RESEARCH ON THE ACQUISITION OF TEACHING EXPERTISE BY UNIVERSITY DANCE TEACHERS FROM THE PERSPECTIVE OF PERSONAL KNOWLEDGE

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Abstract

This study takes the perspective of personal knowledge and selects three outstanding university dance teachers, M1, W3, and W4, as research cases. The methods of observation, interview, physical collection, and text analysis are used to collect resources and conduct qualitative research. From several dimensions such as knowledge transformation, language practice, embodied cognition, and mentorship learning, based on personal knowledge perspectives such as knowledge acquisition, personal knowledge, residence, and examples, the study explores the process and influencing factors of university dance teachers' expertise acquisition, revealing the interactive effects of various process, dynamic, and complex elements of knowledge, skills, body, and beliefs acquired by university dance teachers. This provides reference for the research of university dance teachers' expertise acquisition and professional development, with the aim of promoting the study of university dance teachers' expertise acquisition and professional development. Provide reference for future education. This study found that belief cognition and body philosophy are the most important influencing factors for university dance teachers to acquire expertise.

Keywords: Teaching expertise, personal knowledge, university dance teacher

Introduction

With the development of our country entering a new era, both the state, society, and individuals have put forward new demands and requirements for art education and aesthetic education, among which the most typical is the arrival of the era of promoting "great aesthetic education" in the field of general education, as well as the concept of "new humanities" in the construction of professional disciplines and education. This era and policy background have put forward new requirements for higher education in humanities from multiple dimensions such as teacher professional development, teaching mechanisms, and teaching evaluation standards. "Art education" has always played a very important role in Chinese education since ancient times. Ye Lang (1985, p.650-651) summarized in "Outline of the History of Chinese Aesthetics" that Cai Yuanpei's early advocacy of art education was based on Kant's aesthetics as his theoretical foundation. He believes that pure beauty can shatter people's perspectives and eliminate the desire for gain or loss, thus nurturing human nature and elevating one's

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realm. So beauty has become a bridge from the phenomenal world to the physical world, and aesthetic education belongs to the education of worldview. In recent years, the concept of "great aesthetic education" has been widely discussed by scholars and educators. "Great aesthetic education" evolved from the traditional understanding of "aesthetic education" and was first proposed by educational theorist Teng Chun. Art education is increasingly valued in the new era. In October 2020, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the "Opinions on Strengthening and Improving School Art Education in the New Era", which pointed out that art education is not only an aesthetic education, sentiment education, and spiritual education, but also an education that enriches imagination and cultivates innovative consciousness. It can enhance aesthetic literacy, cultivate sentiment, warm the soul, and stimulate innovative and creative vitality (Lu Xiaobo, 2021, p.17). It can be seen that in the new era, "art education" in schools is no longer synonymous with art education and skill education, but a "great art education" that integrates multiple disciplines, concepts, and methods, aiming to cultivate well-rounded individuals, cultivate students' core literacy, and lay the foundation for a happy life. The undergraduate education stage is a compulsory education stage to cultivate future dance education talents. Therefore, it is required that university dance teachers not only teach dance movements, but also have the ability to constantly reflect and integrate various information and methods. At the same time, they should constantly practice and summarize, internalize their own experiences and knowledge as their teaching wealth, promote the development of educational concepts, and conduct comprehensive thinking on the cultivation of dance talents in future universities.

Teachers, as a crucial component and link in the education process, have a significant impact on the development of the education industry. Currently, the academic community mainly focuses on external and objective perspectives in the research and professional development of teachers. There is relatively little research on teachers themselves, and there is even less research on university dance teachers. Therefore, this study approaches from the perspective of personal knowledge, exploring the process and influencing factors of university dance teachers' expertise acquisition, revealing the interactive effects of various process, dynamic, and complex elements of knowledge, skills, body, and beliefs acquired by university dance teachers' expertise, providing reference for research on the acquisition of expertise and professional development of university dance teachers, in order to promote the reform and development of future education in university dance.

