

# Study on the Relations between Movement Specifications and Styles in the Teaching of Folk Dance

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**Abstract:** In the process of national dance education and artistic talent cultivation in China, folk dance is one of the important components of national dance. Folk dances of different regions and nationalities in our country are also significantly different, and there are some unique norms for national dances. Sex, and formed the unique style characteristics and action forms of folk dance. In addition, the national folk dance of our country has a long history in our country. After the spread and evolution of the times, it finally becomes the current folk dance with strong charm and colorful charm. Famous folk dances not only fully express the aesthetic consciousness, aesthetic psychology and aesthetic taste of people in various regions, but also an inseparable and important part of traditional Chinese art. Therefore, this article will focus on this national treasure and discuss the relationship between style and movement specifications in the teaching of folk dance.

## 1. Introduction

As a country with a long history of development, our country has an excellent civilization history for thousands of years, and has formed a broad and profound Chinese culture, which is spread throughout our country and all countries in the world. As an indispensable part of historical development, folk dances are constantly evolving and spreading, eventually forming folk dances with unique charm and hot spots. As a historical treasure of our traditional culture, folk dance is also the inexhaustible and inexhaustible fundamental support of our dance art. Therefore, many folk dance teachers need to fully understand the significance and characteristics of folk dance teaching. By mastering the movement specifications and style characteristics in folk dance teaching, they can carry out high-quality teaching activities and ultimately cultivate students' comprehensive skills in folk dance. .

## 2. The Significance and Characteristics of Folk Dance Teaching

Folk dance has always been regarded as an independent subject in the dance education work and the cultivation system of artistic talents in our country [1]. However, everyone did not fully realize the significance of folk dance teaching, and even ignored that folk dance teaching is the fundamental foundation of many ethnic dancers, dance performers, dance education and dance research. Therefore, the main characteristic of folk dance teaching in our country is that by carrying out high-quality and standardized dance teaching, the actual teaching quality can be significantly improved, and students can master more folk dance teaching content. In addition, by teaching students the basic knowledge of folk dance, teachers can bolster that the various styles and characteristics of folk dance have their own unique content and dynamics, and their self-respect can enhance students' comprehensive performance ability.

The teaching characteristics of folk dance are mainly embodied in the folk dances of different regions and nationalities. The teaching materials of folk dance have been studied by many dance artists and folk dance experts. In the end, standardized folk dance teaching can be formulated in practice and exploration. Material [2]. These teaching materials are not only highly representative, standardized and systematic, but also the main teaching methods for many folk dance teachers, and they all have greater teaching value and teaching significance. Therefore, in the teaching process of folk dance, teachers not only need to combine training students' form and mental skills to carry out

teaching, but also need to pay attention to students' physical coordination, flexibility and relaxation, so that students can have good expressiveness and better performance. High folk dance skills.

At the same time, the typical difference between Chinese folk dance and other different dance types is that the form, style and dynamics of folk dance all have a fixed regional style, which is a feature that other dance types do not have. In addition, Chinese folk dance is also a non-verbal physical content that expresses students' inner emotions and can fully express the characteristics and style of folk dances through changes in their own mentality and performance. Encourage appreciators to understand the characteristics of some different ethnic groups by appreciating the movements of dancers. In addition, when teachers teach folk dance to students, they not only need to focus on cultivating students' dancing rhythm, but also need to let students fully master the style and performance skills of folk dance [3].

### **3. A Brief Description of the National Folk Dance Specifications**

Folk dances have beautiful postures and strong regional characteristics. The specifications of folk dances are often integrated into actual teaching. Specifications are the best way to embody the style. The integration of specifications and styles is an important component of folk dance teaching, and they are inseparable from each other. The dancers can fully show the exquisite dance to the audience through body language, and let the audience feel the content contained in the dance. However, in this process, the dancer's own breath, music, movement control ability, and speed are all within the scope of the specification. Therefore, it is necessary to pay attention to the significance of emphasizing the standard in the teaching of folk dance, and carry out the teaching activities of folk dance reasonably. Moreover, only when teachers of folk dance pay attention to and emphasize standardized dance moves, can they fully demonstrate dances with more folk dance style and purification style. Standardization does not exist alone in the teaching of folk dance. The main meaning of its existence is to better serve the style and promote the style of folk dance to be more prominent, so that people can see it at a glance [4]. As the saying goes: "There is no style without specifications." Any dance movement is completed by the dancer's body dancing with hands and feet, and each movement has a certain point and line movement direction. For example, a simple "downwind flag" movement can form the style and body characteristics of different nationalities according to different specifications: the upper body slightly contains the arms to reclaim, the hands are basically loose, and the left forehead will appear as a fresh woman. Image, and on this basis, the upper body is leaned forward, the arms are slightly raised, and the head is turned to the right to become a distinct Tibetan posture. Therefore, the emphasis and understanding of specifications in the teaching of folk dance can make folk dance show its unique artistic charm [5].

