Traditional Chinese Culture Education", which pointed out that it is necessary to cultivate college student's ability to learn Chinese traditional culture and be brave in innovation actively. In 2019, the Shanxi Provincial Department of Education issued the "Notice on Carrying out the Construction of Shanxi Province's Excellent Traditional Culture and Art Education Base in 2019", emphasizing the exploration of concepts and paths for the inheritance and innovation of China's excellent traditional culture in the context of the new era.

The adjustment of the new version of the professional catalogue of art disciplines fully reflects the catalogue revision concept of "based on national strategies", actively guides art discipline majors to serve the major needs of the inheritance and development of China's excellent traditional culture, and is committed to cultivating a group of talents for the country to inherit and carry forward the Chinese culture. High-level talents with excellent traditional arts (Yu Feng, 2021). This fully reflects the country's importance in integrating traditional culture into college education. It also demonstrates the country's and Shanxi Province's overall goals when cultivating a new generation of young people and high-level talents.

As one of the important components of China's excellent traditional culture, ethnic folk dance is a compulsory subject of dance in higher education in China and an indispensable part of dance teaching. The movement characteristics, expression style, and aesthetic taste of folk dance reflect each region's profound cultural connotations (Luo, 2020). This all emphasizes that folk dance culture is an important part of Chinese traditional culture. People from all walks of life, especially the new generation of college students, are responsible and obligated to contribute to the development and inheritance of traditional culture. Colleges and universities are responsible for protecting and promoting local folk dance culture and cultivating students. It is even more important to comply with the current

call, thereby consciously shouldering the mission of inheriting folk cultural heritage, integrating folk dance culture into education, and working hard to develop traditional folk dance culture today and in the future (Zhang, 2020). Therefore, paying attention to the inheritance of national folk dance culture and the spirit of developing precious spiritual and cultural resources are important trends in the current development of international dance education.

In 2022, the General Office of the Shanxi Provincial People's Government will focus on developing Shanxi folk dance art in protection, protection in development, and development in innovation. The protection and inheritance of Shanxi's representative folk dances require extensive public participation (Shanxi Daily, 2022). Shanxi representative folk dance originated from the land of Sanjin, rich in Yellow River culture and has undoubtedly been inherited and infected by the local honest and honest nature. Shanxi representative folk dance is famous throughout China for its Han ethnic style, unique performance style, ancient cultural form and wide application of dance equipment. Shanxi folk dance is not only a form but also a cultural expression.



Figure 1. Representative folk dance of Shanxi-Jinnan Drum Dance (Source: Baidu, 2018)



Figure 2. Representative folk dance of Shanxi-Jinzhong Zuoquan Xiaohuaxi (Source: Baidu, 2018)



Figure 3. Representative folk dance of Shanxi- Jinbei Ti Guzi Yangge (Source: Baidu, 2019)

Introduce Shanxi's representative folk dances into classroom teaching and learn about Shanxi's representative folk dances. Enhancing students' understanding of Shanxi traditional culture can also help them cultivate national self-confidence (Zhang, 2018). Therefore, the emergence of Shanxi's representative folk dance courses meets the experiential learning needs of Shanxi traditional folk culture enthusiasts to a certain extent and positively promotes the protection and inheritance of Shanxi folk traditional culture (Yiji & Huazhang, 2022).

Therefore, as a platform for protection and inheritance, Taiyuan Normal University has unique functions and advantages in inheriting Shanxi folk dance culture. Moreover, the Shanxi representative folk dance courses are offered to meet student growth needs, teacher

practice and school development (Zhao & Yang, 2018). Students are encouraged to consciously shoulder the important task of inheriting Shanxi folk dance culture through learning. Therefore, the researchers believe it is necessary to conduct innovative explorations of Shanxi's representative folk dance courses under the regional cultural background of Shanxi Province based on previous research (Yang & Zhang, 2022).

METHODS

The researcher will use ethnographic research methods in qualitative research to analyze and explore. Ethnography not only observes the people and style of a region but can also observe different regions and the lifestyles of people in different regions (Liu, 2022). Ethnographic interpretation of dance culture is a key to understanding modern complex human phenomena. Using ethnographic research methods can solve the problems of this study and provide a theoretical basis for exploring Shanxi's representative folk dance courses.

Fieldwork is the most representative qualitative research method (Jackson et al., 2007). Fieldwork allows scholars to venture across different people and cultures and reflect on the phenomena and cultures encountered in fieldwork (Wang, 2016). The regional culture of the area where Shanxi's representative folk dances are located was studied through fieldwork. The main objects are regional folk dances, dialect customs, interaction methods, folk activities, characteristic narratives, and folk customs. Along the way, a wealth of diagrams, photos, images and information are collected. Finally, the researcher used the collected information to analyze the relationship between regional culture and Shanxi's representative folk dances.

Classroom observation is an important source of practical knowledge for teachers and a basic method for teachers to collect student data, analyze the effectiveness of teaching methods, and understand teaching behaviours (Zhao, 2009). The researcher will enter the dance department class of Taiyuan Normal University to study. The methods used in classroom observation are on-site participatory observation of classroom content, off-site observation of representative Shanxi folk dance teaching videos over the years, and observation of teachers' syllabi and lesson plans (Li & Yu, 2010). Through classroom

observation, this paper analyzes the status of representative folk dances in Shanxi in the Dance Department of Taiyuan Normal University.

The researcher will use a semi-structured interview method. Spradley (2016). Face-to-face conversations with interviewees. Understand the interviewees' views on the issues (Zhou, 2017). Throughout the process, interviewees can improvise and discuss the topic together. Moreover, the researcher will tailor the questions to the respondents when appropriate. Participants of this method are: 1. Staff of cultural centres in southern Shanxi, central Shanxi, and northern Shanxi and qualified folk dance artists (Liu, 2022). 2. Three teachers who teach Shanxi representative folk dances (Guo, 2021). 3. Students taking this dance course. (Wang, 2016). Through interviews with participants, explore the current status of the development of representative folk dances in Shanxi and understand what efforts teachers are currently making. Are there any results? Strive to find breakthrough points in the innovation of Shanxi's representative folk dance courses through interviews.

The researcher will summarize and organize the information collected from field notes, observations, interview records, and questionnaire reports and finally express them in written form. Moreover, seek out supervisors and qualified dance experts for evaluation and review. It strives to use the regional culture of Shanxi Province to explain the phenomenon of Shanxi's representative folk dance. It strives to provide a theoretical basis for the sustainable development of Shanxi's representative folk dance class in the Dance Department of Taiyuan Normal University.

RESULTS AND DISCUSSIONS

Only through actual investigation and understanding can innovative methods be found. Similarly, the innovative exploration of Shanxi's representative folk dance courses also requires ethnographic investigation and research to find innovative methods. Therefore, the researchers conducted actual fieldwork on the regional culture of Shanxi Province. Classroom observation was conducted on Shanxi representative folk dance courses in the Dance Department of Taiyuan Normal University.

***Zuoquan Xiaohua Xi* in Jinzhong Region of Shanxi Province**



Figure 4. Zuo Quan Xiao Hua Xi Show (Source: Fieldwork, June 9th, 2023)

The development of *Zuoquan Xiaohua Xi* has roughly gone through three stages from ancient times to the present: First, before the 1930s, *Zuoquan Xiaohua Xi* appeared in the Zuoquan area (then called Liaozhou) as a performance form for worshipping and praying for blessings; The second is during the modern Anti-Japanese War period (1931-1945). Because people in this area purposefully compiled political propaganda, it was used to promote anti-Japanese resistance. The third is after the founding of New China (1949-). Under the guidance of the new policy on literature and art and promoting reform and opening up, people spontaneously performed *Zuoquan Xiaohua Xi*. They created a large number of excellent works.

To sum up, the song and dance performances of *Zuoquan Xiaohua Xi* are the accumulation of the local people's long-term working life and historical culture. It spreads the vivid and concrete images and dynamics of people in the Jinzhong area through a comprehensive form of singing and dancing, allowing people to enjoy its unique artistic charm while also metaphorizing its special meaning. Therefore, we can understand the local people through the ideological concepts, cognition and life demands of *Zuoquan Xiaohua Xi*'s performances. During the fieldwork, the researchers found that in the three periods of *Zuoquan Xiaohua Xi*, the fans in the dance performances conveyed different emotional states to the audience. Dancing with fans is the most distinctive feature of *Zuoquan Xiaohua Xi*. Therefore, it is also called "Fan Dance". A fan is more than just a prop. The emotions of people at that time can also be expressed through fans. Since it was a dance that reflected

the politics and guidelines of the time, the fan was an important means of conveying emotion. When performed, each dance sequence has a rich storyline.

Jinnan Drum Dance in Jinnan Region of Shanxi Province

The southern Shanxi region is mostly mountainous, has many rivers, and is extremely rich in natural resources. It provides strong conditions for the development of local agricultural culture. The reason for the formation of Jinnan Drum Dance: One theory is that it was an art form formed by people to pray for a good harvest and good weather throughout the year. Therefore, Jinnan Drum Dance performances serve the folk religious rituals to entertain the gods and are noble gifts dedicated to the "gods". People are extremely pious when organizing and performing the Jinnan Drum Dance, hoping to gain the gods' favour. Pray that the gods can bless the southern Shanxi region. Another theory is that it is related to the "root culture" in southern Shanxi. "Root culture", as the genealogy of every family, warns future generations not to forget where their roots are. The "root culture" truly reflects the origin of humanity. This "root ancestral culture" cannot completely replace the "root ancestral culture" of all Chinese people. However, it is a model to a certain extent and has special value in inspiring the southern Shanxi region. During every festival, people in southern Shanxi use the Jinnan Drum Dance to pay homage to their ancestors. Therefore, the dance movements are rough, and the sense of ritual is strong.

Moreover, there are high requirements for movements during performances. The movements must be strong enough, and the upper body should be supported in a horse lunge posture to complete the movements. The upper body is required to be straight and slightly forward. The elbows are raised to support the drum head, and the head is pulled up. The neck and head should always be consistent during the performance.



Figure 5. Jinnan Drum Dance Performance (Source: Fieldwork, February 21th, 2023)

Jinnan Drum Dance is often a folk dance spontaneously performed by the masses during festivals. In addition to the drummer, several girls played gongs, and others sang along. Experts say that in 2011, Jinnan Drum Dance was officially included in the national intangible cultural heritage protection list, guaranteeing the inheritance and innovation of local reserved operas. Jinnan Drum Dance is deeply nourished by the regional culture of southern Shanxi and is a typical representative of dance art in Shanxi Province. In addition to the spectacular performance scenes and the realm created by the dancers, its artistic charm also reflects the people's emotions, character and spirit in Jinnan, Shanxi. With the development of the times, the Jinnan Drum Dance shows the spirit of people in southern Shanxi and the eternal vitality of life. Therefore, it has always been very popular among the people.

Ti Guzi Yangge in Jinnan region of Shanxi Province



Figure 6. Ti Guzi Yangge Show (Source: Fieldwork, February 19th, 2023)

Ti Guzi Yangge has been listed as an intangible cultural heritage of Shanxi Province and is mainly spread in the Shuozhou and Datong areas of Shanxi Province. According to the investigation, the origin of Ti Guzi Yangge: First, due to the unique geographical features of northern Shanxi. There are mountains and hills here, and the climate is dry and cold. The northern Shanxi region is connected to Inner Mongolia. The special geographical environment has formed a unique culture beyond the Great Wall. This is finally vividly reflected through the wild and magnificent dance movements of Ti Guzi Yangge. Second, heroic stories of Liangshan heroes have always been circulated here. These wonderful stories passed down orally from generation to generation provide a steady stream of creative inspiration for Ti Guzi Yangge.

Many Ti Guzi Yangge that have been passed down to this day are dance works inspired by the stories of Liangshan heroes. From many yangges, you can see scenes of robbing law courts and fighting against officers and soldiers. Third, because the northern Shanxi region belongs to the border area of the Central Plains of my country and is also the transportation artery between the Central Plains and Beidi, it has always advocated force, laying the foundation for the heroic and mighty character of the people here. Ti Guzi Yangge is a dance art that shows folk customs. Because martial arts influence it, this dance form also fully demonstrates the art of martial arts. Many movements in dance, especially kicking movements, were originally transformed from martial arts movements. During performance: kicking drum movements are mainly based on "kicking". The kick drum movement is relatively more rigid, with strong steps and magnificent momentum.

The performance formations are divided into large, small, and street venues. 1. When performing in a large venue, the number of performers is as many as 108, ranging from 30 to 40, and the performance content is based on war content. The dance in a big place depends on the "formation", and the dance in a small place depends on the "emotion". 2. Small venues are performances with some simple storylines. It is the most common form of Ti Guzi Yangge performance. The small show usually shows the love story of two people, mainly performed by "guzi" and "lahua", also called "love scene". 3. street venues. Street venues are the most festive form of performance during the Lantern Festival. Because it is a

form of performance in which people walk and dance on the street. The actors parade in Yangge steps, with the band in front and the performers behind. The gongs and drums are noisy, and the momentum is huge. Ti Guzi Yangge is a traditional folk art form in northern Shanxi. It has the value of physical fitness and social communication and contains profound cultural connotations in northern Shanxi. The dance of Ti Guzi Yangge fully combines martial arts and opera elements, and both the formations and movements during the performance have high ornamental value. Therefore, there is no doubt about the aesthetic attributes of Ti Guzi Yangge, and it also represents the aesthetic orientation of people in northern Shanxi.

However, the researcher found through field investigation That Shanxi's representative folk dance traditional art forms in the three regions are diverse and rich in content. However, due to the changing influence of regional culture, the traditional art form of Shanxi's representative folk dance retained in the classroom is only half what it used to be. Second, With the impact of multiculturalism, there are very few representative traditional folk dance art forms in Shanxi that currently exist and can find inheritors. Therefore, in the face of this reality, the issue of the inheritance of regional traditional art becomes particularly urgent.

Current status of the Dance Department of Taiyuan Normal University:

In recent years, the dance department of Taiyuan Normal University has brought dance that reflects Shanxi's local folk characteristics into the classroom. The trend of teaching systems is constantly being explored. The current folk dance classes in Shanxi include three types of dance: "Ti Guzi Yangge" in Jinbei Shanxi, "Zuoquan Xiaohua Xi" in Jinzhong Shanxi, and "Jinnan Drum Drum" in Jinnan Shanxi. Including dance types with distinctive regional characteristics in professional topic research and professional curriculum construction and teaching local folk dances is an effective way to comply with the "inheritance and innovation of traditional culture". However, through observation, it was found that the curriculum of various disciplines in the Dance Department of Taiyuan Normal University is stable, but can this stability enable the sustainable development of

Shanxi's representative folk dance courses? In the past ten years, the professional abilities of candidates in colleges and universities have also changed. Can the unchanging curriculum system be suitable for students of various professional levels?



Figure 7. Taiyuan Normal University Dance Department Shanxi representative folk dance class photos (Source: Fieldwork, May 12th, 2023)

Nowadays, dance curriculum reform is a practical problem every institution of higher learning faces. Shanxi's representative folk dance classes are taught according to the Chinese folk dance cases of Beijing Dance Academy, and the class needs to have the style of local and regional culture. The classroom teaching model is relatively rigid. How do you carry out effective Shanxi representative folk dance course innovation?



Figure 8. Taiyuan Normal University Dance Department Shanxi representative folk dance class (Source: Fieldwork, July 23th, 2023)

Through interviews with teachers, we found that most teachers are willing to explore curriculum innovation, but what are the ways to develop curriculum resources? What theoretical guidance is needed? How do we identify deficiencies in the curriculum? These problems are important reasons that trouble teachers to innovate Shanxi's representative folk dance courses.

CONCLUSION

In dance courses in colleges and universities, regional culture should be an important source because it has more long-term significance than any infrastructure or cultural organization. Because regional culture ensures the quality and characteristics of the courses. For the dance curriculum innovation of Taiyuan Normal University, the innovation of Shanxi representative folk dance curriculum resources under the background of regional traditional culture is a new attempt.

Establish regional cultural awareness for curriculum resource innovation

The innovation of curriculum resources needs to be based on a conscious attitude. In this way, Shanxi's regional culture can continue playing its soft power role and enhance its comprehensive competitiveness. We can start from three aspects to improve the regional cultural awareness of curriculum resource innovation: First, the school must establish a sound administrative mechanism connecting different majors to corresponding art forms. Strengthen policy and institutional guidance. Second, integrating curriculum resources should be refined for each school, college, and teaching and research office to determine the specific direction of curriculum resource integration and development and the effectiveness and applicability of curriculum resource integration as a whole. Third, the school gradually improves the rational understanding of curriculum resource integration by providing teachers with theoretical knowledge about curriculum resource integration. Based on combining theory and practice, schools can provide books worth referencing and successful teaching practice cases to enhance teachers' awareness of curriculum resource innovation.

Expand and supplement the content of Shanxi's representative folk dance courses

The Dance Department of Taiyuan Normal University currently refers to the curriculum and teaching content of Beijing Dance Academy for teaching. These courses are very sound, from planning to design to implementation. However, due to school positioning, teacher ability, and student quality constraints, the course has yet to achieve the expected teaching results. It has gradually assimilated Shanxi's representative folk dance's artistic characteristics. Therefore, it is necessary to make appropriate supplements based on the original course resources. Teachers should collect regional cultural resources related to Shanxi's representative folk dance courses, integrate these effective resources through investigation, research, evaluation and practice, and introduce regional cultural content into the classroom to realize regional culture as Shanxi's representative folk dance courses.

Constructing a "multi-subject" support system for Shanxi's representative folk dance courses

The subjects participating in curriculum innovation should include relevant curriculum experts, subject leaders, professional teachers, students and relevant social institutions. *Curriculum innovation* is a task that only some people can complete. Curriculum innovation should encourage teachers to support each other and share their expertise. Inspire the spirit of teamwork and transform this spirit into a culture of campus cooperation. Students should be encouraged to establish a cooperative learning attitude, which can improve their professional skills and understanding of regional culture. The school can establish a platform for the inheritance of Shanxi's representative folk dance regional traditional art according to needs, attracting relevant social institutions to participate, providing resource convenience for curriculum innovation and broadening the way for the inheritance of regional traditional art. Dance department teachers should often establish extensive contacts with artists, experts, and scholars proficient in traditional arts and strengthen academic connections between society and art schools through various methods such as lectures, discussions, and practical activities. Win a good social reputation for students' future development. Establish cooperative relationships with local museums, art

groups, and cultural centres to organize students to participate in cultural activities related to traditional arts.

The multidimensionality of regional culture is an important factor in promoting progress. Education is an act of inheritance and improvement of human morality, science, technology, knowledge reserves, and the spiritual realm. It is also the transmission of human civilization. Regional culture is the result of human practice. The inheritance of regional culture is mostly achieved through education. The innovation of Shanxi's representative folk dance curriculum resources must also return to the care of culture. The development and utilization of Shanxi's representative folk dance curriculum resources prove the mutually reinforcing relationship between education and regional culture. Inheriting the regional culture of Shanxi Province provides a long-term guarantee for the progress of civilization in Shanxi Province. The progress of civilization has laid a solid foundation for education development. The purpose of constructing Shanxi's representative folk dance courses is to build a favourable platform for the inheritance of culture. Therefore, education bears the responsibility of inheriting culture and promoting human progress. Through this research, education development can bring wider attention to Shanxi's representative folk dance, integrate the regional culture of Shanxi Province into Shanxi folk dance classes, and allow Shanxi's representative folk dance courses to achieve sustainable and long-term development.

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RESEARCH ON THE PROTECTION AND INHERITANCE OF THE TRADITIONAL DANCE IN THE SOUTHEAST SHANXI CHINA

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Abstract

Traditional dance holds a significant place not only in the realm of artistic expression but also in the preservation of a community's cultural identity and heritage. As countries around the world strive to preserve their cultural heritage, traditional dance as part of cultural heritage has become an important area of study. The traditional dance in the southeast of Shanxi Province of China carries the life state, ideology, social form and historical changes of the local people. This study aims to explore the methods of traditional dance protection and inheritance through specific cases, which will contribute to the protection and inheritance of traditional dance in southeast Shanxi and promote the protection and development of cultural heritage in southeast Shanxi, China. Using a dance anthropological methodology, this study argues for the intrinsic legitimacy of traditional dance in society by considering both its intrinsic structure, aesthetics and cultural significance, as well as its relationship to social organization, interpersonal relationships and governmental power. By studying traditional dance, this research can help preserve the cultural heritage of the region by passing on knowledge and skills to future generations. By promoting traditional dances, it can bring in tourism revenue and create job opportunities for local residents, which can contribute to the overall economic growth of the area.

Keywords: Inheritance, Protection, Southeast of Shanxi Province, Traditional Dance

INTRODUCTION

Being an indispensable part of our folk tradition, the traditional dance bears elements of our cultural tradition and heritage and passes them down from generation to generation. Therefore, it contributes substantially to the reinforcement of our cultural identity and plays a crucial role in the “cultural development” of our society (Georgios, 2018). The traditional dances in southeast Shanxi are rich in variety and forms, which are closely related to people's lives. Many traditional dances are included in China's national intangible cultural heritage projects, such as Tuwo Old Flower Drum, which is designated as a required performance of the Spring Festival art show, so that more young people can

realize the importance of inheritance. Like many folk arts, the traditional dance in the southeast of Shanxi Province is also faced with the problems of aging of the main body of the inheritance and insufficient funds in the inheritance. This study on the protection and inheritance of traditional dance in southeast Shanxi can not only strengthen people's awareness of the importance of traditional dance inheritance in southeast Shanxi, but also be useful in causing awareness and research on the inheritance of other folk arts.

