

Research on the Construction of Dance Major Teaching System in Inner Mongolia Universities

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Abstract: This study explores the teaching system of dance major at the universities in Inner Mongolia and stresses the Mongolian dance teaching at Inner Mongolia Arts College. The purpose of the study is to look into the historical genesis of this teaching system, its structure and functioning, as well as sharing certain features of teaching ethnic dances. This paper fills the existing literature gap by researching the historical development and implementing a curriculum and methodology analysis to reveal how ethnic dance talents are nurtured and how traditional and modern dance genres are assimilated. Based on such findings, this study has emphasized the need for the provision of ethnic dance education so as to enrich cultural diversity together with the ethnic group's sense of identity. The results are useful for enhancing the knowledge of ethnic dance education and for other organisations that are interested to launch or improve their ethnic dance schemes.

Keywords: Mongolian Dance, Teaching System, Ethnic Dance Talents, Dance Major in Colleges and Universities.

1. Introduction

Ethnic dances such as Mongolian dance in Inner Mongolia universities are very important in ensuring and fostering on ethnic culture. Inner Mongolia Arts College has been seen as one of the pioneers in this regard, establishing the complete teaching system which involves the traditional and modern dance styles (Mabingo, 2025). Consequently, it is the objective of this scholarly study to describe the historical formation and development of this teaching system while offering an understanding of its benefits for ethnic dance learning. Ethnic dance represents ethnic culture as a special type of art that reflects the history, customs, and beliefs of a nation. Mongolian dance has its own kind of action and style that is parallel to the nomadic nature and ethnical background of Mongolian. It is so very important to preserve and encourage such dances as people need a base and identity that shows the ethnic diversity of people in society. Mongolian dance is passion, energy and self-interpretation through foot and hand movements, patrols and colourful and expressive costumes, which not only entertain but also tell the audiences stories behind the dances (Li, 2020).

In this context, Inner Mongolia Arts College has developed itself into one of the significant providers of ethnic dance education. The college dance major program is meant to produce skilled dancers with solid grounding on the both formal and modern dance styles. To that end, the program outlines the heritage and history of Mongolian dance and also addresses the technique of performing the dance (Naz et al., 2021). Students are taught to identify and understand the choreographic imagery in ethnic dance, the meaning of movements, the role of dance in ethnic ceremony and rituals. Thus, the organization of curriculum in the college is done in a manner

that would give an all-round education in dance. Offered courses presents various program areas as dance history, choreography, performance techniques, etc., as well as cultural investigations (Wang, 2022). This approach creates a ball of charge that not only produces performers out of the students, but scholars in dance as well. Combination of the different styles of dancing trains the students on how the dances have evolved and how they have adopted the different dances for the modern society and hence the quality of the performances is improved.

1.1. Research Motivation

The reason for undertaking this research is based on the desire to come up with written and documented analysis on the teaching practices of Mongolian dance at Inner Mongolia Arts College. Through an analysis of the process of the evolution and construction of the teaching system, this study aims on establishing some contribution to the general ethnic dance education with reference to the given model for other institutions.

The teaching at Inner Mongolia Arts College is all inclusive embracing curriculum development, instructional practices and performance”, elementary education+. The curriculum is developed effectively to ensure that the students get all the aspects of dancing with equal importance given to both theory and practical sessions. The teaching strategies include traditional method of teaching and teaching strategies that addresses students learning ethnic dances. These comprises multimedia aids, affective workshops, and group work projects that make the learning atmosphere innovative (Li et al., 2022).

Performance opportunities are a very important cog in learning teaching systems because they help student to display their talents and gain experience. The college provides students with an opportunity to perform, for example through plays, music and dance with other colleges, fashion show, Prize giving etc. These kinds of events have not only educational purposes towards the students but also as a way of developing cross-cultural relations and appreciations. These activities must involve students being exposed to many different types of dances and in so doing, students experience an expansion of the arts and the world at large and develop global perspectives (Kico, Zelníček & Liarokapis, 2020; Zhang, 2020). Through the analysis of the teaching system in Inner Mongolia Arts College the purpose of this research is to draw attention to the ethnic dance instruction and specific importance of maintaining the culture. The results shall be beneficial to a further understanding of ethnic dance education and will be useful to other institutions that are also striving to establish the same course. This research will also seek to emphasize on education as a means of promoting culture as well as the engagement of academic institutions in the protection of ICH.

1.2. Objectives of the Research

- To assess the developmental history of Mongolian dance education system in Inner Mongolia Arts College.
- The use of Mongolian dance as a tool of instruction was meant to evaluate the kind of curriculum that has been developed and teaching methods that have been used.

- To evaluate its effectiveness in developing ethnic dance skills as a target teaching method and further to describe challenges and possible benefits in relations to progress of ethnic dance learning.

