

# Zang Dance at Jingzhou Vocational and Technical College: Transformation from Original Dance to Academic Dance in China

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## Abstract

This qualitative research aims to: 1) study and analyze the structure of the original Zang dance; 2) the transformation analysis of the original Zang dance of Jingzhou Vocational and Technical College to a systematic academic. Research Methodology is a case study of Zang primitive Zang dance at Jingzhou Vocational and Technical College focusing on three styles of Zang dance; Tita Xianzi and Guozhuagn that is the information study of documents, field works. There are 64 respondents in this study, 10 dancers, 22 Zang students, 6 dance teachers, 5 principals, and 21 spectators. Research conclusion by descriptived analysis.

The research reveal that The Structure of original Zang dance was devided into 3 points: 1) Dance movements; 2) Music and Songs; 3) Costume for dance. In addition, The transformation of original Zang dance to new style of Zang dance at Jingzhou Vocational and Technical College had 3 steps: 1) Developed the conceptual ideal; 2) Developed to Conceptual design; 3) using the teaching method of Pan Zhitao to created the dance.

In conclusion, the original Zang dance and academic Zang dance are difference in movements, characteritics, music and costume for dance. The main reason for these differences is that the original Zang dance focuses on entertainment, while the academic dance is more in line with contemporary stage aesthetics. The movements elements of the academic Zang dance are extracted from the original Zang dance, but in the process of processing and reconstruction, the Zang cultural background is missing. During the expulsion of the traditional Zang dance scholarship, the cultural background of the Zang people who are constantly incapacitated at the same time.

**Keywords:** Zang Dance, Jingzhou Vocational and Technical College, Tibetan, New style of Zang dance.

## I. INTRODUCTION

The Zang Autonomous Region is located in the west and south of the Qinghai-Zang Plateau. The areas above 4,000 meters in elevation account for 85.1% of the total area of the region. Known as the "Roof of the world" and the "third pole of the Earth," the Zang

Autonomous Region is one of the five ethnic autonomous regions in China, with its capital in Lasa. ( <https://baike.sogou.com/v110436.htm> )

Most areas of Zang are plateaus and the climate is harsh. The world's highest peak, Mount

Everest, is at the junction of Zang and Nepal. Complete original state.

Almost all Zang culture can be said to be related to or influenced by religion. Zang Buddhism is a combination of Buddhism and Bon religion, and is a native religion in Zang areas. This text, which called "Tubert" in the Qing Dynasty, also explains the origin of the Zang English Word Tibet, which should be translated from this word. Zang is the English name for Tibet, which is an international common name.

In China, we are used to call it Zang, and the Zang dance is called Zang dance. There is no cultural difference, it is just a customary name.

As a kind of art, dance originated earlier than other arts. It is an art form that expresses itself physically. The most primitive dance was produced by human labor and played a role in the primitive society of human beings. The original dance is the clapping and pedaling, the regular movement is the original dance. After human beings entered the slave society, the birth of the witch dance formed the original standardized collective, formal dance, appeared in the feudal society.

Court dance was the heyday of Chinese dance development in Han, Wei, Sui and Tang dynasties. As a subject matures, it will face all kinds of problems, and dance is the same. In the history of China's modern development, there was a national literary movement. During this period, Chinese folk dance gradually came onto the stage and was promoted and popularized. The earliest dance academy in China, before the present Beijing Dance Academy, the ethnic dance was dominated by the Han nationality. It was not until 2000, when the Department of Ethnic Dance changed its name to the Department of Ethnic Folk Dance, that it began to refine and process ethnic dances. The establishment of the Art Department of Minzu University of China has brought the development of Chinese folk dance to its peak.

In China, there is a saying in the development of folk dance, "The development of folk dance should not only inherit but also innovate."

There are two key words in this sentence, inheritance and innovation. How to innovate on the basis of inheritance is a problem that every dancer and choreographer needs to think about. Only inheritance, too original dance, because of The Times, aesthetic disconnection, movement quality and technical requirements are not perfect, and less and less attention, then how to develop the problem falls on innovation.

