



Reframing Dance across Cultures: Pedagogical Practice and Contemporary Recontextualization of Asia-Pacific Dance in London Higher Education

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SUMMARY: *Against the background of increasingly frequent global cultural exchanges, dance, as a form of cultural expression and embodied cognition, has become an important medium in cross-cultural education. This study investigates the teaching practice of Asia-Pacific traditional action vocabulary in dance classes at University of London, focusing on the process of cross-cultural translation and contemporary context reconstruction. The study used a combination of teaching ethnography and action research to examine three representative cases, the teaching of "cloud hands", the teaching of rotation movements of ethnic and folk dances, and students' independent choreography exploration. These cases demonstrate how traditional action vocabulary is interpreted, misinterpreted, negotiated and reconstructed in the teaching context. Research results show that Asia-Pacific dance has undergone three stages of transformation in a cross-cultural learning environment, from interpretation of cultural grammar, to adaptive movement translation, to re-grammaticalization and creative re-creation. This research advocates that in cross-cultural dance education, the teaching model should change from the traditional "teaching-imitation" to "comprehension-co-creation". In the end, it calls for the construction of a diversified and dialogue-based platform so that traditional action vocabulary can gain new expression vitality through cultural flow and creative reinterpretation.*

KEYWORDS: *Asia-Pacific dance; dance language; cross-cultural pedagogy; cultural translation; embodied choreography*

1 Introduction

1.1 Global Context and Research Motivation

Against the background of accelerating global cultural flows and the continued internationalization of education, dance, as a form of artistic practice that integrates body, emotion and culture, has gradually become an increasingly important part of cross-cultural education. Dance not only serves as a medium of aesthetic experience, but also serves as a specific cultural and language system. As traditional dance forms from the Asia-Pacific region are increasingly introduced into European and American university classrooms, they not only carry technical content to be taught, but also pose complex cultural translation challenges [1]. In this process, the interaction between teachers, students and the dance movement itself is no longer a one-way transfer of knowledge, but becomes a multi-dimensional process involving cultural negotiation, specific cognition, and semantic reinterpretation.

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1.2 Challenges and Opportunities in the Translation of Asia-Pacific Dance Language

The traditional Asia-Pacific action vocabulary is characterized by its profound cultural uniqueness and is usually rooted in ritual activities, national customs, aesthetic values and philosophical systems. Their physical expression relies heavily on culturally contextualized "action grammar" and "rhythmic logic" [2]. When these vocabulary is introduced into higher education institutions influenced by Western modern dance paradigms, problems such as disjointed expression, cultural misinterpretation and hollowing out formalism are often encountered. Still, these frictions also raise teaching possibilities. Through misunderstanding, deconstruction, and rearranging, students promote the regeneration of traditional vocabulary in new physical situations. Teachers constantly reconstruct cultural meanings during the teaching process, thereby promoting the re-contextualization of traditional action language in the contemporary era [3].

1.3 Research Objectives and Significance

This study focuses on the teaching practice of Asia-Pacific dance within university-level dance courses in London. It seeks to address the following questions: How are Chinese traditional dance languages taught and understood in cross-cultural classrooms? How can cultural grammar be translated and re-grammatized through bodily practice? How do teachers and students collaboratively engage in cultural negotiation and creative production? Drawing on teaching ethnography and action research, this study examines three representative classroom cases drawn from the author's teaching experience [4]: the transcultural reinterpretation of the Chinese classical movement "Cloud Hand," the bodily adaptation of folk turning vocabularies, and the creative reassemblage of movement language in students' choreographic works. The research aims to provide practical pedagogical strategies and theoretical insights for the cross-cultural transmission of Asia-Pacific dance vocabularies, while also contributing to the broader discourse on diversity and transformation in global dance education.

2 Literature Review

2.1 Pathways and Challenges in Cross-Cultural Dance Education

As global education becomes increasingly diverse, dance has become a key medium for cultural communication and identity building in the higher education system. Recent research on the international communication of dance mainly focuses on two major directions [5]. First, dance, as a cultural practice and identity, represents cultural uniqueness in global circulation (Larmans, 2008, Leipecki, 2004), and second, the challenges and deviations arising from adjusting dance teaching within different cultural frameworks (Foster, 2009, Risner, 2010). The former emphasizes the representational function of dance, while the latter highlights practical problems in the teaching context, such as differences in body logic, deviations in interpretation of movements, and loss or reconstruction of cultural significance. Especially when facing non-local cultural learners, the re-teaching and re-performance of traditional dances has become a complex process of cultural translation [6].