2. Literature Review

Regarding the Mongolian dance education, the reviewers refer to ethnic dance education in the other academic sources with discussions and analyses. A number of research works have been done with an aim of identifying the role played by universities in preservation of dances as a cultural endowment. As noted by several authors, there should be certain approach to integrate traditional with modern approaches into the sphere of education as the balanced approach that values cultural background but does not shy away from introducing new models of teaching and learning processes into practice (Li et al., 2022). This makes sure that there is preservation of culture by focusing on the current teaching methods alongside the development of new approaches and techniques thus improving on the accessibility and relevance in the present-day learning institution.

This research is based on three primary theoretical frameworks: Cultural conservation theory, teaching method and the subject of performance. First of all, in Cultural Preservation theory, the emphasis is made on the stabilization and advancement of the traditional forms of dancing as to maintain the latter in their cultural significance and uniqueness (Kico et al., 2020; Wang, Karin & Sensai, 2025). The above theoretical approach is in consonance with the general goals of safeguarding ICA as spelt in UNESCO's (2003) document. Educational teaching learning that focuses on efficient methods of incorporating traditional arts into curriculum known as educational pedagogy applies in dance education. This one concerns the participation of the students, the utilitarian approach to knowledge and on the cultivation of reasoning abilities. Performance Studies supplement the framework by considering the dance education as performance and art and culture and emphasizing the performed nature of the learning and teaching (Yi, 2020).

Connexity and Theoretical Relevance: The application of this study would comprise in the formulation of the dance education programs in other regions aside from Inner Mongolia. To this end, this paper aims at analysing the possibilities of applying the best model for Inner Mongolia Arts College and, then, considering the applicability of such model to other similar projects in cultural and educational contexts. Besides, the research is significance to the ethnic dance education research area because it has contributed to the existing literature. Notably, there is a focus on the duality of the commodification of the modernity and primitiveness drawn in the main dance forms as pointed by Oparina et al. (2021). Both of them contribute to deepened understanding how the educational programs can simultaneously maintain and develop the cultural values in art (Miao, 2019).

Mongolian Dance and its Significance to the Preservation of the Cultural Heritage: To teach with regards to the culture in the past researches, people time and over emphasized the need of dance. Zhang (2020) notes that since Mongolian dance is a form of traditional dance, the role it assumed is that of an unearthing of culture in an intangible manner. The cultural and social learning that is achieved through performance includes etiquette, norms, and social justice among others. Culture learning in the transmission of the performing arts is an important factor that

is developed in the cultural transmission because of ethnic origin particularly in Inner Mongolia (Zhang, 2024). The study done by offer more support for this assertion stating that in addition to searching for cultural identity, dancing provides a way of counselling the aspect of belongingness to the young people.

Obstacles in Traditional Dance into Contemporary Educational Programs:

The incorporation of traditional dance in modern modes of learning presents some challenges. The more severe problems are related to the scarcity of qualified teachers, the lack of funds that can be allocated to the educators and the inherent contradiction between the desire to preserve the traditions of the demonstrated educational system and the imperative to conform with the trends in the contemporary world. As observed by Wilcox, 2020 there are few challenges when it comes to the teaching and transmission of the fragility of the traditional dance forms as well as taking into consideration the current education systems. This gap can however be managed especially when using creative curriculum that incorporates the old techniques in learning with the new practices as described by Portnova (2021).

The Influence of Educational Policies on Mongolian Dance Programs:

Policies highlight an important part in identifying/ formulation of educational policies with reference to dance. Some of the research works that are related to the present study include research paper on the impact of national and regional policies on the accessibility and quality of dance education (Aizad, Chen & Kassim, 2019; Zhao et al., 2021). They are especially involved in funding, Curriculum and instructors training. These researches emphasize the need to indicate some legal basis that would not only guarantee the preservation of Folk choreography but also innovation and variety in education in the field of Arts (Buck-Pavlick, 2025).

This paper demonstrates the author's dance education experience in Inner Mongolia: The importance of preserving culture, difficulties of incorporating dance into curriculums, and the practices supported by the education policy. This work expands these ideas further in providing a comprehensive theoretical and practical educational plan for Mongolian dance elucidating theoretical and practical correlations from traditional and contemporary learning models. Thus, it helps the researcher contribute to the current debate on the education of the ethnic dances.

3. Research Methods and Design

This research utilizes a qualitative approach with a case of Mongolian dance teaching in Inner Mongolia Arts College. Focus interviews with the facilitates as well as the learners of Shippensburg University dances, and observation of dances classes and performances. These interviews are used to try and document people's experiences, how they teach their students, and their students' own perspectives and the observations are used to determine methods of teaching, how students are responding to lessons, and how students are performing. Questionnaires are intended to collect quantifiable information about the extent of the students' satisfaction, their accomplishment as well as the changes they associate with the curriculum. Descriptors that can be analysed statistically are applied to as the means of pinpointing tendencies, interconnections, and potential for the enhancement of the teaching system.