Literature Review

1. Expertise

There is still no consensus in the academic community on the definition of expertise. Through the review of relevant literature, Li Yanqing (2022) found that scholars from various fields have interpreted the concept of expertise, including sociology, psychology, phenomenology, etc. Li Yanqing (2022) has found that as expertise research involves analysis from multiple fields and perspectives, the connotation of expertise is constantly enriching and changing. Overall, researchers of expertise are paying more and more attention to the informal rather than formal parts of expertise, and expertise is difficult to summarize with simple, mechanical knowledge or skills, as well as single and static elements. The author found that expertise is the integration of meanings related to various dynamic elements such as tacit knowledge, context, communication, reflection, and body. However, regardless of the knowledge perspective originating from the early stages of expertise research, Later on, representative expertise researchers such as Collins and Dreyfus still regarded knowledge as an important connotation of expertise expression. Whether it is knowledge that can be clearly stated or tacit knowledge that manifests and applies to practical skills, bodies, etc., in a broad sense, expertise is still an advanced state of knowledge expression. Therefore, this study believes that expertise is hidden in social networks, based on knowledge within the

professional field, obtained through knowledge application, language practice, embodied cognition, mentorship learning, and other methods, to achieve mastery of a certain field of knowledge, possess interpersonal and communication skills, and be good at using one's sensitivity and intuitive thinking to deal with problems in complex situations and contexts, reflecting a flexible and stable independent style. It is a state that can be obtained in the advanced stage of a profession.The role identity theory refers to the research conducted by Stryker (2000) and Burke (2000). Some scholars in China also refer to role identity as identity, and scholars who explore identity typically view themselves as a multidimensional complex system composed of different identities. After comparing the relevant research, the definition and content of identity were examined and compared. This paper found that the identity and role identity involved in China are similar in terms of research content. So in order to ensure logical clarity during exploration and also consider the issue of uniformity in writing, this paper will involve literature on identity identification, which is also uniformly referred to as role identification during discussion.

2.Obtaining teaching expertise as a university dance teacher

The earliest research on teaching expertise can be traced back to Coleman's publication on effective teachers and effective teaching. Early research emphasized the analysis of teachers' temperament, classroom teaching methods, management abilities, and so on. From the 1960s to the 1980s, relevant research mainly explored teacher personality, teacher knowledge, classroom teaching and management behavior, teaching effectiveness, and so on. However, simply sorting out research on effective teachers cannot fully enhance our understanding of teachers' teaching expertise, and the characteristics of effective teachers cannot be integrated into teachers' teaching expertise, as such research lacks theoretical support behind it. Until the 1990s, with the development of constructivism and cognitive psychology, research gradually began to explore the characteristics of teacher knowledge, the differences in knowledge structures between experts and novice teachers, the process of acquiring and transferring expert teacher knowledge, and other issues. As a result, various theories of teacher expertise began to emerge and continue to develop (Cai Yonghong and Shen Xiaoyue, 2014, p.15-23). The academic community's understanding of teaching expertise also gradually became richer and more diverse. Engelstrom pointed out from the perspective of individual teachers that teaching expertise is the manifestation of the professional proficiency of teachers at different stages, which is the accumulation of knowledge, skills, and experience vertically, hierarchically, or linearly (Yan Yi, Yang Luxin, 2016, p.56-67). Shen Xiaoyue and Zhang Qianning (2014, p.72-76) believe that the existing concept of teacher teaching expertise is mainly defined from three perspectives: cognitive psychology, process outcome, and social construction. It is a collection that emphasizes teachers' ability to accommodate knowledge, skills, and information processing on the basis of personal experience or knowledge to solve problems. Hu Yi believes that teaching expertise refers to the professional knowledge and special abilities possessed by expert teachers. The four core contents of teaching expertise are textbook knowledge expertise, teaching expertise, classroom management expertise, and diagnostic expertise (Hu Yi, 2006, p.12-15). Cai Yonghong, Shen Xiaoyue, and Wang Li (2015, p.36-45) believe that teaching expertise is the sum of all personal characteristics formed by teachers based on individual knowledge, professional experience, reflection on practice, and innovative activities based on reflection to effectively solve educational and teaching problems. Hao Ning and Wu Qinglin (2008, p.8-11) believe that the development of teaching expertise is a long-term and complex process. It is a conscious training and reflection of teachers to acquire new knowledge and skills related to the teaching field, constantly reconstruct the current knowledge system, develop a deeper understanding of the teaching field, cultivate self-learning awareness and ability, and solve new problems more effectively with new methods.

