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## **DANCE EDUCATION IN CHINA: ANALYSIS OF OFFLINE AND ONLINE TRENDS**

*The article examines the current state of dance school development in China, identifies trends in aesthetic education online and offline. The following research methods are used in the article: general scientific methods (analysis, synthesis, comparison, systematization, etc.). The comparative-historical method is used to process the initial data revealing the researched problem; it allows revealing the peculiarities of the development of dance education in China in the modern aspect.*

*The current publications of Chinese scientists related to dance education development in China in both historical and modern aspects are analyzed. Attention is paid to the statistical assessment of the online educational services market, including the cooperation of schools with paid service providers to create relevant content that is gaining popularity in the context of the COVID-19 pandemic. It is observed the main dance schools that provide online and offline education, including Little Swan Art Center, Wu Yulun, I see Cinderella, Red Dance Shoes, etc. The conditions that promote dance education are determined and the reasons for its popularity among schoolchildren and parents are determined. According to experts, the study of dance through the Internet contributes to more effective use of teachers, effectively solving the staff problem of shortage the teachers with dance education; on the other hand, it can also accelerate the development of Internet platforms to spread the corporate brand over a wider area. The development of online dance education is also directly related to the need to ensure the quality of education of dance teachers of the main platform and franchise courses, as well as reducing the complexity and cost of training for teachers. At the same time, the Chinese Ministry of Education pursues a consistent policy of improving the quality of aesthetic education in schools. In particular, the use of the method of comprehensive assessment allows to comprehensively assessing the dance skills of the child.*

*It concluded that online dance education is certainly a promising area that needs to develop and improve the quality of services through special teacher training, but in the present state, it is not able to compete with traditional dance schools offline.*

**Keywords:** *dance, online education, offline education, China.*

**Разуменко Т. О. Танцювальна освіта в Китаї: аналіз оффлайн та онлайн трендів.** *Статтю присвячено аналізу сучасного стану розвитку*

танцювальних шкіл в Китаї, виявлено тренди естетичної освіти онлайн та оффлайн.

У статті використано загальнонаукові методи дослідження (аналіз, синтез, порівняння, систематизація та ін.). Для обробки вихідних даних, що розкривають досліджувану проблему, використано порівняльно-історичний метод, що дозволяє виявити особливості розвитку танцювальної освіти в Китаї в сучасному аспекті.

Проаналізовано актуальні публікації китайських учених, пов'язані з розвитком танцювальної освіти в Китаї як в історичному, так і в сучасному аспекті. Увага приділяється статистичній оцінці ринку освітніх послуг онлайн, у тому числі – співпраці шкіл з провайдерами платних послуг для створення релевантного контенту, який набирає популярності в умовах пандемії COVID-19. Розглянуто діяльність основних танцювальних шкіл, які здійснюють онлайн та оффлайн освіту, зокрема Little Swan Art Center, Wu Yulun, Isee Cinderella, Red Dance Shoes та деяких інших. Визначено умови, які сприяють розквіту танцювальної освіти і зазначено причини її популярності серед школярів та батьків.

На думку експертів, навчання танцям через інтернет сприяє більш продуктивній діяльності вчителів, ефективно вирішує кадрову проблему нестачі вчителів із танцевальною освітою, але, з іншого боку, це також може прискорити поширення та використання Інтернет-платформ для розповсюдження корпоративного бренду на більш широкій території. Розвиток танцювальної інтернет-освіти безпосередньо пов'язаний і з необхідністю забезпечення якості освіти викладачів танців основної платформи та франчайзингових курсів, а також зменшенням вартості навчання для вчителів. Разом з тим, Міністерство освіти Китаю проводить послідовну політику підвищення якості естетичного виховання в школі. Зокрема, застосування методу комплексної оцінки дозволяє всебічно оцінити вміння та танцювальні навички дитини.

Зроблено висновок про те, що танцювальна освіта онлайн безумовно є перспективним напрямом, якому потрібно розвиватись та покращувати якість послуг за рахунок спеціальної підготовки вчителів, але на даний час вона ще не здатна конкурувати з традиційними танцювальними школами оффлайн.

**Ключові слова:** танець, онлайн освіта, оффлайн освіта, Китай.

**Introduction.** Dance is an art form that speaks the language of movement. The art of dance is not only an integral part of the countries' and nations' culture but also a highly skilled performing action. Dance, art, and music education are among the three most popular areas of study in China.

Dance education is mostly determined by the objectives of training and can be professional and amateur. According to the age criterion, there is dance education for adults and children, in particular, dances are the most popular among children.