Popular culture informants involve members of the faculty as well as students in Inner Mongolia Arts College who are linked with the dance program. This would comprise

of the current faculty members who are engaging in teaching Mongolian dances, the students with a dance major and other alumni who have studied Mongolian dance from the said institution. Further, ideas and proposal of other specialists in ethnic dance education and curriculum development are sought to ensure external impressions of the study are gathered. Thus, these experts are chosen depending on their experience and participation in teaching ethnic dances. This is most useful in exposing the teaching system and a variety of effects it has because it is already from different angles.

This does say reviewing is constructed in several marvellously systematic stages to make sure that adequate data are collected and analysed.:

- With the aim of understanding the current implementations of ethnic dance education and Mongolian dance, the theoretical framework for this study will be developed in this phase by reviewing the literatures and publications. Using the data collected in the course of the literature review, the theoretical framework is derived, which in turn forms the basis of the study.
- Phase 2: Data Collection This involves the use of several tools, at times involving interview, sometimes surveys and use of observer. Faculty and students are also asked questions that require qualitative responses in order to understand their teaching-learning experiences. Questionnaires are administered to students and alumni to assess quantitative data regarding curriculum efficiency, and level of learning acquisition. Class and performance attendances are conducted with an aim of getting close looks on how specific teaching approaches are conducted together with the students' participation.
- Phase 3- Data analysis: Data analysis entails the use of both qualitative and quantitative analyses. Data collected by interviews and observations are analysed through the qualitative data analysis tool called Thematic Analysis to develop key themes and patterns. Hence, quantitative data collected from surveys are processed using statistical methods and tools with a view of identifying...
- Phase 4: Synthesize Results and Develop Proposition The results obtained from the data analysis are used to draw a synthesis to give a comprehensive understanding of the teaching system. Thereupon, recommendations are derived in order to optimize the educational process and eliminate possible drawbacks of the teaching system.
- The findings and recommendation undergo a phase known as Validation of Findings through which, the outside experts review and give their feedback. Scholars in ethnic dance education and curriculum development are used to determine inter-observer reliability and validity of the findings.

4. Results

The data used in this study of the Mongolian dance teaching system at Inner Mongolia Arts College were gathered from sample interviews, questionnaires and observations. Altogether, the assessment results help to evaluate the efficiency of the teaching system, students' satisfaction, the level of accomplishments, and ideas for optimization. Quantitative data analysis was useful in establishing the patterns and relationships which could be deduced from the surveys Whereas interview and observation data gave/nourishment and more depth to the experiences and issues faced by students and faculty.

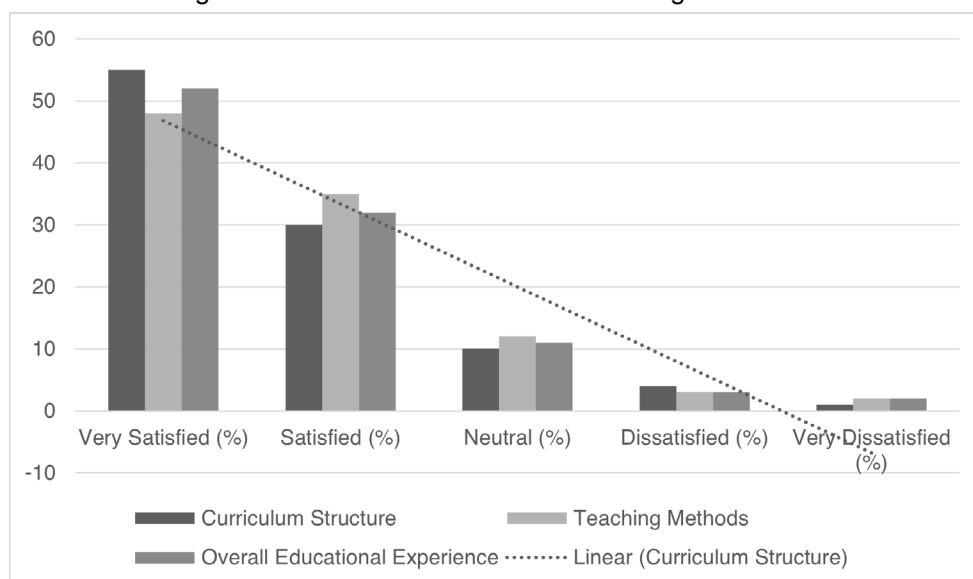
4.1. Satisfaction of the Students and Learning Accomplishments

The responses collected by the survey in the current students and alumni concentrated on the satisfaction with the teaching system and perceived learning outcomes. From Table 1, Fig 1, 2 it is possible to identify the levels of satisfaction with regards to the curriculum, teaching methods and in general about the educational experience.

Table 1: Student Satisfaction and Learning Outcomes.

Category	Very Satisfied (%)	Satisfied (%)	Neutral (%)	Dissatisfied (%)	Very Dissatisfied (%)
Curriculum Structure	55	30	10	4	1
Teaching Methods	48	35	12	3	2
Overall Educational Experience	52	32	11	3	2

Figure 1: Student Satisfaction and Learning Outcomes.



