

The Blooming of Dahuagun Drama: Preservation and Inheritance in the Context of Ancient Chinese Drama

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Abstract

Background

"Flower stick dance", also known as "flower stick dance", originated in Tokyo, the capital of the Northern Song Dynasty, and has a history of more than 1,000 years. It is understood that it was originally the dog beating stick of the beggar gang in the Song Dynasty, and it was known to the world for rhythmically beating the dog stick when singing songs and begging along the street. In the later Ming and Qing dynasties, inspired by the "overlord whip", people began to decorate bamboo poles. It evolved into a new way of performing dance, enhancing its performative and entertaining nature.

Aims

Carry forward and inherit the folk dance of Yangbu playing flower sticks. Through the people's government, the people's initiative should be brought into play to create an atmosphere for the protection of intangible cultural heritage. In a timely manner, the creators of folklore activities and the "actors" will be given the greatest financial support. At the same time, it is necessary to maintain the original ecology of folk activities and not let them "change their taste".

Methodology

This study aims to study the historical development and form of the dance and the phenomenon of dance in the context of popular culture through literature research, questionnaire survey, and inductive summary method.

Results

The origin of Yangbu flower stick is "cottage flower stick", after the spread of the times, historical changes, at present, Yangbu flower stick is included in the intangible cultural heritage.

Conclusion

The beating of flower sticks is a form of dance closely linked to the creation and transmission of the vast number of toiling people, and the body language in the dance is the artistic expression of the life and production of the local people at that time, which contains the bitterness of the life of the broad masses of the people and has profound social content.

Keywords: Yangbu; flower stick; drama

Introduction

Folklore activities are gradually forgotten, and according to research, the performers of folklore activities have collected skills that were once considered to be housekeeping skills. A large part of them have given up their passion to do something else. There are also some older people who have forgotten. Only a very small part of them are still sticking to the original belief, looking for inheritors for their own folk activities, and working hard to carry forward their own folk activities. The road to inheritance is not smooth. Because folk activities are not the same as other arts, they are family inheritance or master-apprentice inheritance. The folk activity of playing flower sticks in Yangbu is a way of geographical inheritance. If you want to pass it on, you should establish a welfare system for the inheritors of the next generation. It is necessary for the people's governments to take the initiative to create an atmosphere for the protection of intangible cultural heritage. to stimulate people's initiative, consciousness and enthusiasm. In a timely manner, the creators of folklore activities and the "actors" will be given the greatest financial support.

Yangbu flower stick beating is a folk sport, but it is different from other folk arts. Because in the form of dance performance, it needs to use flower sticks, the form is rich and diverse, and the formation is varied. According to the inheritor of the flower stick, it is understood that the "flower stick" is also called the "flower stick dance", which originated in Tokyo, the capital of the Northern Song Dynasty, and has a history of more than 1,000 years. It is understood that it was originally the dog beating stick of the beggar gang in the Song Dynasty, and it was known to the world for rhythmically beating the dog stick when singing songs and begging along the street. In the later Ming and Qing dynasties, inspired by the "overlord whip", people began to decorate bamboo poles. It evolved into a new way of performing dance, enhancing its performative and entertaining nature.

History is constantly changing, and the dance of the flower stick, like everything else, is constantly changing and innovating. But the continuation and development of everything is not smooth sailing, and the flower stick dance also faces such problems. In the long history of history, the flower stick dance was recognized as an entertainment and fitness event in the heyday, and was also listed as an entertainment program by the royal family. From prosperity to decline, it is a change that everything has to go through, and it has been forgotten by everyone when the form is not good. At that time, it could only be used by street performers to earn money. With the advent of the new era, everyone is paying more and more attention to history, and the flower stick dance is also an important part of history.

