

On the High Integration of "Dance" and "Ration"-Exploration of the Teaching Method of Chinese Folk Dance Teaching Combination

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Abstract: China's ancient culture has been translated into various forms. In different regions and different ethnic groups, there are different art forms and artistic styles of inheritance, transformation and development. Through the summarization of the teaching practice of the teaching materials of "Chinese National Folk Dance Teaching Composition", this paper systematically combs the teaching experience of the course in methodology, and at the same time puts forward a high degree of integration of "dance" and "ration" to further explore the teaching material in epistemology. The teaching potential of the aspect is to play a more important role in the cultivation of talents in professional folk dance.

1. Introduction

Dance art develops in different eras, different regions and different nationalities with the customs and aesthetic characteristics. The dance image in dance art has different expressions in different styles. It is the general trend of inheritance and innovation [1-2]. At present, most folk dance teaching emphasizes inheritance and acceptance too much, only pays attention to the accurate mastery of style rhythm, and neglects the cultivation of students' comprehensive ability, blindly pursues imitation, oral teaching, apprenticeship, teacher-apprentice teaching, handed down from generation to generation, students' The enthusiasm is seriously impaired and the creativity is devastated. It makes the creativity of dance professionals relatively low, which directly affects the development of the dance industry [3-5]. Therefore, in the combination of folk dance teaching, we must integrate "dance" and "rationality" to cultivate students' interest and creativity.

2. Introduction to folk dance composition

After years of teaching practice and student feedback, we have reached a time when we can further sort out and summarize the textbooks, especially at the method level. Through the gradual and gradual learning process, students can The knowledge learned in the dance class is integrated through the combination of programming, achieving the effect of inference.

2.1 Single class training combination - dynamic analysis

As a process from simple to complex, the main points of the textbook's single training combination are: emphasize the accuracy and pertinence of the style "point", pay attention to the

simplicity of content selection, and require the form to be concise. The principle of these combination programming, from the perspective of its "training" function, is mainly designed for students' ability to analyze a single action (Figure 1). The students of the Chinese folk dance majors have already had contact with the contents of most folk dance textbooks before the class of "combination orchestration". However, in the ordinary folk dance class, according to the style characteristics of different dances, by imitating the actions of the instructors, most students are faced with the task of further achieving "likeness" after reaching the "shape" level. The teaching of the combined orchestration method can greatly help the students in this promotion process.



Figure 1 Dynamic analysis diagram

The feature of the combined orchestration class is to enable students to further understand the nuances of the things they learn at the point of force, rhythm, and the principle of cooperation between the upper and lower body, thus giving a "conditional reflex" habit. The action rises to a clearer, more rational professional perspective. In other words, by arranging the training of a single class, after repeating the rhythm and different directions of an "element" action, the students will have a more "texture" of the action and the way it is generated. Further understanding can also more accurately recognize the laws and characteristics of specific actions, and at the same time, can express and demonstrate such rules and characteristics to others. This can be said to be the most basic quality and ability of a dance teacher.

2.2 Compound training combination - dynamic connection

The so-called compound training combination, the focus of its training is to connect two or more single-type actions, mainly by following the connection and matching rules inherent in the main and basic actions, and using a variety of methods to display their overall form and style. Dynamic shaping, strengthening style, and solving technical difficulties.

In fact, in folk dances, the way of connecting movements is often the decisive factor of style characteristics, such as the "wave" in Haiyang Yangko and the unique "scorpion" movement of Uyghur dance in the direction of change. The embodiment of a unique aesthetic style plays a key role. Through the compound training combination, students must complete the arrangement of the connection between the actions themselves. In the process, some students will choose some

alternative dynamic connection methods “creatively”. This phenomenon is from the perspective of artistic creation. In fact, it is worth encouraging, but in ethnic folk dances, especially the teaching mix, I am afraid it is worth discussing. The "fan" and "taste" we often say are not meant to be a specific movement or a dance, but rather a specific style of charm in the connection of movements. Once these dynamic connections containing the aesthetic appeal of a particular folk dance were replaced, the "pure" style of style became a big problem.

Therefore, in the process of organizing the composite training combination, according to the principle of arrangement given by the teaching materials, the students re-recognize the importance of “connection”, compared with the explicit “action” and “dance” in dance. "Connect" is a relatively invisible part. The purpose of our teaching is to highlight this "hidden existence" and better help students find the "key" to master the aesthetic style of folk dance.

2.3 Comprehensive training combination - aesthetic style

I found the "key" to master the aesthetic style of folk dance and further understand the "connotation" of the aesthetic style of folk dance. The comprehensive combination of textbooks is to help students better grasp the overall aesthetic style of folk dance. When compiling a comprehensive training package, we first emphasize the "inspired by emotions" to grasp the overall style. Here, we not only include the rhythm and rhythm of specific folk dances, but also the "emotional" color of a nation or a region.

Since the comprehensive training package has initially possessed an internal structure similar to a small dance work, the design of the overall “emotional” tone of the combination becomes the focus and difficulty in training. On the one hand, the comprehensive training combination requires the division of “paragraphs” within the combination. The “paragraphs” are preferably different in rhythm pattern, enriching the processing of rhythm speed, making the whole combination structure more clear and complete. On the other hand, the difference in rhythm speed can not break the tone of a combination of "emotion", and there can be no emotional jumps of sorrow, sorrow, and sorrow. This requires students to pay special attention to the combination of emotions in the arrangement. Coherence and integrity. At the same time, the comprehensive training package also requires a certain "scene setting" and "image setting", which limits the combination on the premise. How to play "creative" in the "restriction", but also to meet the emotional tone of the folk dance of a specific ethnic group and region, is to strengthen and enhance the students' ability to grasp the aesthetic style of folk dance.