Children's dance education is an important component of basic and quality education. Dances are accompanied by singing, the plot is described using body language, movements express the mood, so they are easily perceived by children. Dance is important for the children's intelligence development, improving aesthetic abilities, and the development of physical and mental health.

In ancient China, children's dance education was mostly limited to ethnic dances. In modern China, big cities as Beijing and Shanghai have become leaders in the development of new types of dance, such as street, sports, and modern. Modern children's dance education contains a wide range of dances, such as jazz, Latin American, modern, ethnic, street, folk, etc., which can meet the different interests and needs of children.

That's why Chinese scientists researched this issue profoundly from historical times to the current situation and some of their works we analyze in the process of our study.

Congyun Zheng (Congyun Zheng, 2015) examined Beijing Dance School as the research object, puts the Chinese dance education at the historical background of social and cultural changes, reviews and summarizes the dance education for nearly half a century, so as to study how to adapt to the new situation, new environment and the tide of market economy, and provide the author's immature suggestion to further consolidate and develop China's national dance and cultivate more excellent dancing talents. The author believes that China's dance education reform is facing two challenges: one is problems in the original teaching model that researchers have not solved or solved well, and another is the new issues.

Jin Jin (Jin Jin & Rose Martin, 2019) emphasized that China has a rich history of dance education and has established prominent tertiary dance institutions. Authors seeks to critically examine histories of higher dance education in China, to then provide critical understandings of higher dance education in China in the present and how these histories might inform future dance education.

Nam Jongjin (Nam Jongjin, 2020) examined the process of formation and diversification of contemporary 'Chinese classic dance. According to the author, it first emerged in 1954 as one of the dance curriculum of 'Chinese Classic Dance (中國古典舞)'. The follow orientations of Chinese native culture to contain Chinese identity in differ times were 'Shenyun Dance (身韻舞)', 'Dunhuang Dance (敦煌舞)' in 1979, the 'Han-Tang Yuefu (漢唐樂府)' in 1995, 'Han-Tang Dance (漢唐舞)' in 2001, 'Yiyuan Dance (梨園舞蹈)' in 2009, 'Kun Dance (崑舞)' etc. All these trends transform contemporary 'Chinese classic dance' into a new genre of dance that combines western ballet training with the style of traditional Chinese dance.

You Young (You, 2020) analysed the current prospects for the use of Internet technologies in the area of study 'Choreography and Dance' in the field of higher education and professional e-Learning. Author determined how students studying 'Choreography and Dance' perceive the impact of online education on the formation of subject-specific competencies and to identify those competencies that the ideal online training program instills. The study shows that the format of online dance training is a promising direction, but the quality control system of such training needs to be improved.

Thus, the issue of dance education development appears relevant for modern scientist and present the integration of Chinese dance culture into the world art space.

**Aim and tasks.** The aim of the study is to analyze offline and online trends in dance education in China, examine market of dance services and observe main dance schools to detect the components of their success and popularity in educational institutions.

**Research methods.** The following research methods were used in the article: general scientific methods (analysis, synthesis, comparison, systematization, etc.) to summarize source materials that reveal the studied issue; comparative and historical method, which made it possible to identify the features of development the dance education in China in modern times.

**Research results.** The scale of dance education in China is impressive: in 2019, about 260 million people aged from 3 to 18 study dance in China. Despite the slowdown in population growth, according to experts, by 2025 their number will be 252 million people engage in dance education. For the most part, dance education in China is commercial and demonstrates the growth of the industry, which replenishes the state treasury by an average of 36 billion Yuan each year.

There are five main factors influencing the development of dance education in China: favorable government policies, increased demand for aesthetic education, parental education, economic prospects, and technological development.

The Ministry of Education of China pursues a consistent policy of improving the quality of aesthetic education at school. Recently, the national policy has changed the vector from bonus points to the method of integrated assessment, which allows a comprehensive assessment of the skills and diligence of the child.

Since 2013, the Chinese Ministry of Education has focused on strengthening school aesthetic education, supporting and encouraging private dance schools, and increasing the share of aesthetic education and art education in public schools. The comprehensive quality assessment is gradually formed and can be used for further admission. The Ministry of Education proposed to form a model of entrance exams to

secondary school, based on the results of tests at the level of incomplete secondary school and a comprehensive quality assessment.

The percentage of admission to art education has increased significantly in the last five years due to the use of a comprehensive quality assessment.