Curriculum Structure: The students' satisfaction with the structure of the curriculum witnessed 85% of the students saying that they were either very satisfied or satisfied with the structure of the curriculum. This can be attributed to the fact that the teaching system is a balance of both practical and theoretical aspect, more so in the area of the preservation of traditional Mongolian dance, but with modern day techniques as well.

Teaching Methods: Each of the following was answered by at least four out of five students: The course assessment was enjoyable (83%); I appreciated the teaching methods used (70%); I understood how material will be taught (83%) and I was satisfied with the mode of teaching (70%). The foregoing high level of satisfaction offers indications that the faculty members are well positioned to provide a right blend of both conventional and innovative teaching methods.

Overall Educational Experience: A similar trend was observed because 84 percent of the respondents claimed to had a positive experience of their educational process.

Nevertheless, the qualitative feedback revealed the lack of funds and technologies that would be beneficial for the dance education and that would develop the students' creativity.

4.2. Qualitative Feedback from Interviews

- Through in-depth interviews, several key themes were identified regarding the strengths and weaknesses of the teaching system: Through in-depth interviews, several key themes were identified regarding the strengths and weaknesses of the teaching system:
- Cultural Preservation: According to both the faculty and the students, the system has a very good incorporation of the culture, especially the dances of the Mongolian people; the faculty members expressed the pride they feel in being in a position to teach the dances. Almost all students reported that the link with their origins as an incentive to dancing cannot be overemphasized.
- Challenges of Resource Constraints: The challenges that faculty members often pointed out were lack of resources such as teaching aids and technologies, deficiencies and or lack of modern Teaching and Learning resources.
- Professional Development for Faculty: Some of the responses included several concerns from the faculty members about their wish and desire to be offered training on a regular and consistent basis. Being asked their advice on that, they opined that going for workshops, educational seminars, and cooperating with the world dance schools would assist them in concerning themselves with recent pedagogical approaches and contemporary tendencies.

4.3. Performance Quality and Student Engagement Observations

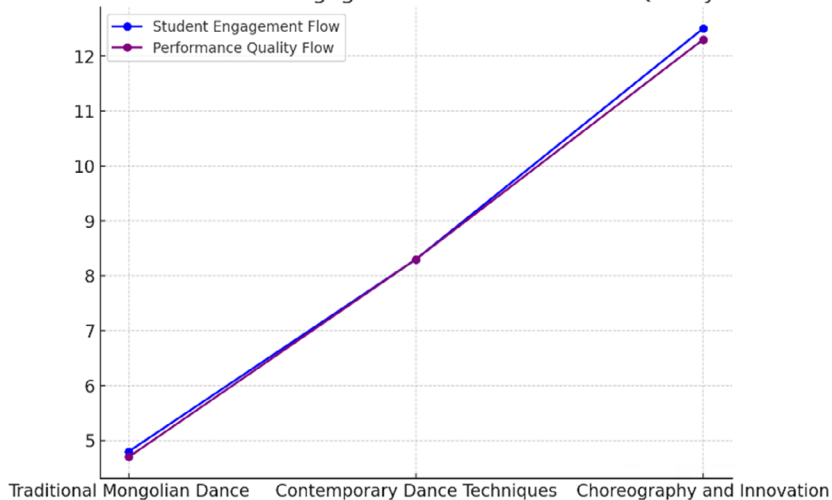
From actual classroom participation and performance quality it was observed that students were highly interested and eager to learn and perform Mongolian dances. Nevertheless, it was noted that students were struggling to handle new styles of choreography especially contemporary style as they lacked enough resources to adopt technology as part of their learning (table 2 and Fig 3). Table 2 reveals that student engagement and performance quality were highest in Traditional Mongolian Dance (4.8 and 4.7 respectively), reflecting strong cultural connection and effective teaching. Choreography and Innovation scored moderately well, indicating creative interest but highlighting a need for more technical guidance. Contemporary Dance Techniques showed the lowest scores, suggesting limited exposure, resource gaps, and possible curricular imbalance. These findings emphasize the program's strength in heritage preservation but also underscore the need to enhance modern dance training and interdisciplinary integration.

Table 2: Outlines the Observation Scores for Student Engagement and Performance Quality Across Different Types of Dance Classes.

Dance Type	Student Engagement (1-5)	Performance Quality (1-5)
Traditional Mongolian Dance	4.8	4.7
Contemporary Dance Techniques	3.5	3.6
Choreography and Innovation	4.2	4.0

Figure 2: Observation Scores for Student Engagement and Performance Quality Across Different Types of Dance Classes.

