

THE EVOLUTION AND DEVELOPMENT OF CHINESE FOLK DANCE

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As an important carrier of Chinese national culture, Chinese folk dance carries the historical memories, beliefs, customs, etc. of various ethnic groups. At a time when the process of globalization and modernization is accelerating, studying its evolution and development is of great significance to protect national cultural diversity, enhance national cultural self-confidence, and promote the development of cultural industries. At the same time, it also contributes to the theoretical construction and creative practice in the field of dance art, and provides rich teaching resources for dance education.

Materials and methods. Historical documents and materials: including ancient music and dance classics, records of dance in the history books of various dynasties, oral histories of folk artists, etc. Video data: collect videos of ethnic folk dance performances from different periods, field survey images, etc. Field survey materials: conduct field visits to settlements of various ethnic groups to record dance performance forms, costumes and props, musical accompaniment, inheritance methods, etc.

Literature research method: Systematically comb through historical documents and explore the development context and characteristics of ethnic folk dance in different historical periods. Case analysis method: Select representative ethnic folk dances, such as Tibetan pot village dance, Dai peacock dance, etc., for in-depth analysis. Interdisciplinary research method: Combining interdisciplinary theories such as history, sociology, culture, and art to comprehensively analyze the internal laws of the evolution and development of national folk dance.

Results and discussion. Ancient times: National folk dances have a strong religious color and practical functions. With the change of dynasties, cultural exchanges between various ethnic groups have been frequent, and they have been continuously absorbed and integrated, forming unique styles and forms of performance. Modern and modern times: Influenced by the changes in Western culture and Chinese society, national folk dance has begun to incorporate new forms of expression and themes on the basis of retaining traditional elements. Contemporary: Under the wave of globalization and modernization, national folk dance has shown a diversified development trend.

Facing challenges and strategies: The younger generation has insufficient interest in national folk dance, and how to maintain the cultural characteristics and artistic value of national folk dance has become a difficult problem. Ethnic folk dances face fierce competition in the cultural market, and commercial development is more difficult. It is necessary to strengthen the inheritance of education, integrate national folk dance into the school education system, and on the basis of retaining the cultural core, encourage creators to innovate in combination with modern aesthetics and scientific and technological means, strengthen brand building, and enhance the market influence of national folk dance through cultural tourism, performance markets and other channels.

Conclusion. evolution and development of Chinese folk dance is a long-term and complex process. In contemporary society, national folk dance is not only facing the challenges of inheritance and development, but also ushering in opportunities for innovation and prosperity. Through a series of strategies, Chinese national folk dance can rejuvenate in the new era, realize the organic unity of cultural inheritance and artistic

innovation, and make greater contributions to the prosperity and development of Chinese national culture.

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STUDY OF JIAMA WOOD CARVING TECHNOLOGY AT UNIVERSITY FINE ARTS COURSES IN CHINA

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The Bai Jiama is the general term for all kinds of carved prints used by the Bai folk in praying for blessings and sacrifices. It is a rare woodcut printmaking art treasure that preserves the unique culture and original ecology of the frontier ethnic areas. The Bai Jiama sustains the traditional national beliefs of the Bai people and their prayers for a better life. It carries the unique spiritual civilization and precious national soul of the Bai people, which is of great value for protection and development.

Materials and methods. However, due to the influence of multiple factors, the Bai Jiama is facing a situation of no inheritance and gradual decline, and has become one of the Chinese folk cultural heritage rescue projects. Therefore, in order to change the status of the Bai Jiama, it is urgent to seek ways to add new vitality and expand new roads to the traditional Bai Jiama.

Results and discussion. Jiama carving technology, as a unique folk woodcut printmaking technique in Southwest China, carries rich folk culture and aesthetic value. Its integration into university art courses is an important practice of traditional cultural inheritance and art education innovation. With Jiama carving technology as the core, this article discusses its teaching application path and strategy in university art courses. Through systematically combing the historical context, craftsmanship characteristics and cultural connotation of Jiama carving, combined with the concept of modern art education, it is proposed that curriculum design should pay attention to the integration of theory and practice, and build a trinity teaching model of "skill study—cultural interpretation—innovation transformation". In specific practice, the curriculum strengthens students' intuitive experience of traditional craftsmanship by introducing training in the carving techniques of Jiama carving; combines interdisciplinary knowledge such as folklore and art history to deepen students' understanding of traditional culture; at the same time, students are encouraged to reconstruct traditional patterns with modern design thinking and develop derivative works that combine cultural heritage and contemporary aesthetics. Studies have shown that the curriculum application of Jiama carving technology can not only enhance students' practical ability and creativity, but also activate the vitality of traditional art in college education, and provide new ideas for the collaborative development of intangible cultural heritage protection