From the perspective of ethnic dance, the word "innovation" means how to show the national cultural essence in the dance with contemporary aesthetic thinking. In today's Chinese folk dance, there are two categories of folk dance: one is the original folk dance and the other is the new style folk dance.

The original ecological folk dance comes from people's production and labor, religious belief, geographical environment and other elements. All the simple gestures, close to people's life, daily customs, and completely unmodified movements constitute the original ecological folk dance we see now. The new style of folk dance includes the folk dance of academy and troupe, etc.

The Zang folk dance in the new style is the choreographer who injects their thoughts and emotions into the creation and interpretation of the dance, and integrates the choreography techniques of modern dance, and then presents them on the stage. Although there are a variety of folk dances in the presentation of the work, but they are all refined folk materials after artistic, stage processing created.

However, when people combine various kinds of dances or choreography techniques with innovative ideas, they lose the unique taste of ethnic dance. Therefore, such thoughts and questions have been accompanied by the development of folk dance creation, which should be inherited and innovated. This paper hopes to sort out and analyze the historical context of folk dance by taking Zang dance as an example, so as to find some enlightenment for the creation of new styles of folk dance.

Academic Zang dance has been engaged in academic dance for more than 60 years, instilling the aesthetic concept of academic

dance to generation after generation, and building its own cultural "platform" and "discourse power". In this process, there exists the "absence" of cultural ecology. This is the weakness of academia. Cultural ecology is inseparable from the elements that make up Zang dance. It is a unity. However, in the process of academic Zang dance teaching, due to the influence of subjective and objective factors, the relationship between upper, lower and left is often "cut" and presented in isolation. As a result, academic Zang dance hangs gracefully, dry, and staccato.

The inherent "absence" of academic folk dance has led to the irrelevance of academic Zang dance. This development model is not conducive to long-term planning, nor can it withstand cultural scrutiny and skepticism of The Times. Can not dissolve, activate the original textbook chapter break, separation, missing content. (Jiangdong, 2014,p.51)

In the history of China's modern history, while exploring the path of freedom, prosperity, democracy and civilization, the accompanying culture and art also embarked on the road of development.

As a kind of folk dance art, Zang dance has also experienced a process from original ecological dance to academic school. The revolution of dance is the inevitable result of the generation and development of the spirit of The Times. With the emergence of specialization, stage and modernization of folk dance, many problems have been found.

Today, with the rapid development of ethnic and folk dance, many domestic experts and scholars have fully studied the basic postures, styles and cultural characteristics of Zang dance, which not only enrich the postures of Zang dance, but also make body movements on the basis of them. Beauty is constantly developing and innovating.

When a discipline is established and gradually mature, it will face the problem of advanced and sophisticated development. The research will be more and more nuanced. The range becomes wider and deeper. No matter Chinese classical dance or folk dance, in the

development, there will also be some problems, these problems will restrict the development of this discipline and should be timely solved and corrected.

This paper will take the transformation of Zang dance from primitive dance to academic dance as the research object, and draw the research conclusion through a large number of books, documents, videos and pictures, interviews with local Zang people, and observation of living habits.

Zang is a hospitable, singing and dancing people. The regional style of Zang dance is closely related to its special living environment. Zang dances in different regions have different dance movements and styles. However, some of the most basic Zang dance movements will not change, but are created on the original basis, which is closely related to customs and religious beliefs.

In Zang folk dances, common movements such as hanging shoulders, bending waist and slouching, as well as heavy costumes and heavy living habits have a lot to do with them. These movements mainly come from the Zang people, in order to reduce the burden on the body, a way of self-coordination, resulting in artistic dance movements. (Dan Zhi Daoji, 2020,p.33)

It can be seen from this paragraph that the artistic characteristics of Zang dance are created by the geographical environment, labor mode, clothing, personality and other factors of Zang people.

The physical characteristics of loose crotch, arch waist and bending (leaning forward) are not only the traces of religious psychological oppression, but also mainly come from the laborers' self-coordination to reduce the physical burden. Another feature is "Yishunbian", which refers to the "Yishuner" dance rhythm formed by dancers with waist as the initiative and hands and feet together. The Qinghai-Zang Plateau is in western China, and the current cultural and art development centers are in eastern China, far away from each other.