2.2 Asia-Pacific Traditional Movement Vocabulary and Cultural Grammar

Dance movements are not simply technical displays, but a symbolic system that carries multiple meanings, and their connotations are closely related to religious beliefs, cosmology, emotional expression, and national identity (Keppler, 1978; Schnier, 2003). The rotational movement vocabulary in ethnic and folk dances not only reflects the physical characteristics of rhythm inertia, but also carries the cultural connotation of ritual function, while conveying strong emotional tension, collectively forming a specific cultural grammar, namely the potential logic, structural paradigm, rhythm rules, and spatial conventions followed by dance movements in a specific cultural context (Desmond, 1997; Skra, 2001). However, when such cultural grammar systems are detached from their native cultural context and applied to teaching scenarios in heterogeneous cultural backgrounds, they are often prone to risks of deconstruction, oversimplification, and even misunderstanding.

2.3 Movement Translation and Semantic Drift

The teaching of traditional dance movements is not simply about skill transfer. Candelario (2012) pointed out that teachers often use metaphors, embodied images, or technical simplifications in the teaching process to help students master unfamiliar dance movements, which can easily lead to semantic drift and result in the transfer and weakening of the original cultural connotations of dance movements. Foster (2009) further pointed out that cultural misreading should not be simply defined as a defect at the teaching level, but should be seen as a potential carrier of cultural regeneration and personal expression.

2.4 Teaching performance and teacher mediation

Dance education is not only a process of knowledge transmission (Prendergast, 2015; Bressler, 2004), but also the teacher's physical demonstration, language expression, and selection of teaching strategies, which together construct students' learning experience. Dance educators play a dual cultural intermediary role: (1) faithfully presenting the aesthetic core and technical norms of the source culture; (2) Assist students from different cultural backgrounds in understanding, accepting, and internalizing relevant content. This dual mission requires teachers to continuously adjust their teaching performance posture, covering multiple dimensions such as emotional guidance, action interpretation, and classroom atmosphere creation. It is not only a teaching strategy and cultural negotiation mechanism, but also a decisive factor for the success of cross-cultural translation of dance language.

3 Theoretical Framework

3.1 Cultural Grammar: Structure and Cultural Embeddedness of Movement Vocabulary

Cultural grammar is the core concept of analyzing Asia Pacific dance language in this study [9], originally used to describe the meaning generation system of specific cultures (Himes, 1972). Subsequently, its application scope was expanded to the field of performance and dance research (Desmond, 1997; Skra, 2001). Dance movements are not neutral technical behaviors, but rather bodily expressions that carry specific cultural codes and symbolic meanings.

The action vocabulary of traditional dance in the Asia Pacific region usually includes specific body postures, spatial movement paths, rhythmic breathing patterns, and internal

temporal logic [10]. The "Shen Yun" system of classical Chinese dance embodies the philosophical idea of "unity of body and mind" and the aesthetic concept of "qi" flow, while the rotating rhythm structure of folk dance is closely related to collective rhythm, dynamic center of gravity, and spatial orientation [11].

3.2 Movement Translation and Semantic Drift: Mechanisms of Cross-Cultural Adaptation

Action translation usually includes metaphorical interpretation, structural simplification, rhythm reinforcement, or emotional association (Candelario, 2012), with the aim of helping students master relevant dance movements without being familiar with or unable to understand the cultural context behind them.

The process of action translation rarely manifests as linear transmission of meaning [13]. As Foster (2009) pointed out, this "semantic drift" is not necessarily a failure in teaching, but a direct reflection of the generative and dynamic nature of body culture. Due to cultural misunderstandings, technical difficulties, or students' creative autonomous expression, students may re encode the original dance action vocabulary. This study conceptualizes action switching and semantic drift as a dual mechanism of cross-cultural adaptation [14].

3.3 Teaching Performance and Teacher's Cultural Intermediary Attribute

Teaching itself is a performance behavior influenced by factors such as rhythm, emotional tone, teaching language, and physical expression (Prendergast, 2015). Teachers' physical demonstrations, verbal prompts, rhythm regulation, and emotional mobilization together constitute the "classroom field" in cross-cultural dance teaching.