The modern economic development of the country contributes to the constant optimization of the culture of consumption and stimulates the growth of demand for art education, the share of dance art is 30%.

Such growth rates allow investors to invest in art education, in particular in the development of the dance industry and receive large dividends. China's dance industry is receiving more and more attention from private capital.

Last two years the volume of investment and funding for art education has increased significantly. Many educational institutions, such as Sugar Bean Square Dance, SINOSTAGE Dance State, New York International Children's Club, DANCEA, T Stage Star, etc. have received significant investments, in particular from Tencent, IDG Capital, Shunwei Capital, GGV Jiyuan Capital, Ruisi Subject English, and Fortune Venture Capital since they relied on the development of the dance direction in their institutions.

The integration of education and capital is a long-term trend in the qualitative development of education. This helps to increase investment in research in education and technology, improve the quality of educational services, increase the competitiveness of teachers, etc.

Today, most dance schools in China operate franchises in public schools. However, the development of the Internet encourages them to develop in the direction of online education, so many dance companies are joining forces online: online broadcasting of choreography lessons with two teachers and the use of other technical tools to increase business opportunities.

Currently, online dance education mainly includes video platforms, where dance enthusiasts, the SaaS paid content service providers and dance schools, businesses, dance teachers, etc. work together.

For example, the Little Swan Art Center began using the dual teaching model in 2018, large-scale online and offline education to increase the number of involved children. In September 2019, the Qitsai Aesthetic Education with the Little Swan Art Center have created 415 franchise schools.

Besides, many small and medium-sized dance schools want to work with third-party technical service providers to create their educational Internet platform due to the relatively high cost of self-creating such a project. Currently, the SaaS paid content provider for online education Maker Artisan helps schools create online

classes in their public WeChat accounts, using online broadcasts, recorded lessons and messages for integration into the Internet, Internet schools for PCs, small programs, etc. For example, Wu Yulun is the largest dance school of well-known teachers who have managed to attract almost 400,000 children online in a short period. Not every dance school that conducts online education can boast of such a number. That confirms the fact that the competitive environment in the dance education industry is very fragmented, there is a regional competition between several leaders.

According to Guangzheng Hang Seng, in August 2019, there were 38,986 offline dance schools of various brands in China, 3,590 among them were children's dance schools. Little Swan Art Center, Isee Cinderella, and Red Dance Shoes are the three companies that teach dance offline, with the largest market scale. There are about 488 offline education centers, but they make up only 1.25% of the total.

There is no national leading organization in the dance education industry, and the whole industry is a highly fragmented regional market. For example, 68 branches of the Little Swan Art Center are located in Nanjing, and other provinces teach by the franchise and dual teacher models; and the franchise brand Red Dance Shoes 80 with its 100 branches of offline education is available in Beijing. Besides, there are purely regional brands of dance schools such as SPEED, CASTER, and Wubang.

According to statistics, 95.1% of parents with whom dance schools constantly cooperate are mothers, 74.5% of them were born in 1980-1995. Most of them have a bachelor's degree or higher, and almost half of them their family income can reach about 200,000 yuan. The three leaders include education, middle and higher education companies, and specialists.

According to the data, more than 70% of parents believe that the age of 4 is the best age for their children to start dancing, and more attention is paid to dance education. Most families choose dance education for their children not for certificates and training, but to develop children's interest in aesthetical education.

**Discussion.** The analyzed scientific works and statistical data demonstrated the historical development and current situation in dance education in China. The current world transformation provoked by the COVID-19 pandemic accelerate the growth of online dance schools in China and expand the market of remote learning provided services. It is beyond argument that online dance education couldn't completely substitute the traditional model of dance education, but within the lockdown situation and other threats connected with the crowded places, it is a good alternative education direction. Nevertheless, the scientists and statistics agreed in the fact, that the online dance education market is young enough for real competition with offline

dance study and needs to be improved, but it is the prospective direction that becomes an integral part of Chinese aesthetic and art education in future.

**Conclusion.** According to experts, offline dance training remains the main mode of study, and online and franchising are the main ways to expand the network in the future. As the Internet develops, companies are gradually exploring the ability to expand the possibilities of distance dance education via the Internet. Online platforms are being created, online and offline services are being expanded, which promotes the development of dance education schools.

On the one hand, it contributes to more efficient use of teachers, effectively solving the task of personnel gap of dance education teachers; on the other hand, it can also accelerate the spread and use of a online model to expand the corporate brand to a larger area, ensuring the quality of teachers and franchise courses, as well as reducing the complexity and cost of teacher training.

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