

# On the Cultivation of Performance Consciousness in College Dance Teaching

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## Abstract

Dance is a kind of art. It is an art of expressing human movement with the body as the language. It can give people a visual enjoyment and has multiple social significance and functions, such as cultivating people's sentiment and enriching people's spiritual life. With the full implementation of China's education system reform, dance has become an important discipline in Colleges and universities. Through dance teaching, students can better master how to intuitively express the content and emotional factors of works in the way of body language, attract more audiences to have emotional resonance and improve the rendering power of dance art. At the same time, through dance teaching activities, we can cultivate more high-quality artistic talents for the society, further inherit and carry forward China's dance art, so as to promote the improvement of China's overall artistic and cultural literacy. In college dance teaching, the cultivation of students' performance consciousness is an important basis for teaching practice. In this paper, the author will start with what is performance consciousness, explore the relationship between it and college dance, and the significance of cultivating students' performance consciousness in college dance learning, and put forward some strategies and Implementation methods to cultivate performance consciousness.

## Keywords

University; Dance Teaching; Performing Consciousness; Cultivation.

## 1. Introduction

Dance is an artistic activity, which is an artistic expression of emotion through the dancer's physical actions. As a visual art, dance art gives people an intuitive visual effect through people's body language, which can not only meet people's spiritual needs, but also conducive to the inheritance of dance art and the evolution of people's soul. Dance teaching in universities can meet the needs of all aspects of students' physical and mental development. At the same time, it can also help students relieve psychological pressure to a certain extent, which is deeply loved by students. In the process of carrying out dance teaching, teachers should not only impart the basic knowledge of dance performance to students, but also strengthen the practice of dance skills. In addition, teachers should constantly strengthen the cultivation of students' performance consciousness in teaching activities to make students think and experience. The cultivation of performance consciousness is not simply the guidance of dance movements, but pays attention to the students' feeling of dance and the internal beauty of dance. Teachers should guide students to understand that dance learning is a step-by-step process, so as to gradually improve students' image aesthetic consciousness and dance innovation ability, and enhance their dance expression ability.

## 2. The Relationship between Dance and Performance

Dance is a comprehensive art, which requires dancers to have certain skills, such as jumping, rotation, somersault, softness, control and other difficult skills. However, the purpose of dance

is not to perform difficult skills, but to express the thoughts and feelings of dancers, shape the character and spiritual outlook, so as to reflect people's real life. A dancer should start from the content of dance and choose the dance skills suitable for the content of dance, so as to realize the complete artistry of dance. Therefore, the combination of dance content and form is the basic requirement of dance art. A dance that cannot reflect the content of dance and relies solely on skills is just an acrobatics. Performance includes two parts: one is to express the performer's inner feelings; The second is imitation. That is to say, the effect of expressing emotion is achieved by imitating the actions of some limbs. Therefore, from the concepts of the two, we can see that there are various relationships between dance and performance.

The first is mutual inclusion. In dance, there is an element of performance, and on the other hand, dance is also a kind of performing art. Dance is a fleeting art. In a limited time, dance performers must deduce the inner emotions to be expressed by the characters through exquisite performance, including dance skills and rich body language, and then convey them to the audience to form a resonance with the audience's emotions, so as to leave a deep impression in the audience's mind, so as to achieve the eternal effect of dance. In our life, there are all kinds of performances, such as poetry recitation performance, crosstalk performance, sketch performance and so on, and dance is one of them. In a word, all these performances have some common characteristics, that is to express certain life themes through certain artistic forms, so as to achieve deeper social significance.

The second is the juxtaposition between them. Dance is an art, and performance is also an art. The two complement each other and promote each other. Dance is inseparable from performance. Without performance, dance will become a body without soul, become lifeless, lack of appeal and flexibility. Dance needs performance. Dance needs to rely on performance to reflect the content of dance and show the charm of dance. Dance is a kind of performance. At the same time, performance is also inseparable from dance. Dance is a kind of performing art. The emergence of dance enriches the performing art and adds new vitality to the performing art. Moreover, the emergence of dance also enriches the forms of performance, so that people can express their thoughts and feelings and good wishes for life in different ways. The last is the cross relationship. Dance and performance have a cross relationship. Some of the contents involved in dance are also the contents involved in performance. The pursuit of some qualities in dance happens to be the same pursuit in performance. For example, in dance, in addition to showing a dancer's rich dance skills, it also requires the dancer's rich expressions and the cooperation of body movements under different expressions to reflect the dancer's emotions and show the characters' joy, anger, sadness and joy, so as to reflect the personality characteristics of people and things. In the performance, it also pursues the expression of the characters' emotions and depicts the characters' character, so as to reveal the social significance.