In the context of cross-cultural dance education, teachers have a dual identity as guardians of traditional dance movement vocabulary and translators of cultural meanings. Teachers need to design and implement adaptive teaching strategies to help students form clear cognition and meaningful experiences of the dance behavior of "others". This process not only demonstrates the artistry of teaching, but also embodies a form of cultural negotiation, making the teacher's teaching expression a key variable for the success of action translation [15].

This study integrates three interrelated theoretical perspectives, cultural grammar, action translation and semantic drift, and teaching expressiveness, to build a comprehensive framework for analyzing the cross-cultural communication of Asia-Pacific dance vocabulary. These theoretical contexts discuss the cultural construction of dance movements, strategic adjustments in the teaching process, and the mediating role of teachers in negotiating cultural significance. Together, they reveal that dance teaching is not only a technical training, but also a dynamic place for cultural negotiation and semantic reconstruction. Based on this conceptual foundation, the next chapter will turn to field-based inquiry, using teaching ethnography and action research to examine how these theoretical perspectives are reflected in the reality of dance teaching in the context of London higher education [16].

4 Methodology

4.1 Methodological Approach: Teaching Ethnography and Action Research

Despite efforts to truly restore the classroom ecology, the research still faces certain limitations. On the one hand, the popularization of research results is limited by the sample size and the characteristics of teaching venues and institutions. On the other hand, researchers have dual

roles as teachers and observers, which may inevitably introduce role confusion bias [18]. Future research should broaden the scope of research through cross-institutional cooperation and cross-cultural comparative analysis.

4.2 Course Context

This study was conducted at Goldsmiths College, University of London, focusing on learners of East Asian performing arts courses, covering core teaching modules such as contemporary Asian dance, classical Chinese spirit dance, Chinese sword dance, and Chinese dance history. The course adopts a three in one teaching paradigm of practice understanding creation, aiming to enable learners to master the technical system of non Western dance vocabulary, while guiding them to complete cultural interpretation and innovative re expression of dance vocabulary.

4.3 Data Sources and Collection

In order to ensure rigorous research methods and obtain multi-dimensional insights, the study collected four categories of data: 1. Classroom videos and photos, including recorded course clips, teacher demonstrations, and student practice sessions, provide visual evidence for analyzing action transformation strategies and students' physical reactions, 2. Teaching diaries and reflection diaries are written by teacher researchers after each class. These documents record the achievement of teaching goals, students' understanding difficulties, cultural feedback and teaching adjustment measures. 3. Student creative works, collecting students' midterm performances and final choreography assignments to examine how students carry out cultural reorganization and movement reconstruction, 4. Semi-structured interviews interviewed students and teachers from different cultural backgrounds to discuss students' interpretation of action semantics, cultural differences experience, motivation for creating creative works, and views on teaching guidance. All data collection follows ethical research procedures, has obtained informed consent from all participants, and ensures that the anonymity of participants is maintained in any public dissemination of materials.

5 Case Studies

5.1 Case Study I: From *Yunshou* to Flow — Cultural Translation and Re-Creation of Classical Dance Imagery

(a) Instructional Content and Cultural Semantics

In China classical dance, cloud hand is a landmark movement, characterized by a gentle, circular and continuous posture. Visually, it imitates the slow rolling of clouds, and the hands draw a smooth horizontal arc in space. Cloud hand is not only based on its form, but also contains the core principles of China aesthetics, drawing on the Taoist philosophy that emphasizes effortless action, the concept of energy flow, and the dynamic interaction between reality and reality, dynamic and static. At Goldsmith College, University of London, cloud hands were introduced as an introductory module in China dance courses. The purpose is to help students understand the inner logic of China classical movements, that is, "intention comes first, shape comes later." (*yi zai xing xian*) and "*yi dai xing*", this action sequence also serves as a comparative reference, allowing students to reflect on the differences between this approach and the principles of Western modern dance they are familiar with, such as muscle strength, body center alignment and spatial control.