Nowadays, people's life is getting faster and faster, and there is a lack of exercise for primary school students, office workers and the elderly. There are pros and cons to a good quality of life, enriching our lives and making more people "bow their heads". So what we need more is to exercise all parts of the body in recreational programs. The Flower Stick Dance is the most suitable form of movement among the many dance movements. Because the flower stick dance can be participated by many people, it will not be impossible to practice due to venue problems. The flower stick dance not only exercises people's hand and foot coordination ability, but also exercises people's shoulders, neck, knees, ankles and other parts. Nowadays, the sport of playing flower sticks is even more popular with everyone, and it has become a public exercise, and it has also been taken seriously by various schools.

Yangbu flower sticks first appeared in Yangbu Town, Xiazhuang Generation, Pingyu County, Zhumadian City, Henan Province. It is now more than 100 years old. At that time, it was commonly known as the "Flower Stick Dance". It is famous for adding flower sticks to dances. In Guozhuang Village, Pingyu County, Zhumadian City, Henan Province, there is an old man in his 80s who is still inheriting the flower stick dance, and she is also the only heir in Zhumadian City who remembers the flower stick dance moves. At present, the flower stick dance is listed as the intangible cultural heritage of Zhumadian City. Zhu Yumei, the inheritor of Yangbu Flower Stick, is also organizing villagers to learn and carry forward the inheritance of Flower Stick Dance, and the number of flower stick lovers has grown to more than 100 people, who will take advantage of the agricultural season and holidays to carry out public performances, and also participate in cultural activities held by the city and county for many times. Their performances are well received by the general public.

Yangbu has a long history of playing sticks, which has not only added luster to the lives of the people, but also brought endless happiness to the people. Nowadays, with the improvement of the quality of life, more and more traditional entertainment activities have been replaced, so the state also attaches great importance to these intangible cultural heritage. "Yangbu Flower Stick" is also included in the provincial intangible cultural heritage.

Research Objectives

1. In order to study the historical development and form of the dance and the dance phenomenon in the context of popular culture.
2. In order to study the preservation and inheritance of the flower-stick drama in the context of ancient Chinese drama.

Literature Review

1. The development of dance in different eras

Chinese dance originally originated from primitive people's simulation of hunting and farming scenes, as well as the movement of expressing affection for the opposite sex. Later, under the influence of nature worship, god worship and witchcraft, dance became the main way to entertain the gods and beg for happiness from the gods, so that the primitive dance had a strong religious witchcraft atmosphere. "Shuowen" said: "Wu, I wish you also." Women can do invisible things, and those who dance to séance are also. It can be seen that primitive witchcraft is inseparable from dance.

Since the Shang Dynasty, dances began to be divided into witch dances and music dances. The witch dance is a continuation of the primitive religious dance, and the music dance is a song and dance performance for the aristocracy.

The witchcraft of the orthodox dance of the Zhou Dynasty gradually faded and was endowed with a strong edifying nature. At that time, the court music system was divided into two types: literary dance and martial dance. The dance shows that the king convinces people with virtue, holding musical instruments and bird feathers when dancing, such as "Da Shao" and "Da Xia"; The martial arts dance shows that the country's armed forces are strong, and the dance is held in the hands of Gan and Qi, such as "Da Zero", "Dawu" and so on. The main role of this kind of music was to maintain the patriarchal ritual system and ethical hierarchy of the time.

During the Spring and Autumn Period and the Warring States Period, the ritual music system of the Zhou Dynasty was destroyed, and dance gradually evolved into a hedonistic art in the courts of various vassal states, and folk music and dance also developed rapidly at this time. However, in the Wuchu region in the south, music and dance of the nature of religious witchcraft are still very popular.