On the way of its development, it is influenced by central Plains culture and western culture, leading to its development process. Cultural biases can lead to changes in the morphological characteristics of the movement, and these changes may inadvertently erase the original characteristics of the movement. I want to make a comparative analysis of the studies on primitive Zang dance and academic Zang dance system after the founding of new China, in order to illustrate the transformation of Zang dance from primitive ecological dance to academic dance.

The author was born in China's henan province, to university in Beijing, the capital of China, is currently a dance teacher in colleges and universities in hubei province, from learning to accept the culture including the study of ethnic folk dance is the product of academic, also studied Zang dance, but have never been to Zang, of our country are more distant journey.

In the teaching process, nearly two years our school has a lot of Zang area came to the middle school students, at the time of Zang dance lessons, found that Zang students learning up is not so well, they dance and I teach dance there's a big difference, they are the original dancing is more entertaining, strong randomness, action is simple, monotonous, Compared with academic Zang dance, it lacks some academic standardization. In terms of the expression of body language, academic dance will look more beautiful, such as the open straight and extended movements.

In the teaching of Zang dance in Jingzhou Vocational and Technical College, researchers discovered that there is a certain difference between the original Zang dances performed by Zang students and the academic Zang dances I teach.

Zang dances have changed from original to academic movements. The Zang dance has lost the style of the original Zang dance. This is closely related to the lack of attention to the original Zang dance and insufficient investment by the local government, which has led to a serious loss of traditional Zang dance.

The researcher hopes that through the research of this paper, researcher can understand the original ecological dance more thoroughly, can study and protect traditional culture, so that Zang dance can be more inherited and protected in style, and provide more theoretical support. It also provides some help for my future teaching, how to use the original ecological Zang folk dance as the prototype to create an academic Zang folk dance that is more in line with the aesthetics of people.

## 2. Objectives Of The Study

2.1 To study and analyze the structure of original Zang dance.

2.2 To analyze the transition of the original zang dance to system academic at Jingzhou Vocational and

Technical College.

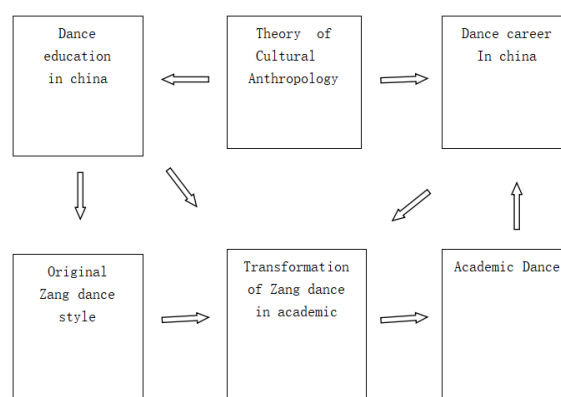
## 3. Significance of this study

3.1 In-depth analysis make understand of the difference between primitive Zang dance and academic Zang dance.

3.2 Deviation from the original Zang dance to the academic Zang dance culture.

3.3 Through studying this article, we can clearly understand that the original Zang dance has changed and a new style of dance has formed that makes academic zang dance more in line with the current mainstream aesthetics.

## 4. Conceptual of Frame Work



## 5. Definition of Terms

5.1 Original Zang dance: Refers to the original Zang folk dance. The original Zang dance comes from the Zang people's productive labor, religion, geographical environment and other elements, all simple gesture, close to people's life, daily customs, completely has not been modified. Original Zang dances in this paper including ; Tita, Guozhuang and Xianzi.

5.2 New style of Zang dance: The academic Zang dance under the new style is collected and teaching by Dance teachers at Jingzhou Vocational and technical College.

5.3 Jingzhou Vocational and technical College: Jingzhou Vocational and Technical College is a full-time public institution of higher learning approved by the People's Government of Hubei Province and registered by the Ministry of Education.

5.4 Transformation: The transition of original Zang dance to new style of Zang dance at Jingzhou Vocational and Technical College which make the traditional dance to professional dance career for entertainment or Cultural Tourism.

