

Innovative Research on Teaching Methods of Classical Dance

Xindan Zhang

University of Baguio, Gen.Luna Rd. Baguio City, Philippines. 2600

Jilin Sport University, Changchun, Jilin, 130021, China.

Abstract: The development of classical dance teaching is not only to increase their own development projects, but also has great significance for the inheritance of traditional culture. However, at present, there are bottlenecks in the teaching methods of classical dance. In order to promote the development of the art of classical dance under the multi-culture, it is necessary to reform the teaching method of classical dance innovatively. In order to achieve the overall improvement of students' comprehensive quality, inheritance of China's excellent traditional culture.

Keywords: Classical dance; Teaching method; To innovation

The introduction

Chinese classical dance is on the premise of learn from the opera dance, continues the way of opera performances, and the training in the martial arts from the concept and composition, at the same time, draw lessons from the western ballet training methods and various art culture, after several generations of finishing, exploration and development, has formed a strong national characteristics and distinct characteristics of Chinese physical culture teaching system. Its unique aesthetic characteristics, aesthetic norms and highly functional training methods have always been an important choice in the curriculum of dance art colleges and universities across the country. In the application of modern teaching, traditional dance teaching has become a more diverse and rich teaching process. By adopting a variety of innovative modes in teaching, students' enthusiasm and creativity are aroused, which plays a great role in shaping students' dance image and cultivating artistic temperament.

1. The bottleneck of traditional Classical dance teaching method

1.1 Culture and art connotation excavation shallow

In classical dance teaching process, students in traditional dance into the dance form of dance, emotional attitude and temperament have no understanding of many aspects, students stay in the shallow surface to the knowledge of the classical dance stage, especially for classical dance the essence and connotation of a lack of substantial, under the influence of modern dance, excessive pursuit of forms of expression of the external, There is no comprehensive and in-depth understanding of the emotional factors and thematic factors contained in each movement of classical dance, resulting in the failure of students to form self-oriented and personalized dance forms in the process of expression of classical dance.^[1]

1.2 The fragmentation of the content of classical dance

The first content is fragmented and lacks consistency. In the context of the general environment, some dancers of the older generation refer to the training methods of western ballet dance when they train basic skills. This concept achieved certain results at first and has its rationality, but it also brought some negative effects. Classical dance has its unique aesthetic style, ballet performance and classical dance performance, there is a deviation in style. Secondly, the training content is not in line with life. In the context of the rapid development of Chinese classical dance, a large number of dance competitions have emerged, and some difficult movements of classical dance have emerged in an endless stream. However, this has some negative effects on the basic skills training. In order to pursue beauty, some teachers do not start from the level of students, only training difficult movements, failed to achieve the training effect, to bring heavy pressure and burden to students.

1.3 Lack of style

Ballet and Chinese opera have exerted an extremely important influence on classical dance, which has benefited a lot. As a result, there has been a cognitive deviation in the style of classical dance, and some classical dance training has confused the styles of classical dance and ballet. Ballet is "close" style, classical dance is "open" style. Unable to form a personal style of classical dance performances, it is necessary to play of the dancer's subjective initiative, this is a kind of creative activity, teachers can't do in reality it is targeted to the teaching of students, according to their aptitude and gives all students the same standards and practices, cause student's style is similar, to highlight the personalized features and style.

1.4 Innovative teaching needs to be strengthened

In the teaching process of classical dance, teachers do not make enough use of innovative means and do not deeply combine

modern teaching concepts. For traditional dance forms, they sometimes break away from the theme and do not form a variety of musical expressions. ^[2]In this way, students' individual thinking ability cannot be displayed. Between classical and modern dance, classical dance and traditional dance art is not enough, so, can produce a single, the teaching effects of the student's comprehensive ability also can not get the ascent of the whole, therefore, in the process of rich innovation teaching, students to form the classical music and pop into the sexual, in this way, can form various teaching methods, Can promote the overall development of students.

2. Innovative reform in teaching methods of classical dance

2.1 Probe into the teaching rules of classical dance

The purpose of dance education is to expand students' knowledge and improve their comprehensive quality, enhance their aesthetic ability and aesthetic concept. Therefore, in the implementation of the classical dance movement, first of all, we must fully understand the characteristics of the teaching object, so that we can "teach students according to their aptitude"; ^[3]Secondly, the educational link must be adjusted and reformed. For example, in the content of dance education, it is necessary to take its essence and put excellent works into the cultural background to analyze, and combine its culture, history and origin, and use the knowledge in the brain to describe a rich imagination.

2.2 The application of "emotion idea" teaching method

Dance is an important way for people to express their emotions, and it is characterized by the combination of "form" and "spirit". So in the teaching teachers also need to use emotional "thoughts" teaching way, depending on the type of dance of temperament, emotional characteristics through the words, music, video, etc way to guide the student to feel emotion types needed for the dance, and make students by thinking to evoke emotion expression, so as to achieve the unity of body and mind. For example ai-lian Chen show "spring night on" the classical dance, will need to guide the performers in the "emotional thoughts" imagine yourself to be a classic temperament of girl, walking alone in the moonlight water of the river look forward to your sweet love and a better future, her heart is like a spring waters and sometimes quiet as water stop, or heart. Through such mental control to put themselves into the role, immersive, can achieve the "unity of form and spirit, I forget both things" realm.