During the Qin and Han dynasties, with the prosperity of folk opera, dance began to be combined with martial arts, acrobatics and other skills, and constantly exchanged with foreign dances. It has gradually become a form of entertainment that people from different walks of life like to see. At that time, the wealthy families of the court kept a large number of beautiful maiko who could sing and dance, and they were called "female music". On the occasion of banquets or other occasions, female musicians are often invited to perform songs and dances, and sometimes they are specially invited to perform martial arts. At that time, there was also the custom of inviting the host and guest to dance, which was called "belonging to each other with dance". "Historical Records: Xiang Yu Benji" records that Xiang Zhuang drew his sword and danced at the Hongmen banquet, saying: "The king and Pei Gong drink, there is no joy in the army, please dance with a sword." This is an example of how people used to dance for fun at that time. The Han Dynasty was particularly popular in the long-sleeved dance, waving the long sleeves during the dance, which was soft and elegant, and the Jiona was colorful, giving people a feeling of fluttering immortals. There are many portraits of this dance on the bricks and stones of the Han Dynasty, which shows that this dance was very popular in the Han Dynasty.

During the Wei, Jin, Southern and Northern Dynasties, the great integration of various ethnic cultures and the exchange of Chinese and foreign cultures made the dance art more colorful. Due to the differences in the customs of the north and the south, the dance art also presents its own different characteristics. Generally speaking, Jiangnan scholars are still light and martial, mostly based on "excellent dance", dancers hold towels, dust, cups and plates and other props, singing and dancing lightly, gentle and elegant; The northern ethnic groups are fierce and martial, and most of them are mainly "martial dances" and "hu dances", and there are often scenes such as fencing and fighting in the dances.

The dance of the Tang Dynasty can be described as a flourishing, both in terms of the type of dance and the popularity of dance. According to records, there were more than 100 dance names in the Tang Dynasty, including Jian Dance, Soft Dance, Character Dance, Flower Dance, Horse Dance, etc. Among them, the Jian Dance and the Soft Dance are the most popular. At that time, "Hu Teng", "Hu Xuan", "Tuozhi" three kinds of dance were popular in Chang'an and all over the country, An Lushan was appreciated by Tang Xuanzong because of the good dance "Hu Xuan"; The soft dance style is soothing and delicate, and the more famous ones are "Liangzhou", "Green Waist", "Lanling King" and so on. The Tang Dynasty also saw the emergence of several large-scale dances, the most famous of which was the Dance of the Neon Clothes and Feathers. This dance was originally performed by Yang Guifei alone, and developed into a crowd dance after the Tang Dynasty. Bai Juyi's "Song of Ni Clothes and Feathers" has made a detailed description of this: "Drifting and turning back to the thunder, Yanran sent the dragon to frighten." After the small hanging hand, the willow is especially powerful, and the oblique drag is about to be born according to the time. The smoke is slightly overwhelmed, and the wind sleeves are low and affectionate. "Among them, there is not only the momentum of the dance, but also the soft posture of the soft dance, which is elegant and

gorgeous, and beautiful. It can be said that the development of classical Chinese dance has basically reached its peak in the Tang Dynasty.

After the Song and Yuan dynasties, although dance still had a certain development among the people, with the rise of opera, dance gradually became a vassal of opera. On the whole, there are three main characteristics of Chinese classical dance, namely, nationality, folklore and regionality. Dances of different nationalities and regions show different style characteristics, and are often closely related to local customs, with obvious local cultural colors. The dances of the northern ethnic groups are often heroic and coarse, sonorous and powerful, with fast movements and distinct rhythms; The dances of the southern ethnic groups are colorful, natural and soft, like clouds and water, beautiful and lyrical (Zhu, 2019).

For thousands of years, dance has been closely related to human life, not only to express joy, anger and sorrow, but also as a medium for sacrifice, communication, entertainment and celebration. It plays an indispensable role in the development of every era. Dance remains a popular and influential art form in contemporary cultural development. In particular, folk dances that have been passed down through the changes of dynasties. Already has some elements of drama in the song and dance of primitive people. Most of the primitive cabaret performances show some scenes from life, which is also a manifestation of life. Therefore, it is also symbolic (Walking with those who persist in their dreams, 2019).