Due to the limited research on the teaching expertise of university dance teachers in existing studies, it has been found through literature review that teacher teaching expertise is

the sum of qualities that enable teachers to demonstrate a language, thinking, and action that sets them apart from others in a certain educational and teaching context.

3.Personal knowledge

Personal knowledge "is a comprehensive concept of knowledge that encompasses skills and experience, values, and intuition. It is often seen as an accumulated and difficult to describe knowledge system, including but not limited to explicit knowledge and implicit knowledge. Explicit knowledge refers to knowledge that can be clearly recorded, conveyed, and shared, such as written documents, procedures, or rules. Implicit knowledge is deeper, including personal experience, skills, intuition, values, and unique insights into a particular practice. Such knowledge is often difficult to articulate and closely related to an individual's specific practice, as well as being transmitted and learned in informal environments such as social interactions.Considering that this study aims to investigate the role identity status of subject professional teachers, rather than the complex process of role identity formation, this study adopts the definition of role identity by Darcy and Gao Guijuan. "Role identity reflects a perception, which is an individual's perception of the self in a specific role position, that is, how people treat the self acting in a specific social position.".

Of course, the research on "personal knowledge" is closely related to Michael Polanyi's research, in which he proposed that certain knowledge cannot be fully expressed through language, but is obtained through individual intuition and practical experience. The focus of personal knowledge research is to explore how individuals acquire, develop, and apply knowledge through direct experience, especially in education and professional practice. In educational practice, teachers constantly transform their implicit knowledge into explicit knowledge through teaching activities, such as explicitly teaching students a certain movement technique in dance. At the same time, students gradually transform these explicit knowledge into their implicit knowledge through practice and experience, such as their natural perception of dance rhythm. Polanyi's theory is particularly important for education because it emphasizes that teaching is not just about transmitting knowledge, but also about developing skills and attitudes.

Therefore, studying the teaching expertise of university dance teachers from the perspective of personal knowledge can help us gain a deeper understanding of how teachers can transform their implicit knowledge into beneficial teaching strategies for students, and how these strategies can promote students' comprehensive development. In dance education, the importance of personal knowledge is reflected in how teachers can effectively transform their implicit knowledge into teaching strategies, and how they can help students internalize explicit knowledge into personal implicit skills. The transformation and application of this knowledge not only promotes innovation in teaching methods, but also enhances students' learning experience and mastery of artistic skills.

Research Methods

1.Observation method

This study adopts participatory observation, where the researcher and the subjects are in the same living and working environment as B school. Through communication, they observe their words and deeds, dance level, and dance teaching achievements in the curriculum, teaching seminars, informal communication, and other environments, experience their teaching, life, and practical situations, and try to understand the true meaning behind what they do and say as much as possible. This method enables researchers to gain a deeper understanding of the acquisition process of the subject's teaching expertise and reflect it truthfully.

2. Interview method

Through interviews, researchers can gain a deeper understanding of the interviewee's dance understanding and philosophy, thoughts, feelings, understanding of the environment, and growth experiences in dance learning that cannot be obtained from external

observations. This in-depth interview not only reveals the interviewee's inner cognitive and emotional world, but also captures their profound understanding and unique insights into the process of dance teaching.

