

# Exploring the Dance Teaching Path for the Aviation Service Art and Management Major under Interdisciplinary Integration

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**Abstract:** The rise of the low-altitude economy is driving the civil aviation industry toward higher-quality service, which raises new expectations for the artistic aesthetics and professional image of aviation service personnel. Current traditional dance courses lack compatibility with the aesthetic and vocational needs of the aviation service art and management major. From the perspective of interdisciplinary integration, this paper explores how dance education aligns with the core competencies of this major and proposes an "online-offline integration and industry-education collaboration" teaching model. The goal is to support the development of compound aviation professionals with strong skills, cultural literacy, and exceptional service capabilities, addressing the industry's demand for high-quality talent.

**Keywords:** Fusion of Subjects; Dance Teaching; Aviation Service Art and Management; The Application Type Undergraduate; Course System

## 1. Introduction

From China's formal introduction of the 'low-altitude economy' concept in 2010 to its explicit call for developing general aviation and fostering the low-altitude economy, the industry has entered a high-potential phase of rapid growth. This transformation brings new demands for the comprehensive and high-quality training of aviation service professionals. Focusing on dance education within the Aviation Service Art and Management major, this paper systematically explores reform pathways from the perspective of interdisciplinary integration. It aims to fill the gap in practical exploration of dance education in applied disciplines and address the lack of research on the intersection of artistic expression and professional competence in aviation services. Furthermore, it aligns with China's New Liberal Arts initiative

and the industry-education integration strategy, promoting the precise alignment of the education chain, talent chain, and aviation economy industry chain.

## 2. The Importance of Interdisciplinary Integration in Dance Education for the Aviation Service Art and Management Major

### 2.1 Interdisciplinary Integration

Interdisciplinary integration refers to the process of breaking traditional single-discipline boundaries to address complex real-world problems or emerging fields. It involves deeply integrating knowledge systems, theoretical paradigms, research methods, and practical experience from two or more disciplines, thereby generating new knowledge, new methodologies, and innovative solutions. At its core, it emphasizes deep dialogue and creative fusion between disciplines, ultimately forming new cognitive frameworks and practical approaches that transcend the limitations of individual fields<sup>[1]</sup> As an undergraduate major built on interdisciplinary fusion, Aviation Service Art and Management differs from traditional art and vocational curricula. On one hand, it promotes integration within various art disciplines to construct a cohesive teaching system; on the other, it encourages cross-disciplinary convergence between art and other fields to foster innovation and advance knowledge development. This makes interdisciplinary integration a form of "genetic reengineering" for reforming dance education in this major. It serves not only as a bridge between artistic literacy and professional competency, but also as a necessary path for systematically enhancing students' ability to perform in complex service environments. Only by embedding the concept of interdisciplinary integration and reconstructing the civil aviation talent training system through dance can we cultivate core talent capable of delivering high-quality service that combines technical precision with

humanistic sensitivity in the aviation industry.

## **2.2 The Significance of Interdisciplinary Integration in Professional Dance Teaching**

### **2.2.1 Deconstructing artistic ontological barriers and constructing a new educational paradigm**

Traditional dance education has long been constrained by the theoretical shackles of aesthetic self-discipline, operating independently from social functions and limiting physical training to the dimension of artistic performance. This has resulted in a self-contained system of "technique for technique's sake," which easily leads to the absence of a capacity transformation mechanism and causes a structural disconnect between dance education and social application scenarios. By reconstructing the teaching logic through interdisciplinary integration, tacit knowledge in dance can be transformed into transferable abilities applicable in fields such as aviation services. Utilizing the paradigm shift in Laban spatial theory that regards "the body as a cognitive carrier," a mapping mechanism is established to convert artistic experience into professional competence. For example, the nonverbal communication developed through collaborative choreography of ethnic dance group works can be transformed into standardized teamwork processes for cabin service teams. In interdisciplinary fusion teaching, the core value of dance education can achieve a threefold transformative upgrade: shifting from single technical inheritance to composite competency cultivation, from a closed aesthetic system to an open knowledge system, and from an artistic expression tool to a platform for developing bodily intelligence.<sup>[2]</sup> The 2020 "Declaration on the Construction of New Liberal Arts" issued by the Ministry of Education marked the comprehensive launch of new liberal arts development. It clearly emphasizes that the key focus lies not only in reconstructing disciplinary connotations but also stresses interdisciplinary integration models such as "liberal arts + technology" and "liberal arts + industry." Such cross-disciplinary practices elevate dance education from skill inheritance to cross-domain general competency development, opening an innovative path that integrates artistic literacy with professional competence for talent cultivation in the new era.