(b) Teaching Strategies and Methods of Cultural Translation

Teaching guidance is divided into three stages, including action disassembly, cultural metaphor integration and creative improvisation. In the first stage, students learn the basic route, rhythm and gesture rhythm of cloud hands through imitation. Many encounter difficulties because they are accustomed to receiving Western dance paradigm training that emphasizes segmented muscle activation and goal-oriented execution. The ambiguity of the starting point of the action, the consistency of the gestures, and the interconnection between the various parts of the body were all unfamiliar to them at first. To solve this problem, the second phase introduced cross-sensory metaphors derived from traditional China arts such as calligraphy, Tai Chi and airflow to promote movement transformation. Students were asked to "draw a scroll landscape painting in the air" or "let the palm drive the airflow and let the airflow drive the body." These metaphors help students shift their attention from technological copying to physical experiences. In the third stage, students create short sentences with cloud hands as the core theme, integrating their own body vocabulary within the designated time and space framework. They are encouraged to explore the qualities of slowness, stretch, and responsiveness, and are allowed to freely choose music to observe how imagery can be activated in different emotional tones.

(c) Student reaction and action reconstruction

Students have gradually shifted from cognitive resistance to physical understanding, as one student said: 'At first, I was learning how to do it, but later my body began to understand how to feel it.' Some students combine cloud hand with the common spiral dynamics of modern dance to obtain stronger horizontal propulsion; Other students simulate the transmission of water waves by alternating gestures and kneeling movements. These reinterpretations are not simply imitations, but a process of restructuring and grammaticalization of the body under the logic of new culture.

An interviewed student said, "I don't think I actively complete the movements, but these movements are waiting to naturally emerge from my body. This indicates that the dance vocabulary has transformed from a communicable technical form to a student's embodied thinking, clearly presenting the operation and transformation process of cultural grammar in cross-cultural teaching. After the teacher deconstructs and metaphorically interprets the dance movements, students integrate these movement rules into their own body logic. Through imitation, understanding, and reconstruction, they experience varying degrees of semantic drift, which in turn promotes the creative renewal of dance vocabulary.

5.2 Case Study II: Displacement and Reconfiguration in Rotation — Cross-Cultural Teaching of Ethnic Folk Dance Vocabulary

(a) Teaching content and cultural characteristics

In the teaching module of Chinese folk dance, Uyghur dance is characterized by a lively and dynamic rhythm, rich and varied rotation techniques, and vivid physical expressions. The dancer's arms are stretched, flexible, and powerful circular movements, the dynamic expression of the body is agile and graceful, and the eye control is lively and vivid. Combined with distinct rhythmic rhythms and steady and steady footwork, they form a highly infectious body expression system. Unlike ballet, which mainly relies on vertical axis control for static rotation, Uyghur dance rotation is driven by the waist and abdomen, emphasizing the flow and extension of internal emotions and rhythms, and highly compatible with the rhythm and breathing of the music, coexisting with each other.

(b) Student Misunderstandings and Cultural Misalignment

In classroom teaching, some learners instinctively interpret this type of rotational movement using Western dance techniques, viewing it purely as a technical rotation rather than a cultural bodily expression. During the process of exerting force, they excessively pursue rotational

speed and local muscle strength support, completely deviating from their original aesthetic characteristics. A student interviewed expressed, "This is very similar to the three person rotation practiced in our modern dance class, which is a circular motion with the arm on the upper part." The student simplified the dance movements that contain a profound cultural core into variations of existing rotation techniques, ignoring the core elements of folk dance such as emotional rhythm and eye movement, and losing its inherent cultural significance.

(c) Teacher Intervention and Strategies of Movement Reconfiguration

In response, the instructor implemented a series of re-contextualization strategies to restore the cultural logic of the action, 1. Restoring the rhythm situation through original music, the teacher introduced traditional Uyghur folk songs as accompaniment, emphasizing that "the rotation does not fall on the beat, but flows through the beat," which helps students slow down and synchronize with the rhythmic characteristics like breathing. 2. Interpreting the body's power chain, movements are broken down into a dynamic sequence of knee-hip-waist-hand, and there are also auxiliary exercises to help students internalize the energy flow of the body rather than isolate individual parts. 3. Clarify the context of the purpose of the action, introduce image data of real dance scenes, change the student's mentality from "dancing for the audience" to "dancing with others", and rebuild the function of the action in collective expressive narrative. After these interventions, students began to realize the cultural basis of the movements. A student reflected, 'I used to think that folk dance was just an ancient routine, but this course made me realize that rhythm and emotion can also arise from the ground'.