Graph 2: Flow Chart - Student Engagement and Performance Quality in Dance Types



According to the results it was also found that student engagement was highest in traditional dance classes (4. 8) and the performance quality was found to be 4. This is in conformity to the curriculum that places a great deal of focus in cultural heritage and students’ motivation to perform well in these subject areas. Given below are the engagement and performance scores of every show and the corresponding mean score of contemporary dances were relatively low with an average of 3. 5 for insiders and 3. 6 for performance quality. This points towards the likelihood of the students having some challenges in fully addressing some aspects of contemporary dance practices, probably as a result of lack of exposure and or adequate resources. More engagement was recorded from the incorporation of creativity and choreography in the curriculum with responses scoring 4. 2 but performance quality scored 4. 0 showing that students need more practice on creative movements.

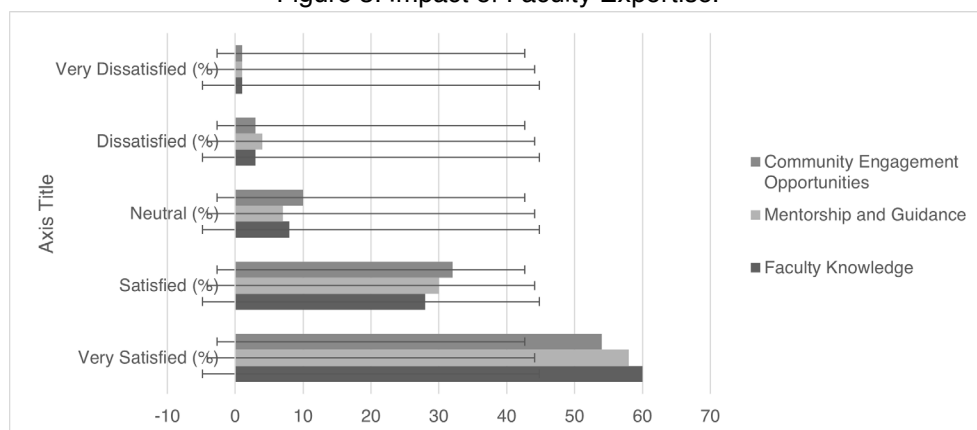
4.4. Impact of Faculty Expertise and Community Engagement

Survey data from students and alumni also highlighted the importance of faculty expertise and community engagement in shaping their learning experience. Faculty members received high praise for their dedication, mentorship, and professional knowledge, as shown in Table 3 and Figure 4.

Table 3: Impact of Faculty Expertise.

Category	Very Satisfied (%)	Satisfied (%)	Neutral (%)	Dissatisfied (%)	Very Dissatisfied (%)
Faculty Knowledge	60	28	8	3	1
Mentorship and Guidance	58	30	7	4	1
Community Engagement Opportunities	54	32	10	3	1

Figure 3: Impact of Faculty Expertise.



In terms of satisfaction with the level of faculty expertise 88% of the respondents would describe themselves as being satisfied or very satisfied. Another observation that can be made is that full time faculty members are aware of Mongolian dance and can train students as an activity that was highly valued by the other stakeholders due to its success in nurturing students' skills. More than 85 percent said they were satisfied with the chance to participate in community activities such as performances, outreach, and cultural prowess. Another advantage that was reported by students was the field experience/capstone work with the real-life applied settings.

4.5. Statistical Analysis of Trends

The statistical analysis of the survey data revealed several key correlations: Teaching methods received moderate satisfaction from students, and it was clearly evident that the better the student satisfied himself/herself with the teaching approach the better the performance quality in traditional Mongolian Dances: $r = 0.62$. From this it can be inferred that the students who were more satisfied with the teaching system, equally had better grades on traditional dance classes. The analysis showed a moderate correlation ($r = 0.45$) between the satisfaction with curriculum structure, and their perceived educational experience; it also evidenced the structural aspects of the courses positively impacted the students' perception of the program. As the findings indicate, the Mongolian dance teaching system at Inner Mongolia Arts College is indeed effective especially concerning its focus on cultural preservation and quality mentoring by faculty members. But further work can be made in terms of managing resources for developing students' performance in contemporary dance education, incorporating technology in the program, and engaging international partnerships to meet more challenges of the program and improve the program's internationalization.

It can be stated that the establishment and the advancement of the teaching system for national folk dance in the Inner Mongolia Autonomous Region are breakthroughs in cultural and educational field. This system has been designed with great care to keep the Mongolian dance form alive in the future generations while at the same time blending with the current education system.

4.6. Results of Ongoing Practice in Mongolian Domestic Colleges and Universities

The Establishment of the Teaching System of Ethnic Folk Dance in Mongolian Domestic Colleges and Universities: The ideology of formulating teaching system of ethnic folk dance in Mongolian domestic colleges and universities is one of the key aspects for the preservation of ethnic group culture of China. Ethnic dances are supposed to be introduced into this system to give its user a structured and systematized method of teaching ethnic dances basing it on the modern approaches to dance education. Ethnic folk dance teaching system in China has been pioneered by Beijing dance academy and the following are some of the achievements. The academy was established in 1954; the organization has been very instrumental in conserving and developing traditional Chinese dance. Its curriculum includes conventional dance styles with innovated teaching method which acts as a reference point to other learning institutions. As a part of learning, the academy uses ethnical dances from different parts of China including Mongolian dance, and programmes the curriculum to incorporate both practical elements of dance training and theoretical learning. The given integration means, would ensure that in addition to mastering the technicalities of dancing, a student would equally be able to appreciate the historical backgrounds and origins of the dances. These models have been copied by other institutions leading to the present fame and appreciation of ethnic folk dances in China due to the expansion of the academy.