### **3. The Effect of Performing Consciousness on Dance**

First, performance makes dance more infectious. Dance itself is a wordless art of expressing feelings and emotions through limbs. If dancers want to communicate with the audience through dance, they can only organically combine body movements and facial expressions through performance, to express their emotions and express their information to the audience. For example, in the dance of the river flowing water, it tells that after the moon comes out, in the long mountains, there is a stream flowing gently. When the breeze blows, the hero and heroine begin to miss each other and start a happy love song duet. In addition to using costumes to convey to the audience what kind of background the dance takes place in, the dancers also reflect the sweet and beautiful love of the hero and heroine in the dance and tell the audience the will to be expressed by the dance through the exquisite performance of the dancers, their

soft movements and happy expressions on their faces, so as to convey this good wish for love to the audience, infect the audience and let the audience have the same emotion. Therefore, a good performance can reflect the connotation of dance incisively and vividly, drive and render the emotion of the audience, to realize the emotional resonance between the dancer and the audience.

Second, performance makes dance more flexible. Performance makes the dance spiritual. Adding beautiful performances to the dance can make the dance vivid, full of endless imagination and endless aftertaste. In China, Yang Li ping's peacock dance is deeply loved by the audience. In this dance, through the rich imagination of choreographers, the soft beauty of people's slender arms is transformed into people's worship, yearning and lofty respect for nature through a certain form. When people see a pair of soft and slender arms intertwined and dancing gracefully, they will think of a group of proud and beautiful peacocks in the mysterious tropical rain forest, where they leisurely display their beauty and compete for beauty. These beautiful peacocks live a carefree life in the fresh and beautiful nature, Enjoying the well-being brought by nature, the interpreter, as a member of nature, is happy and detached from the mundane. Therefore, if the dance art is injected with novel performances, it can often make the dance itself full of aura and interpret the dance vividly.

Third, performance makes dance more artistic conception. Dance is not a pure action display. To some extent, it can realize the expression of emotion and thought, but the highest level of dance should not have any purpose, but quietly presents a classical and peaceful atmosphere. In this process, if we can use the correct way of performance, the exhibition of dance will be more artistic. Through vivid dance pictures, the audience can have beautiful fantasies. For example, in Phoenix Tail Bamboo under the moonlight, the actors dressed in beautiful clothes, combined with light and shadow and beautiful body movements, coupled with highly emotional facial expressions, fully displayed the concept and content of the whole dance art, making the audience immersed in a quiet mood and unwilling to wake up.

#### **4. Strategies of Cultivating Students' Performance Consciousness in College Dance Teaching**

First, we should cultivate good stage performance habits. To make a good article, we must first have a good intention. Teachers need a good intention in order to do a good job in the article of performance awareness training. In college dance teaching, teachers first need to guide students to form good stage performance habits, just as good ideas are established in articles and works, and good stage performance students are the "ideas" here. This is especially important at the beginning of college dance study, because it is a main reason for developing performance consciousness. However, before that, teachers should fully explain the cruelty and hard work of dance learning to students, have the spirit of courage to bear hardships and the determination to overcome difficulties, must follow the objective law, and through continuous accumulation, from quantitative change to qualitative change, and cannot expect rapid and easy success. At the same time, it is more important to instill a belief in students: dance is a performing art, and the classroom is a stage. No matter how simple basic training or a complex set of exercises, if it is a dance action, it should be taken seriously as a part of art. In other words, on the stage, every action, every look and every expression must be carefully completed without slackness and carelessness. Therefore, from the beginning of students' contact with dance, teachers should let students learn to fear dance. All aspects must strictly abide by the rules of stage performance, gradually get used to the stage, become the center of the stage, cultivate students' positive and rigorous attitude and style, and truly lay a solid foundation for stage performance.