2. The background of the development of Yangbu flower sticks

The early flower stick dance moves were more similar to acrobatic moves and were more difficult. It requires physical flexibility to do so. Therefore, in the early stage, the flower stick dance was also regarded as a business to support the family.

In the nineties of the last century, professionals began to systematically organize the flower stick dance, combined with modern life, appropriately added new movements and performance routines, and made the dance more characteristic of the times on the basis of the spiritual charm of the original dance. With a cheerful and auspicious mood, it has become a folk art form for the people to celebrate the harvest, sing the praises of life and express their feelings.

At present, Yangbu flower sticks are listed as China's intangible cultural heritage and are supported by the government. There are also dedicated learning and performance staff.

Although Chinese dance has a long history and profound heritage, it is also constantly changing with the development of the times and advancing with the times (Yang, 2012). Chinese dance in the new era shows a unique style in the exchange and integration with other dance genres, and realizes the dissemination of the culture of the times. Yangbu beating flower sticks originated from the beggar begging for food in the Daoguang period, and its beginning was just some simple rhythm beating, and later, after the careful adaptation of folk artists, it formed a traditional folk dance, which is often used to perform at festivals and temple fairs.

Is a traditional way of exercise and entertainment. It is also a traditional folk dance with a long history. In the long development of history, martial arts, self-entertainment, and action have been formed. Yangbu flower sticks have a long historical heritage, which not only adds luster to the lives of the people, but also brings endless happiness to the people. The State also attaches great importance to these intangible cultural heritages. "Yangbu Flower Stick" is also included in the provincial intangible cultural heritage (Sucheng Propaganda Network, 2012).

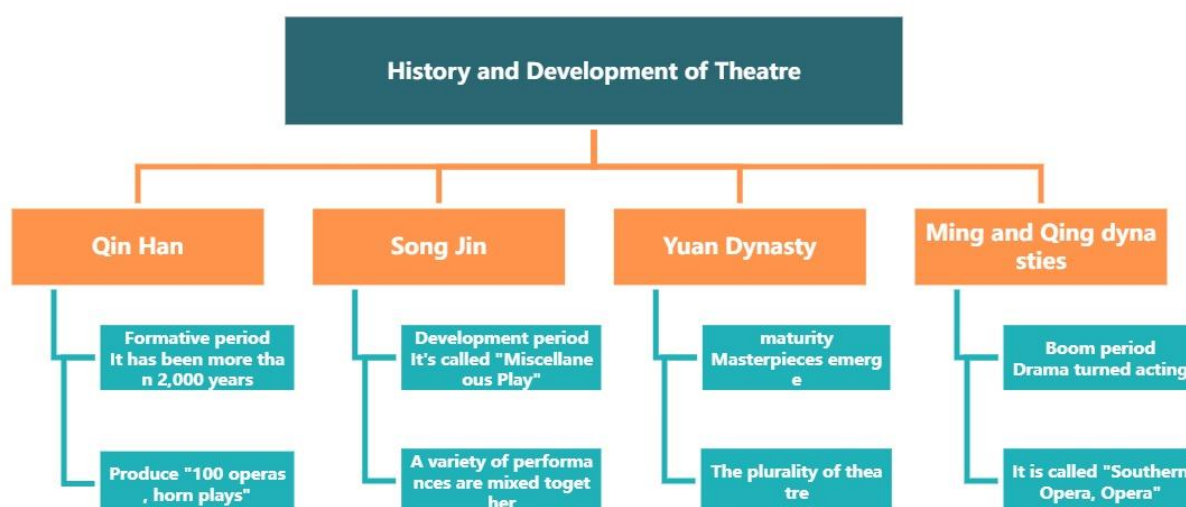


Figure 1 Framework

Research Methodology

I used interviews, surveys, observations, literature research, and empirical research. Advanced discussion and then analysis.

Source of Data

The subjects of the study included groups related to the folk dance of Yangbu beating flower sticks.