## 6. Methodology

This chapter includes an introduction to research methods and how to conduct the research in order to find results and answer the questions identified in the research objectives. The topics of this chapter are as follows:

### 6.1 Scope of research

#### 6.1.1 Research content

A) Research on the original Zang dance in Zang

B) Case study of students at Jingzhou Vocational and Technical College

C) Case study focusing on three styles of Zang dance at Jingzhou Vocational and Technical College, including Zang Tita, Guozhuang, Xianzi

#### 6.1.2 Research period: 2020-2022

#### 6.1.3 Research methods:

Investigation method, observation method, literature research method, case analysis method

#### 6.1.4 Research area: Jingzhou Vocational and Technical College

#### 6.1.5 Population and sample

10 Zang dancers, 20 Zang students from Jingzhou Vocational and Technical College, 2 dance teachers, 2 principals, 20 audience

### 6.2. Research Process

#### 6.2.1 Research tools

A) In-depth interview

B) Observation

C) Questionnaire

D) Researcher experience

E) Focus group

#### 6.2.2 Data collecting

The pilot study data collection was conducted in two phases, as shown below.

In the first phase, the researchers pre-tested 60 samples, using questionnaires and interviews to conduct questionnaire analysis.

The result is 60 valid questionnaires, indicating that the questionnaire has high reliability and validity.

In the second stage, the researcher conducts field investigation through the survey interview sample, and the questionnaire is distributed as shown in the appendix. The respondents have enough time to answer the questionnaire and participate in the feedback of the questionnaire questions. The researcher distributed questionnaires to 60 samples to generate survey reports.

#### 6.2.3 Organizing and analyzing data

A) Analyze the development of Zang dance according to valid questionnaires

B) Use questionnaires and field interviews to conduct inference and analysis to test the relationship between each questionnaire and the actual questionnaire. (Assumptions 1-2)

C) Irregularly go to the school to conduct a questionnaire survey on the students, so that they can conduct a satisfaction survey on the learning of Zang dance.

D) Investigate the development status of Zang dance among Zang dancers, teachers and principals.

#### 6.2.4 Presentation of information

The researcher distributed questionnaires to 10 dancers, 22 Zang students, 6 dance teachers, 5 principals, and 21 audience members to investigate the knowledge of Zang dance. We also observed Zang students and interviewed two dancers to learn about Zang cultural history and the characteristics of original Zang dance. Discuss with 2 dance teachers how Zang dance has developed and evolved. Interviewed a principal to understand their understanding of Zang culture and dance.

## 7. Discussion

Art comes from life and is higher than life, so no matter what kind of dance work must be based on life, it can become the essence of life and be accepted by the vast audience. But now there are very few dance choreographers who have lost their lives and start to create works based on imagination, and they call it the integration of the original ecology into the modern, making the works look strange, like Zang dances and other ethnic dances. Eventually lost the rich style of Zang dance and became nondescript. This has a bad influence on the development of Zang dance. Teachers should pay attention to the methods in teaching. When teaching Zang dance, they should also introduce Zang culture. They should raise students' interest in Zang dance, so as to mobilize their initiative in learning. This is very important, because in this way they will be very natural Accept and digest the knowledge taught by the teacher.

How to benefit the development of academic dance, I would like to discuss from the following three aspects:

### 7.1 The lack of cultural characteristics of academic Zang dance

During the teaching of Zang dance, the researcher found that the academic Zang dance lacks cultural characteristics through a comparative analysis of the academic Zang dance and the original Zang dance. The performance of dance is not only an expression of the characters' characteristics and emotions, but also an expression of ideology, mainly in terms of regional characteristics, historical culture, and social environment. The "absence" of cultural characteristics is not conducive to the public's understanding of national culture, but will lead to deviations in the understanding of traditional culture, which will adversely affect the inheritance of traditional national culture.

### 7.2 The ideological forms of modern people have an impact on the creation of academic Zang dances

The Zang dance on the stage incorporates the ideology of modern people. It is no longer a blind imitation and step-by-step display, but more organically combining other dance types, making Zang dance full of vitality and modern fashion. No matter what method is used, the characteristics and styles of the original Zang dance cannot be lost, and the traditions, customs and religious beliefs of the nation should be respected. The movements of the academic Zang dance cannot be separated from the culture of the Zang nationality. It is the most basic dance style. Only by inheriting the essence of Zang culture can we innovate in dance movements, enrich the vocabulary of Zang dance, and allow more people to pass the stage. Learn about Zang culture.