Expansion in Ethnic Minority Areas: Ethnic folk dances in ethnic minority areas have also found another way through the expansion of ethnic folk dance education which has been potent to save and showcase many different cultures. As highlighted in this study focuses on the activities and plans made in these regions more concentration is dedicated to the outcome of these plans. For instance, the Inner Mongolian has seen the various local governments and even institutions devise special cultural programs which align with the area. Such programmes are usually in the form of workshops, cultural fairs and even public art projects involving members of the community and local artists and performers. The results of such initiatives have been felt as there is higher recognition and embrace of ethnic dances and nurturing Senior generations of dancers who practice traditions of ethnos dancing. These programs have also played pivotal role in promoting ethnic pride and identity hence reinforcing unity and cultural strength among ethnic based groups. The process of establishing and developing the colleges and universities with majors in dance in the Inner Mongolia Autonomous Region is a progressive process to symbolizing the region's desire to develop or maintain its cultural identity while including interaction and changes associated with the modern age educational systems. The five phases or major initiation can collectively identify and discussed in detail how they transformed the quality and the scope of dance education in the region.

From Folk Customs to Stage Art: Changing from folk customs to stage art as a key significance turn in the process of teaching Mongolian dance. Some of the compositional features of the Mongolian dance, which are attributed to the Folk Mongolian and are used in tonight's show include; The Mongolian tradition forms the base in these dances even though these dances are presented in the theatre. This includes processes such as adding characteristics of theatre practices such as use of light, costumes and movement interplay to specifics of choreography to

make the dances more appealing to the modern audiences. The creative processes involved in this transition are consultations between choreographers, dancers as well as cultural sensitivity to make sure some of the traditional elements in the dance are retained while at the same time trying to appeal to the modern-day audience. This transformation has not only helped to enhance Mongolian dance's prestige but also enabled it to be performed in front of a broader audience in Inner Mongolia as well as other related areas in Mongolia.

The Beginning of Vocational Education and the Improvement of Degree Education: With the beginning of vocational education and the subsequent enhancement of the degree education, it was possible to make a decisive step to the professionalisation of dance education in Inner Mongolia. Vocational educational programs were introduced in order to prepare students who would wish to pursue careers in dancing by providing them with relevant skills as well as knowledge that would enable them to be professional dancers. Such courses may comprise internships, performance experiences as well as working with professional dance troupes, which allows the students practical work experience. The development of degree education has been directed to the development of increased academic challenge and scope of dance programmes. Such possibilities encompass, for instance, the creation of postgraduate programs in the sociological, historical, and political analysis of dancing as well as research projects in which the student can participate in enshrining dance as a scholarly discipline. By offering vocationally focused and academic programmes, a complete educational route has been developed for the dance students and the place has provided the means to acquire artistic and academic skills. Some of the success stories evident in this area are the large number of students who have finished this program and gone on to be professional dancers as well as teachers.

Integration of Traditional and Contemporary Dance Forms: One of the important factors of training of the dance majors in Inner Mongolia deals with the convergence of traditional and modern Dance styles. It guarantees that students get a balanced education that incorporates both, the promotion of culture and understanding and learning of new inventions in styles of dancing. Besides, the curriculum is to offer the combination of Mongolian dance technique and Western academic formalism, so the students will be able to perform diverse styles. This integration also promotes creativity and innovation as students enjoy just coming up with new forms of choreography which may include fusing the traditional and modern styles of dances.

Collaboration with Cultural Institutions and International Exchange Program: Furthermore, the cooperation with other cultural organizations and the annually held Intensive in International Exchange programs added value to the dance educational context of Inner Mongolia. To this end, collaborations with local cultural institutions, museums, and performance troupes expand programs for learning and enrich students' acquaintance with the diverse approaches to art. Study abroad programs help students and lecturers to interact with dance practitioners in other countries hence the exposure makes their learning more enlightening. Such collaborations and exchanges help Mongolian dance performers gain international exposure, hence fostering the exchange of culture and ideas.

Impact on Cultural Preservation and Community Engagement: The inauguration of dance majors in Inner Mongolia has significantly altered the ways in which culture is saved and within communities embraced (Table 4). The importance of these programs

is that by training a new generation of dancers who are thoroughly versed in the tradition, the activity will continue to thrive in the Mongolian culture. Further, activity within communities and relevant outreaches enable students to pass their skills and knowledge to the communities and make residents have a pride and identity within their communities. All these activities help towards the overall objective of creating and sustaining a cultural archive of Inner Mongolia for future use.