This study begins with an explanation of cultural heritage and traditional dance, analyzes the specific case of traditional dance in southeast Shanxi Province and finally puts forward countermeasures for the protection and inheritance of traditional dance in southeast Shanxi Province, which plays an important role in the protection and development of cultural heritage in southeast Shanxi Province.

Background

Cultural heritage is the crystallization of human wisdom. It contains profound cultural flavor with high historical, cultural, artistic and scientific values. It is the common wealth of mankind (Wang 2018). Cultural heritage was first incorporated into international law in 1907. Since the 1950s, UNESCO and other intergovernmental organizations have developed a series of international treaties and texts for the protection of cultural heritage (Black, 2013).

UNESCO defines cultural heritage as “the legacy of physical artifacts and intangible property of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”. According to the classification of the Notice on Strengthening the Protection of Cultural Heritage issued by The State Council in 2005, cultural heritage should first be divided into tangible and intangible cultural heritage. The Convention for the Safeguarding of the Intangible Cultural Heritage explicitly defines “intangible cultural heritage” as social practices, expressions of ideas, forms of expression, knowledge, skills and related tools, objects, artefacts and cultural places, which are considered by communities, groups and individuals to be an integral part of their cultural heritage. It includes oral traditions and forms of expression; Performing

arts; Social practice, etiquette, festival activities; Practice relating to the knowledge of nature and the universe; Cultural space for traditional crafts as well as the above forms of expression (Wang, 2006).

The Intangible Cultural Heritage Law of the People's Republic of China also defines it as various traditional cultural expressions and related objects and places passed down from generation to generation by people of all ethnic groups and regarded as part of the cultural heritage. Only five categories have been identified in the first and second batch of national intangible cultural heritage lists. They are folk literature, Acrobatics and competition, Folk art, Traditional handicraft skills, Traditional medicine. In the third batch, two items of traditional Chinese opera and traditional sports were added to the list, which were divided into seven categories, namely folk literature, traditional music, traditional dance, traditional opera, Chinese opera, traditional sports, games and acrobatics. In the fourth batch of "National intangible Cultural Heritage Representative Project List", three categories were added and the national intangible cultural heritage was divided into folk literature, traditional music, traditional dance, traditional drama, folk art, traditional sports, entertainment and acrobatics, traditional art, traditional skills, traditional medicine and folk customs (Yang, 2020). It is thus clear that traditional dance is part of the cultural heritage. Traditional dance is an indispensable part of our folk tradition. It carries the elements of our cultural tradition and heritage, which have been passed on from generation to generation. Therefore, it greatly strengthens our cultural identity and plays a vital role in the "cultural development" of our society (Georgios, 2018). Traditional dance is not only necessary for the understanding of history, but also for the development of realistic art that truly reveals the light of humanity.

Numerous studies conducted around the world have shown that the preservation of cultural heritage can enhance environmental, social, cultural and economic sustainability. Cultural heritage can contribute to the well-being and quality of life of communities. It can help mitigate the effects of cultural globalization and it can be a driving force for sustainable economic development. Therefore, the implementation of cultural

heritage and related application and protection strategies on a global scale is an effective means of responding to the trends of globalization and preserving cultural diversity.

The complex geography and diverse cultures of Shanxi have given rise to a rich variety of traditional dances, reflecting the cultural patterns of different regions. The southeast of Shanxi includes Changzhi City (Gulu 'an Prefecture), Jincheng City (Guze Prefecture) and two cities. According to the research data of Liu & Li (2019), southeast Shanxi occupies a brilliant position due to its profound historical accumulation. At present, Shanxi Province has 116 national intangible cultural heritage projects and 168 protection units, ranking third in the country. Changzhi City has 16 national intangible cultural heritage projects and 19 protection units, ranking fourth in the province. Jincheng City has 19 national projects, ranking third in the province. In addition, there are 106 national-level intangible hereditary inheritors (98 living) in Shanxi Province, 15 national-level inheritors in Changzhi City, and 9 national-level inheritors in Jincheng City. From these data, it can be seen that southeast Shanxi has a rich intangible cultural heritage that is worthy of protection and inheritance.

There are many kinds and forms of traditional dances in the southeast of Shanxi, there are mainly *Tuwo old flower drum*, *Gaoping nine lotus lamp*, *Wuxiang ceiling lamp*, *googly guy*, *five ghosts plate fork* and so on. Researchers have been focusing on traditional dances in southeast Shanxi, among them, Hu Tingting through field investigation and literature research method, from the perspective of folklore to explore and explain the inheritance of Tuwo old flower drum. Zhou Yun analyzed and refined the folk materials of Tuwo old flower drum, and according to the needs of folk dance stage art, the original material is analyzed and innovated reasonably, trying to promote the development and innovation of Tuwo old flower drum to adapt to the spirit of The Times and aesthetic standards. Zhang Fan combined with new media technology to study the development of Wuxiang ceiling lighting, put forward some understanding and suggestions. Cao wei studies the current situation of "googly eyes" and explores new ways of protection and development.

The traditional dance language in the southeast of Shanxi Province carries the life state, ideology, social form and historical changes of the local people. Fundamentally, it is

the active response made by human beings when they constantly understand, adapt and utilize nature. The symbolic language system of these traditional dances, such as movement language, dance instruments, costumes, music and field diagrams, reflects the fundamental purpose and ultimate appeal of human beings to safeguard life and develop their lives.

Traditional dance

Traditional dance is a type of dance that has been passed down from generation to generation in a particular culture or region. It is usually related to folk or ethnic dances, which involve the specific dances of a region, country or ethnic group. Traditional dances vary greatly in style, music or costume. They can be performed on various occasions, such as weddings, festivals or religious ceremonies. According to Kassing and Jay (2016), traditional dance is "a dance form that reflects the cultural heritage of a specific people or region" (p. 240). Similarly, Hanna (1979) defines traditional dance as "dances that are passed down from generation to generation through informal instruction and are not created for the stage or for mass entertainment" (p. 19). In other words, traditional dance is usually learned through observation and participation in cultural practices rather than through formal training in a dance studio. Professor Piao Yongguang of Minzu University of China believes that "in different historical eras, 'traditional dance' not only exists in the two major Spaces of human social structure (namely 'court' and 'folk'), but also in the two major Spaces of human behavior (namely 'religion' and 'secular'). It exists in both traditional and non-traditional cultural contexts. It is carried, expressed, inherited, borne and transmitted by different dance subjects in different Spaces. Thus, the "categories" of "traditional dance" were roughly formed, such as court dance, folk dance, religious dance, secular dance, folk folk dance, folk wandering artist dance, folk brothel artist dance, etc. In other words, "traditional dance" refers to all "dances passed down from the past" (Liao, 2018)

METHODS

The Anthropology of Dance is often called 'Anthropology of Dance' or 'Dance Anthropology'. It is a discipline that studies dance with anthropological theories and methods (Che, 2008). According to Lv Yisheng, a professor at the Beijing Dance Academy, art anthropology or dance anthropology is clearly a methodology for studying dance art.

In the 1890s, anthropologists began to publish special studies of dance in the journal *American Anthropologist*, "The initial articles focused on American Indian dances, such as the bear dance, the sun dance, the snake dance, the shaman dance, the witchcraft dance and so on. The main contents of the study include the time, place, process of dancing, the costumes of dancers and the purpose of the dances. The historical connection between dance and religion (Li, 2009). This period is characterized by anthropologists' attention to dance being limited only to their descriptions of dance, an approach of early classical dance anthropology (Gao, 2021). For example, Woodruff (1892) described the types, contents and methods of Indian dances, including formations, personnel, time, and costumes (Li, 2009).

In the early 20th century, anthropologists began to shift from the study of the origins and definitions of dance to cross-cultural comparative studies of dance. Early thought was deeply influenced by the special school of history, to which Boas and his disciples contributed greatly in the area of dance. Boas analyzed dance as an integral part of culture, arguing that human beings have a fundamental need for order and rhythm as a means of explaining the universal laws of artistic existence. In Britain, functionalist scholars argued that "dance is a means of reinforcing shared emotions, or an opportunity to release tension caused by social conflict (Li, 2009). During this period, anthropologists focused on explaining why art forms, including dance, emerged in human societies and theorizing the relationship of dance and other artistic phenomena to human society and culture (Gao, 2021).

Dance anthropology really became a sub-discipline of anthropology in the 1960s. In 1960, the American anthropologist Gertrude Kurath published an article entitled "An Introduction to Dance Ethnography" in the journal *Contemporary Anthropology*, in which

she reflected on the theoretical and methodological aspects of dance anthropology in general, rather than specifically describing the content, form and structure of a particular type of dance. She has made in-depth research on the subject content, research scope, research methods and field investigation methods of dance ethnology. The research methods of dance include: (1) fieldwork to describe, observe and record; (2) Laboratory studies to identify structures and styles; (3) Interpretation of style with the help of indigenous people; (4) Graphic representation of dance; (5) Analysis of basic movements, themes and dance steps; (6) Synthesis of the form, structure, pace, music and lyrics of the dance; (7) Conclusions, theories and comparisons" (Li, 2009). After the development of dance anthropology in the 1980s, "dance and melody were placed within a larger theoretical framework, incorporating theories such as semiotics, feminism, post-structuralism, postmodernism, ethnicity and ethnic identity, postcolonialism and the state." In particular, dance anthropologists have conducted systematic ethnographic investigations of dance and melody " (Gao, 2021). It can be seen that people use dance as a window for anthropological research to think about larger and richer theoretical questions. Anthropologists have tried to figure out what dance can tell us about society, culture and human behavior.

This study applies the research method of dance anthropology to deeply analyze and meticulously present the traditional dance of southeast Shanxi. Firstly, it studies the living space, artistic characteristics, cultural connotation and social function of Tuwo old flower drum, a traditional dance case in southeast Shanxi Province. Secondly, through the in-depth study of Tuwo old flower drum, it can improve the protection and inheritance of the traditional dance of southeast Shanxi and promote the protection and development of cultural heritage in southeast Shanxi, China.

RESULT AND DISCUSSION

Tuwo old Flower Drum

Tuwo old flower drum is a representative traditional dance in southeast Shanxi Province. This study uses the methodology of dance anthropology, taking Tuwo old Flower Drum as a specific case. This paper analyzes its living space, artistic features, cultural

connotation and social functions. The present situation of Tuwo old flower drum inheritance is analyzed and the existing problems are put forward.

Living space of Tuwo old Flower Drum

Living Environment

Tuwo old Flower drum comes from Tuwo Village in Qinshui County, Jincheng City, Shanxi Province. Shanxi Province is a vast province with a population of 36.108 million people. The climate in Shanxi is characterized by four distinct seasons, with low rainfall and wind. It is a long sunshine area, especially Qinshui, with a maximum of 198 days in a year. Qinshui County is located in the southeast of Shanxi Province, between the three major mountain ranges of Taiyue, Taihang and Zhongtiao, at the throat of Linfen and Yuncheng, which is the gateway to Changzhi and Jincheng areas. Qinshui County has a total area of 2676.6 square kilometers, with 14 towns and 251 administrative districts under its jurisdiction. More than 210,000 people live on this land. The population is scattered, belonging to the mountain forest area. The surrounding area is adjacent to nine counties and the county seat is the boundary.

Tuwo Township is adjacent to Zhongcun Town in the west, Zhangcun Township in the east, bordering Longgang Town on the upper side and Dongfeng Township on the lower side. Tuwo Township has 59 villages, 2,152 households, 7793 people, a total area of 152.3 square kilometers, 22 kilometers from the county seat (Zhou,2018). The climate of Tuwo Township is mild, with a continental monsoon climate that differs greatly from that of the surrounding areas. This climate characteristic also leads to the complex terrain of the whole Tuwo township.

Social Environment

Social environment mainly refers to the factors related to the research object, such as culture, economy, politics, etc. Through field investigation, we learned that Qinshui County government attaches great importance to traditional culture. So far, Qinshui County has a total of 3 national "intangible heritage", 7 provincial, 18 municipal and there are six books on traditional culture. The traditional dances mainly include *Tuwo old flower*

drum, carrying pile, land boat, Shizhuang Jiulian lamp, Lijiashan bamboo horse, etc. Folk skills have ten li hand knitting, dough sculpture, paper-cut painting, blacksmithing and so on.

In addition, there are many folk stories, such as the goddess mending the sky, Shun plowing the mountain, etc. In the humanities, the writer Liu Zongyuan and the famous painter Jing Hao are closely related to here. In terms of religious beliefs, there are Christian churches and Catholic churches in Qinshui County. Customs and habits mainly include the sacrificial activities of "thanking grandma" on the fifteenth day of the first lunar month, the custom of "adding lights" to the daughter after the woman is married, in order to pray for the addition of children. The economic development of Qinshui county is mainly driven by industry, transportation and agriculture. However, the education situation in Tuwo Township is relatively weak, with a small number of schools. Tuwo old flower drum appeared in the farming civilization period, its appearance was due to the feudal thoughts of Tuwo workers and their worship of the land, which was a practical demand rather than an aesthetic demand (Zhou, 2018).

Historical Evolution

One of the special reasons for Tuwo old Flower Drum is its "old" character, which has two main meanings. One is because the Tuwo old flower drum has appeared in the streets of the plaza since 1646, and it has been passed down for a long time. The other is because many of the performers of the Tuwo Old Flower Drum are in their sixties and seventies, which is called "old" because of the age of the performers. The "flower" of Tuwo old flower drum, refers to its role flower, prop flower, costume flower in a broad sense. And in a narrow sense, it specifically refers to the "mouth drum" of the clown.

Tuwo old flower drum was produced in the Qing Dynasty and took shape in the Ming Dynasty. They flourished from 1949 to the Cultural Revolution. However, due to the "Cultural Revolution", it led to a long period of silence and extinction. After the end of the "Cultural Revolution", the Tuwo people began to resuscitate and rescue it. It was not until 1978 that the Tuwo people responded to the call of the state and actively participated in the folk traditional culture exhibition, then this traditional dance began to be performed

in the Lantern Festival. It brought this traditional dance into people's vision and gradually became popular with people.

So far, in the long history of Tuwo old flower drum, there have been four generations of inheritors. Each inheritor has an important contribution to all the Tuwo Old Flower Drums in the long history of the continuation of the present. The following picture shows the contributions made by four generations of old artists to Tuwo Lao Flower drum.

Table 1. Tuwo old flower drum inheritors (Zhou,2018)

Generation	Name	Contribution
The first generation of inheritors	Gai Fengxiang	He invented "mouth welling drum" and created a set of playing methods: Ququ step
	Wang Jianxiang	Study dress, dance posture
The second generation of inheritors	Zheng Daxing	Organize flower drum teams and train inheritors
	Qi Keqin	Main lyrics creation
The third generation of inheritors	Chen Wenming	Choreography and creation of "ugly hit the street", "Double dragon dance" and other movements
	Li Shuixing	Reform old ugly clothes
The fourth generation of inheritors	Qi Xuede	In 1978, he became the general conductor and introduced the old flower drum to the classroom

Artistic Characteristics of Tuwo Old Flower Drum

Tuwo old flower drum is a distinctive folk dance, with a strong local flavor, singing, dancing and playing, which is very different from the neighboring flower drums and is highly ornamental, rendering a cheerful performance atmosphere. There are many roles in the Tuwo Old Flower Drums, and the main actors are horse reporters, waist drummers, drummers, wives, old men, old clowns, clowns, etc. The performance is organized according to the characteristics of the costumes, props and costumes. According to the character characteristics, costumes and props are diverse, but each kind of clothing and props have their own charm. All of them serve the corresponding roles and express the story that exists in the roles.

Tuwo Old Flower Drum Movement

Tuwo old flower drum movement originated from production work and entertainment, the main steps are "warping step", "Qu Qu step" and the mouth holding drum 7 kinds of playing methods. "Warp step" - women in the feudal period, because of the small feet wrapped, the two feet of the five fingers upward, the heel on the ground and the left and right feet alternately "stop" to the ground. Generally, the male cross-dressing role imitates the female posture and exaggerates it, becoming the classic step of the "wife" role. "Qu Qu step", walking up like the wind swinging willow, is an archetype that can be seen in joyful farming people at harvest time. These movements allow us to accurately identify the characters and determine the style of the work.

Seven practices of Tuwo old flower drum:

1. Click the flower with one hand
2. Push hand single click flower
3. Stand round and strike flowers
4. Hit flowers flat and round
5. Double pull flowers
6. Head behind the flower
7. Suck the leg and hit the flower

Composition

Dance composition is the general term for the orientation, line of travel and static images during a dance performance. Mary Wegman, a pioneer of modern dance in Germany, pointed out that dance space gives choreographers room for creativity. The space in dance itself is danceable. Space is not a concrete and touchable substance, but an illusory but very important form of artistic expression. This space can break all spatial boundaries, and only by mastering the space can the dance obtain its final and decisive effect. From here we can also see the importance of composition for dance (Zhou, 2018).

The performance form of Tuwo Old Flower Drums is mainly in the form of formation dance, dancing while walking, only dancing some basic movements in the process of marching and then pulling off the show when marching to a more open place. Each character dances with their own unique steps and walks in the formation in order to complete the dance moves in the formation.

Music

Tuwo old flower drum is a form of performance that integrates beating, dancing and singing, including two kinds of dance score and tune score. The dance score is divided into the walking score (or walking gongs and drums) and the entrance score (opening gongs and drums or tetras). The walking score is used before the formal performance when the actors enter the stage. The entrance score is used for each formation change, with a rhythm of 2/4 beat. The melody spectrum is divided into "old" and "new", the lyrics of the new tune are composed with The Times. The content of the lyrics is determined according to the performance occasion, the festival celebration, exorcism and other attributes. The performance occasion is different and the content of the lyrics and the singing tone are also different. The tune is generally strong and orderly and the lyrics are catchy and easy to remember. These musical lyrics were composed by old artists and Tuwo people according to the characteristics of The Times, which also expressed their emotional wishes.

Cultural Connotation and Social Function of Tuwo Old Flower Drum

Cultural Connotation

Tuwo "old flower drum" not only absorbs the gentle and beautiful charm of the south, but also integrates the vigorous and heroic atmosphere of the north, which is compatible with the North and South cultures (Zhou, 2018). Tuwo Old Flower Drum skillfully combines opera elements with some modern elements and adds some witty and humorous props in real life to the performance, which makes the performance of Tuwo "Old Flower Drum" richer in expressive power. Of course, the performance of Tuwo "old flower drum" is also closely related to local history and culture. It was originally used to drive away evil spirits and offer sacrifices. People hope to drive away evil spirits through the performance and pray for good weather in the coming year. Later, with the development of society, the Tuwo Old Flower Drums were used for festivals and celebrations. Now, Tuwo old flower drum has long been rooted in the hearts of Tuwo village people, who have incorporated their daily life and emotions into it to make it more local.

Social Function

Tuwo village is predominantly agricultural. Today, with the rapid development of society, people's demand for cultural and entertainment life is more urgent. The sense of participation is also stronger, which also provides a larger living space for the inheritance and development of Tuwo old flower drum (Han, 2011). After more than three hundred years, Tuwo old flower Drum has evolved from the most primitive exorcism sacrifice to the present Lantern Festival and the social function of festival celebration. It has witnessed the historical and social economic and cultural changes of Qin River Basin in different historical periods and expressed the unique cultural concepts and aesthetic tastes of the people. This kind of folk dance art inherited naturally is closer to the true nature of humanity, contains deep humanistic values, unites the vitality of the nation and reflects the affinity and cohesion of traditional dance.

Tuwo Old Flower Drum Inheritance Way

"Intangible cultural heritage can be passed on in four ways: group inheritance, Family (clan) inheritance, Divine inheritance and Social inheritance" (Hu, 2015), According to the investigation of Tuwo old flower drum, the author believes that the inheritance of Tuwo old flower drum mainly includes three ways: family inheritance, social inheritance and media inheritance. This study interviewed the inheritors Qi, and Gao. In the interview, Qi said that he has two sons, the elder son is a scholar and he doesn't like literature and art since childhood. The younger son likes to learn flower drum, but because of the company, there is not enough time, so he can not inherit the father's business, which is also the most worrying problem for Qi. According to the inheritor Gao, his children all love the flower drum, but due to an unwritten rule in the village, a family can only have one actor participate in the flower drum performance, so as long as it is a large-scale performances can only be performed by Gao himself, which is why Gao feels ashamed of his children. To sum up, the outstanding problems mainly include the following points:

1. *The aging age structure of inheritors.* The inheritors of flower drum are mainly middle-aged and old-aged, while the proportion of actors under 30 is less than 30%.

2. *Gender imbalance of inheritors.* Women are more interested in the flower drum and they learn the movements faster. So there are more female inheritors than male inheritors.
3. *Roles are reversed.* The original roles in the flower drum are performed by male actors, but later female actors were added. For female roles, female actors perform better, such as Ququ step, the unique charm of women is performed incisively and vividly. But female actors perform male roles will lose their vigor and power (Hu, 2015).
4. *Financial issues.* Tuwo old flower drum needs regular maintenance and replacement of dance costumes, props, regular training of actors. It also needs to record videos, etc., all of them need financial support.

Countermeasures and Suggestions for the Protection and Inheritance of Traditional Dance in Southeast Shanxi Province

Combining Traditional Dance with Education

School education plays a crucial role in the formation of young people's thoughts and concepts. If folk dance is included in the school education system, young people can approach it, recognize it and understand and enjoy folk dance. Then folk dance can be further developed (Hu, 2015). In combination with the physical and mental development characteristics of students at different ages and different stages, it provides students with an intuitive understanding, so that students gradually understand the charm of traditional dance. They will be willing to actively learn and accept this form of dance, improve the ability of independent learning and improve their own dance skills. At present, the traditional dance of southeast Shanxi Province is not involved in the curriculum of dance colleges in China. In order to better develop traditional dance, included traditional dance in the teaching curriculum of Shanxi dance colleges and training traditional dance teachers to carry out teaching work, it makes the traditional dance of southeast of Shanxi more widely spread.