This case reveals the dual challenges of physical inconsistency and semantic reduction that often arise when teaching culture specific vocabulary in cross-cultural environments. The core task of teachers is not to modernize folk dance movements, but to translate their cultural logic into teachable language. From a theoretical perspective, this case reflects the phenomenon of semantic drift, but also demonstrates that through careful teaching design, students can transform from misreading to meaningful understanding. By guiding the experience, the symbolic function of dance movements is reassigned to the context, and students adjust their physical reactions accordingly. Teachers are not only technical correctors, but also cultural architects, establishing cultural connections between learners and traditional vocabulary, highlighting the dual role of teaching expression and cultural mediation in achieving effective cross-cultural dance education.

This case highlights the repeated misunderstandings among students about the vocabulary of folk-dance rotation. Students often view rotation as a technical skill rather than a cultural expression, which is essentially a product of the disconnection of personal experience and knowledge system structure. The challenge of teaching is to reconstruct a new 'cultural grammar', using techniques such as rhythm restoration, power chain decomposition, and situational adaptation to help students transition from superficial imitation to a more touching and conscious understanding of actions.

From a theoretical perspective, this case once again confirms the dual function of "embodied displacement" in cross-cultural teaching. Misunderstanding does not necessarily mean teaching failure, as it often opens up productive space for cultural renegotiation. In this dynamic process, teachers become "cultural intermediaries" responsible for identifying students' behavioral tendencies, guiding them to perform semantic recalibration, and supporting the transition of dance from pure technical execution to cultural participation, thus providing a key teaching turning point for cross-cultural dance education.

5.3 Case Study III: Collage and Reconfiguration — Student-Centered Choreographic Practice with Chinese Folk Dance Vocabulary

(a) Choreography Design and Cultural Architecture

In the last two weeks of the course, the instructor designed a "Personalized Cultural Choreography" workshop, inviting students to create 1-2 minute solo or duet dances based on the vocabulary of Chinese classical dance or folk dance learned in the semester. The evaluation of the works is not based on the accuracy of the movements or the similarity with the original movements, but focuses on how students can use personal experiences, emotional expression, and cultural reflection to explore the possibility of contextual reconstruction of traditional dance forms in contemporary expression.

To avoid the work being superficially pieced together or randomly stacked with movements, teachers continuously emphasize the cultural semantics and structural logic of various dance language units throughout the process, while students need to clarify their choreography motivations and themes, and record the creative process through action analysis diagrams and dance reflection logs, in order to cultivate process oriented creative thinking and critical awareness.

(b) Workshop Reflection and Theme Exploration

When dance movements depart from the original context, creation is not just the arrangement of dance steps, but the recombination of cultural symbols, the construction of new expression relationships, and the establishment of personal aesthetic positions. The application of traditional movements by students not only reflects cultural loyalty at the structural level, but also includes creative deviations from the dimension of meaning, ultimately forming a unique cross-cultural "collage" form. They are not fixed form mechanical replicas, but rather reconfiguring different dance vocabulary into new performance contexts to carry personalized narratives and emotional expressions.

From a theoretical perspective, this stage can be seen as a crucial transition from semantic drift to creative reconstruction, marking a paradigm shift from cultural translation to cultural co creation. Under the framework of cross-cultural education, students not only complete the learning process as knowledge receivers, but also actively transform into constructors of aesthetic experience and cultural significance.

The role of teachers has also shifted from knowledge transmitters to catalysts in the process of co creation. By creating a classroom atmosphere, teachers support students in negotiating and expressing their cultural voices through dance, highlighting the potential of performance-based learning environments in supporting experiential cultural literacy and cross-cultural artistic innovation. The students did not directly copy the learned movements, but created dance expressions with personal and situational significance through collage, deconstruction, and re coding, reflecting a profound negotiation of the tense relationship between "tradition" and "contemporary", "source culture" and "new context".

6 Summary of Teaching Cases

6.1 Translating “Cultural Grammar” in Cross-Cultural Dance Pedagogy

In cloud hand teaching, students initially find it difficult to internalize their smooth routes, slow rhythms, and breathing based movements. The reason is that Western modern dance emphasizes precise goal orientation and muscle control, which contrasts sharply with the body logic followed by Chinese classical dance's "meaning guides qi, qi forms qi".