These informants include those who have a deep understanding of Chinese folk dance, and provide accurate information through interviews and literature research.

Population and Sampling

A group of 30 villagers freely formed to watch the folk dance Yangbu playing flower sticks.

Data Collecting and

National database, electronic network, China statistical information network.

Analysis of Data

The researchers classified and analyzed the collected data and related literature.

Research Results

1. History and development of the flower stick dance

Yangbu played flower sticks first originated from the beggar begging for food in the Daoguang period, Xing Laolu did business in Hebei, business was sluggish, followed the folk artists to learn the technique of playing flower sticks, because he was diligent and studious, and very smart, so, quickly mastered the full set of skills of flower stick dance, due to the famine, more and more poor people begging for food, three or five in groups. When begging, they carry sticks in their hands, which are said to be used to beat dogs. Singing and dancing, sometimes also dance a stick, in order to please the master's pity, commonly known as "singing door", with the "singing door" form continues to enrich the "flower stick dance" produced, at first used to beat the dog with the stick after the reform, it became "flower stick", its beginning is just some simple rhythm beating, later, after the careful adaptation of folk artists, it formed a

traditional folk dance, these dances are often used in festivals, temple fairs for performance. More than 100 years ago, Yangbu flower sticks reappeared in Yangbu Town, Xiazhuang Generation, Pingyu County, Zhumadian City, Henan Province, and there was an old man in his 80s who was still inheriting the flower stick dance. The lives of the common people have added to the brilliance and brought endless joy. "Yangbu Flower Stick" is also included in the provincial intangible cultural heritage (Liu, 2015).



Figure 2 The current type of flower stick
Source: Photographed by researcher

2. Hit the form of flower sticks

Yangbu beating flower sticks is different from other dances. It has many forms of performance, including singles, doubles, trios, and multi-player. When playing with multiple people, its formation is also varied, with triangles, large horizontal rows, circles, quadrilaterals, and interpolations and alignments. There is also a formation that is not common to us, and it is also a formation that often appears in the flower stick dance. The people are divided into four groups, two vertical rows are a group, the people in one group stand opposite each other, and the whole dance is changed back and forth between the two groups. There was also a dramatic effect, and the two people exchanged to play the flower sticks. In the process of dance performance, there is physical communication and eye contact like a play. The original form of the dance was singing and dancing, and the dance was created by ancient folk artists. So there are no masterpieces. But the classic movements of the dance are still used today. The Flower Stick Dance is like a drama with a story and a plot. It can be narrative or lyrical. Each person's role in the dance is different, and the emotions they express are also different. For example, the male and female duo playing flower sticks is taken from daily life, and most of them talk about the mutual help between the two people and the daily noisy life.



Figure 3 Multi-person performance of playing flower sticks
Source: Photographed by researcher

Yangbu is not only famous in Yangbu Town, but also in the whole of Henan Province. It is generally performed for everyone during the New Year's Lantern Festival. The night of the Chinese New Year's Eve is very lively, every house is brightly lit, people in the countryside do not sleep together all night for entertainment, and playing flower sticks is of course indispensable as a popular folk dance. The fifteenth day of the first lunar month is what we often call the Lantern Festival. On this day, there will be people performing and watching in the streets and alleys. It's very lively. Yangbu flower sticks were originally used by people to pray for a better life and good weather in the new year. Nowadays, it not only has the meaning of praying for hope, but also performs the beating of flower sticks as an indispensable folk activity. The aim is to make more intangible cultural heritage available to the public.

3. Dance Phenomena in the Context of Popular Culture

Although Yangbu beating flower sticks is a folk dance, it also has the four beauties of classical dance. The first is the costumes of the people during the stage performance. There is no dress code when practicing offstage, because the folklore dance participants are more rural than professionally trained people who study on a daily basis. Eighty to ninety percent of these personnel are women, and very few are men. So we see that they wear clean ponytails in their daily practice and wear what they think is comfortable. On stage, they are all dressed in uniform and have uniform makeup. Most of the flower stick dances are mainly based on local traditional wear, and we Han people are used to wearing shirts and trousers, and everyone will choose small black cloth shoes on their shoes. Of course, everyone dresses differently in different places. Ethnic minorities will mainly wear local clothing.