Combining Traditional Dance with Tourism

"Only by transforming the cultural resources of the intangible cultural heritage that can be transformed into real economic development, cultural productive forces and economic benefits, which can make the intangible cultural heritage be handed down in an enduring and deep-rooted way. " Therefore, with regard to intangible cultural heritage, it is necessary to protect and develop at the same time, so as to drive development through protection and promote protection through development" (Wang, 2006). Traditional dance is an important resource for development of folk tourism. With the support of the government, we can develop tourism resources and improve people's enthusiasm for tourism. So that people can feel the integration of tourist attractions and traditional dances in southeast Shanxi. At the same time, we can invite tourists to appreciate and learn traditional dances. They will experience the charm of traditional dances and appreciate the strong local conditions and customs of southeast Shanxi. By this way, it can not only meet the aesthetic needs of tourists, but also have a certain degree of entertainment and interest, thus driving the growth of local economy.

Integration of Traditional Dance with New Art Forms

"Intangible cultural heritage" performance is an important form to promote "intangible cultural heritage" and inherit "intangible cultural heritage" (Gao, 2021). There are different views on whether to incorporate modern elements. Some people think that since it is a traditional art, it should keep its original form as much as possible, so as to truly inherit the folk art. That is to say, there can be no innovation. There is also a view that is biased towards the transformation of modernization, engraved with the brand of The Times, so as to satisfy people's aesthetic taste (Hu, 2018). "Gao Tai Flower Drums" in the opening ceremony of the 2008 Olympic Games is an example of innovation. The choreographer played the characteristics of the Gao tai flower drum to the extreme. From several layers to dozens of layers, the integration of acrobatic elements was fully displayed, which improved the ornamental and the artistic effect and visibility increased significantly. Thus, it can be seen that traditional dance draws on certain elements of The Times, combining the characteristics and needs of traditional dance performances. We should

improve infrastructure development, providing costumes and props for traditional dance performances, setting up traditional dance troupes, creating and editing traditional dance works that meet the aesthetic requirements of contemporary people, so as to spread widely through modern new media to show the charm of traditional dance. It can not only provide employment opportunities for local residents, but also drive the overall local economic development.

CONCLUSION

This study analyzed the living space, artistic characteristics, cultural connotation and social function of Tuwo old flower drum, a specific case of traditional dance. Thus, the problems existing in the protection and inheritance of the traditional dance in southeast Shanxi were found. It also analyzes the combination of traditional dance and education, traditional dance and tourism, traditional dance and new art forms. It can provide a good environment and atmosphere for the inheritance of traditional dance in southeast Shanxi. First of all, through education, constantly train new traditional dance talents, fundamentally solve the problem of traditional dance inheritance under the new situation. Secondly, the traditional dance is used to utilize the traditional dance to drive the economic development of the neighboring areas and solve the financial problems. Thirdly, establish cultural development companies related to traditional dance costumes, props and artistic performances to accelerate the development of traditional dance culture industry.

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LOVE CULTURE THROUGH *DOLANAN* SONGS

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Abstract

Redevelop *dolanan* songs that are starting to fade in the hearts of children, considering that children today are more familiar with pop songs, mixes and other types of songs. They prefer to consume songs that should not be their portion. So that the impact will gradually be eliminated from their hearts. The methods used are observation, exploration, elaboration and rehearsal. The result achieved was the creation of several songs from the ideas and ideas of children who participated in the process. The material is from tradition but developed based on modern forms. They are very enthusiastic and feel proud because their ideas and ideas are used in making *dolanan* songs so that accidentally children begin to love their own culture, especially *dolanan* songs.

Keywords: *dolanan* songs, love culture, culture songs

INTRODUCTION

Dolanan songs is currently less in demand by children, they now listen more often and sing pop songs, koplo, and campursari. This phenomenon occurs in almost all corners of the country, so it is assumed that gradually the *dolanan* song will experience extinction. I as an academic practitioner try to create *dolanan* songs with modern nuances, as an effort to cultivate children's interest in *dolanan* songs.

In the period of the 1980s to 1990s, *dolanan* songs were part of children's play activities. There are types of games that use songs and there are also games that do not use songs, but they can also be stand-alone songs apart from the game. So it can be said that, between children, games and songs are closely related. Between the type of game and the song sung is a unity that is interrelated. Without them knowing that, while playing the children also learned to sing. These activities have been carried out for generations and every day are carried out by children, while the learning activities take place self-taught, who have not been able to sing, listen and imitate until they can, there is no teacher or senior term who teaches it.

Play activities while singing or *nembang* (in Javanese terms) is a series of children's activities that contain many elements of creativity, elements of education, and very high

moral values not found in school. As Dieter Mark says, "children's creativity must be based on their experience, i.e. auditive things in the surrounding environment without limits. In other words, it is not the models given by the teacher, but rather the children's experience should be the main foundation. Only now has complete creativity emerged" (Mark, 2001, p. 16).

The composer positions as the director, directing ideas and ideas, beat and rhythm following the tastes of today's children. The lyrics of their songs were involved so that they felt happy and proud of their work. From that little thing they become diligent in coming for practice and informing their friends. Often composers listen to songs they often hear, then composers take the beat from the song and express it into another song form with Javanese gamelan media.

METHODS

The process of loading songs begins with observing children's activities after school, among them there are those who play playstation, watch television shows and there are some children who hang out in stalls while nosy girls who are shopping. From the observations then explored into the form of songs, what they see, hear and feel in their daily activities. To achieve maximum results, it is elaborated with the beat and rhythm of the current music, the goal of which is so that children do not feel that the song is outdated. Last held rehearsal 2 times a week on Monday and Thursday after school.

RESULT AND DISCUSSION

The process of creativity based on high will finally produces extraordinary works of art, proven to have created approximately 10 *dolanan* songs. The theme of the song is about animals, plants, the universe, and environmental resources. This is adjusted to the psychology of children who are still in elementary school grades 3, 4 and 5.

The scale used is the *slendro pathet sanga* scale, this is done because the ambitus of the voices of grade 3, 4, and 5 children is more comfortable voicing tones 1 (ji) to tone 6 (nem), (1, 2, 3, 5, 6 = ji, ro, lu, mo, nem) outside of these tones it will be difficult to voice

them. The order of the slendro barrel is carried out in the same way based on the *kempyung* row, as follows

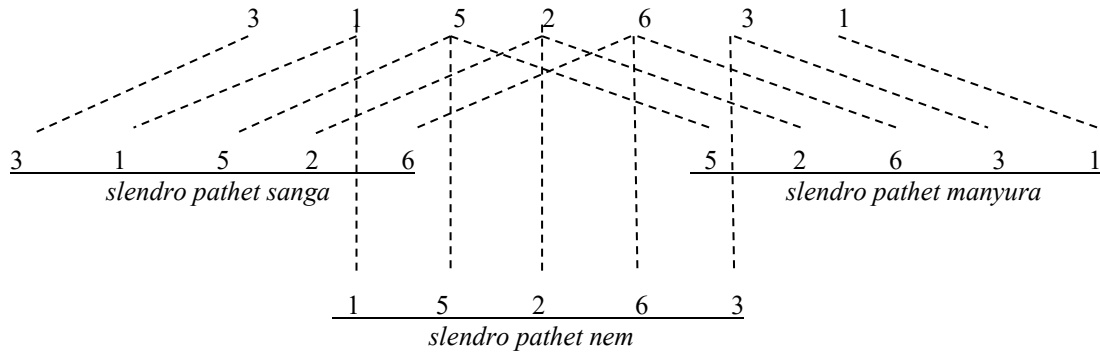


Figure 1. The order of the slendro barrel

Resume

- *Slendro pathet sanga* : tone 5 as tonic, tone 1 as dominant, and tone 2 as subdominant
- *Slendro pathet nem* : tone 2 as tonika, tone 5 as dominant, and tone 6 as subdominant
- *Slendro pathet manyura* : tone 6 as tonica, tone 2 as dominant, and tone 3 as subdominant (Supanggih, 2009, p.277)

The song with the title *Jambu Mete* tells about the abundant natural resources of a village in remote parts of the country. The guava tree which is famous for its cashew nut fruit is a typical food of the Wonogiri region which has been famous throughout the world, with processed various kinds of food. Notation and verse of the song:

Tembang Jambu Mete, laras slendro pathet sanga

Intro : $\bar{b} \bar{p} \bar{p} . \bar{p} \bar{p} \bar{b} \bar{p} \bar{p} \bar{p}$

kendhang : $\parallel \bar{p} \bar{p} \bar{b} \bar{p} \bar{p} . \bar{p} \bar{p} \bar{b} \bar{p} \bar{p} \bar{p} \parallel$

umpak

. . . .	65 65 35 (6)	. . . .	2 12 61 (2)
. . . .	65 65 36 (5)	. . . .	2 12 61 (2)

nyekar :

5 65 .6 5	. . . .	6 i6 .i 6	. . . .
	2 i 6 i		ii 6i .2 i
	Jambu mete		gedhe paedae
5 65 .6 5	. . . .	6 i6 .i 6	. . . .
	2 i 6 i		ii 6i .2 i
	wite gede		ngrembuyung ngiyupi
2 .2 .5	. . . .	5 6 1	2
	ii ii i6 5		55 55 56 i
	wohe enak dipangan		metene enak dipangan
2 .2 .5	. . . .	i 6 5 6	2 .2 .2
. . . .i	ii ii i6 5	. . . .	22 32 21 2
	akeh sing padha nggoleki		kondang sak nuswantara

Figure 2. Jambu Mete

Translation:

The cashew tree has great benefits, the tree is big tall and shady the fruit is good to eat, many are looking for, famous throughout the archipelago

CONCLUSION

The key is simple and simple, when the ideas we express are then used then we will feel happy and proud, as well as children, they are very happy and proud because their ideas are used in the process of making songs, so they are enthusiastic to come to the training ground. From these habits, gradually they will be more in love with their own culture, especially dolalanan songs and gamelan sounds. The ambitus of the children's voice in the slendro barrel that fits without being forced to voice it is the notes 1, 2, 3, 5, and 6 (*ji, ro, lu, mo, nem*). To chant a high 1 note even a high 2 note children can but impose, as well as a low 6 note. The ambitus of children's voices in voicing the slendro scale is between notes 1, 2, 3, 5, and 6 (*ji, ro, lu, mo, nem*). To voice a high 1 *ji* note and a low 6 *nem* note is difficult.

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MALAYSIA'S PRIMARY SCHOOLS MUSIC EDUCATION

A Discussion from Cultural Perspectives

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Abstract

Malaysia is a country made up of various races that practice their respective cultures. Therefore, unity is often the main agenda to ensure the peace and continuity of the country's development. Various national policies as well as education policies have been enacted to unite people from different backgrounds to foster a spirit of unity. In education, curriculum plays a vital role in determining the success of an education system. However, it was found that the primary school Music Education curriculum tends to be westernized and less emphasis is placed on the cultural elements of the local community. Therefore, all parties involved must give the existing curriculum some serious thought. This article discusses Malaysian primary school's music education from cultural perspectives based on several literature reviews. Furthermore, the cultural aspects of the songs selected in the primary schools' music textbooks are also verified.

Keywords: cultural perspectives, multicultural music education, primary school music education

INTRODUCTION

Malaysia is a country made up of various races that practice their respective cultures. Malaysia's population consists of four main ethnic groups and several immigrant groups. The four main ethnicities are the Malays and Orang Asli in Peninsular Malaysia, as well as the Dayaks and Kadazans in Sabah and Sarawak. In addition, Malaysia is also inhabited by several immigrant groups, including Chinese, Indians, Eurasians, Siamese, Javanese, Sumatran, Pakistani, Bangladeshi and Arab.

Based on statistics announced by the Department of Statistics Malaysia (DOSM) on 31 July 2023, the estimated total population in Malaysia is 33.4 million compared to 32.7 million in 2022 with an annual population growth rate of 2.1 per cent. The composition of the citizen population in 2023 increased to 30.4 million, which is an increment of 0.7 per cent as compared to 2022 (30.2 million) while the composition of the non-citizen

population increased from 2.5 million in 2022 to 3 million in 2023.

Out of the 33.4 million population, the composition of Bumiputera increased by 0.5 per cent, which is 70.1 per cent in 2023 compared to 69.6 per cent in 2022. However, the composition of the Chinese population decreased to 22.6 per cent (2022: 22.8%) while Indians and others remained at 6.6 per cent and 0.7 per cent. (DOSM, 2023).

Ethnic Composition of the Malaysian Population In 2023

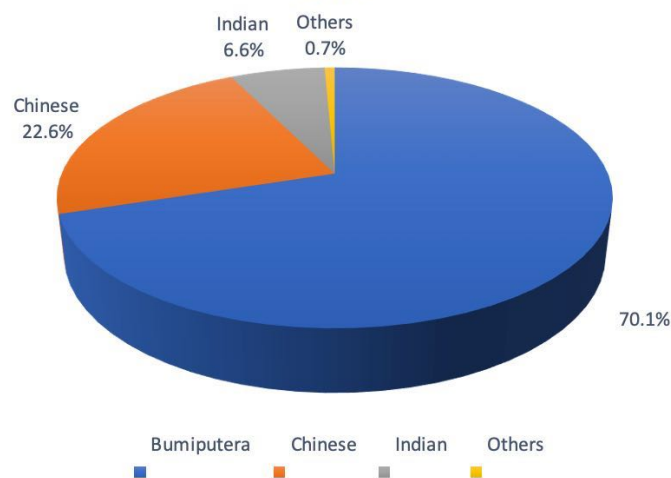


Figure 1. Ethnic Composition of the Malaysian Population in 2023 (DOSM, 2023)

Bumiputera are the races in Malaysia who are the original inhabitants of this country. Bumiputera is made up of the Malays in all states in Malaysia, and they are the most numerous among the Bumiputera. The indigenous tribes found in Pahang, Perak, Kedah, Terengganu, Kelantan, Selangor, and Johor are also Bumiputera followed by the natives in Sabah and Sarawak. The largest indigenous people in Sabah are the Kadazandusun while the largest native in Sarawak is the Iban. All these races are preserved and protected in this country. They get rights and privileges as Bumiputera people. The Malays are the largest ethnic group in the Bumiputera category followed by the Chinese, Indian and other ethnic groups. Other ethnic groups include Eurasians, Siamese, Javanese, Sumatran, Pakistani, Bangladeshi and Arab. Therefore, in Malaysia's education context, cultural and community diversity should be emphasized because students, in reality, live in a multi-racial, religious, and cultural society. KPM data shows an increase in non-Chinese

students studying at SJKC from 11.84 per cent in 2010 to 19.75 per cent in 2020 (Goh, 2021). This clearly indicates that the students at a school consist of multiple races. In line with the argument presented by Banks and Banks (2019), the increase in diversity in schools causes teachers to develop the necessary attitudes, knowledge, and skills to interact and work effectively with students from different cultures, languages, and ethnicities.

To foster unity among people from different ethnicities, the Malaysian government has implemented various policies from time to time according to the current situation and needs to promote solidarity among groups. 1971 the National Cultural Policy was introduced, also known as *Dasar Kebudayaan Kebangsaan (DKK 1971)*. It acts as a guiding line in shaping and creating a united nation and preserving national identity internationally. The development of the national culture of the newly independent nations is of paramount importance to the establishment of a stable and united nation. Thus, efforts to establish Malaysian National Culture are aimed at achieving three critical objectives, namely:

1. Strengthening the unity of nations and nations through culture.
2. To nurture and preserve the national personality that grows from the national culture.
3. Enrich and enhance the quality of human and spiritual life in a balance with socio-economic development.

Nevertheless, its implementation is complicated and cannot be achieved in a short time. Widespread awareness and understanding will help the aspirations and ambitions of implementing this policy because only by this means will the National Culture be distinguished from the culture of communities or racial cultures. The cultivated culture will be characterised by traits of equality that transcend tribal boundaries and show the personality of the Malaysian nation itself as an independent and dignified nation.

Then, the Ministry of Tourism, Arts and Culture of Malaysia (MOTAC) launched the National Cultural Policy (DAKEN) 2021 on 26 October 2021 at the Kuala Lumpur Craft Complex, Conlay Road. DAKEN 2021 is a new version to replace the National Culture Policy (1971 DKK) to continue to enhance the country's culture.

Former Prime Minister YAB Dato' Sri Ismail Sabri Bin Yaakob, in the launch speech of DAKEN 2021, said the foundation became an essential entity in the Malaysian family concept that emphasises the values of complexity, equality and gratitude. According to him, DAKEN is a holistic document that will serve as a guideline and reference in planning the development of the country's art, culture, and heritage. The initiative is making this sector the socio-economic driver of the Malaysian family. DAKEN 2021 sets out the vision of making Malaysia a 'Cultural People's Advanced Country'. It is based on the five principles of the Malaysian Family: inclusion, solidarity, pride, openness, and comprehension.

"The government is highly confident in the ability of DAKEN 2021 to cultivate and promote the country's art, culture and heritage. As a result, I call on the entire Malaysian family to support this foundation so that the aspects of the nation's arts, cultures and heritages continue to be preserved," stated YAB Dato' Sri Ismail Sabri. The seven core areas outlined under DAKEN 2021 are related to the implementation of art, culture, and heritage in the future, which include high-value culture, harmony of societies, conservation and preservation of cultural heritage, development and development of culture, cultural enrichment, economic generation of culture and cultural excellence.

DAKEN has 39 Strategies and 95 action plans for a five-year implementation period (2021- 2025). The implementation of DAKEN involves four important institutions: family institutions, educational institutions, and social institutions. Meanwhile, YB Dato' Sri Hajah Nancy Shukri, who was present at the launch, said DAKEN 2021 will inspire MOTAC to ensure the sustainability of art, culture, and heritage that can be inherited from one generation to the next. DAKEN plays a role in glorifying the country's art, culture, and heritage to be more focused and competitive in the future. DAKEN also serves as a source of reference and guideline in building strategies and action plans by relevant ministries and agencies. "This DAKEN also represents the National Assembly and the Federal Constitution. In short, this policy belongs to us together that we need to understand, live, and appreciate. This policy will not distract any party from the country's socio-economic development agenda. This means that the people are free to participate together in the

efforts to realize the DAKEN 2021 agenda," said YB Dato' Sri Hajah Nancy.

Other than that, The National Unity Policy, also known as *Dasar Perpaduan Negara* (DPN), is a long-term strategy document and a continuing effort to set the direction of national unity in fostering, strengthening, and maintaining unity among the Malaysian people. This policy is a booster for Malaysia's achievement as a united, harmonious, and prosperous nation. For a multi-ethnic, multi-religious and multi-cultural society, unity must be the main agenda in order to guarantee peace and sustainable development of the country once the country's sovereignty is upheld. (Kementerian Perpaduan Negara, 2021).

The core of the DPN's strategy is the Federal Constitution (*Perlembagaan Persekutuan*) and the *Rukun Negara*. Both are the backbone of Malaysia's development and guidelines for the Government's policy. The history and spirit behind the Federal Constitution and the *Rukun Negara* must be lived and pursued by all sections of society. It is also in line with the objective outlined under the 2030 *Wawasan Kemakmuran Bersama* (WKB) to create a united, prosperous, and dignified country through the equitable sharing of national prosperity by every segment of society regardless of income group, ethnicity, and territory.

The DPN is a continuing initiative of the Government to pursue the unity agenda through the implementation of the three-core unity and is supported by 12 strategies as an effort to create a Malaysian nation that is patriotic, democratic, and with a strong personality; develop a national identity that has neighbourly aspirations and strengthen the national unity ecosystem.

These policy strategies are supported by the 2021-2030 National Integration Framework of Action (Blueprint) which sets out the vision of national integration and the aspirations of national unification to be achieved over 10 years and is implemented through the National Integration Action Plan (PTPN). PTPN outlines specific strategies and programmes or activities that are structured clearly and coherently according to the short, medium, and long term across sectors and agencies with the setting of targets to be achieved.

The Government of Malaysia is very concerned about the issue of unification. This can be demonstrated by the fact that since independence, the government has devoted its

efforts to fostering unity among multi-ethnic communities by launching a number of appropriate policies at different times. This became even clearer when the government established the Ministry of National Unity in 1972. However, the national education system that isolates pupils according to their mother tongue and ethnicity at the primary school level has affected the fertilization of unity and cultural understanding amongst pupils. (Othman, et.al., 2013). Schools are the best platform for multicultural students to know and understand the cultural diversity that exists in Malaysian society. Therefore, issues regarding cultures in education curricula have to be identified and solved in order to fulfil the aspirations of the country's policies with the ultimate goal of integrating multi-ethnic communities and achieving social harmony.

Primary School's Music Education Curriculum

This section will briefly discuss the development of Malaysia's primary school curriculum from KBSR to KSSR specifically in Music Education subject. The *Kurikulum Baru Sekolah Rendah* (KBSR) was launched in 1983 and changed to the *Kurikulum Bersepadu Sekolah Rendah* by 1993 until 2010 in all government primary schools. The objectives of KBSR emphasize the 3M basic skills which is reading, writing, and counting. The aspects contained in the basic skills of 3M are speech, hearing, reading, writing skills, as well as practice in the use of four mathematical operations: adding, pushing, punctuating, and dividing. In addition, the absorption of pure values is done thoroughly through all subjects. Students are educated to think, have broad knowledge, be highly ethical, be wise, and be able to use information and communication technology effectively. Curriculum design is linear based on three areas, namely a) communication, b) man and his environment, and c) individual self-development. While the curriculum material that all teachers should refer to is the lesson's description (*sukatan pelajaran*) and its description (*huraian sukatan pelajaran*).