**2.2.2 Resolving the structural contradictions in talent cultivation to meet the strategic demands for talent in the era of intelligent civil aviation**

In the new era of intelligent civil aviation development, the aviation service industry has put forward a transformative demand for crew competencies that combine dynamic aesthetic literacy, systems engineering thinking, and high-risk situational decision-making ability. This strategic demand compels dance education to break through its traditional role positioning and transform the embodied wisdom accumulated through dance training into a productive factor for aviation services. Interdisciplinary integration not only gives rise to emerging disciplines such as "experimental arts" but also constructs integrated curricula that precisely map the technological framework of intelligent civil aviation development, becoming a core fulcrum in the national high-end service talent supply chain. Dance education thus transforms from a cultural consumption domain into a source of industrial innovation, enabling talent cultivation to precisely align with the needs of intelligent civil aviation construction and driving iterative upgrades in the aviation service industry.

## **3. Challenges in Dance Education within the Aviation Service Arts and Management Major**

### **3.1 Traditional Teaching Content Disconnected from Professional Requirements**

Traditional dance education emphasizes artistic performance and technical training, whereas core competencies in aviation services—such as professional demeanor and emergency coordination—are inherently interdisciplinary, spanning service behavior science, civil aviation safety regulations, and professional aesthetics.<sup>[3]</sup> This contradiction is manifested in the longstanding parallel operation of artistic performance teaching and aviation service management instruction. Dance education primarily adheres to the principles of artistic creativity and bodily expression autonomy, while aviation services are constrained by highly standardized safety protocols and service procedures. The lack of systematic integration within the professional teaching framework results in a disconnect between students' abilities and industry demands, making it difficult to meet the sector's need for versatile talent.

### **3.2 Rigid Teaching Methods Neglect Practical**

### **Application**

Traditional dance teaching methods largely rely on a rigid and linear model of “teacher demonstration–student imitation–group practice,” which fails to meet the skill acquisition requirements of the Aviation Service Arts and Management discipline. In particular, conventional mirror-based instruction tends to cultivate muscle memory without developing the body’s autonomous regulatory capacity. Moreover, the teaching environment cannot replicate the spatial constraints, environmental distractions, and interactive dynamics characteristic of real professional workspaces. Students mechanically reproduce movements without engaging in embodied dialogue, often resulting in teamwork obstacles and an inability to develop problem-solving skills through scenario-driven or project-based learning. Applied art talents need to train within authentic industry contexts; however, current teaching practices rarely incorporate task-based case studies. Additionally, insufficient technological empowerment remains a critical pain point across all contemporary arts practical training courses. Integrating information science and leveraging smart education can compensate for deficiencies in training students’ knowledge application and innovation abilities during practical sessions, thereby facilitating curriculum system reconstruction.<sup>[4]</sup>

