Strategies for cultivating students' performance skills in classical dance teaching from the perspective of aesthetic education

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Abstract: The management of aesthetic education in higher education is one of the major hot issues to be explored and discussed in the reform of China's basic education curriculum system under the new situation. According to the Opinions on Comprehensively Strengthening and Improving the Management of Aesthetic Education in Higher Education under the New Situation issued by the General Office of the Central Committee of the Communist Party and the Office of the State Council of the People's Republic of China, the aim is to improve students' cultural and aesthetic talents as well as the quality of humanities and sciences, and further develop the essence of Chinese aesthetic education. The aim is to further develop the essence of Chinese aesthetic education, cultivate the elements with aesthetics, and permeate the whole process of cultivating talents in higher education in China. In the context of aesthetic education, classical dance is a combination of thought and emotion, and is not only highly artistic and ornamental, but also rich in ideological content. As a unique form of dance expression for a Chinese nation, classical Chinese dance plays occupy a key position. With the gradual deepening of quality education in schools, the educational aspect of Chinese classical dance will also come to the fore. In this paper, we analyse and discuss the comprehensive quality of performance required in classical dance and the new problems facing the education of classical dance in our school.

1. Introduction

Based on the background of aesthetic education, this article takes the teaching of Chinese classical dance as the starting point, and analyses the problems in the teaching of Chinese classical dance based on its own teaching experience, and further explores the new path of nurturing people in professional classes under the concept of aesthetic education, In order to enrich students' perceptual abilities and expand the path of education in dance courses, the aim of educating morality and beautifying people with beauty is to perfect students' personality and promote their all-round and harmonious development.

2. The basic characteristics and importance of classical dance

2.1 Characteristics

Our traditional dance was formed and developed on the basis of traditional folk dance drama, and is a type of dance with national characteristics. It is a combination of theatre and dance, hence the name theatre dance. With the improvement of dance techniques, the expression of our traditional dance drama has also changed greatly, except for some dramatic elements, other expressions and languages have added new dance drama elements. The characteristics of our traditional dance drama are very obvious, focusing on flexible performance, so classical dance also has a great need for the dancer's human muscle flexibility, only when the dancer has mastered the correct human muscle flexibility, can the connotation of our traditional dance drama be truly expressed[1].

2.2 Importance

In a dance performance, it is crucial for the dancer to present the piece to the audience. For many learners of classical dance, their dancing skills are already well established, but they do not show enough appeal when they perform on stage. At present, as people's material and energetic living standards have improved, they have a new aesthetic demand for art forms and a higher aesthetic demand for the dancers themselves. As a dance with unique national characteristics, the performance characteristics and aesthetic standards of classical dance are even more unique, and it has great aesthetic demands on dancers in terms of their own strength, flexibility of dance movements, and infectiousness of the stage. Therefore, in the specific Chinese classical dance course, only by focusing on training students' comprehensive performance skills can we really improve students' comprehensive performance skills in ancient Chinese dance drama, so that students can achieve both the form and the spirit, rigid and flexible, so that the charm, essence
and spirituality of ancient Chinese dance drama can be fully expressed[3].

3. The quality of classical dance performance needs to have the ability

In classical dance presentations, the dancer’s degree of mastery of the dance as a whole is referred to as a fundamental characteristic of ancient dance[3]. A dancer’s artistry determines whether or not he or she can express the essence of the dancer’s dance in an open and forward manner. Generally speaking, a dancer of ancient dance must possess the qualities of insight, perception, imagination and creativity, which are crucial to the presentation of ancient dance.

3.1 Insight

Sensitivity is also a fundamental skill for dancers to acquire. It is only by acquiring this sensitivity that dancers are able to emulate the cornerstones of their appreciation, so that they can quickly and correctly grasp all the characteristics of the dancer's movements and appreciate their essence, and thus become more familiar with all the dancer's technical movements[4]. Therefore, in the specific process of classical dance education, dance teachers must strengthen the cultivation of students’ insight and guide them to seek inspiration and materials in their ordinary practice and life experience, so that they can express their dance in a more intense manner and improve the artistic impact of the dancers.