Music education is a compulsory elementary school subject in KBSR. The time allocation for Music Education courses is 60 minutes, which is two times each week of school time. Music Education courses aim to produce students who have a basic knowledge

and understanding of music, have minimum skills in music production, potentially in the aspects of creativity and innovation, can appreciate and enjoy the aesthetics of music and practise pure value (Pusat Perkembangan Kurikulum, 2000)

KBSR's musical education curriculum is structured on 4 aspects: aesthetic perception, musical experience, creative expression, and aesthetic appreciation. The ordering of these four aspects is not a fixed hierarchy. On the contrary, such an arrangement is solely for the music teacher's facility to organise the lesson's content. In the aspect of aesthetic perception, students are exposed to a wide range of knowledge and understanding of musical language, including rhythms (seconds, pressure, meters, tempo, note values, break marks, rhythm patterns), melodies (pic, solfege, skeleton, tone colour, harmony, texture, song shape), expressions (dynamics, mood), and also notation systems. (music notes, rests, signs, and musical terms). The next aspect is that the music experience involves students singing and playing instruments. Students are given the opportunity to build the skills of singing and playing musical instruments according to the correct techniques in practice. Various kinds of songs are included in the curriculum, including children's songs, patriot songs, and Malaysian culture songs. The recommended musical instruments are light percussion instruments, tenor drums and bass drums, and recorders for accompanying singing or instrumental music. The third aspect, which is creative expression, is that students are encouraged to expose their creative minds and feelings through exploration, improvisation, and sound-based inventions. Students learn to choose, change, modify, adapt, arrange, and form music.

Finally, the aspect of aesthetic appreciation. In this regard, students are required to express their opinions on the works and performances of the Malaysian community's music and express the related culture either orally or in writing. Students experience and value music and performances through activities such as listening, feeling, distinguishing, identifying, comparing differences, classifying, analyzing, outlining, and sharing views. In addition to the KBSR Music Education curriculum, the Curriculum Development Centre also provides each music teacher with the Music Education Resource Book as an effort to help teachers carry out their duties confidently, especially for those music teachers who are

not in the option of Music Education. The content of this book consists of facts about musical elements, vocal and instrumental techniques, examples of teaching plans and song scores for student training (Pusat Perkembangan Kurikulum, 2003).

To refine the existing curriculum, the KBSR has been redefined as the *Kurikulum Standard Sekolah Rendah* (KSSR) in line with the second core of the Education Development Master Plan (PIPP). The second core principle of PIPP is to develop human capital that has knowledge and skills and lives in pure values. The goal of PIPP is to ensure that the children of the Malaysian nation are nurtured in spirit, master science, skills and competence and employ pure values. KSSR is an educational transformation, the process of making a holistic change to the existing school curriculum that involves changes in the form, organization, content, pedagogy, timing, evaluation methods, materials, and management of curricula in the school (KPM, 2011). From March 31, 2009, to the end of June 2009, 500 schools have become pioneering schools to test the effectiveness of KSSR. Of those 500 schools, 50 have been tested for all subjects, while their skills are tested only for selected topics.

KSSR is formulated in Content Standard (*Standard Kandungan*) and Learning Standard (*Standard Pembelajaran*). The Content Standard is a detailed statement of what students should know and can do during a school period. While the Learning Standard refers to a set of criteria or indicators of measurable learning quality and achievement.

The primary purpose of the standard created is to ensure that all students pass the established standard. With Content Standards and Learning Standards as guidelines for teachers, students can learn more effectively (KPM, 2011) Indirectly, this can overcome the gap in student learning in schools. In addition to establishing knowledge, skills and values must also be measured by the teacher against the pupil through assessment. In KSSR, music is one of the lessons that primary school students are obliged to learn, which is the “Dunia Muzik” subject. The time allocated to music education in primary school is as much as 30 minutes each school week. PIPP 2013-2025 emphasizes that music subjects contain essential knowledge that every student in Malaysia should learn (KPM, 2012)

Three essential curriculum materials are used to implement KSSR: standard documents, teaching modules, and learning modules. Standard documents are the main

curriculum materials used in teaching and learning. Teachers use this standard document to design their teaching plans. Content standards and learning standards are the main elements of standard documents. For example, in music education, teachers guiding students to move according to music is the content standard of this topic. In contrast, the learning standard that students need to perform is to make movements based on fast and slow pace. Next, the teaching module refers to documents used by teachers to deliver teaching. In contrast, the learning module is used by students to strengthen their understanding of the learning content.

KSSR was subsequently redesigned and named the KSSR (*semakan 2017*), the latest version used in all primary schools throughout Malaysia to the present day. KSSR (*semakan 2017*) started in 2017 for Year 1 students and continued for Year 2 students in the following year. In this latest study, the music lesson previously called the "*Dunia Muzik*" has been replaced by the subject of "*Pendidikan Kesenian*", which is known as the Art Education by combining the lesson of Visual Arts Education with Music Education into a single lesson and supervised under one committee. In line with these changes, even the content of the teaching has changed. The content of the lesson is organised according to specific themes, for example, My Friends, Games, and more. It contains 22 units a year, and students have to perform musical activities before switching to visual arts activities on the same theme. For example, a student learns the song "*Wau Bulan*" and then makes a handcraft "*Wau Bulan*". Music and visual arts learning activities are separated into different chapters by chapter number. An odd-numbered chapter represents music teaching, while an even-numbered chapter is visual art teaching.

After experiencing many changes in the structure of Music Education subject, by the year 2020, Art Education was dissolved and replaced with two separate learning courses, namely *Pendidikan Muzik* for Music Education and *Pendidikan Seni Visual* for Visual Arts Education.

KSSR Music Education Primary School aims to produce pupils who are knowledgeable and have basic skills in the field of music to form harmonious, critical, creative, and innovative human beings as well as able to enjoy the aesthetic value of music

intellectually. The curriculum focused on the construction of human literacy in music through activity artwork, performances, and music culture. To accomplish this desire, the Music Education Curriculum was established based on the KSSR framework of Music Education that contains four curriculum modules: Music Language, Music Skills, Music Creativity, and Music Appreciation. Besides, at the end of every school term, there will be a music project that is focused on musical activities such as singing, movement, musical instrument playing, and music creation.

DISCUSSION

As mentioned earlier, the cultural aspect is the top priority in our multi-racial country to foster unity among people from different ethnicities, and it is widely acknowledged that education plays a crucial role in achieving this objective. Hence, this paper emphasises cultural viewpoints, particularly within primary school Music Education from a few aspects.

Curriculum Content

Aligned with the objective of the National Education Philosophy (FPK) to cultivate a sense of loyalty and unity within the Malaysian nation, the curriculum of Music Education incorporates components that in still a deep affection for the country, hence nurturing patriotism among children at an early stage of their education. A patriotic song “Sejahtera Malaysia” has been selected and included in the SJKC’s Year 4 Arts Education Textbook as shown in Figure 2.



Figure 2. A patriotic song. Excerpted from Year 4 Art Education Textbook (SJK C), 2021

Among the several songs featured in the Year 4 SJKC Arts Education textbook, it is noteworthy that just a single song has the ability to evoke the spirit of Malaysia. Most songs are from Western sources, encompassing a wide range of cultural influences such as German, American, Chinese, and French community songs. To have a more comprehensive understanding of the subject matter, an analysis was conducted on the song repertoire found in the Year 5 Music Education textbooks across various streams of primary schools. The following table presents a comparison of the song repertoire of Year 5 students in SK, SJKC, and SJKT.

Table 1. Comparison of the song repertoire of the Year 5 Music Education Textbook.

SK	SJK C	SJK T
Malay	Chinese	Tamil
Malay	English	Tamil
Sarawak traditional song	Chinese	English
German traditional song	Chinese	Tamil
British nursery rhyme	Indonesian folk song	English
Malay	Japan nursery rhyme	Tamil
Malay	English	English

Malay	Chinese	English
Malay	English	Malay
British nursery rhyme	Chinese	Malay
Malay	English	English
Malay (patriotic)	British nursery rhyme	English
	Chinese	Malay
	English	
	Malay (patriotic)	
	Canada traditional song	
	Scotland folk song	
	Indonesian folk song	
	English	
Summary:		
Total songs: 12	Total songs: 19	Total songs: 13
8/13: Malay	6/13: Chinese	4/7: Tamil
1/13: Sarawak 3/13: Western	1/13: Malay 3/13: Foreign country in Asia 9/13: Western	6/7: Western 3/7: Malay

List of Abbreviations:

SK: Sekolah Kebangsaan (National School)

SJKC: Sekolah Jenis Kebangsaan Cina (National School of Chinese) SJKT: Sekolah Jenis Kebangsaan Tamil (National School of Tamil)

Based on comparative analysis, it is evident that the predominant composition of the song repertoire aligns with the corresponding language songs in accordance with the school's classification. This implies that students in SK schools frequently engage in the performance of Malay songs, whilst students in SJK C schools are exposed to a significant repertoire of Chinese songs. Conversely, SJKT school students commonly sing Tamil songs as part of their Music Education lessons. The Music Education Year 5 SK and SJK C textbook has just a single patriotic song. Moreover, a minimal number of songs represent the Sabah dan Sarawak culture. This fails to align with the foundational ideals of the nation, which aim to foster a cohesive society characterized by harmonious relations, shared understanding, and mutual respect among diverse ethnic communities, hence encouraging national progress.

The analysis result is shown in the table below as a recap to give the readers a general idea of the composition of the primary school Arts Education and Music Education textbook's song repertoire. Year 1 to Year 4 pupils use Arts Education textbook which

contains both Music and Visual Arts components in a book. In contrast, Year 5 to Year 6 pupils use Music Education textbook which contains only Music Education components. For Year 1 to Year 4, only the song repertoire included in the Music Education part will be counted, excluding Visual Arts content.

Table 2. Analysis of song repertoire used in the primary school Arts Education textbook and Music Education textbook (Module 1 to Module 3)

		Malay	Chinese	Tamil	Borneo	Asia	Western	Total
Year 1	SK	14						14
	SJK C	2	13				1	16
	SJK T	1		7				8
Year 2	SK	12	1					13
	SJK C	4	11		1	1	2	19
	SJK T			12				12
Year 3	SK	11			1			12
	SJK C	2	7			3	1	13
	SJK T			5				5
Year 4	SK	11						11
	SJK C	1	7			1	6	15
	SJK T	3		12			4	19
Year 5	SK	8			1		3	12
	SJK C	1	6			3	9	19
	SJK T	3		4			6	13
Year 6	SK	10					5	15
	SJK C	6	13			1	6	26
	SJK T	1		11			7	19

From the table above, it is clear that the SJKT pupils are rarely exposed to Chinese songs, Borneo songs, and other Asia foreign country songs throughout their primary school period. The songs selected in the textbooks are limited to Indian songs with a few Malay songs and Western songs. There is a similar situation in SK too. SK textbooks mainly use Malay songs, which means a lack of songs from other cultures, especially in Year 1, Year 2, Year 3, and Year 4. On the other hand, SJKC textbooks are relatively more diversified. Although Chinese songs hold the majority, the songs selected for each year mostly

encompass three to four categories from other cultures.

Table 3. Analysis of primary school Arts Education textbook and Music Education textbook Module 4 (Music Appreciation) content according to school's category

School's Type	Year	Local	Non-local	Mixed
SK	Year 1	3		
	Year 2	2		
	Year 3	1	2	
	Year 4	2		
	Year 5		1	
	Year 6		1	
SJK C	Year 1	1		
	Year 2	1		
	Year 3			1
	Year 4	1		
	Year 5		2	
	Year 6		1	
SJK T	Year 1			1
	Year 2	2		
	Year 3		1	
	Year 4	3		
	Year 5		1	
	Year 6		6	

Module 4 is about the appreciation of music, which is usually located in the last part of the textbooks. In this module, pupils are given the opportunity to appreciate various musical works. The focus of teaching and learning is on the activity of actively listening to a musical work and subsequently responding to the musical work orally or in writing. Module 4 gives more emphasis on local culture and music as compared to the content of Module 1 to Module 3.

Considering the diverse composition of the Malaysian population, it is justifiable to argue that children should be exposed to the numerous cultural facets of Malaysian society throughout their time in school. This exposure serves as a means to cultivate a sense of togetherness among students from different ethnic backgrounds. Hence, it is imperative that the lesson's content aligns more cohesively with the cultural norms and values of

Malaysian society. Nevertheless, in reality, this phenomenon is not occurring.

Teaching Approach

In terms of teaching, teachers play an important role in educating and managing pupils in schools because teachers are critical factors that determine the success and effectiveness of educational programmes. In a multicultural school environment, teachers not only act as curriculum executives but also as agents to foster harmony among students (Vellymalay, 2014). So, besides mastering the teaching content of their respective options, teachers should get adequate training on teaching methods based on multicultural education and also equip themselves with skills dealing with issues related to multiculturalism while studying at the teacher training college.

Tajuk Pembelajaran
Tajuk 1: Aplikasi Pendekatan Kodaly
1.0 Sipnosis
1.1 Hasil Pembelajaran
1.2 Kerangka Tajuk
- Tonik Solfa
- Isyarat Tangan
- Simbol Notasi dan Sebutan Irama
Tajuk 2: Aplikasi Pendekatan Orff
2.0 Sipnosis
2.1 Hasil Pembelajaran
2.2 Kerangka Tajuk
- Eksplorasi
- Imitasi
- Improvisasi
- Penciptaan
Tajuk 3: Aplikasi Pendekatan Dalcroze
2.0 Sipnosis
2.1 Hasil Pembelajaran
2.2 Kerangka Tajuk
- Eurhythmics
- Solfege
- Improvisasi

Figure 3. Topics of the Music Teaching Approach Course (MZU 3111) in Teacher Training College (2010)

However, it was found that future music teachers trained in teacher training college learned a lot about Western approaches to teaching. In the third semester, in the Music Education Teaching Approach course with the MZU course code 3111, the trainee teacher only learns about the Kodaly, Orff, and Dalcroze methods.

Hasil Pembelajaran Kursus :	
1.	Mengenal pasti falsafah Zoltan Kodaly, Carl Orff dan Dalcroze.
2.	Mengaplikasikan pendekatan muzik kodaly, Orff dan Dalcroze melalui pengalaman muzikal.
3.	Mengaplikasikan pendekatan muzik Kodaly, Orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah
4.	Mengenal pasti kesesuaian penggunaan pendekatan muzik Kodaly, Orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah
5.	Membanding beza pendekatan muzik Kodaly, orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah.
6.	Mesintesis pelbagai pengalaman muzik dalam pendekatan muzik Kodaly, Orff dan Dalcroze.

Figure 4. Learning Outcomes of the Music Teaching Approach Course MZU 3110 (2010)

In addition, future teachers are also given the opportunity to learn Western musical instruments, such as piano, keyboard and guitar throughout the training course. This can be investigated through the proforma of the *PISMP (Program Ijazah Sarjana Muda Perguruan Dengan Kepujian)* in major primary school Music Education. This scenario also applies to the *Pensiswazahan Guru Sekolah Rendah (PGSR)* programme for those teachers who attend courses during school holidays.

6. PENDIDIKAN MUZIK PENDIDIKAN RENDAH

KOD	KURSUS	KREDIT	SEM.
MZU3101	Aural dan Nyanyian Semerta I	1(0+1)	1
MZU3102	Teori Muzik I	2(2+0)	1
MZU3103	Kecekapan Kibod I	1(0+1)	1
MZU3104	Asas Pendidikan Muzik	2(2+0)	1
MZU3105	Teori Muzik II	2(2+0)	2
MZU3106	Kecekapan Kibod II	1(0+1)	2
MZU3107	Muzik di dalam Bilik Darjah	2(1+1)	2
MZP3108P MZP3108G MZP3108V	Alat Muzik Utama Piano I Gitar I Vokal I	1(0+1)	2
MZU3109	Aural dan Nyanyian Semerta II	1(0+1)	3
MZU3110	Permainan Kibod & Nyanyian dalam Bilik Darjah	1(0+1)	3
MZU3111	Pendekatan Pengajaran Pendidikan Muzik	3(3+0)	3
MZP3112P MZP3112G MZP3112V	Alat Muzik Utama Piano II Gitar II Vokal II	1(0+1)	3
MZU3113	Ciptaan dan Ensembel I	3(2+1)	4
MZU3114	Kurikulum dan Pengajaran Muzik I	2(1+1)	4
MZP3115P MZP3115G MZP3115V	Alat Muzik Utama Piano III Gitar III Vokal III	1(0+1)	4
MZU3116	Kurikulum dan Pengajaran Muzik II	2(2+0)	5
MZU3117	Muzik Malaysia	3(2+1)	5
MZP3118P MZP3118G MZP3118V	Alat Muzik Utama Piano IV Gitar IV Vokal IV	1(0+1)	5
MZU3119	Ciptaan dan Ensembel II	3(2+1)	6
MZU3120	Muzik Dunia	2(2+0)	6
MZP3121P MZP3121G MZP3121V	Alat Muzik Utama Piano V Gitar V Vokal V	1(0+1)	6
MZU3122	Penyelidikan Tindakan I – Pendidikan Muzik Pendidikan Rendah (Kaedah)	3(3+0)	7
MZU3123	Teknologi Muzik	3(1+2)	8
MZU3124	Penyelidikan Tindakan II – Pendidikan Muzik Pendidikan Rendah (Pelaksanaan dan Pelaporan)	3(0+3)	8
	Jumlah	45 (34%)	

Figure 5. Excerpted from PISMP Programme guidebook (BPG, 2009)

This evidence concludes that approaches in the teaching of music traditionally local have been ignored. Oral learning systems, mnemonic techniques, the use of schemes and symbols do not appear in the music education teacher training curriculum today. This leads

to the school's music teachers being inadequate in delivering music education focused on the local culture thus unable to apply teaching strategies that are consistent with local culture.

In addition, KSSR Music Education places emphasis on Western influences in its teaching style. Insufficient emphasis is placed on the cultural aspects of the Malaysian population. This matter may be investigated using the DSKP Music Education framework. In the context of Music Education, students in Year 3 are provided with the chance to acquire proficiency in playing the recorder, a musical instrument with origins in the Western tradition. However, the curriculum does not specifically emphasize the instruction of any local musical instruments. In addition, the pupils were instructed in Western music theory and notation. The figure presented below is a quotation extracted from the DSKP Music Education Year 3.

1.0 MODUL BAHASA MUZIK

STANDARD KANDUNGAN	STANDARD PEMBELAJARAN	CATATAN								
1.1 Elemen Muzik	<p>Murid boleh:</p> <p>1.1.1 Mengenal dan membezakan tekstur tebal dan nipis.</p> <p>1.1.2 Mengaplikasikan pemahaman tekstur tebal dan nipis dalam aktiviti muzik.</p>	<p>Cadangan Aktiviti:</p> <ul style="list-style-type: none">Mendengar dan membezakan tekstur tebal dan nipis menerusi pelbagai aktiviti muzik. <p>Contoh:</p> <ul style="list-style-type: none">bernyanyi, bergerak mengikut muzik dan memainkan alat perkusi								
1.2 Notasi Muzik	<p>1.2.1 Membaca not pada baluk:</p> <p>(i) not G, A dan B.</p>  <p>(ii) </p> <p>1.2.2 Mengaplikasikan pengetahuan notasi muzik dalam aktiviti permainan rekoder.</p>	<ul style="list-style-type: none">Latihan menulis not G,A dan B pada baluk.Latihan memadamkan nilai not dengan jenisnya. <p>Nota:</p> <table><tr><th>Jenis Not</th><th>Nilai Not</th></tr><tr><td>Semibrif </td><td>4</td></tr><tr><td>Minim </td><td>2</td></tr><tr><td>Krocet </td><td>1</td></tr></table>	Jenis Not	Nilai Not	Semibrif 	4	Minim 	2	Krocet 	1
Jenis Not	Nilai Not									
Semibrif 	4									
Minim 	2									
Krocet 	1									

Figure 6. 1.0 Music Language Module. Excerpted from Year 3 Music Education DSKP (KPM, 2019)

Referring to Figure 6 above, pupils learn about the music notation as contained in the music language module. The music notation is taught including reading the notes G,

A, and B on the staff. Furthermore, the educational curriculum includes instruction on semibreve notes, minim notes, and crotchet notes as well, and the note values are also taught. All of these approaches originate from Western sources. In addition, Year 3 pupils have also been introduced to recorder musical instruments as shown in the diagram below.


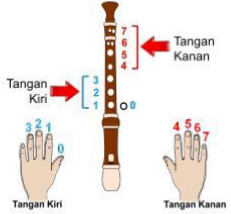


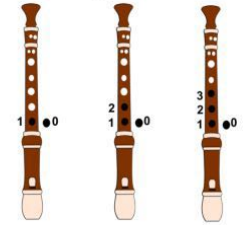
STANDARD KANDUNGAN	STANDARD PEMBELAJARAN	CATATAN
2.4 Rekoder	2.4.1 Mengenal dan memahami: (i) bahagian rekoder. (ii) cara menjaga rekoder. (iii) penjarian asas rekoder.	<p>Nota:</p> <ul style="list-style-type: none"> Bahagian rekoder.  <ul style="list-style-type: none"> Penjarian asas rekoder 
	<p>2.4.2 Memainkan rekoder mengikut tempo dengan ton yang baik:</p> <ul style="list-style-type: none"> dengan penjarian not B, A dan G. menggunakan jenis not  pernafasan yang betul. perlidahan yang betul. Embouchure yang betul. postur yang betul. <p>2.4.3 Memainkan rekoder dengan mengaplikasikan pembacaan skor muzik.</p>	<p>Cadangan Aktiviti:</p> <ul style="list-style-type: none"> Latihan penjarian not B, A dan G.   <p>not B not A not G</p> <ul style="list-style-type: none"> Menamakan not dan memainkan not B, A dan G pada rekoder. Latihan perlidahan dengan sebutan 'tu'.