Second, we should cultivate a good sense of image beauty. Dance is a kind of human culture and art, which dynamically reflects people's emotions. The dynamic influence of dance reveals the beauty of human nature. It not only deeply penetrates the truth, goodness and beauty hidden in human nature, but also shows the beauty of life and gives full play to the role of body language. From this, we can see that the dance performance, whether on the ground or in the air, is transition or modeling. No matter from which angle and detail, the dancer's action must be coherent and smooth, which can bring people a pleasant feeling in body and mind. Therefore, to develop performance consciousness, we must improve the cultivation and training of students' image aesthetic consciousness. Therefore, forming a good sense of image beauty has become an important way to cultivate the consciousness of college dance performance. The cultivation of image beauty means that teachers guide students to change from perceived beauty to understanding beauty, and then from understanding beauty to creating beauty. In the process of dance teaching to students, dance teachers should actively cultivate students' ability to feel artistic beauty, let them understand the ideological connotation of dance movements, but also cultivate students' sensitivity to music and be able to implement a variety of music styles. At the same time, in the performance process, we must grasp the style of dance works. Only in this way can we express the rich and colorful dance art incisively and exquisitely. In addition, we should also guide students to actively study the humanistic background, start from the humanistic background, and then express the dance art thought according to their own understanding, so we can achieve the behavior norms in the dance performance from the aesthetic consciousness. At the same time, dance learning cannot be too hasty. It needs to go through a long process. It also needs to cultivate aesthetic consciousness to make college students feel clearer about beauty and have a desire to pursue beauty. Therefore, it has been strengthened in the aspect of performance consciousness and achieved the original goal of enhancing students' performance consciousness.

Third, we should strengthen the expression consciousness of students' dance works. The only purpose of training dance skills and image aesthetic consciousness is to show the dance works as perfectly as possible, so cultivating students' work expression consciousness is also a very key work. In the training of College Students' dance technical ability, it is necessary to cultivate their ability to resonate with dance works, which requires college students to have an in-depth understanding of dance works, seriously think, and integrate the emotion of works into action performance in the process of performance. Then the cultivation of College Students' dance performance consciousness requires college students to understand the connotation of the works and express the connotation of the works through body language in a correct way. In order to improve students' understanding of works and improve students' dance ability, it is necessary to explain the background of dance creation and the ideological connotation to be expressed to students in the process of dance training. In the process of dance teaching, music should also be used to make the classroom atmosphere closer to dance works, to stimulate students' desire for dance performance. That is to fully reflect the performance consciousness in the final dance performance process, to beautify the dance art. For example, the dance "red clouds on the horizon" is a cruel and tragic work reflecting the war, which contains the unyielding fighting spirit of the opposite side to the war and the infinite longing for a peaceful life. On the premise that students fully feel and understand the background of this work, teachers should let students practice dance movements with corresponding emotions, and show the cold of the battlefield in the setting sun through strong or soft body movements, which is in contrast to the poetic scenery between heaven and earth, and produce unparalleled expressiveness under strong contrast. Therefore, as the key of performance consciousness, work consciousness can play a very positive role in college dance teaching.

Third, we should strengthen the cultivation of students' imagination and creative consciousness. Dance performance will involve different works, to perform different characters

and convey different emotions. A good performer should be able to perform the spiritual connotation of different characters in different works. On the contrary, if all the character works are the same, he cannot be called a good performer. Dance, as an art, needs constant innovation and discovery, not sticking to stereotypes. For this, it is necessary to cultivate students' creativity and imagination. Dance needs imagination and creativity. Creativity and imagination can give works more appeal. Be creative enough to add points to dancers and works. Creation not only exists in the early stage of the design and creation of dance works, but also has a lot of space to express creativity in the interpretation process of dance works. Art comes from life, but what is above life, if only interpreted according to reality, although it is true enough, it may lack tension in emotional mobilization. This requires the rich imagination of the object. Students' mastery of the background and feelings of the work is the basis. On this basis, they should be able to imagine and give the work an interesting soul. As for imagination, in dance works, middle school students can imagine themselves as the characters they perform through imagination, or add some creative elements to the performance through imagination, to make the traditional works glow with new vitality. In addition, dancers should be able to perceive the thoughts of the audience. After all, dance is performed to the audience. They should preset the possible response of the audience, and adjust the interpretation of dance works according to the possible response of the audience. Teachers should encourage students to give full play to their imagination, form a systematic understanding and thinking of dance, and create different symbolic dance movements and methods, which can make the audience have a strong impression on the dance performed, have a refreshing feeling, and be branded in the heart of the audience.

## 5. Conclusion

To sum up, in college dance teaching, cultivate students' performance consciousness, make students realize the unique feeling and spiritual support brought by dance, and enable students to more perfectly show the physical beauty to express the artistic beauty of dance. Dance practice is a long process, which cannot be completed immediately, but requires a long time of persistence. In the process of dance education, we should not ignore the natural law of dance learning in order to deliberately pursue achievements. Teachers need to cultivate students' aesthetic consciousness and make them have a certain aesthetic ability. At the same time, we should focus on the cultivation of students' cognitive ability, let them learn to observe and practice constantly to better express. Dance, as an art, needs continuous innovation and discovery, rather than sticking to stereotypes. For this, it is necessary to cultivate students' aesthetics and imagination, add some creative elements to the performance through imagination, and let the traditional works glow with new vitality.

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