3.Physical collection method

Collecting physical objects can better validate the content presented by university dance teachers during interviews and observations. The physical collection method is an important data collection method in qualitative research. By collecting various physical objects related to the research content, researchers can present and analyze the process of acquiring teaching expertise of the research object in a more three-dimensional manner. The physical objects collected by this method include text or image materials such as pictures, videos, articles, books, WeChat screenshots, as well as natural or processed material materials that can reflect the research content.

4. Text analysis method

In this study, text analysis method will be used to analyze various relevant textual materials of university dance teachers, such as teaching plans, academic papers, teaching reflections, creative scripts, performance videos, etc. These textual materials not only record the teaching philosophy, teaching methods, and artistic creation process of teachers, but also carry their unique thinking and personal expression in teaching and creation. Through in-depth analysis of these texts, researchers can gain a more comprehensive understanding of the teaching level and professional competence of the subjects, as well as how they apply this knowledge and skills in different contexts.

Research result

1.The process of obtaining teaching expertise for university dance teachers

1.1Active understanding and aesthetic discernment of dance art

In this study, the most fundamental discernment ability of the three university dance teachers is to have the ability to distinguish between good and bad, good and bad, through long-term learning and understanding of basic dance and aesthetics, in order to have standards in practice. Due to the disciplinary characteristics of dance, the learning and testing of skills are more obvious than other types of humanities. The body is very real, and whether one has received training or mastered skills is actually very obvious to make judgments. In addition, in addition to discernment and skills as the fundamental knowledge and skills of the dance discipline, dance also possesses more cultural qualities. This requires mental activities and accumulation to complete the process of active understanding. At the same time, besides being led by teachers, self-study and practice are also important ways and means to accelerate the acquisition of expertise.

1.2 Personal guidance led by masters and nobles

A skill that is difficult to explain in detail cannot be transmitted through regulations because there are no regulations for it. It can only be transmitted from the master to the disciple through examples. The disciple obtains content that the master himself is not aware of unconsciously by observing the master's operations, imitating the master's movements and techniques (Polanyi, 1958, p.53). Therefore, it can be seen that in the process of cultivating cognitive abilities, examples take precedence over rules. In the process of learning from one's master, detailed observation, imitation, and reflection on the master's behavior are the most important, and the acquisition of rules is only an incidental gain in the process. Master apprentice learning requires students to observe, imitate, and participate on their own to acquire skills, which requires students to judge the similarity of different problems in specific contexts. The inspiration of Wittgenstein's family resemblance idea is that in many cases, as long as we find some family resemblance between individual things, we can classify them under one concept without being bound by the need to find their common nature. In the mature stage of creative imitation of examples, "examples" will be internalized as tacit rules, and learners will gradually form independent styles of doing things. In this study, Teacher M1,

while teaching at School B, began to learn and explore the arrangement of character works under the guidance of Teacher W by imitating the composition and creation of previous homeroom teachers and old teachers. He also learned, imitated, and reflected on the teaching infectiousness and logical boxes of Teacher J. Eventually, he explored his own teaching mode and path, and gained teaching expertise. Both W3 and W4 teachers have learned the construction of methodology and epistemology on how to conduct research and how to approach problems from the teaching and behavior of Professor Bernoulli.

1.3 Integration and mutual learning with diverse communities and disciplines

American scholar Kennon proposed on the basis of Polanyi's theory of tacit knowledge that tacit knowledge is also a form of personal knowledge that involves deep interaction with people with specific historical and cultural backgrounds. In addition, Polanyi also emphasized the important role of declarative behavior in the process of knowledge acquisition, believing that the meaning understood through symbols and concepts is the core of knowledge. Research has shown that whether in formal or informal settings, beginners can learn professional knowledge and skills through context based interpersonal language communication, while also gaining relevant situational experiences and tacit knowledge. This process involves language practice and community culture and cognitive rules.