Figure 7. 2.0 Music Skills Module. Excerpted from Year 3 Music Education DSKP (KPM, 2019)

Figure 7 above clearly describes the content that a music teacher should convey to a Year 3 pupil. This includes recognizing and understanding the recorder, a musical

instrument from Western tradition. The areas of focus encompass the recognition of the components of the recorder, the appropriate upkeep of the instrument, and the recorder's fingering techniques. Year 3 pupils are also taught how to play a recorder in the right way while reading notes from a stave. Nevertheless, the Year 3 Music Education programme includes no local musical instruments.

Schools Practices

Schools from the different streams have been found to practice different cultures in celebrating their respective national celebrations. As an example, in addition to National Day, which is celebrated in all schools, SJKC will focus on Chinese celebrations where Chinese New Year celebrations and Lantern festival celebrations are usually held greatly. Pupils who studied in SJKC can experience a variety of Chinese cultures and music such as Lion Dance, Chinese orchestra, 24-season drums and more. In contrast, the SJKT exclusively observes Thaipusam, Deepavali, Ponggal, and other Indian celebrations, due to the homogeneous composition of its pupils and staff, which predominantly consists of individuals of Indian descent. Additionally, students at the SK are more familiar to *kompang* performance, *dikir barat*, and *nasyid* performances than pupils who are studying at SJK C and SJKT. These factors have clearly shown that there is a lack of exposure among pupils to the culture of other local ethnic communities.

However, this is contrary to the philosophy of Johann Heinrich Pestalozzi (1746-1827). He is a Swiss educator who has influenced many of music education's rational and fundamental principles in almost the world. He has argued about the concept that stated that quality education is education obtained through human senses and the experience of a student plays an important role in producing meaningful learning (Laubach, 2011). Thus, there is a need for a new learning system based on multiculturalism applied in schools so that pupils in all streams of school get exposure to the culture of other local ethnic communities and then foster understanding among pupils of different races.

The best schooling system is an inclusive schooling system for the entire life of Malaysian society, where it does not just stop when an individual finishes school or

graduates from a higher education institution. Still, it becomes a continuation in life until old age by contributing to the dignity of the nation and country (Jamaluddin, 2011). Considering the consequence of this matter, *Sekolah Wawasan* is a government initiative aimed at fostering extensive engagement among diverse members of the school community, irrespective of their origins and ethnicities. This is achieved via the sharing of school facilities and the implementation of various activities held in school. *Sekolah Wawasan* a kind of school of integration that puts several different stream schools in the same compound. Under this concept, the National School (SK), the SJKC, and the SJKT will be placed in the same school complex. Each student at these schools will share the same school facilities and facilities such as a field, a canteen, and a school hall.

CONCLUSION

In Malaysia, one of the key objectives of the curriculum is to promote national unity among the diverse population. Cultural understanding and harmony are seen as essential elements in achieving this unity. Efforts are made to ensure that the curriculum is accessible and relevant to students from different cultural perspectives, including those from indigenous communities. Moreover, music plays a significant role in shaping cultural identity, fostering social connections, and expressing emotions. Thus, primary school Music Education curriculum should put serious consideration on cultural aspects.

It would be best if teachers were trained to be culturally sensitive and inclusive in their teaching methods. They are encouraged to incorporate diverse cultural examples and references into their lessons, making the learning experience relatable and respecting students' cultural backgrounds. Furthermore, research can be carried out to refine the current curriculum because it is dynamic and should be revised often to keep up with new trends. By identifying the multicultural elements in the Music education curriculum, it can guide textbook editors in choosing culturally relevant song repertoire in the future.

Our former prime minister, Dato' Sri Mohd Najib bin Tun Haji Abdul Razak, has mentioned in Malaysia Education Blueprint 2013-2025, from individual parents to members of the local community to the private sector, we all have a role and a personal

stake in improving our education system. A role that will help sow the seeds of our children's success. A role that we should all be proud to play (KPM, 2013, p. 2). According to this statement, everyone has a stake in improving our school system, no matter who we are. Last but not least, achieving the goals without all parties' support is hard.

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RESEARCH ON TRADITIONAL CULTURAL REPRODUCTION BY CHINANATIONAL ARTS FUND Taking the Project "Cultivation of Innovative Talents for Drum Dance Choreographers in the Yellow River Basin" as an Example

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Abstract

A country's art funding policy is an institutional system to promote the sustainable development of this country's art resources (Jiang, Wu. & Tsung, 2020). China National Arts Fund (CNAF) is a public welfare fund that promotes the sustainable development of China's art industry (China National Arts Fund). Drawing on the concept of Cultural Reproduction proposed by French sociologist Pierre Bourdieu (Bourdieu & Paslon. Xing Trans, 2021). This paper explores the contribution of the CNAF to the sustainable development of tradition by studying the project's process of "Cultivation of Innovative Talents for Drum Dance Choreographers in the Yellow River Basin", which was launched by CNAF in May 2023. The completion of this project is indeed a practice in the conceptual framework of Cultural Reproduction. This research uses a qualitative research method of case study. As one of the participants in this project, the researcher collected data through participatory observation. This paper discusses the process and significance of the CNAF for tradition's Cultural Reproduction. From the interaction between the CNAF and drum dance, it is found that Cultural Reproduction can be used as a way to transform past traditions into artistic creation in the present, providing a process strategy for the sustainable development of traditions. At the same time, Cultural Reproduction can also be used as a way to meaningfully empower traditions and thus give them multiple identities. The plasticity of tradition is the essence of tradition that can be sustainable. Therefore, Cultural Reproduction is a new artistic methodology in the current art law. The reproduction of traditional culture by CNAF gives tradition the potential for sustainable development.

Keywords: Cultural Reproduction, CNAF, drum dance, tradition

INTRODUCTION

Traditional dance is sometimes fixed in the past by the public's imagination, and is regarded as a historical culture by convention, rather than being a dynamic concept and a synchronic existence with history. However, there is no tradition of living fossils. Compared with objective objects, the subjectivity of traditional dance determines that it has social

compulsion and non-selectivity in the process of development, which makes traditional dance in the mode of continuous construction and reproduction. In the past, traditional dance was ignored by officials and elites because of its nature of folk slang. Until the Second Sino-Japanese War, Chairman Mao published the Speech at the Yan 'an Forum on Literature and Art, calling for learning from the people. Since then, traditional dance has entered the stage of history. At the same time, Chairman Mao also put forward the slogan of "literature and art serve the workers, peasants and soldiers", which made traditional dance no longer a mere cultural product, but was regenerated into political nature. From this point of view, the essential feature of traditional dance is that it is in the process of continuous reproduction. As the foundation of developing dance art, traditional dance is the source of reproduction of dance culture. Therefore, cultural reproduction can be used as a theoretical tool to see the development and innovation of traditional dance, which is an important perspective to understand the relationship between society and traditional culture.

From May 1st to June 7th, 2023, funded by China National Arts Fund (Abbreviated as CNAF) and sponsored by Taiyuan normal University, the Dance Department undertook the project "Cultivation of Innovative Talents for Drum Dance Choreographers in the Yellow River Basin" (hereinafter referred to as "the project"). Thirty participants in this project team have experienced 38 days of theoretical teaching, practical teaching, field research and study, creative practice and academic discussion, and have been jointly taught by 31 famous teachers and experts from the country and local areas. The exhibition entitled " 鼓之舞之以远歌 " reflects the results of the project of drum dance's cultural reproduction. " 鼓之舞之以远歌 " means drum dance inspires people to go further. This research will focus on various aspects of the project and analyze how they contribute to the cultural reproduction of inspiration. Through in-depth participatory observation, the researcher analyzed the data collected thematically, and then concluded the significance of cultural reproduction of drum dance. The motivation of this study is to explore the application and relevance of cultural reproduction theory in this project. Through in-depth study of the practical process of the project, researcher hope to reveal the influence of

cultural reproduction on the development and innovation of traditional dance, and provide new enlightenment and direction for art education and cultural promotion.

The Definition of Pierre Bourdieu's Cultural Reproduction Theory

Cultural Reproduction is an important concept in social science research, which emphasizes the influence and importance of social structure and cultural value inheritance and reproduction on society. As Pierre Bourdieu, a French sociologist, pointed out in his book *The Mechanism of Cultural Reproduction*, *Cultural Reproduction* is a process of transferring social structure and cultural habits to a new generation through education and other social institutions (Wang, 1992). Social members accept and internalize specific cultural values and habits in the process of socialization, which play a guiding role in people's behavior and decision-making. This theory is of great significance for understanding the inheritance and reproduction of culture. Bourdieu emphasized the role of social capital and cultural capital in the transmission and reproduction of social strata. Among them, social capital is a collection of actual or potential resources, which is a familiar, recognized and institutionalized social network. Cultural capital refers to the culture existing in the spirit or body, the culture in the form of cultural goods and the culture of institutional state. Bourdieu believes that the inheritance and reproduction of these capitals is the key to the maintenance and reproduction of social order (Pierre, 1997).

In the theory of *Cultural Reproduction*, Bourdieu also emphasized the importance of symbolic power. Symbolic power is a form of power implemented through symbolic system and symbolic expression, which plays an important role in the process of *Cultural Reproduction*. Bourdieu believes that through the use of symbolic power, specific social groups can shape and maintain specific cultural norms and values, thus affecting the behavior and choice of social members (Pierre, 2021). As the vehicle and transmission means of cultural inheritance, symbols condense the surface and bottom meanings of culture. Symbols are a common community within the nation, which is recognized by all members of the nation. Traditional dance culture can only be inherited and developed if it is regarded as a symbol by ethnic members.

Cultural Reproduction Theory in the Project

The theory of Cultural Reproduction provides a useful perspective for understanding the inheritance and development of traditional dance. Cultural Reproduction is a process related to social structure and values, which affects the creation and performance of a new generation of dancers. As an important way to develop dance, the reproduction of dance culture is not only the transmission of dance skills, but also the inheritance of values and cultural habits. The theory of cultural reproduction has important application value in the inheritance and innovation of traditional dance. As mentioned above, it is impossible for traditional dance to keep its original appearance and be "transmitted" in the process of inheritance. By applying the theory of Cultural Reproduction, we can understand how traditional dance dynamically passes on the historical and cultural values to the new generation through education and other social institutions.

Drum dance, as a traditional culture in China, is the research object of this project and the basis of Cultural Reproduction of this project. Innovating traditional drum dance comes from understanding and analyzing the concept of "tradition". According to the research of Professor Fan Ke in anthropology (Fan, 2008), "tradition" has the constraints of time and space. At the time level, "tradition" often represents "the past" and "modernity" are the other; On the space level, "tradition" often represents "local" and "city" is the other. Therefore, "tradition" is the key to understand the relationship between "past" and "modern" and "local" and "city" in traditional dance. As far as this project is concerned, to understand the Cultural Reproduction process of innovating traditional drum dance, it is necessary to analyze the forces that make traditional drum dance "modern" and "city", so as to provide insight into the practical process of social capital and cultural capital in Cultural Reproduction.

At the same time, the powerful symbol of the project-"drum dance" has played an important role in China culture. "通监外纪", which is a biography that records the history of the Shang Dynasty, said: "The Yellow Emperor ordered Qi Bo to play drums." It can be seen that the drum appeared earlier, and it appeared almost at the same time as the

national history. As a cultural capital, this symbol is preserved in the biological ability and memory of everyone in China, and it has countless ways of contact with individuals and their biological characteristics, and it is subordinate to an inherited transmission (Pierre, 1997). This symbol has the power of the spokesman of Chinese culture, and has gained the identity of the whole nation. Therefore, this symbol has the power to create groups from social groups and is an important prerequisite for the inheritance of culture. This authority stabilizes the cultural values and habits of social members and guides people's behavior and decision-making of cultural reproduction.

The "traditional" concept of the project provides the development direction of Cultural Reproduction for the project. The symbol of "drum dance" provides a powerful object for cultural reproduction for the project. Therefore, the CNAF, as an art funding policy to promote the sustainable development of national traditional art resources, looks to the future to ensure the cultural reproduction of traditional dance, and looks to the present to interpret the concept of Cultural Reproduction.

The Interpretation of the Meaning of the Project

The project "Cultivation of Innovative Talents for Drum Dance Choreographers in the Yellow River Basin" established by the CNAF aims to promote the inheritance and innovation of traditional drum dance culture by cultivating talents with innovative consciousness and traditional roots. Through professional training, practical guidance and academic exchanges, CNAF is committed to building a high-level and innovative drum dance choreographer team and making contributions to the spread and development of drum dance art. Excavate the drum dance culture with regional characteristics in the nine provinces of the Yellow River Basin, innovate the art of the moment with brand-new artistic techniques, launch a number of excellent masterpieces of the Yellow River drum dance in order to revive Chinese culture, cultivate a team of young drum dance directors with patriotic feelings, jointly create a brand of the Yellow River drum dance culture with new era characteristics, prosper the performances and creations of the Yellow River Basin drum

dance, and promote the development of the Yellow River Basin drum dance art to a new heights (Dance China, 2022).

The Significance of the "Yellow River Basin" as a Limited Area

Approved by the China State Council, the CNAF was established in December 2013. It is a public welfare fund aimed at prospering artistic creation, creating and popularizing masterpieces, cultivating artistic talents and promoting the benign development of the national art cause (China National Arts Fund). Guided by chairman Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, the CNAF always adheres to the China Communist Party's leadership over literary and artistic work, insists that literature and art serve socialism, keeps pace with the times, and cultivates and practices socialist core values (China National Arts Fund, 2022). Under the guidance of such guidelines, Taiyuan normal University, the organizer of this project, followed the pace of the times and complied with the Party's principles and policies. In September 2021, it applied for this project with "Yellow River Basin" as the research area. As the mother river of Chinese nation, the Yellow River is one of the cradles of ancient civilization in China. In the Yellow River basin, due to the accumulation of wind and sand and the deposition of flowing water, an environment with flat terrain, fertile soil, abundant water, mild climate and abundant precipitation has been formed. This superior natural condition has promoted the progress of agricultural production and human civilization, making this area an important place for ancestors to thrive.

Therefore, it is called mother river. Such an important cultural and historical value has made the Yellow River basin the focus of attention of the state and people. "It is necessary to promote the systematic protection of the cultural heritage of the Yellow River, deeply explore the value of the times contained in the Yellow River culture, and tell the story of the Yellow River well", which is the voice in Xi Jinping's Speech at the Symposium on Ecological Protection and High-quality Development of the Yellow River Basin in September 2019. Then, in October 2020, China launched the Implementation Plan for the Construction of the Yellow River National Cultural Park. In October, 2021, the

Central Committee of the Communist Party of China and the State Council issued the Outline of Ecological Protection and High-quality Development Planning for the Yellow River Basin. In June, 2022, the Ministry of Culture and Tourism, the State Administration of Cultural Heritage, and the National Development and Reform Commission also formulated the "14th Five-Year Plan for the Inheritance and Promotion of Yellow River Cultural Protection". The Yellow River Basin has become a hot star for a time, and this project declared by Taiyuan normal University was also approved in March 2022. This is not only the words under the will of the CNAF, but also the voice of the whole nation.

Yellow River, with a total length of 5,464 kilometers, flows through Qinghai, Sichuan, Gansu, Ningxia, Inner Mongolia, Shaanxi, Shanxi, Henan and Shandong provinces, and is a symbol of Chinese nation. Yellow River Basin is rich in cultural heritage resources, which has profound historical background and shows the brilliance of Chinese civilization. However, in the early days of China Opening Up to the West (after 1980s), the influx of foreign cultures once made Chinese people pursue it.

The "foreign" and "western" were once considered good, and the shaking of cultural roots was in jeopardy. In 1986, in the National Folk Music and Dance Competition held in Beijing, 13 programs including“元宵夜”~ Yuan Xiao Ye, “江河水”~Jiang He Shui and“捣米”~ Dao Mi selected by Shanxi won prizes. These works with strong national colors have shaken the whole country and inspired confidence in the cultural circles. Lu Keyi, then deputy director of the Department of Culture, assigned two tasks to Shanxi Song and Dance Theatre: to build a symphony evening and a song and dance evening featuring Shanxi folk songs. So in 1987, "黄河儿女情"~Yellow River Children's Love was grandly staged. This work initiated the "National Folk Customs Dance" and directly influenced the upsurge of ethnic customs in China in 1990s. Later, "黄河一方土"~Land of the Yellow River and "黄河水长流"~The Yellow River flows All the Time became hot artistic topics of those years (Shanxi Evening News, 2019). The song and dance of the Yellow River School has received widespread attention for its phenomenal song and dance art, and the Yellow River song and dance art was born as a faction.

Focusing on the present, this project declared by Taiyuan normal University is the inheritance and development of the Yellow River Song and Dance School, aiming at excavating the dance culture with regional characteristics in nine provinces of the Yellow River Basin. "Protect, inherit and carry forward the Yellow River culture", tell the "Yellow River story" well, build up the sense of the Chinese nation community, continue the historical context, strengthen cultural self-confidence, thoroughly practice the Communist Party of China's literary and artistic policy and socialist core values, innovate and inherit the drum dance culture of China's excellent traditional Yellow River basin in this era, create a new style and new pattern of the Yellow River song and dance art, and create the Yellow River culture and spirit required by the times (China National Arts Fund).

The Significance of Taking "Drum Dance" as the Practice Object

At the The 20th National Congress of the Communist Party of China, president Xi Jinping published the report "Hold high the great banner of Socialism with Chinese characteristics and unite for building a socialist modern country in an all-round way", which clearly put forward the requirement of "combining the basic principles of Marxism with the concrete reality of China and the excellent traditional Chinese culture". Traditional culture has been raised to the strategic level of the country. According to the Articles of Association of CNAF, CNAF has a firm cultural confidence (China National Arts Fund), and traditional culture, as the essence of Chinese culture, is the primary target for the Fund to play a "booster" role (Peng, 2023).

This project was approved for funding in March 2022. In CNAF's 2022 Project Review Report, the application review in 2022 was summarized. In the fourth point-the characteristics of project evaluation, it is written that: focusing on promoting the unity of meeting people's cultural needs and strengthening people's spiritual strength, projects that closely follow the development of the times, grasp people's needs, conform to the law of communication, reflect the sense of innovation, are loved by the people and have high public participation will be selected (China National Arts Fund, 2022). The report emphasizes that the selection of projects should be closely related to the people. In 1942,

Chairman Mao's speech at the Yan 'an Forum on Literature and Art put forward the idea that literature and art should be combined with the people, which pointed out the direction for the work route of literary and art workers in a forward-looking way. People are the goal of literary and artistic work and the source of literary and artistic inspiration. Creation must be "going deep into life and taking root in the people". Traditional dance, as an integral part of people's life, is the carrier that most easily resonates with people, and it is a bridge to people.

Drum dance, as a traditional dance culture, is a symbol of national uniqueness, and people can only determine their identity by recognizing their differences from other countries. Therefore, traditional dance is the spokesman of social groups, has the most authoritative power, and is the final result of people's long-term cultural identity. In this way, traditional dance can unite social individuals in a non-political way, thus arousing people's patriotism. Under such a background of globalization, the trend of cultural convergence is irresistible, and constant attention to traditional dance is an important way to maintain cultural diversity. Therefore, this project is not only a study of traditional dance culture, but also a practice of patriotism education.

The Significance of Taking "Innovation" as the Purpose of Cultural Reproduction

The Articles of Association of CNAF stipulates that the CNAF should adhere to creative transformation and innovative development, and stimulate the vitality of cultural innovation and creation of the whole nation (China National Arts Fund, 2022). This is CNAF encouraging the creation with modernity. At the same time, CNAF's 2022 Annual Project Review Report also points out that the original cultural heritage protection projects are not included in the scope of funding in principle because the state has other special funds to support them (China National Arts Fund, 2022.03). This shows that the fund does not encourage the continuation of the tradition of local customs. However, this project is called "Cultivation of Innovative Talents for Drum Dance Choreographers in the Yellow River Basin", which emphasizes that innovation is an innovation of traditional dance, not an invention without foundation. Because innovation is not an isolated phenomenon, but

on the basis of traditional dance culture, traditional dance is not a constraint, but a source of innovation. Artistic innovation is an extension and transcendence on the basis of traditional dance culture, and it is a unified embodiment of the inheritance and innovation of traditional dance. This explains the paradox between the official requirements of CNAF and the training purpose of the project. Therefore, innovative cultural reproduction on the basis of traditional culture is the original intention of CNAF to play the role of "incubator" for artistic creation (Peng, 2023).

In the context of innovation, dancers play the role of traditional dance agents in the process of Cultural Reproduction. The success of the process of cultural reproduction is not measured by how strictly the existing forms are preserved, but by whether traditional dance conforms to the current cultural and social environment. Therefore, when completing cultural reproduction, we can't use the dichotomy of innovation and tradition, but we should pursue these two things at the same time (Emily, 2018). The emphasis on innovation in this project provides the possibility for the emergence of new experiences and new ideas for the development of traditional dance (Emily, 2018). With the emergence of every innovation, just like the new phenotype in the gene pool, a new genetic line appears, which provides the possibility for shaping new offspring.

The Process Strategy of Cultural Reproduction

CNAF completes the operation of the project by using the existing social capital and cultural capital, which is actually a practice of the theory of Cultural Reproduction. Cultural Reproduction is the acceptance and continuation of traditional dance by the next generation, and the vitality of traditional dance is maintained through teaching practice and innovation. Cultural Reproduction is not only a continuation of traditional dances, but also a deconstruction and reorganization of them, and it is also a methodology to innovate them. This project provides a strategic plan for the implementation of Cultural Reproduction, with rich learning contents and diverse ways to obtain information, and adopts a scientific method to create a culture based on traditional dance forms. By

following this series of steps, dancers can identify and record traditional folk forms, analyze and sort out their findings, and use these findings to create new works of art (Emily, 2018).