The Mongolian dance program at Inner Mongolia Arts College is designed to preserve and promote Mongolian cultural heritage while providing students with a comprehensive education that merges traditional and contemporary dance practices. The aim is to produce skilled dancers proficient in both technical and cultural aspects of Mongolian dance.

Table 4: Educational Goals and Methods.

Aspect	Details
Educational Goals	Preserve Mongolian dance, foster creativity, and prepare students for professional careers in dance.
Teaching Methods	Evaluation of pedagogical approaches focusing on innovation, engagement, and cultural immersion.
Interactive Workshops	Hands-on learning and personalized feedback to enhance student skills.
Collaborative Projects	Group work fostering shared learning through choreographic performances and collaboration.
Guest Lectures	Exposure to diverse techniques from renowned dancers and choreographers.
Cultural Immersion	Field trips and rural community workshops to deepen students' appreciation for traditional dance forms.

- Due to this, the curriculum has been developed to maintain the Mongolian traditional dance discipline while fostering creativity as well as giving the students a direction as they graduate to become professional dancers. It is to blend cultural identity of Mongolian dance with formality of professional training as shown in the Table 4.
- Teaching Methods: The modes selected for the teaching approaches are assessed on the interaction and interest that they will create, not to mention the originality of the approaches. Various activities such as group discussions, group assignments, inviting guest speakers and allowing cultural exposure activities are ongoing in order to give a balanced learning delivery.
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Table 5: Professional Development and Career Readiness.

Aspect	Details
Internships	Quality of placements with professional dance companies, contributing to career readiness.
Career Counselling	Support for job placement, networking, and career planning.
Faculty Development	Opportunities for faculty professional growth through workshops, conferences, and training programs.

The availability of career counselling services in Mongolian universities ensures that students receive guidance for job placement, networking, and career planning. Professional development opportunities for faculty, such as workshops and conferences, ensure that teachers stay updated and can improve their skills, benefiting students (Table 5).

Table 6: “Four-Dimensional Integration” Model.

Dimension	Key Focus
Teaching	Emphasizes cultural heritage and traditional techniques through courses and practical training.
Performance	Balances traditional dance elements with contemporary appeal to engage diverse audiences.
Creation	Encourages innovation while respecting tradition; students collaborate on cross-cultural projects.
Research	Integrates theory and practice, with students conducting academic research and applying it to practice.

Teaching: The teaching dimension makes students grounded with the cultural and historical side of Mongolian dance as well as the steps involved in executing the dance.

Performance: This is highlighted by the idea of integrating traditional Mongolian dances with contemporary choreography in an effort of reaching out to the new generation as well as reaching a wider audience as highlighted in Table 6.

Creation: This means that students are required to choreograph new dances that are more unique in their approach whilst still exhibiting the originality of Mongolian dance. Working with other artists is another feature which adds value to the dimension of creativity.

Research: The students are supposed to input academic findings in Mongolian dance, which assists with them understanding the dance forms more profoundly as well as apply theory to practice.

Table 7: Research and Practice Integration.

Aspect	Details
Academic Research	In-depth exploration of Mongolian dance history, culture, and techniques.
Practical Application	Research insights are applied in choreography and performances.
Collaborative Research	Students work on projects with faculty, contributing to the academic field of dance studies.
Publication	Research findings are published and shared at conferences, contributing to cultural preservation.

- **Academic Research:** This teaching approach enables the students to explore detailed information regarding the historical background, cultural significance, as well as the techniques applied in Mongolian dance thus enhancing their appreciation of the dance.
- **Practical Application:** The obtained research results are incorporated into students' practical activities including choreography and performance.
- **Collaborative Research:** These types of academic work containing the faculty and students present useful ways for enhancing knowledge within the academic discourse of dance.
- **Publication:** The dissemination of knowledge in the form of published research findings in journal and conference contribute both to the social cultural imperative within the Mongolian tradition of dancing and to the performance of the latter, as depicted in Table 7.

5. Discussion

Thus, the purpose of this research was to examine the Mongolian dance teaching system at Inner Mongolia Arts College and identify the key beneficial points and problem

areas based on such factors as students' satisfaction level, learning achievements, faculty credentials, and access to resources. The results shed light on the positive and negative aspects of the system and correlates to some extent and differs in other aspects from other researches on ethnic dance education.

