

Research on the Three-Dimensional Education Path for Dance Majors in Higher Vocational Colleges under the Context of Grand Ideological and Political Education

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Abstract: Against the nationwide strategic backdrop of comprehensively advancing curriculum-based ideological and political education, dance education in higher vocational colleges shoulders the crucial mission of promoting China's aesthetic education spirit and cultivating outstanding dance talents with both impeccable professional ethics and exquisite artistic proficiency. Centered on the core subject of constructing three-dimensional curriculum ideological and political education for dance majors at higher vocational level, this paper elaborates its contemporary value and theoretical foundation, analyzes existing practical obstacles, and points out that the systematic construction of a teaching team featuring clear objectives, rational hierarchical structure, complementary competency and efficient collaborative coordination serves as the core prerequisite for tapping ideological and political elements embedded in dance courses, innovating pedagogical approaches and boosting comprehensive education efficiency. By clarifying team developmental goals, optimizing personnel composition, renewing instructional design and perfecting supporting guarantee systems, the three-dimensional ideological and political education framework can be consolidated into a solid institutional foundation enabling synchronous advancement and coordinated education between dance professional instruction and ideological and political cultivation.

Keywords: Grand ideological and political education; Higher vocational colleges; Dance major; Three-dimensional education

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1. Introduction

The core fundamental mission of education lies in fostering virtue through education. Integrating ideological and political education into all teaching and learning activities of higher vocational institutions and facilitating coordinated progress between various specialized courses and ideological and political theory courses constitutes a core reform agenda for vocational education development in the new era. As an indispensable

constituent of artistic education, dance majors undertake not only the academic obligation of delivering professional dancing techniques and cultivating students' artistic expressiveness, but also the ideological and political responsibility of inheriting outstanding traditional Chinese culture, promoting national ethos, fostering sound personal integrity and nurturing promising young talents. With unique bodily language, sincere emotional expression and distinctive aesthetic imagery, dance is endowed with abundant ideological connotations and profound spiritual essence, functioning as a natural carrier and effective medium for implementing ideological and political education.

2. Predicaments confronting three-dimensional education for dance majors under a grand ideological and political education framework

2.1. Ambiguous team targeting and formalized team establishment

While most higher vocational colleges have set up multi-participant education teams amid the in-depth popularization of grand ideological and political education philosophy, the overall positioning of such teams remains vague, lacking systematic developmental orientation ^[1]. On the one hand, certain teaching cohorts fail to fully grasp the connotation of grand ideological and political education, simplifying ideological and political infiltration by mechanically inserting political terminologies into classroom teaching or adding red-themed fragments into stage performances, resulting in an obvious label-sticking phenomenon. Such superficial treatment severs the intrinsic logical connection between ideological guidance and artistic education and ignores dance's unique superiorities in realizing emotional resonance, value shaping and cultural inheritance ^[2]. On the other hand, numerous teams prioritize superficial full-participation over rational functional division and target coordination during setup. Though counselors, dance instructors, and administrative staff are grouped into one single education team, their respective duty scopes are indistinct without a unified value orientation and consistent operational consensus. Some teams are only temporarily assembled for project application and teaching assessment while operating separately in routine teaching management, rendering the team structure practically invalid. Without reaching a consistent consensus on the core proposition of what kind of dance talents to cultivate, team members carry out daily work merely based on personal experience and habitual thinking, leading to fragmented and random education implementation ^[3].

2.2. Homogeneous team composition and prominent competency deficiencies

Long engaged in professional dancing technique instruction, most dance teachers accumulate rich expertise in movement standardization and stage performance training. Nevertheless, deprived of systematic training on Marxist theories and ideological and political theories under the grand ideological and political education trend, many instructors are incompetent in interpreting national policies, capturing contemporary thematic spirits and excavating ideological implications embedded in dance works, which hinders the in-depth implementation of curriculum-based ideological and political education ^[4]. From an industrial perspective, seasoned choreographers, outstanding dance artists, and inheritors of intangible cultural heritage boasting profound cultural deposits ought to act as vital intermediaries linking artistic practice and cultural inheritance, yet their participation in on-campus vocational education remains insufficient ^[5]. Rooted in imperfect school-enterprise cooperative mechanisms and the absence of regular institutional channels for introducing industrial mentors, their precious practical experience and cultural perceptions can hardly be transformed into standardized teaching resources. Even sporadic lectures and workshops are fragmented without systematic

curriculum integration, failing to unlock their educational potential fully.

2.3. Loose collaborative mechanism and insufficient internal communication

Despite the preliminary construction of interdisciplinary and cross-departmental education teams, relevant collaborative systems remain fragmented without standardized institutionalized operation amid continuous optimization of the grand ideological and political education layout.

First of all, no unified coordination platform has been established among diversified education practitioners. Dance teachers, ideological and political instructors and administrative personnel hold blurred job boundaries with random task allocation, triggering mutual buck-passing, repetitive work or uncovered service gaps. Many formally founded teams operate independently without stable cooperative ties or long-term planning, making effective integration of educational resources impossible ^[6].

Secondly, teams lack regular communication channels and standardized deliberation rules; information exchange mostly relies on casual private talks or irregular temporary meetings with scattered discussion topics and shallow content, unable to address core issues including curriculum integration, value guidance and student development. Teaching resources such as teaching plans, performance footage, and ideological and political cases are scattered among individual teachers without shared resource databases, resulting in repeated development and low resource utilization efficiency.