### **3.3 Rigid Teaching Mechanisms Detached from Industry Practice**

Currently, dance education faces a triple structural dilemma in integrating industry and education, resulting in a significant gap between artistic training and the demands of the aviation industry. First, the school-enterprise collaboration mechanism remains superficial; aviation enterprises’ involvement is often limited to fragmented activities such as sporadic industry lectures or symbolic visits, failing to deeply engage in core talent cultivation processes. The latest industry standards updated by airlines cannot be promptly integrated into curricula due to the absence of an enterprise tutor residency system, causing teaching content to lag behind the latest industry practices. Second, practical training platforms have become hollowed out; off-campus internship bases frequently assign students to non-core positions such as check-in and boarding, which, although providing ground-level experience to

some extent, do not allow for verification of the effectiveness of dance-based posture management and emergency coordination skills within real flight environments. Third, there exists a discontinuity in faculty knowledge structures: dance instructors generally lack sufficient understanding of civil aviation regulations and service scenario characteristics, whereas aviation service teachers, although familiar with industry protocols, have limited insight into the physiological adaptation principles of dance training and the logic of artistic expression.<sup>[5]</sup> This bidirectional knowledge barrier severely hinders interdisciplinary curriculum development and exposes a fundamental shortage of “dual-qualified” teaching staff. Such systemic disjunction not only risks misaligning students’ competencies with job requirements but also significantly undervalues the industrial service potential of dance education, urgently calling for institutional innovation to reconstruct the foundational logic of industry-education collaboration.

### **3.4 Teaching Evaluation System is Inadequate, Emphasizing Form over Function**

The current dance teaching evaluation system adopts a one-sided evaluation approach, focusing primarily on artistic performance and deviating from a career competency orientation. Specifically, the evaluation criteria are oversimplified, with scores concentrated on the technical completion of movements and artistic expressiveness, while neglecting assessment of applied abilities in collective collaboration, responsibility awareness within teamwork, and ethical decision-making in emergency situations. These comprehensive qualities have long remained blind spots in evaluation. Secondly, the evaluation subjects are singularly defined, with assessment authority highly centralized in the hands of dance instructors. There is neither specialized evaluation by professionals on vocational adaptability nor incorporation of peer assessments. Thirdly, formative assessment mechanisms are absent; existing evaluations emphasize only the final, static outcome of performances, overlooking core competencies developed throughout the ability formation process, such as improvisational adjustment to adapt to sudden changes, communication skills among group members during choreography creation, and cognitive analysis of posture errors

through practical training reports. Dance teaching assessments remain entrenched in a stage performance-centric evaluation paradigm. This misalignment in evaluation orientation essentially alienates vocational education into mere skill exhibition, urgently necessitating the construction of a new evaluation ecosystem aligned with the civil aviation industry.

#### **4. Constructing a Dance Teaching Pathway through Online-Offline Integration and Industry-Education Collaboration**

##### **4.1 Reconstructing a Scenario-Based and Modular Curriculum System**

Breaking away from the traditional single-mode dance teaching approach, practical training modules are constructed around the core competencies of aviation services. These include the foundational etiquette module, collaborative choreography module, and safety aesthetics module. In the foundational etiquette module, basic dance training employs ballet barre combination teaching, classical dance body rhythm learning, and physical conditioning to precisely refine postures such as standing, sitting, walking, and guiding, thereby strengthening bodily functions and stimulating physical potential.<sup>[6]</sup> The collaborative module engages students in group choreography projects, applying theories of dance staging; through the arrangement of specific movements—such as partner lifts—students train standardized operations and teamwork under pressure. They are required to complete formation reorganization and movement command transmission within a set time, enhancing execution and cooperation skills. The safety aesthetics module deeply integrates the “Civil Aviation Safety Management Regulations” with dance expression, utilizing improvisation and role-playing exercises to develop soothing facial expressions, body language, and verbal communication needed in the service industry. Ultimately, this forms a new curriculum ecosystem centered on “bodily intelligence development,” enabling dance training to directly transform into professional competence. By reconstructing the curriculum content system, the advantages of dance in physical shaping and dynamic expression are deeply combined with the scenario-based, standardized, and safety-oriented requirements of aviation services, achieving profound integration between artistic

training and aviation professional contexts.