Material Source Strategy of Cultural Reproduction-Excavation

The first step in the process of Cultural Reproduction is excavation. This term is borrowed from an image in archaeology, in which researchers dig up historical relics buried underground (Emily, 2018). In the context of dance, excavation refers to the practical process of collecting folk songs on the spot. In this process, dancers play the role of anthropologists. They go deep into folk, or keep an outsider's position to observe and record, or participate in exchanges and life with local people, and then gain first-hand experience. These are the original data obtained through excavation, which is the basic material for subsequent cultural reproduction, so the creation of dancers is related to local traditional dance materials.



Figure 1. Participants went to the Yellow River Hukou Waterfall and performed drum dance

This project arranges dance fieldwork and practical investigation. During this project, the participants went to various types of museums, art galleries, the Yellow River Hukou Waterfall, the Drum Dance Heritage Base, and also watched the performances of the drum dance inheritors. This creates a variety of channels for acquiring materials. A set of movement sequences, a costume, a life ritual, a dance prop, a verse and a momentary feeling, may become the result of excavation, providing basic materials for Cultural Reproduction.

The Material Selection Strategy of *Cultural Reproduction* Arrangement

The second step is to sort out the basic materials that have been excavated. In this step, the artist is sifting through the excavated materials, which materials are available and which are not. Dancers keep only folk material that they deem appropriate for their development and research. This choice of absorption and abandonment reflects the process of self-awareness, and what should be absorbed and discarded at a given time will vary depending on the orientation of the changing external environment. The act of deciding which elements to include and which to exclude is a necessary part of *Cultural Reproduction*.

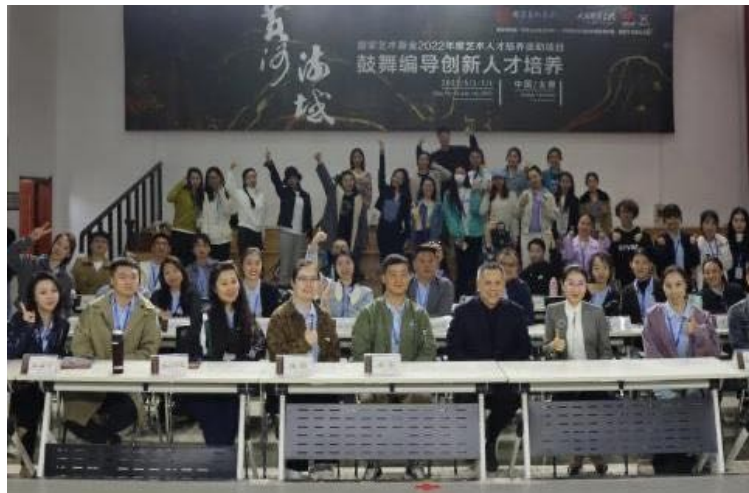


Figure 2. Participants took a theory class with the deputy director of the Dance Research Institute of the China Academy of Arts.

This project provides guidance for students in the choice of absorbing and discarding materials. The various theoretical courses arranged enable the participants to have a comprehensive grasp of the current literary policy, cultural environment, professional development and dance choreography theory, which in turn affects the participants' arrangement process in the cultural reproduction of drum dance.

The Material Utilization Strategy of *Cultural Reproduction* Creation

The last process of *Cultural Reproduction* is creation. This is the most obvious stage of dancers' role as cultural reproducers, because it requires them to create new and original dance works using materials excavated from the local area. In this case, the process of

creation also shapes the identity of dancers, that is, dancers are usually called the choreographer of their new works (Emily,2018). The main goal of the creative process is to make the traditional dance meet the requirements of the times. People's lifestyles are constantly changing, and performance practice must constantly adapt to the new social and cultural environment in order to keep pace with the times. By innovating the existing folk forms, dancers can help these forms adapt to the new space and preferences, so as to ensure that they continue to be appreciated.



Figure 3. Participants attend a choreography class by Professor Wang Mei of Beijing Dance Academy

This project has arranged a series of practical courses to cultivate participants' creativity. First of all, the students have received physical training of different styles and dances, which can not only appreciate, but also provide reference and inspiration for creation. Secondly, the participants learned the creative techniques in a targeted manner, providing tools for the implementation of creativity. Finally, the participants practiced their own creation, presented their excavated materials in the form of works through deconstruction and structure, and transformed traditional dance into formal artistic vocabulary, thus completing the whole process of Cultural Reproduction.

The completion of this project explains the theoretical framework of Cultural Reproduction and is an example of the reproduction of traditional dance. Cultural Reproduction provides a process strategy for the transformation from the past to the present, from sharing heritage to creating individuality. The concept of Cultural

Reproduction plays an important role in this project, and its contribution is understood to be both protective and innovative. Therefore, Cultural Reproduction, as a way of thinking and practicing art, makes creativity a necessary condition for the continuation of cultural heritage, rather than opposing it. For dancers who want to learn from the existing traditional dance and develop it into a form more in line with the requirements of the times, Cultural Reproduction can provide a way to clarify and carry out this kind of work, thus providing a process strategy for the development of traditional dance.

The Meaning Empowerment of *Cultural Reproduction*

In the context of the national discourse of the CNAF, drum dance is separated from the ontological drum dance movement system and enters the link of cultural reproduction, giving more other meaning. When the symbolic character of drum dance is constructed and reorganized by the practitioners of the CNAF, it can become a social and historical tradition. The main feature of tracing the operation trajectory of the entire project lies in the construction and reorganization of traditional drum dance, so that it is separated from the signifier level of body display, and a set of underlying meaning signifier system is established for drum dance. Drum dance is no longer just a physical gesture, this art form with the presence of the state is given more identity meaning.

Cultural Identity

The concept of *Culture* has existed in China for a long time. Wang Rong, a writer in the Southern and Northern Dynasties (420 ~ 589), wrote in his Preface to Qushui Poems that "设神理以景俗，敷文化以柔远", which means using the gods to influence the customs of the whole society. How to promote culture to the broad masses? "Zhou Li" said that the concept of humanity is to transform the world, which means that if the rulers can observe and realize the changes in social humanities, they can guide the people of the world to develop in a good direction (Ruan, 1998). The culture here is the general name of social education.

In non-China areas, according to Williams, the word "culture" was originally a noun, referring to the process related to planting crops, that is, farming. Subsequently, the concept of farming was expanded to include human thoughts or spirits, which produced the concept of cultivated people (Chris, 2003). Its meaning gradually evolved into personal cultivation, and extended to refer to all the social life contents of a certain society, etc. In his book *Primitive Culture*, E.B. Taylor, a British anthropology professor, systematically expressed the following concepts as the meaning of culture for the first time: "Culture or civilization, in its broad ethnographic sense, is a complex whole, which includes knowledge, belief, art, morality, law, customs, and human beings as a member of society."

Traditional drum dance is spread among the people, and the CNAF has made traditional drum dance known to more people and embarked on the road of inheritance and development by setting up theoretical and practical learning about drum dance. Drum dance is no longer the heritage of a local area, but has become a universal social element, which conforms to the definition of "sociality" in the cultural concept. Therefore, as a national discourse, the CNAF has the attribute of cultural identity after the construction and reorganization of traditional drum dance.

Political Identity

The Articles of Association of the National Art Foundation stipulates that the China National Art Foundation should take *Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era* as the guide, always adhere to the China Communist Party's leadership over literary and artistic work, insist that literature and art serve socialism, keep pace with the times, and cultivate and practice socialist core values (China National Arts Fund, 2022). This reflects the requirement of the country to represent the national ideology in the form of literature and art, and literature and art have become the way of national construction and narrative. As professor of anthropology Gao Bingzhong pointed out in *Folk Rituals and the Presence of the State*, the state requisitioned folk ceremonies and incorporated them into national events, which became an integral part of it. In this case, the state provides the stage, or the state is the scene, and folk ceremonies are invited to go

out of the people and participate in state-owned or affiliated activities (Gao, 2001). At the invitation of the state, tradition has been divorced from its original habitat, and has been utilized and recreated by the ideology of the nation-state, becoming a cultural tool to consolidate its ideology and endowed with more political implications.

As far as this project is concerned, on the second day of the class, all the participants accepted the study entitled "Interpreting Xi Jinping's View of Socialism with Chinese characteristics's Literature and Art in the New Era". The theory of *Cultural Reproduction* emphasizes that social members accept and internalize specific cultural values and habits in the process of socialization, which play a guiding role in people's behavior and decision-making. As far as this class is concerned, participants understand the relationship between national policies and literature and art. What is more important is the influence on the whole subsequent study. All literary views should be constructed under the socialist discourse, and artists should take care of politics from the ideological level and create works that are in line with national construction. Only when China dance art becomes the foundation of China can China's civic spirit be fully expressed. This makes the tradition no longer only have the folk self-entertainment function, but also be endowed with the political meaning of national construction and political identity in the process of *Cultural Reproduction* of the project.

Economic Identity

On the occasion of the fifth anniversary of the operation of CNAF, CNAF Management Center formulated the Measures for the Management of Funds for Projects Supported by the National Art Fund from the perspective of summing up experience and deepening management (Han, 2019). The Measures stipulate the principles for the management and use of project funds:

1. Scientific arrangement and rational allocation. The organizer of the project should work out and arrange the budget scientifically and reasonably in strict accordance with the implementation plan and objectives and tasks of the project. Strict budget management for meetings, travel, training, etc., and control the

scale of related expenditures.

2. Clear responsibilities, pay attention to performance. All parties to the project fund management should have clear rights and responsibilities, strengthen the performance management of the whole process of project funds, and improve the efficiency of fund use.
3. Separate accounting, earmarking. Project funds should be included in the main financial affairs of the project, unified management, separate accounting, to ensure earmarking.
4. One-time approval, installment payment. According to the project type, the law of talent training in the art category and the actual situation, the project funds shall be approved once according to the procedure, and paid in three batches: project funds, mid-term funds and final funds in the proportion of 50%, 30% and 20%.

This project strictly follows the above principles, and the learning place uses the existing costume props that can be rented or not bought. It not only works the operational structure of the project, but also controls the cost and return of reproduction tradition. Although there is financial help, but also gives itself some cost pressure in a timely manner to avoid unnecessary waste. All walks of life have their own costs, and only by maintaining a sense of cost at all times can we stand on the current market economy. Therefore, the cultural reproduction of traditional dance must also be placed in the economic structure, and there is no source of water, and rational planning can establish a virtuous circle.

Secondly, the course content of this project is arranged the drum dance inheritors to teach. The Measures for the Administration of Funds for Projects Funded by CNAF stipulates that teachers' supplementary fees shall be paid for hiring professionals to teach during the training period. Inheritors, relying on their own traditional culture, not only created glory from the reputation of the national brand name, but also brought tangible benefits to it. Driven by these economic benefits, it is more conducive to the inheritance of drum dance.

Thirdly, CNAF mainly come from the central financial allocation, more specifically,

from the lottery public welfare fund. "Guidelines for the Application of National Art Fund (General Project) 2022 Funded Projects for Training Artistic Talents" stipulates that during the implementation of funded projects, the words "China Welfare Lottery, China Sports Lottery and China National Art Fund Funded" should be marked in the relevant places and materials in a prominent position (China National Arts Fund, 2021). Sponsoring art by lottery, introducing private capital into financial expenditure, making the sources of sponsorship funds more diversified and reducing the burden of the government. Lottery has the characteristics of entertainment and low threshold. Specifically, people buy an expected experience at a low price, and the purchase of lottery tickets is not affected by social status, professional status and educational background, creating a mechanism for all people to participate, reflecting the decision-making power of the public, realizing citizens' art consumption rights, and taking it from the people. Through the promotion of lottery sponsorship by the CNAF, lottery players know fairly well. Thereby improving people's social identity and attention to art, indirectly enhancing citizens' cultural and artistic accomplishment, cultivating citizens' artistic financial awareness and capital operation ability, and further enhancing citizens' artistic perception and consumption desire (Li & Zhou, 2018).

Educational Identity

The educational value of drum dance tradition is self-evident. From the nature of the organizers and contractors of this project, we can already see that the cultural reproduction of drum dance is a teaching activity. The project arranged professional knowledge training and artistic creation and performance training about drum dance. Participants not only learned to play drums, but also had a comprehensive understanding of the history, evolution and inheritance of drum dance. This echoes the view of Burt Wilson, an American art educator, who pointed out: In the process of inheriting traditional art, students need to have an understanding of history and culture, and also need to master traditional skills and inheritance methods (Wilson, 2018). The mentoring system in the project and the participation of the inheritors of traditional culture have prompted

participants to have emotional recognition and sense of responsibility for the traditional drum dance culture, laying a solid foundation for the inheritance of drum dance culture. *Cultural Reproduction* of drum dance by the project makes drum dance no longer only stay in the state of folk culture transmitted by nature, but also helps drum dance to have a scientific teaching system that enters the campus and the elite culture of the country, giving drum dance an educational identity.

Social Identity

China's dance industry started late, and entered the category of teaching and research after the founding of the People's Republic of China. This makes dance still in a state of minority culture and unfamiliar to the public. At the same time, the development of dance in the folk, because adhering to the tradition can not bring too much economic benefits, leading to the folk inheritance force has become increasingly thin. With the development of professional groups, the requirements of dance for body shape and physical ability are not close to the people, which makes it more difficult to popularize dance. In order to break this deadlock, dancers must take the initiative to go out and spread dance while studying in more places.

This project arranged social field research, and the whole project team went to different provinces and cities, went deep into local groups, and went to historical and cultural bases and natural heritage. In this process, the momentum of the project team attracted many others, and attracted the onlookers, records and conversations of these groups. At the same time, the interim report of the project was completed in the form of stage performance, which attracted professional and non-professional audiences. This is the foundation's promotion of traditional drum dance, which makes it no longer stay in research institutes and colleges, and is no longer confined to dance circles, allowing it to enter the public and society, optimizing the social allocation of dance resources, changing from internal sharing to social sharing, and completing the construction of social identity on the road of "going out of the dance circle".

For the reproduction practice of traditional drum dance by CNAF, the state, society, government, people and individuals all participated in the construction of the meaning of traditional dance. In this process, they have their own characteristics, and relying on the operation of the project, they cooperated sincerely to complete the interaction and communication, which made the drum dance break away from the superficial dancing and gave the meaning of cultural identity, political identity, economic identity, educational identity and social identity.

CONCLUSION

Cultural Reproduction is an Artistic Methodology

From the interactive relationship between the CNAF and drum dance, it is found that the theory of *Cultural Reproduction* is not only of use value, but also of practical significance. *Cultural Reproduction* can be used as a way to transform the past traditional dance into the present creation, and it can also be used as a way to empower the folk identity of traditional dance and make it have multiple identities. It is a new artistic methodology in the current artistic rules. Cultural reproduction can spread and transform traditional dance faster and faster, because it makes traditional dance unrestricted by geographical boundaries and creates a way for traditional dance to cross time and space. After the *Cultural Reproduction* of traditional dance by CNAF, we get the enlightenment that traditional dance should be plastic. If a traditional dance has the above-mentioned creativity and identity transformation ability, it can be inherited and continued. If it does not have the above-mentioned transformation ability, it will inevitably decline.

As a national brand that supports the development of art, CNAF not only empowers traditional dance. Relying on the operation of CNAF, traditional dance is passed down on the platform of the country, and innovative coding is carried out under the artistic rules of respecting traditional culture and traditional history, which strengthens our historical view of traditional culture and preserves the most authentic national heritage and profound cultural connotation condensed in traditional dance to the maximum extent. Perhaps a new social environment, cultural environment and national environment will be

constructed and reorganized after numerous traditional projects run by CNAF.

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PANCASILA VALUES IN THE FORM OF DRAMATARI TOWARDS A GOLDEN INDONESIA THROUGH TRADITIONAL DANCE MOVEMENTS USING THE PANCA STITI NGAWI SANI METHOD

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Abstract

The main goal of this artistic research is to provide a reference for reinforcing the implementation of Pancasila values through innovative dance drama performances using traditional Indonesian dance movements and the *Panca Stiti Ngawi Sani* method. This qualitative research explores how Pancasila values are reflected in community life and their representation in dance drama performances. Traditional dance is chosen for its expressive and symbolic qualities, effectively conveying Pancasila values to performers and audiences. In the Indonesian context, this performance aims to introduce Pancasila values as the moral foundation for a strong, advanced, and competitive nation. It also serves to strengthen national identity, raise cultural awareness, and celebrate Indonesia's diversity. The research reveals that Pancasila values are integrated into dance drama by combining traditional Indonesian dance with the *Panca Stiti Ngawi Sani* approach. This method involves five stages: (1) "*Ngawirasa*," recognizing the need for a work inspired by observations of the younger generation's neglect of Pancasila values; (2) "*Ngawacak*," interpreting observations to understand the concepts of the work; (3) "*Ngarancana*," planning various aspects of the artwork, including artistic and technical considerations and funding; (4) "*Ngawangun*," executing the concept through rehearsals and movement development; and (5) "*Ngebah*," presenting the finished choreography.

Keywords: Pancasila, Performing Arts, Panca Stiti Ngawi Sani

INTRODUCTION

The Root Behind the Creation of Works

The history of the nation's journey from prehistoric times, kingdoms, colonialism that came to the country of the archipelago has become a memory by all people until the establishment of a republic named Indonesia, a long struggle carried out by all people for the independence of the nation and its people. All components of the people shoulder to shoulder from different tribes, races, religions, customs have the same goal, namely

independence.

Pancasila as a philosophy, ideology and state policy, the life of the Indonesian people in society, its implementation has a binding and imperative nature, not only as a log of words that are only spoken, but has implementation certainty imprinted in the symbols contained in the five precepts of Pancasila as legal norms that must not be overridden or violated.

The agreement of all Indonesian people by using Pancasila as the basis of the state, the implementation of community actions and behavior must be in accordance with the values contained in Pancasila contained therein. And we know historically Pancasila was dug from the roots of Indonesian culture, so that it has a very broad function and role in the life of society, nation and state

Pancasila consists of five principles, where the values contained in it are, first, the principle of the One and Only Godhead. This principle of divinity is composed in constitution 45 (UUD.45) alenia IV reads "independence of the Indonesian nationality which is sovereign of the people based on the One and Only God", meaning that the Indonesian state is a divine state religious teachings are carried out in a civilized way, relations between religious believers and worship activities must prioritize tolerance based on the principle of Godhead. Second, the principle of Just and Civilized Humanity, this principle promotes equality of dignity, dignity, and dignity as creatures created by God, equality of human rights and obligations without distinction of ethnicity, race, and religion, skin color, social position and others. Every citizen has equal rights in the eyes of others. Third, the Principle of Indonesian Unity, this principle provides opportunities for every citizen to cooperate without discriminating race, ethnicity, and group. This means that the Indonesian people are free to determine their own destiny and are sovereign, so that other nations do not interfere in the internal affairs of the Indonesian nation. To defend the domestic sovereignty of the Indonesian nation, its people must have a strong sense of unity. Fourth, the principle of people's consultative democracy, every Indonesian citizen has the opportunity to make a choice for himself, but when the choice concerns the problem of the people must prioritize deliberation to get mutual agreement. Fifth, the principle of

Social Justice for All Indonesian People, this principle provides guarantees to all Indonesian people in providing social security from institutions engaged in the social sector the treatment must be the same.

The strengthening of Pancasila values that are often echoed is only limited to the form of text, the reality that occurs in people's lives does not understand what the implementation of these values is like in life in society. With the development of globalized technology, where all information can be easily obtained, there needs to be a strategy to implement the values of Pancasila to the community through art performances using thematics in accordance with the theme that will be in the show.

The position of art will be able to provide a real implementation of the values of Pancasila in people's lives, because art has become a necessity even though it is not the main need in human life, but art as one of the elements of culture, estuary produces a product/work of art, will involve all elements in it. So strong is the position of art in society, that it has the basic power to awaken the sensitivity of the human senses to the surrounding nature. The position of art in society is not the most important, but it is one of the important elements so that humans can recognize their aesthetic potential, divine potential, togetherness, respect for one another, determine their choices which then always carry out discussions, which are the core values of the principle of Pancasila implicitly applied in their lives.

Pancasila has values that are extracted from the roots of Indonesian culture directly very easily implemented in the life of society, state, and nation. But today it has been degraded, so implementation is often not in accordance with what is a common consensus, namely giving freedom to embrace religion and teachings that are believed in accordance with 4 religions and 1 belief given by the state, mutual respect for each other, togetherness, mutual help, and providing justice for all its people. To avoid the implementation of the values of Pancasila that are not in accordance with society, state, and nation, it is necessary to look again at the content and implement the real values of Pancasila itself. The values of Pancasila that are unique from Indonesian culture should become a culture by all levels of society starting from instilling ethics, manners, respect for one another, togetherness, and

love for their homeland.

Literature Review

The theory used in answering the problem posed is a theory of; Pancasila values, character education theory, dance composition theory, choreography theory, staging theory (Pentastage Technique).