Firstly, the language practice of university dance teachers in daily life is not only focused on communication with peers or limited to formal dance seminars and training, but also includes interaction and communication with other social organizations, cultural institutions, various personnel, and other informal social and venue settings. This not only involves communication between dance teachers, college colleagues, and students, but also communication with social art organizations, art critics, cultural bureau leaders, community members, parents, and others. Observing dance teachers' communication with different groups of people and analyzing their discourse practices based on real artistic creation and performance situations can provide a profound understanding of how dance teachers acquire tacit knowledge and rules through subtle communication. For example, in this study, Teacher M1 mentioned some of his communication and interaction in informal settings, which allowed him and the other party to have more freedom to discuss and chat freely, without any guard or reservation. In the end, there was a deeper emotional exchange, and some good points were sorted out and put into practice.

Secondly, community culture and rules of association are crucial for university dance education. In modern society, experiencing, feeling, and sharing the culture of a community contributes to its stability and development, as well as mutual recognition and acquisition of knowledge and skills among members. Emotional integration, implicit influence, and mutual shaping are equally important in the dance section. The reason why a community can effectively promote individual professional development is not only because members can communicate face-to-face and share dance skills and understanding in all aspects, but also because individuals can silently feel and comprehend the interaction, symbol system, and artistic language among members in the community, understand the tacit rules, realize the truth, and gain emotional resonance and recognition of artistic values. In this study, Teacher M1 mentioned collective lesson preparation and Teacher W4 mentioned that they gained a lot from watching classes and discussing with professional teachers, which is a typical part of community culture and understanding rules. University dance teachers can gain expertise through these ways and channels.

1.4 Perception and Expression of Body Philosophy

Regarding housing, the representative figure of ancient Chinese Neo Confucianism, Wang Yangming's "unity of knowledge and action" and the Taoist emphasis on "unity of heaven and man", expressed similar meanings thousands of years ago. Human knowledge, emotions, intentions, actions, etc. are a mutually integrated, mutually shaped, and inseparable unity. Human cognition has characteristics such as wholeness, silence, and consistency between body and mind. Because based on the perception and experience of the body, people

have spirituality and are integrated with the whole world. Only then does the world have value and meaning in front of people, and people have evolved from isolated natural persons (physical bodies) to social beings with subjectivity and reflection. (Chu Jiangting&Guo Dexia, 2018, 8-14) The body is the medium and carrier for human perception and understanding of the world. When we focus on something, the body serves as an auxiliary consciousness to help us perceive and understand it. In this process, we immerse ourselves in the object through the body, and when facing the cognitive subject, we use the body as an auxiliary consciousness to reside in the activities of others, understanding and comprehending their minds. Dance is the most typical example. As a discipline that requires embodied learning to master core skills, only when the body and mind are aligned can one move from individual physical imitation to a mature medium of expression.

The body is the most honest, and whatever your psychology is, your body will express it. The process of living is also a process of physical and mental integration. When we devote all our energy to something, we enter a state of selfless integration of body and mind, and the meaning of the thing is reflected in the process of mutual integration. The three university dance teachers all have practical experience in dance learning, and they all expressed that learning dance movements is very difficult and boring. Without accompanying explanations of the content and cultural immersion, they will not have a systematic understanding of the subject of dance. Only when the body and mind are integrated can one truly learn dance. The combination of practice and culture in understanding and learning has also prompted the three teachers to have more experience and advantages in improving the subject structure, and to promote the integration of theory and practice in subsequent teaching, as well as the requirement of "unity of knowledge and action".

2. Factors influencing the acquisition of teaching expertise by dance teachers in two universities

2.1 Belief and Cognition in Dance

Whether it is knowledge, personal knowledge, residence, or examples, they all stem from the perception of the world through faith. Polanyi believed that faith is the only source of knowledge. Based on the findings of this study, the teaching expertise of the three university dance teachers is derived from their respective beliefs, which include their love and professional spirit for dance, the construction and improvement of their cognitive system, and educational philosophy. Polanyi believes that knowledge is a belief and a means of sustenance. We express our meaning through language and never say anything that does not contain clear emotions. He regards faith as a cognitive function alongside doubt, and believes that it is also a determining factor in scientific discoveries. In Polanyi's thought, beliefs are subjective, individualistic, and serve as a conceptual framework for community. He mentioned the belief that permeates our daily language and reflects our perception of the world. These beliefs constitute the ultimate foundation of all our intellectual activities (Yu Zhenhua, 2012, p.242).