### **4. The Relationship between Movement Specifications and Styles in Folk Dance Teaching**

In the folk dance teaching activities, how do teachers make students fully understand the teacher's intentions and teaching requirements and carry out strict and active teaching activities, so that students can engage in interactive learning, and ultimately meet the teaching needs of the times and teachers, is the current folk dance The main problem for teachers to carry out teaching. In response to this situation, folk dance teachers need to fully grasp the relationship between the movement specifications and style characteristics, and through the rational use of the two to start teaching, and finally allow students to accurately grasp the movement specifications and style characteristics of different ethnic folk dances.

A study of the theory of movement specifications and style characteristics of folk dances reveals that the specifications of folk dances are the basic content of the style, and the style is the final effect of folk dances. The movement specifications and style characteristics of folk dances belong to a complementary and closely linked relationship. Once the folk dance departs from the movement specifications or style, it will seriously affect the integrity of the final folk dance performance. The unified national and folk dance movement specifications, which determine the flow, line, direction and height of the dance posture movement, are also the main manifestations of

the style characteristics of the movement specifications [6]. For example, the typical Korean folk dance with knee stretch, arm drop, and body breathing rhythm is a kind of folk dance with typical characteristics, which is often called the “sculptural sense” of the silky dance rhythm. The folk dances of Xinjiang Uyghurs in my country are characterized by graceful upright and steady gait.

In the actual teaching process of national folk dance in our country, the specifications and style characteristics of dance movements are both important contents for completing dance teaching, and the two are inseparable organic components. Therefore, in the actual teaching process, folk dance teachers need to clarify the primary and secondary content of dance teaching. When teachers teach students different ethnic folk dances, at the beginning of the teaching stage, students can learn the movements, master the main points of the movement, and clarify the specifications of the dance movements as the basic premise. After the students become proficient in the dance movements, the teacher needs to pay attention to Emotional cultivation of students in folk dance. Once the students' national folk dance has fully integrated emotion, motility, rhythm, music, and specifications, and when these points are fully integrated, the teacher can start the final combined teaching process for the students, and the teacher can inject the nationality into it. Folk dance has the “self-entertainment” element. The self-entertainment element here mainly refers to the students' self-subjective feelings, and the implementation of these contents in the entire national folk dance performance can realize the teaching purpose of national folk dance [7].

In addition, the “self-entertainment” in the teaching of folk dance has a very important meaning and function for students to learn folk dance. By incorporating the elements of “self-entertainment”, teachers can enhance students' sense of self-perceivness and at the same time stimulate students' creative thinking and imagination, and finally inspire students' learning ideas and abilities through a variety of teaching methods, and encourage students. It can have a strong performance ability of folk dance, so that students will gradually transition from unconsciousness to conscious grasp, so as to realize the ideological and cognitive level of “knowing what is and why is it”. Therefore, ethnic folk dance teachers only pay attention to strict requirements for students, rigid training activities, and ignore relevant enlightenment, and it is easy to lose the important characteristics of ethnic folk dance. Teachers only pay attention to enlightening students' thoughts and ignore the detailed requirements of action specifications. Students “blindly jump” will also lead to students' self-subjective inability to fully exert themselves and eventually lose the characteristics of folk dance teaching. Therefore, in actual teaching, folk dance teachers need to fully integrate the movement specifications and style characteristics of folk folk dance, and through the mutual dependence and transformation of the two, improve the students' basic ability of folk dance.

## 5. Conclusion

To sum up, in the teaching activities of folk dance, it is necessary to strictly require students, conduct detailed training activities, and unify movement specifications as the basic teaching content, so as to develop vivid and colorful folk dance performances, which fully reflects the folk dance. Have the macro style and micro specifications. Therefore, when teaching folk dance, teachers need to fully understand the relationship between the specifications and styles of folk dance, so as to carry out reasonable folk dance teaching activities for students, and encourage students to understand more content through folk dance teaching. Eventually, “I can eat folk dance thoroughly and dance folk dance.” Only by teaching folk dance teachers in this way can they ensure that they do not lose the original characteristics of folk dance, and they give play to the value of cultivating talents of folk dance, and ultimately meet the needs of the times for folk dance teaching.

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