Pancasila Values

It has been 76 years since Pancasila has been used as the basis and ideology of the state in the nation and state, in the midst of increasingly uncontrolled globalization, so that various ideologies have entered Indonesia which will have an impact on all Indonesian people, especially among the younger generation where the values of Pancasila contained in it will inevitably experience degradation at the level of people's lives. Pancasila, which has basic values that are extracted from the values contained in the nation's own society, is no longer taboo, when some young generations do not even understand the meaning of Pancasila itself. Let alone understand the description of the value of Pancasila, some even do not memorize the contents of the five principles in Pancasila itself. As mentioned by Widdy Yuspita Widiyaningrum in the journal JISIPOL volume 3 number 3, November 2019 that, "..... as a nation that adheres to Pancasila as its guiding principle which is truly used as a reference for the legal basis and moral basis in state administration, affirming that as an ideology, Pancasila needs to be socialized so that it is truly understood by the Indonesian people, especially the younger generation as the philosophical foundation of the Indonesian nation in maintaining its existence and developing itself into a prosperous and modern nation. Pancasila must continue to be maintained by all Indonesians as the basis of the state and ideology because Pancasila is a life that has been embedded since the Indonesian nation and state were born. For this reason, cultivating the value of Pancasila awareness among the younger generation is as follows: (1) Pancasila as a view of life and the basis of the country, (2) the ability of the younger generation to adapt to the world, (3) the younger generation is able to organize and maintain and grow the value of Pancasila awareness, and (4) the younger generation has a common goal to transform with society

and its leaders (2019, p.70).

Looking at the changes to the 1945 Constitution that were made. By the legislative institution, the House of Representatives (DPR) is a collective manifestation of the nation's will in realizing a modern constitution that is able to provide inspiration and guidance from the implementation of Pancasila values in the life of the nation and state to achieve the ideals of social welfare for all Indonesian people. And therefore the real application of Pancasila values is not only at the level of concepts, but can be implemented in everyday life so as to improve the order of life of the nation and state.

Character Education

In the era of President Susilo Bambang Yudhoyono's administration, as the minister of education at that time was Mohammad Nuh in commemoration of National Education Day on May 2, 2011 which launched the commemoration theme "Character Education as a Pillar of National Awakening" with the subtheme "Achieving Achievements Upholding High Ethics", meaning that here the character built is not just politeness but as a model of creative character building and innovation power. The process of character learning does not just involve mastering facts or concepts of a field of ilmu, but involves feelings related to emotions, affection, hatred, and spirituality (Mohamad Asrori, 2007, p.6).

Character becomes a necessity, when the religiosity of the younger generation has experienced moral degradation in the level of their lives. This certainly has an impact on globalization that has occurred, where humans will interact so quickly, easily without being limited to whatever barriers they want to look for are already in their hands. With the rapid development of technology, the cultivation of character values is an absolute thing to put forward. In accordance with article 3 of Law No. 20 of 2003 concerning the National Education System, it is stated that, "National education is based on developing the ability and shaping the character of the fiber of dignified national civilization in order to educate the nation's life, aimed at developing the potential of students to become human beings who believe and fear God Almighty, have noble rights, are healthy, knowledgeable, capable, creative, independent, and be democratic and responsible citizens.

Lickoma in Suryadi states that, character education includes three main elements, namely knowing the good, *loving the good*, and doing the good (*doing the good*) (2013, p.6). While Yahya Khan mentioned that character education includes 4 types, namely: (1) religious-based character education, (2) cultural value-based character education, (3) environment-based character education, and (4) environment-based character education. Culture-based character education as the strength of *local wisdom* in addition to promoting morality emphasizes the cultivation of habits agreed upon by the good cultural community environment in the life of the nation and state.

Dance Composer

For someone who is involved in the world of creation, must first understand about dance composition. Dance composition is a science that studies the elements used for the preparation of a work. These elements consist of design (space), body (body), motion (movement), theme, rhythm, dramatic, direction, music, property, and how to process and develop the structure of motifs, prases and sentences of motion, staging (staging). All of these elements are the basis that must be mastered by a person who wants to pursue the world of creation. Some notions of composition can be interpreted as rules, arrangements, compositions, essays, arrangements (Complete Dictionary Indonesian, 2006, p.259), while in the book Introduction to Language Proficiency, composition is interpreted as composing, placing several elements together into a harmonious guideline (Gorys Keraf, 1994, p.161).

The term composition has a very broad meaning when there is material (materials) placed in one overarching form. For example, for painters when placing a point in a space, it will have no meaning and cannot be enjoyed, and if the point is drawn into a line and colored with other supporting elements and placement arranged in such a way it will have meaning and meaning. In the art of music the words and terms composition will not be meaningful and meaningful, if there is no sound, melody, and tempo arranged as the material. Likewise, what happens in architectural art, the words and terms composition will be meaningful and can be enjoyed if there are materials (materials) arranged in a field. While in the world of dance, the term composition will have a form and form that can be seen

by the *audience*, and felt by the perpetrator, if there is a body, motion, and related elements arranged in it. The meaning is as expressed by Jacqueline Smith (1985, p.5). That is, composition as a work of art has the meaning of creating that is making "something" that for a particular artist has never existed before.

Choreography

The final process of a dance composition is called choreography. So that this choreography in the process has experienced a very long journey starting from the understanding of knowledge that is connected with the supporting elements of choreography called compositional knowledge. Choreography is the work or product produced by a dance artist or choreographer which starts with the process of planning, selecting, to the formation of dance movements that have certain goals and purposes (Sumandiyo Hadi, 2017, p.2). Conveying certain goals and intentions is an effort made to convey ideas, ideas, themes from various problems that occur and it is very possible for others never to be their attention.

The use of the term *choreography* has been strengthened since the time of Humerus in Greece, when the development of dances performed in public places with all the rules that have been well agreed. There is also a mention, that this term has existed since the establishment of the theater in Epidaurus in the IV century BC in Greece. And in that century it is often referred to as the revival of art that has a very high value, especially in the fields of literature, oratory, drama tragedy and comedy, *dance*, sculpture and building (Soedarsono, 2003, p.211). The development of very high art made Greece a reference in the development of European art such as Italy and Francis, even the use of *classical* terms (classical) from Greece such as; wife "*choreia*" and "*orchestra*" were used as names in performances in the European country. While Francis artists have used the terms "*choreia*" and "*orchestra*" which are intended as a basis for naming knowledge about dance composition (Soedarsono, 1976, p.13). The only development that occurred in Francis was that the word "*choreia*" was used to refer to the knowledge of dance composition. The term "*orcestra*" is only used as a reference to a dancing place for dancers and also a place for dramatic performances. Yudiaryani mentions, that the term "*Orchestra*" is a flat round place

located in the middle of the theater (2002, p.49).

The meaning of the term "Orchestra" comes from the Greek meaning "dancing place", (An Hutchinson, 1970, p.1), and from the meaning of the word "dancing place" by Thoinot Artbau in 1588 has published a book entitled "Orchesographi" which contains knowledge of dance composition (An Hutchinson, 1970, p.2).

Beginning XX century in Europe terms *Choreography* (Choreography) has not changed even more known by the public after the publication of a book entitled "Choreographie, ou L'Art de decrier La Danse" by Raoul Ager Fauillet in the time of King Louis XIV in Francis in 1700 (An Hutchinson, 1970, p.2). Soedarsono mentioned the term "choreographie" used by Fauillet is of Greek origin "choreia", These words already exist and are present in heroic epics *Iliad* Greece written by Homer around 800 BC (1972, p.16). It is also mentioned, that in the epic *Iliad* There are wedding ceremonies while being presented *Choral Dance* (choir dances) performed by men or a combination of men and women. This kind of dance is called "Choreia", and said "Choreia" Derived from the root word "Chara" which means "joy" (1972, p.19).

So fast and vibrant was the art scene in Greece, that people were called to want to finance the show. As a tribute to the people who were donors in the performance at that time it was called "choregus". According to Soedarsono, the word "choregus" has developed into choreography, and the term "choreography" has become a general term used to refer to knowledge of dance composition/dance arrangement results (1976, p.13). In the development of the world of creation, the terms for mentioning *choreography* mean dance work as a product (final product); the process of realizing dance through the arrangement of related elements is called *dance composition*, while the recording system is called *dance notation*.

In Indonesia, the use of the term choreography (choreography) has occurred a century ago, starting from the emergence of works in the form of new creations resulting from artists in developing types and forms of traditional Indonesian dance. The artists who started with their new creations include; call it I Nyoman Mario who performed his new creation around 1925 called Kebyar Sit dance, I Nyoman Kaler around 1930 with the title

of his new creation *Panji Semirang*, Bagong Kussudiardjo in 1955 with the title of his new creation work kite dance, and the early 20th century appeared the names of Huria Adam from Padang, Sardono W. Kusumo from Solo and so on. The final product of a dance artist's work is choreography, where the term comes from the Greek word "*choreira*" which means mass dance or group, and the word "*grapho*" which means note. If interpreted literally, the term choreogafi means "mass dance notes/groups. But actually in the choreography there is a process carried out so that the work can be realized. So that choreography is more directed to work that starts from the process, there are basic concepts related to aesthetic elements such as; motion, space, and time. By looking at the understanding of this process and concept, the choreography is a treatment in carrying out movements in space and using time to complete the structure of all related elements in it.

Presence *Choreography* (Choreography) as a dance work by the choreographer or artist is sometimes very difficult to understand by the general public, and the activity space that is raised is not very easy to translate. This is also emphasized by Evelyn Virshup, that the presence of dance works is not always easy to be translated by the public, especially those who have never made works, even though they have insight and appreciation only limited to text (Evelyn Virshup, 1995, p.18). The presence of dance works that prioritize creativity provides a stimulus to expression as a personal expression of its nature (Soedarso Sp., 1971, pp.6-7).

The affirmation of creativity was also expressed by Trotsky who said, that dance works are creative works, but what is created is not just an object, but a critical result of everything that exists (Greg Soetomo, 2003, p.14), meaning that a very complex work can be realized from various phenomena that influence and shape its "existence" (taste) it is very free to express.

Freedom in realizing a work, according to F.X. Widaryanto has a relationship with the dimension of art as a process and the dimension of art as a product (F.X. Widaryanto, 2005, p.1). *Choreography* as a dance work if really understood, is the problem environment of every human being. If the artist lives in anyone, whatever his type of mind, he becomes an inventive, searcher, courageous being with expressive power within him, so that he will

become attractive and understand the thoughts of his works (Robert Henry, 1985, p.61). If we look at what Robert Henry meant has given us an understanding, that choreography (choreography) as a dance work is a language of communication both for the artist himself to dialogue in his works and with the community externally because the work is chosen by the artist to express certain ideas/problem solving, and in expressing his feelings and ideas can use various media in his expression.

Traditional Dance Movements

In life and human life there is no most universal of motion, through motion signifies an activity of life that occurs. Sudiasa in dance composition states that, motion is a transfer of place or position from one place to another that is done by himself or by other objects. (2017, p.58). From this transfer cannot be separated from time and space, so that the motion carried out by humans in addition to being a sign of life, it also has a function as a means of communication, a medium of expression and a medium of symbols. Lois Ellfedt said that motion is an essential part of life, so that this life movement in the world of dance must undergo stylization / distortion, which is a process of changing from wantah (representational) motion or often referred to as realist motion such as motion carried out in everyday human life into non-wantah (symbolic) motion that emphasizes more on the artistic value of the movement. Bringing out symbolic movements in the world of dance is not enough to be understood by others without being strengthened by appreciation.

Understanding the meaning of dance movements presented in a *choreography* is not enough to be understood only through movement, although movement becomes the standard substance because what is presented is an expression of all experiences possessed by making works through the medium of the body that will bring out different meanings from each interweaving of movements presented in his work. As revealed by Sumandiyo Hadi that, motion is a change in attitude from the instrument of the human body either done by locomotor movement or *mobile* or stationary (2017, p.3) through this movement will require space and time with the intensity and quality of energy needed. This means that dance movements that are presented as a visual language through dynamic movement patterns in continuity will certainly be able to provide understanding to the audience.

Staging (Staging Technique)

Staging is a term that is often used by people who plan a performance, but the completeness of the staging treatment is often referred to as the Stage Technique which is related to humans and objects related to the performance. One of the most important things in the show is its completeness starting from the building as a place to show art, sound, and lighting.

Talking about the building as a performance tent cannot be separated from the history and development of the types and forms of performances carried out from prehistoric times to modern times. In general, it is mentioned that, the building as a performance venue is called *Theater*. *This cannot be separated from the historical background* and development of the performance venue starting from; (1), the Ancient Greek era 400 years BC in performing religious rituals that glorify the God *Dyonisos* (Harymawan, 1993, p.88), packaged in the form of performances carried out on the slope / under the valley, where the audience sits on the slope to be able to watch the performance. The progress and development of the mindset of the people of that era was very advanced, the performance venue was perfected by using the contour of the hillside with surrounding rocks, and the audience sat on the rocks surrounding the performance venue below, so that the performance venue was semicircular like the theater architecture on the hill of the Acropolis of Athens with a capacity of 14,000 spectators and this place was called *the Amphi Theater* which until now can still be seen its legacy (Hendro Martono, 2008, p.19).

The emergence of a performance venue in the form of *an Amphi Theater* was the forerunner of the emergence of the *modern Proscenium Stage form which adapted from Greek into Proskenion, Orchestra, Skene to become Scene* (Harymawan, 1993, pp.88-89). (2), Roman era, the architecture is a development and refinement of the Ancient Greek Theater by presenting audience seating into a semicircle and added a high wall called a *doored façade* and relief images with building forms as the identity of the Roman era at that time. (3), the medieval era, architecture has not changed, it's just that the medieval era focuses more on decoration called *the mansion*.

The use of the stage is not related to religious rituals as happened in Ancient Greece and Roman times, more secular in nature with the emergence of folklore and comical. (4), the Renaissance, in Italy around 1500 began to regain attention to Ancient Greek art which began in the field of literature or theater, more prominently included stories of *Tragedy*, *Comedy*, and *Pastoral* (love stories between shepherd gods in the countryside). (5), the Elizabethan era, has experienced a very rapid development of drama and reached its peak during the reign of Elizabeth and the Stuart dynasty around 1580-1640s in which all performances were financed by Queen Elizabeth (Hendro Martono, 2008, p.34). The most important equipment in the performance hall is the lighting system that was originally started from sunlight, when the show was performed during the day, and developed using fire, and after the discovery of electricity by Thomas Alfa Edison and Bolam, the completeness of the show in the performance hall until now is growing following the development of existing technology. Hendro Martono mentioned, that:

The presence or existence of lighting in performing arts is already an integral unity that cannot be separated. Art performance without lighting or whatever it means, also if the lighting system without art performance. It can be said that, lighting systems are born from the womb of performing arts, large and mature with performing arts as well (Hendro Martono, 2010, p.1).

Civilization and human progress accompanied by the mastery of knowledge that is finally able to create technology also has an important role in the development of lighting systems. Originally the show was held during the day, using the sun as a means of lighting, this happened in Ancient Greece. The use of candles and oil lamps as lighting tools in performances has occurred in the Middle Ages (Renaissance era). In the 18th century, Gariick's De Louthembourg used a lensed projector as a lighting medium more focused on painting scenes called "*the magic lantern*". While Robert Edmund Jones, Donald Oenslager, Jo Mielziner, Stanlay Mc Candless and Thomas Wilfred have used and developed light as one of the performing arts (Samuel Salden, 1964, p.216). Swam, at New Casteltle on December 18, 1878, developed the carbon-filamented incandescent lamp as light. On October 21, 1879, Thomas Alfa Edison made a renewal to further develop carbon-

filamented incandescent lamps to be able to light for several days both day and night (Solar Magazine, 1991, p.15).

Understanding lighting in a performance is not just a means of lighting, it has: (1), purpose; illuminate and illuminate, give a natural impression, add color value, and help the play. (2), function; make the necessary choices, express the form, give a natural image, create a composition, and give a mood/soul. In addition, lighting can also enrich the audience's appreciation and imagination from a work that is present on stage.

Approach and Method of Work

Approach is a perspective that is chosen by an artist/choreographer in the embodiment of the artwork he will design. This approach includes the methods, styles, interpretations of motion and philosophy behind the work process that the artist/choreographer can choose. Meanwhile, in this work, the values of Pancasila that are realized use two approaches, namely; Narrative approach, more emphasis on the storyline implemented each scene. And a conceptual approach that focuses on ideas/ideas of work based on the implementation of Pancasila values in society.

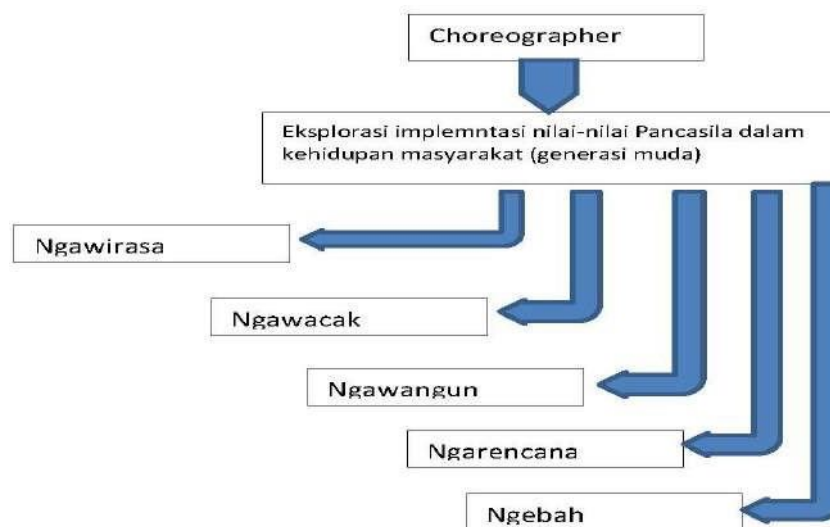
Applying to the understanding of methods from some literature emphasizes more on a series of steps or procedures used to achieve certain goals and in general methods can be interpreted as steps or procedures that are carried out systematically to achieve the desired results. To achieve the desired results in determining the method needs to involve knowledge, motor, technique, so that the process of realizing the work can be done effectively and efficiently.

The method of realizing works that raise the values of Pancasila uses literature from I Wayan Dibia's book entitled Panca Sthiti Ngawi Sani is an approach method involving five stages, namely (1), Ngawirasa (2), Ngawacak (3), Ngarancana (4), Ngawangun (5), Ngebah. The five stages revealed by I Wayan Dibia are used as a method of approach by researchers in realizing their work, starting from the process of determining the material to be used in the work, planning all the potential needed, to the arrangement of motion and the development of movement and performances that will be carried out.

RESEARCH METHODS

The procedure for research on artworks carried out by raising the values of Pancasila and the form of dramadance towards golden Indonesia through the footing of Indonesian traditional dance movements using the Panca Stiti Ngawi Sani method. The approach in the research used is the penomenology of people's lives in the implementation of Pancasila values that have been degraded, especially those that occur in the younger generation. The choice of this approach is done to explore a problem with detailed limitations that occur.

The research activities carried out will certainly experience a long process by directly involving the theme of object which is used as the process of implementing Indonesian traditional dance movements to be used as a foothold, where the involvement of all supporters in research manifested through this form of artwork will be a model of implementation of Pancasila values. The process of planning, implementing, and realizing works on Pancasila values involves all supporters actively starting from the stages of *Ngawirasa*, *Ngawacak*, *Ngarancana*, *Ngawangun*, and *Ngebah*. The flow diagram of the research carried out can be seen in Figure 1 below



Research on the creation of works of art about the values of Pancasila in the form of dramatari towards a golden Indonesia with the footing of Indonesian traditional dance movements using the Panca Stiti ngawai sani method starting from a choreographer exploring the implementation of Pancasila values in life in society (younger generation) that

has experienced degradation, emerging into ideas to manifest into a work. Community life has given real meaning to how the implementation of Pancasila values can actually be seen with the naked eye, which is then tried to make designs starting from ngawirasa is a form of inspiration from the implementation of Pancasila values in the lives of the younger generation.

At this stage of ngawirasa, researchers get a feeling, soul vibration, strong desire, strong desire to realize how the reality of the implementation of Pancasila values can actually be realized in works of art. When Rasa exists, then the researcher conducts Ngawacak to conduct research on what is seen in life which aims to find out further and deeper the ideas and material of the work he is thinking about. In the Ngarancana stage, researchers began to make designs that involved various aspects, especially regarding artistic and technical issues, including funding of designs to be made or realized. In this stage, planning is always done with meetings with all supporters. The Ngawangun stage is the stage of execution, researchers begin to carry out the realization stage and pour the concept of the work that has been made in training activities and arrange movements that have become a foothold through developments that have been carried out.

Ngebah stage, this is the final stage of a result by researchers in producing their product work in the form of *choreography*, this is the final part that is often the attention of all audience audiences, the perpetrators themselves.

RESULT AND DISCUSSION

The agreement of the founders of the Indonesian nation by establishing Pancasila as the basis of the country consisting of five basic values including; Almighty God, Just and Civilized Humanity, Indonesian Unity, Peoplehood Led by Wisdom in Consultation/Representation, Social Justice for All Indonesian People, which implementatively in life in society still experiences obstacles, of course, many factors are the cause, of the many causes of these obstacles are; lack of understanding of the meaning and relevance of Pancasila values, different interpretations of the values contained in five of Pancasila, conflicts of interest in daily life, cultural and environmental influences, political

and economic issues and lack of monitoring and law enforcement. The implementation of Pancasila values in the art world, especially dance performances, is not so much used as ideas and concepts of works, in terms of through works of art from the process of embodiment to the implementation of performances, Pancasila values are so inherent in the behavior of art supporters themselves.

The process of realizing works using the concept of behavior towards the implementation of the five basic values of Pancasila starts from planning, determining ideas / ideas, footing of motion, determining the mode of approach to be used, and the model of motion development to be carried out. In this plan, everything is written in the form of a proposal as the next step. The design determines all supporters involved in the work, rehearsal schedule, rehearsal ground and music as accompaniment to the work, the property of the work and determines the form of the structure of the work in accordance with the theme and concept of the work. The implementation of the work consists of the process of structuring the work from the scene, motion, dramatic work and all ideas / ideas, footing, mode of presentation, and movement development must be implemented by adjusting the concept revealed. The implementation of the performance involves all components related to the needs of the work, especially managing the performance comprehensively so that it can be enjoyed by the audience.