Thirdly, cross-departmental cooperation is restricted by institutional barriers ^[7]. The long rehearsal cycle and high practical attributes featured by dance disciplines are not fully taken into account during mechanism formulation, leading to rigid ideological and political implantation and label-style curriculum fusion, whose structural defects obstruct the aggregation of comprehensive educational synergy and impede the practical landing of a three-dimensional education mode.

3. Optimized three-dimensional education path under a grand ideological and political education background

3.1. Clarify target orientation to anchor the soul-cultivating educational direction

In the preliminary stage of team formation, multiple rounds of thematic seminars shall be organized to thoroughly analyze the core contents of dance talent cultivation programs and systematically sort out national policy specifications concerning college ideological and political education. By integrating regular professional teaching laws with ideological and political education logic, a hierarchical, practice-oriented curriculum, ideological and political objectives shall be formulated according to differentiated attributes of various dance courses ^[8].

Taking Chinese Folk Dance as an illustrative example, its educational objectives shall be rooted in the inherent cultural origins of relevant dance genres. At the technical level, students are required to master characteristic rhythmic features, standardized movements and performing styles of various ethnic dances to realize professional proficiency ^[9]. On top of technical training, teachers further explore profound cultural connotations behind dancing forms: bold and unrestrained movements of Tibetan dance embody residents' praise for life; relaxed and powerful Mongolian dance reflects nomadic people's wisdom of harmonious coexistence with nature; lively and vivid Uyghur dance showcases the vitality of oasis civilization. Through immersive artistic experience, students deepen their comprehension of diverse ethnic spirits, life philosophies, and aesthetic tastes, and enhance their identification with excellent Chinese traditional culture.

Furthermore, courses need to foster students' awareness of intangible cultural heritage inheritance. A

large number of folk dances have been inscribed on national intangible cultural heritage lists whose survival hinges on generational inheritance. Teaching activities can adopt digital recording, oral history collation and master interviews to enable students to access living cultural resources and perceive inheritors' perseverance, thus stimulating their sense of mission and transforming passive recipients into active disseminators who voluntarily undertake the responsibility of safeguarding national cultural genes ^[10].

3.2. Optimize team composition to build diversified, complementary, collaborative groups

To break the singularity of conventional teaching groups and construct multi-dimensional functionally complementary collaborative teams for three-dimensional education, higher vocational colleges shall gather diversified professionals around unified educational targets and form stable, high-efficiency compound teams ^[11].

Firstly, core professional dance teachers who possess solid teaching capability and basic ideological and political literacy shall serve as team backbones to naturally infiltrate value guidance into daily skill training ^[12].

Secondly, full-time ideological and political teachers are indispensable to interpret national policies from a theoretical perspective, elaborate core connotations of socialist core values, and convert abstract theories into operable teaching schemes, providing academic support and directional supervision for curriculum ideological and political construction.

Thirdly, industrial dance artists, troupe administrators and intangible cultural heritage inheritors bring abundant practical experience and profound cultural accumulation; they transmit professional dedication and patriotism via work sharing and on-site demonstration to improve education authenticity and appeal. All team members establish organic ties centered on consistent educational goals to realize in-depth integration of skill teaching and value cultivation ^[13].

Meanwhile, standardized recruitment criteria focusing on professional background, educational awareness and cooperative willingness shall be formulated to guarantee steady team development. Such multi-subject cooperation realizes intensive allocation of educational resources and provides a solid organizational guarantee for all-staff, whole-process, and all-round education of dance majors.

3.3. Improve the collaborative mechanism to establish an efficient operational safeguard system

Complete institutional frameworks shall be formulated to guarantee standardized and sustainable operation of multi-agent teaching teams.

First, enact formal team constitutions ^[14]. The constitution shall specify team tenet, highlighting the leading role of grand ideological and political education, and take fostering virtue through education as a fundamental guideline; clarify rights and obligations of all members in organizational clauses, and define standardized procedures for collective lesson preparation, teaching research, curriculum implementation, and performance assessment. Democratic centralism shall be adopted for major decision-making to boost team recognition and executive capacity, and institutional provisions reduce internal conflicts in daily cooperation.

Second, implement a person-in-charge accountability system. Selected coordinators with outstanding organizing ability, ideological attainment and professional influence shall be responsible for integrating dance teaching and ideological resources, drafting holistic education plans and monitoring task progress. In addition, coordinators shall pay attention to team members' developmental demands and create a positive collaborative atmosphere to shift scattered individual efforts into joint teamwork.

Third, construct shared resource platforms. Dance instructors can release an ideologically and politically

integrated course content on online teaching platforms and classify various resources, including classic dance analysis, red-themed choreography cases, and exemplary course footage via cloud storage^[15]. Unified ideological and political material libraries are built for real-time retrieval and dynamic update to enrich contemporary teaching content.

Fourth, reinforce whole-process standardized management. Detailed archives shall be kept for all teaching seminars with complete records on discussion topics and resolutions; regular attendance management shall be linked with performance appraisal. Phased tasks are specified via detailed checklists accompanied by follow-up inspection; periodic evaluation combining student feedback and peer review helps revise implementation plans flexibly. Full-process archival management improves work transparency and strengthens team responsibility consciousness.

4. Conclusion

The three-dimensional construction of ideological and political education for dance majors constitutes a long-term systematic project requiring sustained policy support, proactive teacher participation and innovative team collaboration. Only with concerted efforts from all relevant parties can dance classrooms be upgraded into comprehensive education platforms integrating knowledge imparting, competency cultivation and value shaping, so as to cultivate outstanding contemporary dance elites with patriotism, fine morality and consummate artistic skills and consolidate foundational strengths for the prosperity of socialist literature and art and the construction of a culturally powerful China.

Disclosure statement

The authors declare no conflict of interest.

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