Figure 4 Ethnic minorities playing flower stick costumes
Source: Photographed by researcher

Discussion

The first objective of the research is to study the history and development of the flower stick, and the second is to study the preservation and inheritance of the flower stick drama in the context of ancient Chinese drama. The findings are consistent with the conclusions of the literature.

The origin of Yangbu's flower stick dance

There are two legends so far, one is called "Shanzhai Flower Stick" and the other is "Da Gong Wang", which is a sport that began to circulate and prevail in the Northern Song Dynasty.

Cottage flower stick beating is also a folk sport, and most of the people who participate are women, which is also known as a way to choose a lover in ancient times. Over time, it has evolved into a sport that everyone loves. In ancient times, there was a legend that there was a girl in the village who was very beautiful and generous, and she was also very capable. It was the object of affection of men who were not married at that time. At the same time, she was proposed by two promising young people at the same time. Parents are sensible parents, so they respect the woman's ideas, but this woman is more introverted and always does not speak. The parents had no choice, and at the same time, the father had a flash of inspiration, found a rattan for the woman to take, and stood between the two men, squatted down to make the rattan rotate around, and the man who was hit was out. Therefore, there is a spread of "women beating men jumping". Since then, it has evolved into everyone's favorite flower stick sport.

"Fighting the king" is another way of saying about beating flower sticks. Legend has it that in ancient times, the king was shameless and cruel. The people hated the king. Because both "Zhou Wang" and "Daji" are related to the invention of chopsticks, people use two wooden

sticks similar to chopsticks and one wooden stick similar to "Zhou stick" to strike each other to vent their anger. Gradually, people found that this could not only vent their frustrations, but also exercise their arm strength and body. As a result, it has evolved into a popular sport.

Based on this, the following conclusions are obtained: in this study, it is found that the beating of flower sticks is a form of dance that is closely linked to the production mode created and practiced by the broad masses of toiling people, reflecting the life content of people who have lost their homes and means of livelihood wandering and begging everywhere. The body language in the dance, such as some typical movements of holding a flower stick, is the artistic expression of the life and production of the local people at that time, which contains the bitterness of the life of the masses of people and has profound social content.

In terms of knowledge, it was found that the choreography of the flower stick dance moves had a lot to do with the character of the locals. Straight and bold, revealing rough and bold in the sadness and melancholy. The dance movements are stretched and smooth, the rhythm is bright, the jumping is strong, the melody is sometimes euphemistic and delicate, sometimes vigorous and unrestrained, with strong national characteristics, and its cheerful dance posture conveys a kind of Chinese nation in the face of difficulties and setbacks when the expression of the optimistic and high-spirited spirit, giving people the artistic enjoyment and spiritual encouragement of beauty.

1. Yangbu beat the flower stick first originated from the beggar begging in the Daoguang period, at first the stick used to beat the dog was restructured, it became the "flower stick", its beginning was just some simple rhythm beating, later, after the careful adaptation of folk artists, it formed a traditional folk dance, these dances are often used to perform in festivals and temple fairs.

2. Flower stick dance In the nineties of the last century, the cultural department instructed professionals to start to systematically sort out the flower stick dance, combined with modern life, appropriately add new movements and performance routines, and make the dance more characteristic of the times on the basis of the original dance spirit charm. With a cheerful and auspicious mood, it has become a folk art form for the people to celebrate the harvest, sing the praises of life and express their feelings.