Based on this study, the beliefs of Teacher M1 include the establishment of personal confidence under the guidance of the master and the shaping of the platform, as well as the resulting love and determination for dance. At the same time, in the process of learning dance, Teacher M1 has cultivated his own tenacious and hardworking professional spirit. Through informal communication and cultural accumulation, he has attempted to construct his own cognitive system from Chinese philosophical thought and gradually formed his own educational philosophy. The combined effect of these related influencing factors has formed Teacher M1's expertise acquisition method and expertise performance. W4 teacher's beliefs include the qualities of detachment from fame and fortune, accumulation and perseverance, love and persistence for dance art, constructing a sound cognitive system from reading and researching traditional culture, and honing the educational philosophy and goal requirements of "unity of knowledge and action" in practice. These influencing factors jointly promote W4 teacher's expertise acquisition. W3 teacher's beliefs include a love and loyalty to dance, a logical framework and cognitive construction for interdisciplinary and multi-dimensional reflection, and a spirit of continuous reflection that combines theory and practice. These have

jointly paved the way for W3 teacher's professional growth and the acquisition of her expertise as a university dance teacher.

2.2 Philosophical Unity of Body and Mind

Dance, as an art form primarily expressed through the body, has its unique characteristics that make the role of dance teachers particularly crucial in teaching. The dance proficiency, cognitive level, cultural cultivation, moral character, and knowledge system structure of teachers directly affect students' understanding and learning of dance. This influence is not only reflected in the technical aspect, but also deeply involves students' perception and cognition of the artistic and humanistic connotations of dance. Therefore, the level of expression and freedom of a dancer's body are largely inseparable from the depth of their thoughts and emotions. Only when the body and mind reach unity and develop synchronously can dancers achieve higher achievements in dance art. This viewpoint echoes the theory of phenomenologist Merleau Ponty, who proposed in "Phenomenology of Perception" that the body is a "living body", that is, the body is an inseparable whole with the mind, thoughts, and emotions. For dancers, dance movements are not just physical expressions, but also extensions of their thoughts and the externalization of their emotions. Only when dancers truly understand and internalize the thoughts and emotions that dance is meant to express, will the expression of the body have vitality and infectiousness. Therefore, the unity of body and mind in dance education is not only a coordination at the technical level, but also a resonance between thoughts and emotions. This is precisely why many dance educators emphasize that only when the body and mind reach unity, can dancers truly "know" the art of dance.

In this study, Teacher W4, as a typical representative, emphasized that dance theory must be an applied theory. Only when the body and mind are unified can dance be truly mastered. Dance cannot just stay at the theoretical level, but must be expressed and internalized through physical practice. Teacher M1 further pointed out that even if the technical training of the body is in place, without corresponding humanistic accumulation and understanding, dancers still cannot achieve logical progress in dance, nor can they understand the deep meaning behind dance movements. W3 teacher's viewpoint emphasizes the importance of cognitive foundation in dance creation. He believes that only with sufficient cognitive foundation can more and better dance works that meet human needs and cultural backgrounds be created. Therefore, dance teachers should not only focus on students' physical training, but also help them build a rich cultural cognitive system, so that they can integrate profound cultural connotations into dance creation.

In summary, the philosophical unity of body and mind is not only the core concept of dance teaching, but also the embodiment of the essence of dance art. Through the combination of theory and practice, teachers can guide students to achieve physical and mental unity in dance learning, and then reach higher levels in artistic creation and expression. This unity not only enhances students' dance skills, but also helps them discover a deeper level of self in dance, achieving a harmonious resonance between their thoughts and bodies.