2.4 Competition training combination - skill fusion

The competition category can be said to be a part of the combination test that tests the "power". First of all, the competition category emphasizes the organic combination of national style and personal technical skills; secondly, according to the requirements of the competition portfolio, the key points of the combination arrangement (style combination or skill combination) are identified; finally, the form should be exceptionally short and precise. Be rigorous and ingenious, and strive to maximize the player's personal ability in the shortest possible time.

The combination of competitions is characterized by the combination of personal technical skills and the style characteristics of folk dances. The most common drawbacks are “techniques and skills”. Some combinations are rigidly grafted with folk dance elements in order to present the individual abilities of the players. The style characteristics of the folk dance ontology are not satisfactory. In general, the arrangement of a good competition category must first have a comprehensive understanding of the folk dances used. In fact, certain dances generally have a clear tendency in terms of their technical skills. For example: the rotation technology of the Korean and Uyghur, the broken steps of the Anhui flower drum light, and the male tumbling technique.

Therefore, it is very important to choose a more appropriate folk dance element according to the player's own ability. In addition, if you can consider the characteristics of folk dance and the individual ability of the players, and develop some personalized skills that are both refreshing and both style and difficulty, it is a good place for such a combination.

3. Folk dance composition creation analysis

With the accumulation of teaching experience and deep thinking, especially in recent years, the dance industry's reflection on "technology overwhelming art", I have a new idea of another function or responsibility of the course. As a course of Chinese folk dance discipline, it is reasonable to have certain functions. In the previous combination of this course, I paid more attention to the cultivation and development of students' programming ability, and more focused on the functions at the operational level. However, from the perspective of the cultivation of professional talents in folk dances, I think that this set of teaching materials can still be further explored, that is, its function in the formation of "folk dance concepts" for professional talents. In other words, a student who studies the folk dance majors, in addition to having the professional skills to compose a combination, must also have the ability to make a holistic, rational and objective objective of "folk dance" through these different kinds of combinations. The understanding must be able to establish an artistic vision and cultural position as a professional folk dancer.

In view of this, I have been thinking about how to arrange this course by combination to provide students with a space and opportunity to construct a professional folk dance knowledge structure framework and cultural and artistic vision. Therefore, discovering the educational function of the compositional arrangement method at the level of "epistemology" has become the main way of thinking.

First, the students' cognitive ability in human science is cultivated through the arrangement of a single type of training combination. As mentioned earlier, the combination of single actions can give students a more rational grasp of specific action elements. Based on this, students can be further guided to understand the specific laws of human science. From the characteristics of folk dance, on the one hand, most of the movements are in line with the laws of human body mechanics. For example, the leverage of skeletal muscles, the balance and stability of the human body, the resultant force and the force component are common in the movements of folk dances. On the other hand, there are many kinds of human science phenomena in folk dances, and the understanding of these will provide students with a "natural science" vision to observe folk dances, which can better help them. Quickly master those difficult moves.

Second, through the arrangement of the composite training combination, students can grasp the ability to grasp the trajectory. The connection of movements is largely a specific way of human body movement. In addition to the technical composition, this kind of human movement has rich cultural connotations. For the art of dance, the trajectory of movement is not only the connection between movements, but also the accumulation of national character and ethnic psychology. Through the centralized induction of specific dances in the trajectory of movement, students are guided to study the connection between the trajectory of movement and the national cultural tradition, so that in the process of arranging and combining, not only the technical aspects are mastered, but also cultural. There is a limit to "constipation".

Third, through the arrangement of the comprehensive training package, students can understand the "folk dance" as a "cultural phenomenon". We all know that folk dance is a complex social and cultural phenomenon, although in the college we only study the dance itself, but in folk activities, dance is actually only one part of it, music, costumes, props and rituals, field maps, legends. And so on, these are things that we can't ignore when learning and studying folk dances. We can't

understand folk dance as a product of a single determinism, but we must clearly see folk dance as the complexity of social and cultural phenomena and the multiple decision-making phenomenon in the process of development, let students stand in cultural development. The height to establish a big concept of "folk art", in order to better grasp the cultural characteristics of folk dance, but also to respect the logic of folk culture itself.

Finally, through the arrangement of the competition training combination, students will develop the dialectical and reflective ability of the professionalization and professionalization process of "national folk dance". Compared with folk activities, the "folk dance" in the textbooks is based on the training function, while the social function of the folk activities is only auxiliary. Compared with the works created by the stage, the "folk dance" in the textbook must obey more rules and restrictions, and can not make the folk dance excessively elegant and refined. There is no value judgment here, but as a rich category of "folk dance", different forms have different functions. It is unscientific and unreasonable for "only me to be alone" or "East Shixiao". Our professional talents need to have a broader artistic vision and a more inclusive cultural mind to see a folk dance under the education system. Strengths and weaknesses. And a reflection from within the system is precisely the most effective and powerful way to improve a system.

4. Conclusion

In summary, under the high integration of "dance" and "rationality", the future direction of "Chinese folk dance teaching composition and editing techniques" is to further deepen the cognitive training function in the aspect of teaching practice. On the basis of the methodology that has achieved certain results, the training of the body and the development of thinking will be closely combined. While improving the students' practical ability in dance, we strive to allow students to construct a holistic vision of "national folk dance", so as to have a clearer and more accurate cultural and artistic orientation for their own profession. The teaching philosophy of both method and understanding is to improve the action and thinking ability of our students. The road is long and the colleagues will go hand in hand.

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