3.2 Sensibility

Classical dance is all about emotion, and it is in the mastery of the gestures, skills and dance dynamics of ancient Chinese dancers that the right kind of emotional experience comes into play. It is through experience that the learner of Chinese dance can translate the dynamics of the dance into thought and psychological emotion. No matter how the viewer understands the ancient dance drama of China, he or she can experience the thought and psychological emotion conveyed by this dance, thus achieving a psychological and emotional resonance between the dancer and the audience[4]. Once the student has no perceptual ability at all, it is difficult to achieve a healthy transition between the dynamics of the dance and the psychological emotions, and the dancer’s thoughts and feelings will not be expressed, giving the audience a feeling of insipidity. Therefore, in classical dance education, dance teachers must pay attention to the training of students’ perceptual skills.

3.3 Imagination

Creativity is also a fundamental skill that dancers must master in dance performance. For learners of dance, it is important that we do not simply grasp and understand the dance knowledge and skills of our predecessors, but that we learn to think independently, use our own creativity and innovate on our existing dance knowledge[4]. Only in this way can we further enrich our classical dance and grow in it. Therefore, in the specific educational activities of classical dance in China, teachers should attach great importance to the training of children's creativity and help them to further improve themselves by stimulating their creativity, bringing dance performances to life and promoting the development of traditional dance in China.

3.4 Creativity

Nothing can be developed without the ability to innovate, and this is also the case with ancient Chinese dance drama. Nurturing the creative abilities of learners is a crucial element in the curriculum of ancient Chinese dance drama. By training students to be creative, they will be able to recreate ancient Chinese dance dramas based on their understanding of them, so that they are not only original, but also new and appealing to the audience. The students will also be able to create more and more colourful forms of ancient Chinese dance drama, which will enable the audience to experience the charm of ancient Chinese dance drama.

4. The current problems in the teaching of classical dance

4.1 A single teaching style

With the in-depth implementation of quality education in China, the focus of teaching in higher education institutions is increasingly on the development of students' comprehensive literacy[3]. As a major vehicle of traditional art and culture in China, Chinese classical dance has become increasingly important in the teaching of higher education. It has humanistic, artistic, literary and aesthetic values, and can provide learners with a good education[4]. Through the teaching of classical dance in China, students can be trained in the art of dance, which can lead to the improvement of students' various talents, making them aware of art, love art and be with art, so that their overall quality can be improved. In terms of the actual situation of classical dance courses in schools, the teaching methods are relatively simple and old-fashioned, such as in the course often focus on the education of the basic theoretical knowledge and skills of classical dance, but ignore the training of artistic ability, but this is inevitably not conducive to the formation of students' artistic quality, and the quality of classical dance will be difficult to improve.

4.2 Teaching focuses on skills training and neglects the output of theoretical knowledge

In the teaching of classical dance in colleges and universities, teachers often focus on the cultivation of physical ability, but lack depth in the exploration of the content of traditional Chinese dance art, and lack the correlation between the discovery and practice of the
essence of traditional Chinese dance art. As a result, students' aesthetic perception of classical dance is lacking, and only the form is missing its essence and soul[3]. Shao Weiqiu, on the other hand, believes that the emphasis on the beauty of external forms is not the goal, but rather the inner beauty of the external aesthetics, expressing one's ideas, feelings, heart, energy and temperament, which is the key to expressing beauty. In classroom teaching, students should not only improve their understanding of the beauty of classical dance movements, but also enhance their cultural heritage and sense of identity with traditional art, so as to change the problem of students' movements only having form but not emotion, and to convey the unique national aesthetic and classical meaning of Chinese classical dance.

4.3 Poorly set teaching content

Many universities have set unreasonable regulations on the training curriculum for classical Chinese dance, such as the failure to design systematic dance teaching modules for learners when teaching the basic training course, thus preventing students from fully utilising the supplementary functions of the basic course. In schools, many students do not have a solid foundation in classical Chinese dance, and their teaching ability is not uniform. Therefore, teachers of ancient Chinese dance drama in China must be careful in choosing their courses and selecting appropriate teacher training content to consolidate students' foundation in ancient Chinese dance drama and train them in the art of ancient Chinese dance drama; otherwise, it will not be conducive to consolidating students' foundation in ancient Chinese dance drama and improving their ability to teach in schools.