2.3 Master Apprentice Learning and Key Others

For any subject, teachers are a very important part of the education process. From the perspective of art education, whether it is the requirements of quality education or professional education, teachers have the greatest impact on students, especially in art categories where skills and techniques exist, among which dance is a typical one. A good teacher can determine the life of a dance student, because in the process of dance learning, the teacher uses a teaching method that combines language practice and physical practice. Compared to other cultural subjects, this is very different. Therefore, the teacher's understanding and practice of "integrating knowledge and action" will have a great impact on students.

Looking back at several research subjects in this study, their teachers are well-known senior experts or masters in the dance industry, and several research subjects currently appear to be at the forefront or rising stage in related fields. From the interviews, it can also be seen

that they believe they are greatly influenced by teachers' role models and apprenticeship systems. For example. The influence of Teacher L on the entire history and system of classical dance, as well as her research and learning methodology, mentioned by Teacher W4, has been very significant for her overall development, including the exploration of traditional culture. It was mentioned that the roots of dance come from traditional Chinese philosophical ideas. Therefore, while learning physical dance, Teacher W4 is also constantly learning and exploring traditional Chinese philosophy and ideas to enrich her understanding of dance and explore her current teaching philosophy and teaching expertise. W3 teacher is more typical, and her mentor's influence on him is decisive, because under the influence of L teacher, W3 teacher chose to pursue a lifelong career in dance education from the direction of art management.

2.4 Emotional accommodation between subjects

This study found that the main way for university dance teachers to acquire expertise is also through the process of "subject subject subject" empathy and communication, as well as the mutual seeing and perception between subjects. Therefore, the achievement of understanding between subjects has an undeniable impact on the acquisition of expertise by principals. Martin Buber's "you me" relationship emphasizes mutual openness between subjects, accepting each other at a deeper level, understanding each other for authentic communication, and achieving the goal of creating and growing together. Dance, as a special art form and discipline, not only constructs emotional bridges through language and writing beyond performance, but more importantly, it requires physical expression of emotions and content, as well as spiritual cultivation and comprehension. There is no single standard, but it requires understanding and empathy between subjects, which is the "unity of knowledge and action" emphasized by W3 teacher.

In this study, teachers M1 and W4 were professional practitioners who had stronger feelings and feedback on this part. The main focus was on how to unify dance with thoughts and emotions, and ultimately make others receive your signals or understand what you want to express in teaching practice and performance. For example, teacher W4's cooperation with teacher M's sword dance course is a typical case of inter subject understanding. Of course, Teacher W3 also mentioned from the perspective of a negative example of communication between China and the West that there may not be a good understanding foundation between the two parties, resulting in the current situation of talking to oneself, and there is still a long way to go. Of course, although the three university dance teachers have slightly different educational backgrounds, their process of acquiring expertise involves their understanding and perception of "people", and they all maintain their original intention to contribute to the greater development of China's dance industry.

Discuss

1. University dance teachers should approach interdisciplinary knowledge with an open mind

When developing their teaching expertise, university dance teachers need to approach interdisciplinary and cross disciplinary knowledge content with a more open-minded and reflective attitude towards learning. Dance art, as a highly integrated discipline, has close connections with many other disciplines. Whether it is the combination with music and literature, or the intersection with psychology and philosophy, it can bring new perspectives and methods to dance teaching. This interdisciplinary knowledge integration can not only help teachers expand their knowledge boundaries within their professional fields, but also provide more teaching resources and innovative ideas.

2. university dance teachers insist on combining theory with practice

University dance teachers should adhere to the path of combining theory with practice to ensure that teaching can effectively promote the integrated development of students' body, mind, and spirit. Dance education is not only about imparting skills, but also

about cultivating students' overall qualities. Teachers should pay attention to practical operations under theoretical guidance in teaching, and verify and improve theoretical knowledge through repeated teaching practice. A deep understanding of theory can help teachers better explain and convey the artistic connotations behind dance movements in practice, while the accumulation of practice can provide first-hand information for theoretical innovation.