5.1. Cultural Preservation and Tradition

In the same respect, the teaching system is strength in that it is responsiveness in preserving and passing Mongolian cultural aspects in the course of dance education. With a particular focus on traditional Mongolian dance, the student engagement scores underscore Zhen and Keun (2025) study on Mongolian culture asserting that art education of students' cultural background enhances cultural identity for acceptance by the society. The strong focus on tradition has been helpful in ensuring that there are continuity and preservation of culture from generation to another and is among the main reasons why students and alumni are satisfied with the services of the institutions. Moreover, some other papers presented the ethnic dances programs, and authors stress the stability of traditional dances concerning identity questions (Zhang, 2020). Chen, Wei and Huang (2010) also stressed that many students who participate in ethnic dance programs feel more involved in the cultural community, and share more responsibility towards it – which is paralleled by the findings of this particular study. It helps the students to learn and get real-life experience and at the same time helps the community in ways such as conserving cultural practices (Sun, 2022).

5.2. Faculty Expertise and Mentorship

It was also determined that an added advantage of the system lies in the wealth of specialization among the faculty. A high level of satisfaction observed among students as per the faculty mentorship and guidance indicates the role of the experienced educator in programmes leading to dance. Wilcox in 2020 have noted that student-faculty interaction plays an important role in a student success and this is especially important in arts education as relationship between the student and the faculty mentor is instrumental in the improvement of technical and expressive skills. The observations of this research endorse their conclusions because students described favourable openness to the experts, individualized concern, and practical experience provided by the faculty members (Gabunia et al., 2023; Jin et al., 2024). Nevertheless, the fact that the professional growth of the faculty members should become continuous is quite apparent. The results indicate that faculty participants score high in what is traditionally taught in choreography class; however, they have short experiences in modern choreography and teaching creativity. Therefore, increasing the funds allocated to the improvement and continuation of professional growth would impact positively on the efficiency of the teaching system and allow forming a high-quality training process by the faculty.

5.3. Contemporary Dance Education and Innovation

While the teaching system excels in preserving traditional Mongolian dance, the study identified a gap in the integration of contemporary dance practices. Students reported lower levels of engagement and performance in contemporary dance

compared to traditional forms, a trend that is consistent with findings from Portnova (2021). Their study on ethnic dance programs in China found that many institutions struggle to balance the teaching of traditional and modern dance techniques, often leading to a lack of exposure to contemporary trends in the global dance scene. This gap is further exacerbated by limited resources, which hinder the ability to innovate and incorporate modern dance into the curriculum (Mollenhauer, 2022). The ethnic dance programs that fail to adapt to contemporary practices may limit their students' professional opportunities in an increasingly globalized dance industry. To address this issue, it is necessary to invest in technology, updated teaching materials, and contemporary dance workshops that encourage creativity and innovation.

5.4. Resource Constraints

The challenges include; constraints of resources where and when available the institutions cannot afford to provide updated teaching aids, adequately equipped classrooms and new material. Despite the good conditions in the two institutions, this raised a number of concerns among the students and the faculty such as inadequate technology resources which hinders the adoption of new methods in the teaching process. This is in line with the work done by Aizad et al. (2019) who also noted that a lack of resources was a key challenge affecting evolution of ethnic dance programmes in China. Lack of funding thus limits one's ability to modernize facilities or even introduce technologies that might be critical in the delivery of arts education in the present world. To the need for technological integration connects a growing number of studies which point at the necessity for technological infusion. In this regard, Zhang and Zhao (2024) and Darivemula, Bhatia and Bhumi (2021) also stressed the importance of incorporating the digital technology into the dance education process for the purpose of improving students' interest and providing additional learning experiences. In the framework of this study, the interaction within the virtual platforms and the use of the digital choreography tools might enhance the transition from traditional teaching of dance and incorporating the contemporary type within the teaching system in responding to modern tendencies in the global scale (Amie, 2022; Androshchuk et al., 2023).

5.5. Participation of students and faculty in international conferences and seminars

One of the last issues that can be pointed out based on the findings of the study is the lack of sufficient degree of internationalization in the program. Some of the most recurrent comments from students and alumni were the need for bringing more international program such as exchange or affiliations with international dance academies. Not only does exposure to international practices help expand students' knowledge but also increase students' flexibility in the different work situations. However, for students a better education is possible if the program at Inner Mongolia Arts College enlarges the international potentials; for community the program is already good in term of community participation and traditional dances. Martinez and Kim of the present year research also attest that dance program with strong global connections prepare the graduates for different employment opportunities.

Consequently, increasing the internationalisation should be one of the main directions for the further evolution of the teaching system.

6. Conclusion

Therefore, the Mongolian dance teaching system reflected at the Inner Mongolia Arts College consists of numerous advantages in the cultural conservation, professionals' approach, and the community interaction. These positive aspects enhance good students' satisfaction and positive passing of Mongolian dance traditions. However, there is a challenge in the incorporation of a more progressive approach to dance systems including the contemporary dance, the issue of quality and availability of resources for the extension of colours and schemes, and the issue of international linkages. The conclusion of this study adds to the echo of cultures of other scholars in finding the need to have an integrated modality of applying traditional and modern knowledge in training dancers, to encourage investment in the faculty development, as well as to promote global scout for exposure. If these issues are solved, then the teaching system can develop even more to fit the current needs of the dance educational process and still keep the cultural values intact.

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