2.3 The promotion of traditional aesthetics

Although Chinese classical dance is not closely related to the history and culture of its own country as the classical dance of other countries is, in a sense, there is a certain indirect relationship between Chinese classical dance and Chinese history and culture. As the quintessence of Chinese culture, Chinese opera art itself is closely related to Chinese history and culture. The construction of Chinese classical dance is dependent on Chinese opera art. Since opera is related to history, the relationship between Chinese classical dance and history is self-evident. Looking back on the development of Chinese classical dance, it is not only seeking the nutrients of self-perfection in the scope of opera art, but also trying to find the teaching and training methods that can be used for reference from Chinese martial arts, tai Chi and the highly philosophical thoughts of Confucianism, Buddhism and Taoism. From the classroom training of Chinese classical dance, we can find its philosophical, dialectical and opposite movement principle. In the combination of dynamic and static, virtual and real follow the principle of Yin and Yang, to achieve the aesthetic requirements of "both physical and mental, rigid and soft, the integration of mind". Thus, the aesthetic characteristics of Chinese classical dance are extremely bright and prominent, it can not only reflect the external form of curvilinear beauty in the training, but also show the traditional aesthetic characteristics and aesthetic norms of the Chinese nation in the process of emotional expression.^[4]

2.4 Pay attention to the inheritance of cultural spirit

If Chinese classical dance loses its cultural spirit, it is a body movement without connotation and root, missing the soul of Chinese classical dance, how to talk about the essence of Chinese classical dance. As a result, Chinese classical dance both in areas such as education, stage performances, create, should hold the unique mental outlook, excellent quality of the Chinese people, carry forward the essence of Confucianism, Buddhism, Taoism culture, such as social commitment, god reward those who work hard, love stillness, worship days lover, follow the nature, the fear of gratitude, humble, kind, integrity, unity, spirit, based on the perspective of life, Do the education of life, "create" for life, guided by the traditional aesthetic value, do what Chinese classical dance can and should do.

2.5 The teaching concept of "guided by application"

The same is true of Chinese classical dance. There is no set of theories and methods applicable to all regions and all people, and there are many forms, but the traditional cultural spirit and aesthetic value should be the key point in the teaching of classical dance. Combining with the teaching practice of Xinyang Dance Art Training school, this paper focuses on the analysis of the teaching concept of "guided by use". For students who have the demand of Chinese classical dance performance, focus on the exercise of physical performance ability and understanding of works; For students who have the research needs of Chinese classical dance theory, focus on strengthening the excellent traditional Chinese cultural literacy and laying a solid foundation of theory; For the students who have the needs of Chinese classical dance choreography, we will focus on teaching the creation rules of dance movements, and pay more attention to the support based on the cornerstone of traditional culture when students create classical dance. For the students who have the teaching needs of Chinese classical dance, the teaching methods of scientific training and diversified and flexible teaching forms should be guided. For the young amateur dancers who learn Chinese classical dance, the basic form, style and etiquette of Chinese classical dance can be taken as the focus of education; For dancers with a higher cultural level, focus on guiding their core spirit of Chinese classical dance and creative rules, free dance to release the body and mind, through the form of the spirit, with dance to achieve enlightenment.

2.6 The fusion of classical dance and folk dance

Chinese classical dance and Chinese folk dance differ in dance style and expression form due to their different emphases in training.^[5]In particular, the Chinese folk dance has much in common with The Chinese classical dance in the training of the power mode and technique characteristics of the technical skills. For example, Mongolian dances revolve around the circle with the waist

as the core, extensive chest and back training, and various oblique and horizontal line scheduled air dance jumps. All of them are related to the use of body shape, explosive force and pre-movement relations emphasized in the training of Chinese classical dance. If Chinese national folk training to the professional training of technical characteristics and the special training way of the Chinese classical dance on technical skills in teaching methods, clever fusion and penetration in the teaching, so, the actors in the muscle to improve their quality and ability and power method at the same time, can also grasp the two kinds of different cultural and historical background behind the dance, And then more effectively promote the progress of the teaching plan.

3. Conclusion

Classical dance teaching process, the various reform model, to form different angles and in innovation development, highlight the cultivation of the artistic temperament in dance teaching approach, focusing on the students in the use of personalized teaching methods, at the same time, using a variety of innovative teaching methods, combining the artistic temperament and personality characteristics of students, to form the originality of the teaching mode, and emphasizes the students' personality. In this way, it is helpful to improve the comprehensive quality of students and the teaching effect of active classical dance is of great help. Classical dance teaching after recent years of development, has initially formed the scale, and with the development of the traditional Chinese thoughts, the development prospect is good, but there are also many problems we must solve in accordance with the need of development and innovation of classical dance teaching suggestion through the teaching practice of inspection, to improve the teaching methods and teaching idea of keeping pace with The Times and optimization, to promote students' progress, To cultivate excellent classical dance talents.

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