3. College dance teachers should grasp the essence of the problem and draw nutrients from classics

In the process of acquiring teaching expertise, university dance teachers should also focus on grasping the essence of research problems and drawing nutrients from the cultural connotations of classic traditions. Dance, as a form of cultural expression, carries rich historical and philosophical significance behind it. Teachers should have a deep understanding of the cultural symbols and historical background in dance works, and integrate these traditional cultural elements into their teaching. This not only helps students deepen their understanding of dance art, but also helps teachers to continuously deepen their understanding of dance in the teaching process.

4.College dance teachers should maintain critical thinking, reflect on and internalize their own knowledge

University dance teachers should maintain reflection and critical thinking, internalizing what they see, hear, learn, and feel as their own knowledge wealth. In the highly developed modern society of information, teachers face constantly changing knowledge environments and teaching challenges. Therefore, continuous reflection and critical thinking are the key for teachers to constantly adapt and improve. Through continuous reflection on teaching practice and educational philosophy, teachers can identify their own shortcomings and areas for improvement in teaching, and based on this, carry out teaching innovation. Critical thinking helps teachers maintain clear judgment when facing new knowledge and ideas, and can absorb new knowledge while remaining faithful to their own teaching principles and goals.

Summary and suggestion

This study takes three university dance teachers as case studies and explores and explains to some extent the process and influencing factors of obtaining teaching expertise for university dance teachers through interviews, observations, and other methods. The focus of this study is not limited to theoretical construction itself, nor is it to form a guide for the professional growth of university dance teachers. Instead, it aims to encourage and inspire university dance teachers to have a multidimensional perspective on their professional development, so that they can achieve sustainable growth.

This study investigates and analyzes the acquisition of teaching expertise and its influencing factors among university dance teachers from the perspective of personal knowledge. Among numerous related studies on teacher professional development and personal knowledge, it attempts to enrich the special group of university dance teachers in this sub field, especially focusing on the subjective value of personal knowledge as the main research perspective, and also makes some explorations. In this study, the author found through pre interviews with multiple university dance teachers and focused on case studies of three typical university dance teachers that there is more room for their professional development as teachers. Therefore, this study will also attempt to propose some suggestions to promote the professional development of university dance teachers.

Firstly, schools should provide more comprehensive and targeted professional development platforms and policy support for university dance teachers. Dance education is significantly different from other subject education. It not only requires teachers to possess

highly specialized dance skills, but also requires them to have strong teaching adaptability to meet the diverse needs of students in artistic expression and personality development.

Secondly, in the future development of dance education in Chinese universities, establishing interdisciplinary platforms is particularly important. This is not only a response to the concept of "new humanities", but also to achieve a new construction of "new dance disciplines".

Finally, in the context of the new era, improving the education reform mechanism and evaluation system standards of "great aesthetic education" in schools is not only crucial for the cultivation of students, but also for how to optimize the evaluation mechanism from the perspective of teachers, and help teachers play a greater role in cultivating high-quality dance talents in the new era. As the core force of dance education, the improvement of teaching ability, artistic accomplishment, and educational philosophy of university dance teachers directly affects the growth of students. Therefore, building a scientific and reasonable teacher evaluation mechanism and standards is a key link in promoting the reform of "great aesthetic education".

Overall, the support of schools and policies plays an important role in obtaining teaching expertise for university dance teachers. By providing a comprehensive development platform, promoting interdisciplinary integration, and deepening educational reform, schools can create better conditions for teachers' professional development, helping them continuously improve their teaching expertise in the constantly changing educational environment. In this process, schools and policy makers should also maintain continuous interaction and communication to ensure that education policies can respond to the actual needs of teachers in a timely manner and continuously adjust and optimize with the development of the times. Only by working together from multiple parties to build a supportive and resource rich educational environment can we truly promote the teaching expertise of university dance teachers to constantly reach new heights. At present, the development of disciplines in the context of the "New Liberal Arts" and "Great Art Education" era is still in progress. While the academic community pays attention to the learners, it should also pay more attention to the educators. Educators are also an important part of the education process, and a dual pronged development will push Chinese university dance education to the next stage.

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