Overall, implementing the idea of behavior and character of society in the application of the five basic values of Pancasila into a dance work in the form of dramatari, where the movements presented cannot be separated from aesthetics, symbolic and have a scene flow so that it is well structured, it is necessary to emphasize the aspect of motion development from the footing of motion used by combining spatial elements, The time, energy, design and intensity and quality of movement are artistic.

Dramatari is a form of performing art that combines elements of drama and dance, elements of drama and dance which are intended in this work are the existence of a story structure that is raised and characterization in the work, and uses scenes, while the unfolding of the story is carried out using movements resulting from traditional footing developed through body processing techniques and body flexibility. In this dramatari

context, the story is used as a medium to illustrate the values of Pancasila and the vision of achieving a golden Indonesia, namely a prosperous, prosperous, just, and dignified Indonesia. The values of Pancasila are conveyed through the interaction of characters that arise from the movement to create artistic visual quality, and the expression of narratives carried out directly by dancers to give meaning to each scene of the work.

Visualizing the values of Pancasila in the form of dramadance towards Indonesia gold through the footing of Indonesian traditional dance movements using the Panca Stiti Ngawi Sani method, is the title of the research artwork raised. The correlation of the title has to do with the current situation that occurs in people's lives about the reality of implementing the five basic values of Pancasila which is still experiencing deviations in life in society, meaning that implementing the five basic precepts in Pancasila as a state order is still not fully done properly according to the precepts in Pancasila. Panca Sthiti Ngawi Sani, is an art creation method written by I Wayan Dibia as an offer for choreographers in realizing their works using five stages which all contain very practical work patterns, starting from:

1. Stage *Ngawirasa*, where early choreographers began to get very strong vibrational inspiration to make works from seeing people's journeys and behaviors in life there are still those who are not in line with the values of Pancasila, there are even those who question whether Pancasila is worthy of state ideology. This can be seen from the nation's journey so many rebellions want to replace the ideology of the state with a different ideology. Finally, several times the Indonesian nation experienced rebellions to replace Pancasila and was unsuccessful, but the behavior of Indonesian people in the global era, has experienced degradation, ethical dehumanization because they do not understand what the implementation of Pancasila values is like in their lives. The research of this work wants to invite all supporters and audiences who watch this work to apply the values of Pancasila starting from themselves about implementation Respect each other, togetherness, help each other, and provide justice for everyone.

2. Stage *Ngawajak*, For a choreographer when realizing a work will begin with exploration, namely exploring to find out further and more deeply the ideas and material of the work he thinks or plans of, of course, by reviewing the literature sources, the footing used for the suitability of the ideas and concepts of the work he makes. In this embodied work, a re-exploration has been carried out from literature, sources as a foothold of movement starting from several traditional dance movements such as foot, torso, hand, and head movements, then seeing from the development carried out. The purpose of this *Ngawajak* stage is to find reinforcement materials to ensure the art produced both in terms of form, content and appearance / presentation (I Wayan Dibia, 2020, p.37).
3. Stage *Planning* Or often referred to as the conception stage through design concerning various aspects, especially artistic and technical aspects. From an artistic point of view, the planning stage carried out by the choreographer determines the development of movement, the artistic needs of the stage, and the needs of music as accompaniment, illustration and support for the atmosphere of the work. Meanwhile, from the technical aspect, all supporters are invited to be involved in developing motion with floor patterns arranged based on the needs of the work, as well as the application of the stage design needed.
4. Stage *Ngawangun*, which is intended to realize all ideas / concepts, the needs of the performance in the structure of the scene that has become a certainty in the work. By Hawkins in moving according to the heart, this stage is called forming (I Wayan Dibia, 2023, p.77).
5. Stage *Ngebah*, by Roger Sesion in *The Composer and His Massage* often referred to as the production stage (Brewster Ghiselin, 1952, p.157). The artwork produced at the stage *Ngebah* Or production must be displayed in public, as the embodiment of a process that has been done well.

The process of realizing the values of Pancasila into a dance drama by using traditional dance movements as a foothold which is further developed in accordance with the structure of the scene starting from the introduction scene that raises mountains as a

symbol of the existence of the universe which also has a narrative about nature that provides space for this life to fill it with various activities, scene two various life activities carried out by humans with motion Walking from all directions as a symbol of human beings having different interests from one another does not know each other. The third scene brings up mudra movements and hand gestures as a symbol of the existence of people who embrace the legitimate religion in Indonesia as the practice of the values of the first Precept of Pancasila, the fourth scene with fast movements and different tempos from one group to another wants to convey conflicts from among the community about the implementation of Pancasila values that are still questionable about all the existing values of Pancasila self-art. The fifth scene with the appearance of ten dancers who reveal the existence of Pancasila in the form of the Garuda bird as a state symbol that is ready to support all components of society with its strength. The sixth scene, the rampak movement performed by dancers as a symbol of togetherness and mutual assistance to convince the values of Pancasila that must be applied in life in society.

Bringing a symbol into a work by implementing it into a movement, not everyone will be able to translate the movement as that symbol. Movement as a symbol in the work will have a different meaning, when that symbol appears in society . Y. Sumandiyo Hadi, mentioned that artwork is part of culture as a symbol system has a very broad meaning, so the emergence of symbols In the work can be interpreted as a sign according to an agreement or convention formed jointly by the society of the people or culture in which the symbol applies, so that the relationship between the so-called signifiers (*signifiant*) and omens (*signifie*) arbitrator (Agus Sachari, 2006, p.14). The appearance of symbols in performing arts is an interpretation of the idea of producing new things, this is also reinforced by the statement of Ernest Cassier a cultural philosopher with his very famous work *Philosophy of Symbolic Forms*, where it is mentioned that, with symbols, humans can create a cultural world in which they have new ideas (Ernest Cassier in Agus Schari, 2006, p.15). Bringing out the cultural world in a drama cannot be separated from the creativity expressed in the work, so that the work becomes a novelty. The novelty of the work created by a choreographer in Panca Shiti Ngawi Sani can be in the form of ideas, content, messages,

physical forms or presentation systems (I Wayan Dibia, 2020, p.13).

The expression of Pancasila values in dramatari towards a golden Indonesia on the footing of traditional dance movements wants to convey moral and social messages reflected in the scene of the work, the audience and actors in this work themselves are invited to reflect and implement the values of Pancasila in the life of the nation and state maintaining unity, mutual cooperation, respecting diversity, and providing a sense of justice for everyone.

CONCLUSIONS

The values of Pancasila expressed through the form of dramatari on the basis of Indonesian traditional dance movements, using the Panca Shiti Ngawi Sani approach method is an artistic effort that combines the text of human life behavior with dance movements to convey social and moral messages about the implementation of Pancasila values for nation and state.

The footing of traditional dance movements has the power to be developed through body processing and the achievement of bodily movement techniques by reinterpreting traditional movements into new movements, so it is hoped that this work will be able to present visual beauty and have deep meaning. Traditional dance movements developed in this work from footsteps, torsos, hands, head as an implementation of the meaning and symbols of the theme raised. Motion development is carried out using body processing approaches and body techniques by combining compositional elements from space, time, and energy approaches.

The realization of works using the *Panca Shititi Ngawi Sani* approach, is a creation methodology starting from *Ngawirasa*, *Ngawajak*, *Ngerancana*, *Ngawangun*, *Ngebah*, with the application of process implementation, embodiment, and performance implementation. And overall the application of this method is very appropriate to use, because for a choreographer when realizing his work is preceded by the planning of a proposal as a basis for work in which it already contains ideas, theoretical approaches that have become the realm of the work he realizes. The concept of work as an idea must be able to be implemented through a rehearsal process with all the main components and supporting

elements in the work to be realized. While the performance is the end of the process carried out by considering all components of the performance, ranging from stage setting, lighting, property, music and stage crew who assist in the implementation of the work.

Realizing research works of art that end up producing products, there are two work processes carried out by a researcher as well as a choreographer. The process in question is a psychological process that produces works of art that can be heard, observed, and/or touched, as well as imaginary work processes that only occur in the head of the creator (Sal Murgiyanto, 2004, p.54). Combining psychical and imaginary processes that end up producing a product certainly requires practical support in the form of a representative place (performance hall) that can be a space of appreciation for artists and audiences and financial support in accordance with submitting proposals when the proposal is declared worthy to be continued as a research work of art.

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INTERTEXTUALITY IN CONTEMPORARY DANCE CREATION

Quatrains of Hope

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Abstract

In the realm of contemporary dance, it is widely accepted that the presence of a wellstructured and unrestrictive course of action is of utmost importance. This paper will explores how individuals construct their contemporary dance performance by utilizing traditional Iban oral literature, pantun created and sung spontaneously by the Iban people of Sarawak through a critical review and discussion of an existing contemporary dance performance Quatrains of Hope choreographed by Hafzal Bin Aziz and Andrew Igai Jamu at University of Malaya. The subject of intertextuality in contemporary dance creation is a multifaceted and intricate matter that warrants additional examination and inquiry. The examination of this case studies, Quatrains of Hope will reveals that intertextuality holds significant importance in the contemporary dance creative process, and have the capacity to augment the artistic representation and significance of a given performance. This research will utilize a qualitative methods, such as interviews, indepth interviews, observation, and content analysis. Intertextuality is considered as a tools for dance analysis as well as for the creation of multi-layered that are conceived as writerly text open to multiple interpretations. Intertextual constructs and performance texts are highlighted as features to analyse the dance work. This paper will explain about how the ideas of traditional Iban oral literature pantun are inextricably linked to the intertextuality and performance text at the heart of the dance experience.

Keywords: Iban, Pantun, Intertextuality, Performance text, Contemporary dance

INTRODUCTION

The present study aims to explore the interrelatedness between contemporary dance and the Iban oral literature pantun through the analysis of an extant contemporary dance performance, namely Quatrains of Hope, which was choreographed by Hafzal Bin Aziz and Andrew Igai Jamu at the University of Malaya. As such, the present study require a meticulous analysis of recent research on contemporary dance choreography and pantun.

The contemporary dance production was executed as part of a graduation dance performance, serving as a component of the RIC3001 Final Year Project for the year 2022 Umotion. The performance was organised by the Dance Department within the Faculty of Creative Arts at the University of Malaya. Umotion is a graduation dance performance hosted by the Dance Department of the Faculty of Creative Arts, University of Malaya. The production features seven final year undergraduate students from dance department. As a part of the Final Year project, four students from performance track will be perform choreographies created by five guest choreographers. Meanwhile, three students from the choreography track will present their new creation in contemporary choreographies. A total of 9 choreographies will be showcased in the production. The present study employ qualitative research methods, including interviews, indepth interviews, observation, and content analysis.

The aforementioned work was inspired by the *pantun* recited by the Dayak Iban women. Quatrains of Hope contemporary dance performance involves the singing of *Pantun Meri Ngirup*, which comprises quatrains of the drink offering. This act is performed with the intention of expressing hope while presenting rice wine *tuak* to guests or relatives in *Rumah Panjai* or longhouses. Typically, all of their daily activities are conducted within this area or house, including the *Gawai-eve* celebration, which takes place annually on the 31st of May. The *Gawai-evening* celebrations represent a traditional festival of gratitude and abundance, commemorating the bountiful harvest and the anticipation of future endeavours. The event serves as a commemoration of the religious and social principles upheld by the Dayak community, signifying notions of solidarity, ambition, and optimism. This composition delves into a movement centred on the intricate procedures involved in the production of rice wine, which ultimately dictate the quality of *tuak* (rice wine) with its nuanced, intricate, and harmonious flavour profile. Consequently, the rice wine that possesses an impeccable flavour profile will be presented as the featured beverage of the *Gawai* festival, denoted as "*ai pengayu*," which is traditionally associated with longevity. *Ai Pengayu*, a traditional ritual involving the consumption of *tuak*, a local alcoholic beverage, with the intention of promoting longevity. During this ritual, the

villagers express their well-wishes to one another, specifically emphasising the desire for long life, good health, and overall prosperity. Subsequently, individuals proceed to traverse the entire expanse of the longhouse in order to extend a cordial reception to supernatural entities, as part of a ceremonial practise referred to as Ngalu Petara.

The *Iban* people of Sarawak are known to spontaneously create and perform the traditional form of poetry known as *pantun*. The *pantun* is traditionally presented to welcome guests at festive occasions and to pay tribute to distinguished individuals. In alternative settings, the artist may engage in the act of entertaining the audience by improvising linguistic expressions to stimulate their consumption of rice wine or *tuak* that is being circulated during a communal event. In certain social settings, it is customary for a woman to perform the *pantun* for an intimate gathering of acquaintances, with the intention of specifically addressing a male invitee while he indulges in wine. The lyrics of the *pantun* may hold a covert meaning, possibly related to the aforementioned guest, that is exclusive to a limited circle of individuals. The *Iban's pantun* is a form of vocal expression that requires the use of distinct melodic patterns to be performed audibly. The melody serves as a medium for the expression of the intended words, indicating that it functions as a conduit for the literal message. Therefore, one could argue that the melody acts as a vehicle for the veritable words.

Research Objectives

The present study aims to investigate the correlation between textual elements and choreographic components in the contemporary dance production titled "Quatrains of Hope," as executed by the dance students of the University of Malaya. The genesis of this contemporary dance composition was derived from *Iban pantun* texts, which are impromptu recitations that take place in longhouses. Hence, this study will prioritise several objectives. First, is to describe about the contemporary dance performance (Quatrains of Hope) in specific. Second, is to examining the creative processes and the product of contemporary dance piece (Quatrains of Hope) that include *Iban's pantun* into their choreography. Lastly is to justify that a contemporary dance choreography that uses *Iban's pantun* can be

produced by properly provided the choreographer remember the pantun, understand the meaning of the pantun, able to apply, analyse, evaluate and create before using *Iban's pantun* in their choreography.

METHODS

The present study employed qualitative research methods to examine the modern dance performance titled "Quatrains of Hope" held at the University of Malaya. The data collection process involved the utilization of many methods, including observation, interviews, in-depth conversations, and content analysis. A sample of dance choreography was chosen to investigate their utilization of *Iban* traditional oral literature, specifically *pantun*, within the context of their contemporary dance compositions. The researcher undertook a thorough observation of the performance and thereafter scheduled a meeting with the choreographer to engage in a discussion regarding its potential inclusion.

The research employed various data analysis approaches, including data reduction, data display, and data conclusions, through the use of interactive models. The researchers utilized the content analysis methodology to collect data, employing three distinct approaches for data analysis: engaging in a dialogue between the choreographer and the researcher, as well as analyzing both live and recorded video recordings. To limit the scope and establish conclusive findings, superfluous information was removed. The research took into account ethical considerations, with the inclusion of informed permission as a vital element. Participants provided informed consent and recognized the contributions of other authors. The study also followed the Harvard/APA/Vancouver reference system and refrained from using objectionable language in questionnaires, interviews, or focus groups.

The assurance of data veracity was achieved by employing triangulation techniques and doing source analysis. The research conducted a comparative analysis of data collected through the methods of observation, interviews, and documenting of performance. The analysis of data has led to the emergence of the notion of deconstruction, which entails a methodical examination of a performance in order to uncover complex interconnections among its various elements. The utilization of *pantun* within the context of contemporary

dance performances presents a challenge to the traditional perception of the deceased choreographer as the sole creator, hence emphasizing the existence of diverse perspectives that can reevaluate established solitary or readily comprehensible texts. Finally, the research has identified commonalities between the use of structuralism semiotic analysis and intertextual technique in the examination of contemporary dance performances.

RESULT AND DISCUSSION

This analysis delves into intertextual references, borrowings, and dialogues within the realm of dance, aiming to enhance our comprehension of the complex network of cultural, historical, and artistic associations that shape the growth and transformation of dance as a vibrant and emotive medium of artistic expression. "Quatrains of Hope" is a contemporary dance performance that integrates various artistic aspects, including dance, music, visual components, and the incorporation of *Iban's pantun*. The choreographers, Hafzal Aziz and Andrew Igai Jamu, adeptly integrate diverse cultural, historical, and creative influences to construct a multifaceted and elaborate choreographic work.

The performance commences with *Iban's pantun*, when dancers embody various personalities and communicate themes derived from the literary text. The choreographic decisions made in the performance adeptly integrate intertextuality, as evidenced by the incorporation of movements that bear resemblance to other art forms, including the utilization of positions featuring *tajau* which refers to a specific category of pottery or pot, typically of medium to large size, which holds cultural significance within the ethnic traditions of Borneo's Dayak community as props. The interplay between dance and diverse artistic genres elicits imaginative responses from the audience and offers multiple avenues for interpretation. The performance also integrates aspects influenced by Western dance culture, thereby acknowledging the principles of dance creation and presenting a novel viewpoint. The incorporation of lighting design, costume choices, and stage accessories serves to augment the intertextual story, thereby heightening the overall immersive quality for the spectators. The performance aptly demonstrates the significant impact of

intertextuality in contemporary dance, expanding the possibilities of dance as an artistic form and prompting viewers to actively engage with a range of cultural influences.



Figure 1. Intertextual Dance Analysis



Figure 2. Intertextual Dance Analysis

The “Quatrains of Hope” dance piece is an intertextual exploration, incorporating various movement styles, including ballet and modern dance. The choreographic framework involves unfolding movement as a dynamic dialogue, blending various artistic references. The dancers embody a fusion of ballet and modern dance, capturing audiences with their fluidity and nuanced expressions. The choreography transcends conventional classifications and categories, presenting a captivating combination of historical and contemporary elements in motion. The dancers possess a remarkable ability to embody a wide range of artistic qualities, making it challenging to categorize them within a single

framework. The visual components of the performance, such as costumes, set designs, and lighting techniques, contribute to the overall aesthetic appeal of the performance. The auditory components, such as rhythmic beats, atmospheric soundscapes, and *Iban's pantun*, amplify the emotional resonance and strengthen the performance. The dancers' movements exhibit harmonious synchronization with the pulsating beats, while the melodious aspects of *Iban's pantun* resonate throughout the space, eliciting emotional reactions.



Figure 3. Intertextual Dance Analysis



Figure 4. Intertextual Dance Analysis

This research delves into the examination of intertextuality within the realm of contemporary dance composition, specifically focusing on the piece entitled "Quatrains of Hope." This study investigates the creative process through the analysis of choreographic works and the conduction of interviews with choreographers. The findings of the study demonstrate that intertextuality is discernible in the composition of Quatrains of Hope, as choreographers integrate many sources such as dance compositions, visual art, musical elements, and cultural customs.

The presence of intertextuality in the choreographic works enhances their richness and intricacy, enabling choreographers to create works that elicit profound reactions from viewers. The research additionally emphasizes the significance of intertextuality in fostering debate and collaboration within the realm of dance, as choreographers engage in intertextual exchanges. Furthermore, it underscores the significance of intertextuality in the preservation and reinterpretation of cultural aspects, hence facilitating a more profound analysis of cultural narratives among various audiences. The research findings suggest that intertextuality plays a pivotal role in deepening our comprehension of the creative processes and influences at play within contemporary dance. This, in turn, contributes to a greater appreciation of the multidimensional and intricate nature inherent in this form of artistic expression.

The utilization of intertextual dance analysis serves as a valuable approach in comprehending and interpreting dance performances, facilitating a more profound comprehension of the performance and its cultural context. This study traces the historical evolution and advancement of many dance forms and movements, shedding light on the influential contributions made by prominent figures in contemporary dance such as Martha Graham and Merce Cunningham. Furthermore, it facilitates comprehension of the socioeconomic and political milieu around a dance work, thereby fostering a more profound appreciation of the cultural and historical influences that shape choreographers and dancers.

The examination of intertextual dance further facilitates the identification and assessment of aesthetic choices undertaken by choreographers and performers. The study of dance bears considerable importance for academics, practitioners, and observers alike, as it facilitates a more profound understanding and admiration of dance as a form of artistic communication. Additionally, it establishes connections between dance performances and their cultural and historical contexts. In order to explore the phenomenon of intertextuality in dance performance, it is imperative to develop a robust understanding of dance history and theory. Additionally, one should strive to gain familiarity with the diverse manifestations of intertextuality within this context. Furthermore, honing analytical skills is crucial to effectively analyze and interpret intertextual elements in dance performances. Actively engaging in live performances can provide valuable experiential knowledge in this area. Lastly, seeking guidance and mentorship from established dance scholars or professors can greatly enhance one's understanding and research in this field.

CONCLUSION

In conclusion, the topic of intertextuality in the formation of contemporary dance is a complex and multifaceted issue that merits more investigation and analysis. Through the analysis of several case studies and examples, it becomes evident that intertextuality plays a pivotal role in the creative process of contemporary dance, enhancing the artistic expression and meaning of a performance.

Irrespective of the specific study subject, there are certain challenges that require resolution and overcoming. One challenge that arises in the domain of intertextuality is its subjective aspect, whereby persons with different backgrounds and perspectives may interpret and understand intertextual references in different ways. Furthermore, the incorporation of intertextuality might be interpreted as a form of appropriation, giving rise to issues of cultural ownership and representation. It is crucial for researchers and professionals to show prudence and strive to employ ethical and respectful approaches when incorporating intertextual allusions in the realm of dance creation.

Despite the presence of these issues, there are feasible methods that can be used to alleviate them. One potential strategy for addressing this matter in a productive manner involves cultivating an environment of open and transparent communication among artists, scholars, and communities. This approach aims to facilitate the utilization of intertextual references in a manner that is characterized by both respect and appropriateness. Furthermore, the incorporation of other viewpoints and voices throughout the artistic process can foster the progression of cultural understanding and awareness. The topic of intertextuality in the formation of contemporary dance also is an engaging and important field that requires ongoing inquiry and analytical reflection. By acknowledging and addressing the challenges and solutions related to the incorporation of intertextual allusions in dance, it is possible to create a more inclusive and ethically responsible artistic environment.

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