3. The early flower stick dance moves are more similar to acrobatic moves and are more difficult. It requires physical flexibility to do so. Therefore, in the early stage, the flower stick dance was also regarded as a business to support the family. The Flower Stick Dance is like a drama with a story and a plot. It can be narrative or lyrical. Each person's role in the dance is different, and the emotions they express are also different. For example, the male and female duo playing flower sticks is taken from daily life, and most of them talk about the mutual help between the two people and the daily noisy life.

Through the study of the origin of Yangbu Flower Stick, it is "Shanzhai Flower Stick", which is consistent with the literature direction of my research results.

Through the continuous changes of history, the dance of flower sticks, like other things, has been constantly changing and innovating. But the continuation and development of everything is not smooth sailing, and the flower stick dance also faces such problems. In the long history of history, the flower stick dance was recognized as an entertainment and fitness event in the heyday, and was also listed as an entertainment program by the royal family. From prosperity to decline, it is a change that everything has to go through, and it has been forgotten by everyone when the form is not good. At that time, it could only be used by street performers

to earn money. With the advent of the new era, everyone is paying more and more attention to history, and the flower stick dance is also an important part of history.

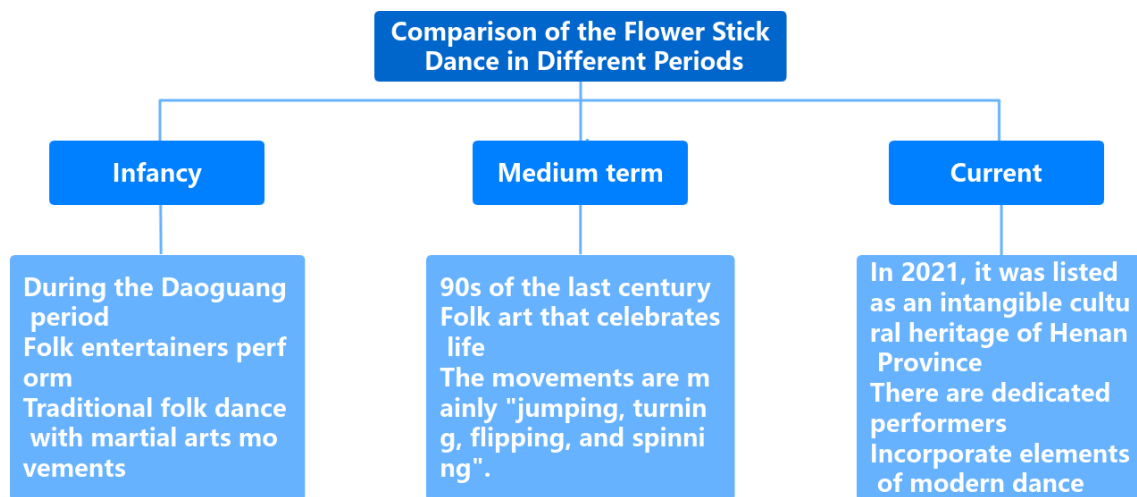


Figure 5 Framework

Recommendations

The Bloom of Flower Stick Drama: Preservation and Inheritance in the Context of Ancient Chinese Drama It is a qualitative and descriptive analytical study that involves the process of collecting and analyzing data, and deriving the results of the analysis according to the research objectives applied. Therefore, the researchers' recommendations for further discussion are as follows:

1. Theoretical suggestions

Inherited and carried forward in a variety of ways. Including the identification of representative inheritors, support for inheritance activities, financial special fund support, etc. For example, by introducing folk dance and music into school education, we cultivate an interest in national culture and a sense of inheritance. It is also possible to promote the popularization and dissemination of folk dances by holding various events and competitions.

Strengthen the awareness of the inheritance of national dances. Folk dance is not only a display of skills, but also a cultural inheritance. It is necessary to establish an open consciousness and let the national dance go out, and at the same time absorb the excellent foreign dance elements and face the world and other peoples, so as to maintain its diversity and vitality.