As shown in Case 1, the transition of students from strict imitation to fluent expression reflects their gradual internalization of cultural grammar. Only by understanding the cultural logic of rhythm generating actions can students truly grasp the principles of these actions. This also confirms that cultural grammar is not a fixed formula, but a set of bodily meaning systems that must be reactivated through translation teaching.

6.2 Action translation and semantic drift

Faced with different cultural logics, teachers often use metaphors, rhythm prompts, and spatial repositioning to transform actions into forms that fit students' bodily logic. Although this can promote initial understanding, it often leads to semantic drift. Semantic drift, which refers to unexpected changes in cultural meaning during transmission, should not be seen as a teaching failure. For example, in the case of Cloud Hand Choreography, students integrated the spiral rotation or ground movements of modern dance into it, transforming traditional image driven movements into new dynamic expressions, reflecting the grammaticalization of dance vocabulary in the context of new culture.

The case of folk dance rotation further confirms this phenomenon, for example, students' misreading stems from their unfamiliarity with the emotional rhythm and starting point of the original language, especially through rhythm reconstruction and emotional construction, students form a subjective reinterpretation that is in line with the function of action expression, and misreading becomes a catalyst for cultural embodiment.

In the works created by students, semantic drift is more prominent. When the dance vocabulary is detached from the original context, it is reshaped into personalized cultural expression. This is not cultural distortion, but cultural negotiation, which allows students to place traditional materials in a new aesthetic and emotional framework.

6.3 Teacher Education Executor

These three cases collectively confirm a core viewpoint: in cross-cultural dance teaching, teachers are not value neutral knowledge transmitters, but cultural media, and more importantly, co constructors of meaning. In the Cloudhand case, teachers use the metaphor of "writing calligraphy in the air" to effectively integrate abstract philosophy with specific actions, allowing students to build a multi-sensory experience system.(Visual-kinesthetic-semantic), such performances are both a teaching method and a cultural transformation tool. Teachers must also constantly coordinate the boundaries between retaining cultural authenticity and achieving meaningful reinterpretation. Excessive adherence to "traditional orthodoxy" risks alienating students. Excessive localization may dilute the richness of cultural semantic, so cultural mediation requires creative and conscious intervention to create a negotiable space between inheritance and transformation. In addition, in student choreography, teacher evaluation language, Feedback frameworks and reflective prompts shape the way students understand the legitimacy of cultural adaptation. Teacher training is crucial to both respect cultural roots and support individuals to re-express the classroom ecology, thereby providing fruitful space for cultural re-creation.

6.4 The Ontological Significance and Pedagogical Implications of Cross-Cultural Dance Teaching

Cross-cultural dance education not only focuses on how to teach foreign action vocabulary, but also fundamentally prompts us to rethink what constitutes teaching, what defines culture, and how creation occurs in the teaching space. Through the re-grammaticalization of cloud hands, the reconstruction of folk dance movement logic, and students 'personalized choreography practice, it can be clear that Asia-Pacific dance vocabulary is not only learned in London classrooms, but also negotiated, reconstructed and re-semantically. This multi-level process fully demonstrates that cross-cultural dance teaching is not simply about technical transmission, but marks a triple shift in the ontology of education and contains profound teaching insights.

1) From Movement Transmission to Cultural Construction: Reshaping the Curriculum

Traditional dance education usually focuses on the standardization of techniques, the protection of aesthetic styles, and the continuation of historical orthodoxy. However, this model is not suitable for application in cross-cultural contexts because students are not familiar with their cultural background and lack necessary knowledge and experience. This is evident in the Cloudhand module, as students trained in Western modern dance initially viewed movements as goal driven performance tasks, while Cloudhand emphasizes the body's sensitivity to qi (energy flow) and compatibility with natural rhythms. Therefore, only by integrating cultural semantics such as calligraphy, yin-yang philosophy, and respiratory aesthetics into the curriculum can this form become a carrier of spirit and meaning. This process is not a static choreography, but a medium for conveying worldview, where each action is placed within its cultural, religious, aesthetic, and philosophical framework, becoming a specific cultural cognition.