##### **4.2 Deepening Teaching Approaches through Technological Empowerment and Online-Offline Integration**

To enhance the integration of modern information technology with education and address the issue of insufficient technological empowerment, virtual simulation technologies can be introduced to build an online-offline interactive “digital twin teaching platform.” This approach helps overcome the spatial limitations of traditional mirror-based dance instruction by, for example, installing pressure-sensitive flooring to monitor gait stability.<sup>[7]</sup> A four-stage scenario-driven teaching method can be implemented—starting with precise control of individual movements, such as seatbelt operations under uniform constraints; advancing to dual-partner collaboration, where techniques like lifting are adapted into passenger restraint procedures; and deepening into multi-factor decision-making tasks, such as emergency response drills for service interruptions. The final stage involves full-element stress-testing instruction, including practical training through classic aviation service cases such as emotional management during simulated flight delays, thus effectively integrating dance instruction with real-world aviation service scenarios. In addition, a blended online-offline learning model is adopted. Online components provide access to service protocols, breakdowns of dance movements, and curated cases of exemplary service etiquette, while offline sessions emphasize high-interaction, contextualized experimental practice and team collaboration among students.

##### **4.3 Advancing a Practice Mechanism of Industry-Education Collaboration and Project-Driven Learning**

A collaborative ecosystem for industry-education integration should be established through the joint development of curricula, co-construction of training bases, and co-cultivation of teaching staff. Senior flight attendants and corporate trainers from airlines should be invited to participate in curriculum design and the development of practical training projects.<sup>[8]</sup> Stable off-campus internship bases should be established to ensure students gain hands-on experience in core service positions, enabling the application of dance-based experimental

teaching outcomes in real service scenarios. In terms of co-cultivating teaching staff, a dual-certification program should be implemented. Dance instructors are required to obtain civil aviation cabin service trainer certification and co-teach practical courses alongside corporate mentors. Experimental teaching tasks may be based on new crew training requirements, service upgrade initiatives, or cultural performance assignments for specific routes. This approach enhances the relevance and sense of achievement in professional learning and helps form a closed-loop teaching system that ensures the quality and effectiveness of industry-education integration.

#### **4.4 Innovating a Multi-Dimensional, Dynamic, and Competency-Oriented Evaluation System**

A diversified, tri-dimensional evaluation system should be designed, integrating evaluation content, participants, and methods. In terms of content, assessments should go beyond the correctness and completeness of dance movements to include their effectiveness in simulated real-world service scenarios—such as the professionalism of posture, the effectiveness of communication, the speed and appropriateness of responses, and the level of teamwork. Regarding evaluation participants, a multi-agent approach should be adopted, combining assessments from instructors, corporate mentors, peer evaluations, and even feedback from simulated passengers. In terms of evaluation methods, emphasis should be placed on performance during the training process—for instance, problem-solving abilities during choreography, and progress demonstrated through training logs. Core professional qualities such as vocational ethics, service awareness, psychological resilience, and safety consciousness should be embedded into the key competency assessment indicators. This approach fundamentally shifts away from the "stage performance-centric" evaluation paradigm and establishes a new evaluation ecosystem aligned with the civil aviation industry's gold standards.

#### **5. Conclusion**

From the perspective of interdisciplinary integration, dance instruction within the aviation service discipline must be closely aligned with industry demands, centering on competency development, leveraging digital technology as a

catalyst, and utilizing industry-education collaboration as a vital link. This approach constructs a new teaching ecosystem grounded in online-offline integration and industry-education synergy. It not only addresses the longstanding issue in traditional dance education of emphasizing technique over application, but also responds to the strategic need for high-quality human capital in the civil aviation sector. This pathway achieves an innovative fusion between dance education and aviation services, prioritizing students' vocational competitiveness and aligning with the high-quality development goals of the civil aviation industry. It effectively embodies the strategic directives of China's "New Liberal Arts" initiative and the broader agenda of integrating industry and education.

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