Improve the teaching of ethnic and folk dances in colleges and universities. Colleges and universities should pay more attention to ethnic and folk dances, guide students to deeply understand the spirit of dance, and explore the connotation of dance. At the same time, the existing dance teaching mode should be improved, the dance form should be innovated, and the cultural heritage of the folk people should be combined to make dance learning more vigorous and energetic.

Protect and develop characteristic dance genres. For dances with local characteristics, such as bamboo pole dance, we should focus on cultivating and developing them to make them a bridge for cultural exchanges.

Cultivate excellent inheritors and disseminators of national culture. Through the training of teachers and the development of school-based teaching materials, the quality of folk dance inheritance is improved.

2. Policy recommendations

Integrate and protect ethnic and folk dance resources. The government should cooperate with folk dance art groups and associations to establish a special protection group to collect and excavate materials on primitive ethnic folk dances, and comprehensively investigate their origin and development.

Promotion and inheritance. Actively promote ethnic and folk dance art by holding folk dance art festivals and literary and artistic activities in the countryside. For example, folk dance institutions are organized to tour around the country to raise the profile of folk dance.

Innovate and modernize. Combined with modern elements, innovate the inheritance of national and folk dances. Use science and technology to choreograph and record dances, give full play to the advantages of new media, and realize the three-dimensional dissemination of ethnic and folk dances.

Talent training and management. Strengthen the cultivation and management of outstanding ethnic and folk dance inheritors, and provide policy support and material guarantees.

Financial support. Increase financial support, set up special protection funds and project funds, and support inheritors who have no financial resources.

Youth training. In view of the aging phenomenon of inheritors of ethnic and folk dance arts, a perfect talent training system has been built, and seminars and training bases have been actively opened.

The role of schooling. Improve the education system of ethnic and folk dance art, enrich the teaching content, optimize the teaching methods, and strengthen students' sense of identity with ethnic and folk dance.

Legislative protection. Enhance the awareness of legislative protection of ethnic and folk dance arts, formulate corresponding laws and regulations, and provide a legal basis for the protection of ethnic and folk dance arts.

Governance and Enforcement. Clarify the management departments and responsibilities, strengthen the supervision of square dancing and other activities, and ensure the healthy and orderly development.

3. Implementation recommendations

Inheritance and promotion. The focus is on preserving and passing on traditional folk dance forms. This can be achieved through the identification and support of representative inheritors at the national, provincial, municipal and county levels, as well as through financial support to encourage transmission activities.

Educational integration. Integrate folk dance into the education system, especially in primary and secondary schools and higher education. For example, by promoting cultural elements such as folk songs, folk dances, and folk costumes on campus, students' interest and understanding of traditional culture are cultivated.

Cultural Inheritance and Teaching. When teaching folk dance, attention should be paid to the explanation and inheritance of its cultural background. This includes an in-depth analysis of dance movements to ensure that performers are able to accurately express the cultural connotations of the dance.

Textbook optimization. For students at different stages of education, select and optimize appropriate teaching materials to ensure that the teaching content not only reflects the essence of national culture, but also adapts to the development of the times.

Innovation & Promotion. Encourage the innovative development of folk dance, and introduce new teaching concepts by improving the teaching mode to make the learning of folk dance more vivid and diverse. In particular, teaching and performances are conducted in places such as communities, attractions, and parks to allow more people to participate and experience.

Festive celebration displays. Take advantage of major festivals and celebrations to organize folk dance performances and competitions to increase the visibility and participation of folk dance.

Yangbu has a long history of playing flower sticks, and in order to better develop, some traditional movements should be retained, and some dance movements should be changed to cater to the living customs of modern people. Vary the movement according to different age groups and groups of people. Let everyone fall in love with the flower stick dance. Yangbu Flower Stick Dance was included in the "Chinese Intangible Cultural Heritage", which increased people's learning and dissemination of Flower Stick Dance. Let everyone practice with more confidence.

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