5 Strategies for integrating aesthetic education into the cultivation of classical dance teaching

5.1 Theoretical knowledge infiltrated into practical teaching to consolidate students' aesthetic and cultural foundation

In dance education, the fundamental element of aesthetic education is the spirit of culture, and without the beauty contained in the spirit of culture, it is difficult to truly integrate dance into the spirit of culture[4]. Dance teachers should combine diversified training contents, filter and summarise the training contents, so that the actual skills and theories can be integrated with each other, and focus on cultivating the aesthetic ability and artistic cultivation of the students in the actual courses, so that they can understand what the artistic foundation of Chinese classical dance is based on the dance movement skills and the way of exertion, and understand more about the artistic characteristics and style features of Chinese classical dance in terms of form and spirit, meaning and emotion. This requires the dance teacher to give up his or her apprenticeship. This requires the dance teacher to abandon the formal education of the human body and to emphasise the understanding and expression of beauty in the culture of the body, and to introduce the historical origins, artistic core and aesthetic features of Chinese classical dance, so that they can feel the humanistic and aesthetic connotations behind the forms and give them a sense of belonging to the traditional Chinese culture, from "learning its style" to "understanding its reasoning"[5], and to strengthen their knowledge of classical dance and guide them to absorb the beauty of it. The students are guided to absorb and internalise the beauty of classical dance, so that they can move from 'experience' to 'understanding' and become capable of expressing beauty, using their bodies to show the physical movements of classical Chinese dance, such as twisting, tilting, rounding and curving, to reshape and understand the culture of the body, so as to obtain a double enhancement of 'physical and mental health', and to pass on and carry forward traditional morality, excellent style and beautiful national cultural contexts[2]. For example, Chinese classical dance focuses on the "circle" as its core, and pursues the beauty of roundness in its movements. The movement trajectory of the flat circle, the standing circle and the eight-character circle circle runs through the whole of Chinese classical dance, and the flow of the beauty of the circle carries the ancient Chinese philosophical and aesthetic concepts. It embodies the law of the transformation of yin and yang, in which yin and yang struggle against each other in a cycle of repetition, presenting the process of transformation of yin and yang. Secondly, it embodies the spiritual pursuit of the Chinese people, who have long had a unique affection for the circle, which carries the hope of the Chinese people for a happy life, such as "reunion" and "completion"[6]. Pang Dan once said, "The understanding of 'circle' in Chinese classical dance is very meaningful. The 'circle' is not only the form and path of the dance movement, but also covers the roundness and softness of the dynamics, the regularity of the dance movement, the roundness of the temperament and the inner perfection, etc. This is our unique 'circle as beauty' aesthetic pursuit under the background of the Chinese nation[1]77-78. This is the unique aesthetic pursuit of 'roundness as beauty' chosen by our Chinese nation." Therefore, through understanding the traditional philosophy of China contained in the movement of Chinese classical dance, through understanding the rich Chinese history and culture and the spirit of our traditional art, and through the expression of dance rhythm, we can guide and inspire the spiritual activities of dance learners, and improve the basic quality of their artistic cognition, aesthetic feeling and aesthetic expression while acquiring the basic technical skills of dance, and thus realise the purpose of art The purpose of teaching and learning.

5.2 Transforming teachers' concept of education and raising the level of teaching in aesthetic education

In the context of aesthetic education, there is a relative lack of teachers of dance aesthetics in basic education, and dance majors in higher education institutions play an important role in nurturing teachers of basic aesthetic
education. Therefore, the teaching of Chinese classical dance is not only a process of teaching professional dance skills, but also the cultivation of students' aesthetics and values, not only through the cultivation of professional knowledge, i.e. the mastery of the standardisation of movements and the ability to explain clearly, but also through the cultivation of students' good quality aesthetic awareness and artistic qualities, as well as good moral qualities.