2) From Technical Replication to Meaning-Making: Reimagining the Role of the Student

In traditional teaching models, students are positioned as passive recipients of knowledge, while teachers are responsible for demonstrating actions, correcting errors, and implementing action standards. In the teaching of folk dance rotation movements, students initially misunderstood the movements as pure skill demonstrations. In subsequent choreography projects, students no longer viewed traditional movement vocabulary as mechanically replicated materials, but as flexible and adaptable resources, and constructed expressive and personalized movement sentence structures. This means that in the context of cross-cultural teaching, students are no longer passive learners, but rather recognizers of action semantics and participants in cultural negotiations. Teachers must readjust their teaching expectations, providing students with space for expression, freedom of cultural imagination, and opportunities for critical exploration, so that students can combine their own experiences and innovative ideas to establish their own interpretation paths.

3) From Teacher-Centeredness to Co-Creation: Restructuring the Pedagogical Relationship

Traditional classrooms usually operate under the authority of teachers, who decide on teaching content and evaluate students' skill mastery. However, in cross-cultural dance teaching, teachers need to transform from mere knowledge holders to cultural interpreters and facilitators of the teaching process, using various strategies such as action interpretation, metaphorical guidance, and rhythm mapping to help students establish bridges of cross-cultural understanding. For example, in the process of students' creative choreography, teachers should not stick to orthodox movement standards, but should focus on students' creative intentions, which means that teachers are no longer a single authoritative leader, but have transformed into coordinators, dialogue partners, and creative catalysts in the classroom. The core of cross-cultural dance teaching lies in building a culturally inclusive teaching ecosystem: (1) respecting the cultural origins of dance forms; (2) Cultivate students' reverence for heterogeneous cultures and empower them to confidently express themselves and actively create.

4) The Cross-Cultural Value and Future Direction of Dance Education

In traditional classrooms, teachers determine the teaching content and evaluate students' skill mastery. However, in cross-cultural dance teaching scenarios, teachers need to transform from mere knowledge holders to cultural interpreters and facilitators of the teaching process, responsible for building communication bridges between students and dance culture. Case studies have shown that teachers need to flexibly apply various teaching strategies to adapt to students' different cognitive levels, physical habits, and understanding abilities, and jointly create a learning environment that balances cultural authenticity and creative freedom. This means that teachers are no longer a single authoritative leader, but have transformed into

coordinators of classroom collaboration, guides of the creative process, and dialogue partners. The classroom is no longer a one-way knowledge transmission place, but a space for students to actively participate and negotiate on an equal footing. Students express their own views through dance, and achieve a sense of cultural freedom in traditional dance culture. Creative transformation. Teachers can use scientific feedback mechanisms, targeted guidance, and critical reflection to help students correctly recognize cultural differences, understand the core connotations of traditional dance, and achieve personalized artistic expression on the basis of respecting cultural origins. This not only ensures the seriousness of cultural inheritance, but also provides possibilities for cross-cultural artistic innovation.

7 Toward Future Pathways—Theoretical Implications and Prospective Directions in Cross-Cultural Dance Pedagogy

This study proposes the concept and analytical framework of "cross-cultural translation of dance language", which does not view dance movements as directly transplantable content, but emphasizes that dance, as a language system embedded in a specific cultural context, carries specific cultural connotations in its movements, rhythms, and expression logic, rather than isolated technical movements, highlighting the core role of "cultural grammar" in cross-cultural dance communication. At the methodological level, ethnographic teaching enables researchers to accurately capture students' cognitive changes, understanding biases, and creative expressions in cross-cultural learning, and truly record the transformation process of dance vocabulary from "technical imitation" to "meaning construction"; Action research achieves dynamic adaptation of teaching strategies to students' learning needs through a cycle of "teaching practice feedback adjustment re practice". This mixed research method can not only deeply capture the subtle changes in cross-cultural dance teaching, but also optimize teaching strategies through practical feedback, effectively solving the problem of "disconnection between technical transmission and cultural transmission" in traditional dance teaching.

In the future, research on cross-cultural dance teaching can further focus on cognitive differences among students from different cultural backgrounds, targeted optimization of teaching strategies, and expand the application scenarios of mixed research methods, making cross-cultural dance teaching more targeted and effective, and promoting the inheritance and innovation of traditional dance culture in contemporary contexts.

Author's Profile

Mingyu Huang is dedicated to the study of dance education, especially art communication and industrial development.

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