### 7.3 The formation of the academic Zang dance is derived from the original ecological Zang dance

The researchers traced back the origin of Zang culture through documentary records. Let us realize that the Zangs have a long history

and splendid civilization, with profound cultural and artistic origins and strong regional characteristics. The diversified Zang original ecological dance is a manifestation of the Zang people's self-entertainment and liberation nature, and it is also a kind of sociality and worship of the gods, with a strong religious color. This article has an in-depth understanding of Zang culture in all aspects, such as the origin, geographical features, historical culture, and human environment of the Zang people. Interpretation from the main points of academic Zang dance movements, compares and analyzes the differences between original Zang dance movements and "academic" Zang dance movements, deeply interprets Zang dance vocabulary, and draws a conclusion: the formation of Zang academic dance It is inherited, adapted and finally created by extracting the original Zang dance movements, combining geographical features, human environment, historical culture, etc.

## 8. Suggestion

8.1 In the process of creating dance works, it is more to pursue the characters themselves and the environment in which the characters live, which can be created by combining their essential inner structure. The performance of Zang dance movements is created by observing the dancing body movements of the original Zang people and adding the understanding of human body aesthetics.

8.2 Respect national traditions and humanistic customs. The presentation of academic dance movements is based on evidence, and is derived from the inherent movement characteristics of original dance. When showing dance, don't just blindly strengthen skills, blindly pursue technical skills, no matter how you show it, don't lose the style and characteristics of the original Zang dance.

8.3 The local government should strengthen the protection and publicity of the original dance culture, and encourage young people to inherit the traditional Zang culture.

8.4 In the daily teaching of Jingzhou Vocational and Technical College, a more comprehensive and richer Zang dance syllabus should be revised according to the current actual situation. Teachers' teaching must be standardized, but innovation must not be excluded. Innovation must have a basis, not arbitrary, and respect the art of dance. Let students have a deeper understanding of the inner meaning of dance, no longer blindly follow the single training of academic Zang dance movements, but ideologically recognize the beauty and cultural charm brought by dance.

8.5 In the process of researching the paper, the researcher found that when studying ethnic folk dances, it would be a bit messy to study according to dance forms, and if the research context could be more clear if they could be studied according to regions.

8.6 In the process of researching the thesis, the researcher found that Zang dances are not only popular in Zang areas, there are also Zang groups in Sichuan and Yunnan provinces, and their dances are also unique. If they can also study Zang dances in these areas, it will be more comprehensive.

8.7 After focus group discussion, we believe that when teaching folk dance, we should also carry out the indoctrination of national culture, take out a certain number of class hours to appreciate folk dance and popularize national culture.

8.8 The drafting of the research object should be extensive and targeted, so that the research conclusion can be more valuable.

## 9. Conclusion

Through the case study of Zang culture, Zang dance culture, Chinese dance education, and the teaching of Zang dance in Jingzhou Vocational and Technical College, this dissertation clarifies the historical development of Zang dance, finds the era background of the development of academic dance, and states How the original Zang dance was transformed into an academic dance. Based on the research

question and research purpose guidelines, the findings are summarized as follows:

According to research purpose 1, it can be concluded that the teaching system and content of teacher Pan Zhitao is used in the teaching of Chinese academic Zang dance at the present stage. The characteristics of the original Zang dance have also added some modern elements.

According to research purpose 2, it can be concluded that Zang dance has changed. The simple posture of the original ecological dance is close to people's life. People are more casual when dancing, do not pay attention to the dance posture, and the movements have not been modified. If it is copied and performed on the stage, the effect will not be good. Therefore, the first batch of dancers went to Tibet and collected the original Zang dance movements. Based on the original ecological movements, they created a new style of Zang dance and brought it into schools and classrooms. To form a complete teaching system, this is what we call academic Zang dance today. The teaching content adopted in the dance teaching of Jingzhou Vocational and Technical College is the teaching content of the academic Zang dance.

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