Therefore, the teaching philosophy of teachers must keep abreast of the times and attach great importance to the comprehensive development of aesthetic teaching in the curriculum, change the traditional concept of art education, under the guidance of the modern art concept, carry out the modern art curriculum in the teaching of all the time, completely change the shortcomings of the previous curriculum in the form rather than the content, to cultivate students' comprehensive aesthetic quality as the main goal of the development of the current Chinese classical dance curriculum, so that The course is designed to help students to develop their aesthetic skills on the basis of their understanding of the professional skills required in the art of classical Chinese dance, to balance the relationship between professional skills training and art courses, and to improve students' humanistic and historical awareness, aesthetic sensibility, aesthetic expression and other comprehensive artistic qualities. The programme will help students to develop their aesthetic perceptions, improve their understanding of the beauty, dynamics and emotions of ancient Chinese dance culture, thus promoting the reshaping and understanding of their own cultural values and enhancing their artistic and aesthetic talents, humanistic qualities and professionalism[4]. The programme will develop the unique aesthetic charm of our traditional dance theatre, enlighten and enlighten learners with the art of dance theatre that incorporates our traditional aesthetics, which is rigid and supple, and which is based on hard work, and will train learners to understand the true, the good and the beautiful, the false and the ugly, to enlighten learners' minds, to improve their ideological character, to cultivate high moral sentiments and excellent cultural character, to realise the cultivation of learners' minds and the shaping of their personalities, and to establish a unique combination of artistic quality and practicality. The programme is a unique model for the aesthetic education of traditional dance theatre in China, combining artistic quality and practicality[5].

Secondly, under the educational ideology of aesthetic education in classical dance, while students acquire dance knowledge and develop excellent aesthetics and professional ethics, dance teachers should also keep up with the times and continue to seriously study and enrich their knowledge in order to improve their professional quality, which can be done in the following ways: firstly, by observing classical dance-related performance activities, expanding their knowledge structure through forum lectures and cultivating. The second is to conduct frequent classroom teaching, to study the problems that exist in classroom teaching activities, and to learn from the teaching experience and parenting philosophy of outstanding teachers. Thirdly, we actively take into account the frontier developments in our disciplines, take the best of them, think about teaching methods and approaches from multiple perspectives, and improve our knowledge base[3].

5.3 Online and offline hybrid teaching to enrich the content of aesthetic education

The use of new technologies and techniques, such as the Internet and multimedia technology, enables the organic integration of online classes and offline courses to enrich the content of aesthetic education and broaden students' aesthetic horizons. Teachers can make use of the advantages of information technology in teaching, integrate excellent teaching resources on the Internet, design scientific and reasonable teaching content, organically combine visual culture and art carriers, and use multimedia to show students typical and aesthetic dance forms and dance works through videos and pictures, so that students can fully experience the style and artistic characteristics of classical dance and enhance their artistic and aesthetic abilities as well as their ability to Students will also be able to distinguish between the true, the good and the ugly.

The teacher integrates videos, pictures and other teaching materials related to the lesson before the lesson and sends them to the students for self-study through the three micro-groups (e.g. QQ course group, WeChat group, etc.) and asks them to study the video content in advance, form questions and bring them to the lesson to enhance students' ability of independent learning and investigation[6]. In addition to the movements to be learnt, the online learning section can also include cultural elements, images and scenes that match the movements learnt in the lesson, which can be shown to students through videos and pictures, allowing them to intuitively feel the meaning and enhance their perception. The teacher then responds to the students' questions in the classroom and brings out the key points of the movement for explanation, guiding the students to recall the relevant images they have studied before the class (the texture of the silk scarf blowing in the wind in the video). The teacher guides and inspires the students through the process of imagination-perception-expression. In the practice sessions after the class, students can also watch the teaching videos again and again and practise against them to better enrich the details of the dance movements and their overall grasp. In this way, the online and offline teaching methods can expand students' thinking and vision, broaden the depth and breadth of dance learning, and improve their ability to feel and express beauty.

6. Conclusion

The study of aesthetic education in colleges and universities has become a hotspot for research. We should fully comply with the current development trend of education in colleges and universities, keep abreast of the frontier of education research, implement the practice of teaching aesthetic education, actively introduce aesthetic education models, strengthen the integration of aesthetic
education and Chinese classical dance courses, promote curriculum upgrading and innovation, and constantly improve teachers' own professionalism, so that students can make progress in their profession and ideology in order to meet the requirements of today's education. This is to meet the demands of today's education. Therefore, in the specific process of Chinese classical dance education, dance teachers must establish a new dance education concept, innovate teaching methods, increase humanistic infiltration, enrich classroom teaching, pay attention to students' extra-curricular practical activities, and actively expand the dance curriculum carrier, in order to enhance students' perception and cognition of dance art, explore the charm and emotion of dancers, train and improve students' artistic insight, perception and imagination through multi-channel and multi-approach training, students' artistic insight, perception, imagination and creativity are enhanced, laying a solid foundation for their future development in the art of dance.

References