

Study on the Effectiveness of Chinese Classical Poetry Texts Aiding Dance Teaching in Normal Colleges

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Abstract—This paper focuses on the characteristics of dance as an art category. It advocates the appropriate amount of reading and appreciation of Chinese classical poetry in dance teaching, and adds small exercises that express verses with dance movements, giving full play to the role of "sense". It is easier for students to grasp the relationship between dance movements and the expression of dance themes.

Keywords—*dance teaching; ancient poetry; general sense*

I. INTRODUCTION

The art forms that people are now familiar with, such as poetry, music, and dance, are often combined with each other and produced in the initial period. After a long historical evolution, they gradually differentiate and become different art categories. In ancient Chinese society, the emergence of various forms of art also showed such characteristics. When the tribes gather for war or other important events, the ritual ceremony is characterized by the integration of "poetry, music, and dance." In "Mister Lv's Spring and Autumn Annals ·Guyue", there is such a record: "In the music and dance of Ge Tianshi, three people hold the oxtail, step on the pace to sing eight songs. Among the eight songs mentioned, 'Zaimin' sings the heavens and the people; 'Xuanniao' is the totem of the worship clan, and a black bird with auspicious meaning; 'Suicaomu' wishes the lush vegetation; 'Fenwugu' prays for the harvest of the grain; 'Jingtianchang' sings the gift of heaven; 'Dadigong' sings the grace of heaven; 'Yidide' sings the earth's tending; 'Wanwu Zhiji' prays the heavens to give more birds and beasts to enable the people to live and work in peace." The so-called "Zaimin" and "Xuanniao" are the title of "songs". Although the specific lyrics have been lost for long time, the art form of "poetry, music and dance" is still very obvious. At the beginning of its formation, "the Book of Songs" is also a comprehensive art form combining music, dance and poetry. Therefore, it is said in the Preface to Mao Shi: "Poetry is a form of expression of human emotional will. What embraced in the heart is the emotional will, and what expressed in words is poetry. When emotions are stirred up in the heart, they are expressed in the language of poetry. If they are not expressed in words, they will continue with the voice of

appreciation. If they don't enjoy the sigh, they will sing it with their throats. If not satisfied, they will dance." [1]

With the development of history, "there is the origin of poetry in the repetition of the rhythm of the word, the origin of music in the change of the tone, the origin of the dance in the repetition of the movement and singing." [2] Poetry, music and dance eventually differentiates into different art categories, and such independence makes them continue to have a certain degree of similarity in rhythm. Any one of these forms loses the auxiliary expressiveness of the other two, becoming more abstract. The rhythm of poetry is characterized by the pronunciation of verses, the length of verses that changes according to the rules, the rhythm and the meanings of linguistic symbols. This makes poetry easier to understand than the other two forms, but the expressive power of language is weakened in emotion or expression. That is to say, "When emotions are stirred up in the heart, they are expressed in the language of poetry. If they are not expressed in words, they will continue with the voice of appreciation. If they don't enjoy the sigh, they will sing it with their throats. If not satisfied, they will dance." In addition to adding adverbs, changing tone of voice and speed of speech, there is a lack of more vivid expression. The rhythm of dance is mainly reflected in the movements of the characters, but the meaning conveyed by the movement is limited, and there is a lack of sound that is more easily perceived by people [3]. The rhythm of music is the strongest, but it lacks vivid performance entity, thus the meaning conveyed is vaguer. In the actual dance teaching, the lack of auditory rhythm expression can be solved by adding accompaniment music, while dance and music are lacking in meaning communication, which causes obstacles in communication between teachers and students in teaching. This is often the case in the practice room: some students' dance movements have been completed in accordance with the teachers' requirements. And the teachers have recognized the actions of other students. However, they are always dissatisfied with the actions of some students. In the following teachings, teachers will be anxious because they cannot clearly express the students' shortcomings, and students will be frustrated because they cannot get the teacher's approval. The case that feelings are not right is the

problem of this kind of situation. How to cultivate this "feeling"? The author believes that poetry reading and appreciation courses can be appropriately added in dance teaching, so as to improve students' perception and grasp of artistic expression.

The theoretical basis of this proposal is "sense." This concept has been around for a long time. Aristotle pointed out in the book "On the Soul" that the so-called "sharp" and "blunt" voice originally came from the sense of touch. When describing sound with adjectives that describe touch, the sense of touch and hearing are communicated, allowing people to experience the acupuncture of high-frequency sound waves to the eardrum with a "sharp" tactile experience. As a rhetorical technique, synaesthesia has been known for a long time. The most famous example is the phrase "nothing but Spring flowers" in Song Yu's "Spring in Jade Pavilion". How should this word "noisy" be understood? After tracking the classics, Qian Zhongshu found a large number of verses that used "noisy" to form a synaesthesia. Many scholars commented on this "noisy" word. After having some fun, Qian Zhongshu believed that it was not clear enough to use the word 'noisy' to describe its apricot red. It should be the prosperity of its flowers. The word "noisy" is likely to describe the silent gesture of things as if there is a wave of sound, making people have acquired a sense of hearing in the visual. [4] From this point of view, the so-called synaesthesia is used to describe the feeling of another sensory organ by describing the feeling of a sensory organ to external stimuli. It elevates human's experience of a certain sense from the accumulation of intuitive experience to the rational cognition at the abstract level.

In the book "Dance Psychology", Ping Xin explained the "synaesthesia" and "art sensibility" as follows:

In modern psychology, the term synaesthesia refers to the psychological phenomenon of interaction, mutual connection, mutual transformation and mutual communication among different sensations. Synaesthesia is also called synesthesia in general psychology, and also refers to synaesthesia in art psychology. That is to say, synaesthesia is a psychological phenomenon that one feelings cause another kind of feeling... Artistic synaesthesia is a phenomenon in which the artist is able to bypass and integrate various types of art in the long-term creative practice... On the surface, it seems to be just a phenomenon of "feeling transfer" in which one sense causes another feeling. In fact, its psychological content is not limited to perceptual activities. It must also contain representations and imaginary activities... It is either a sensation that causes the representation activity so as to cause the repetition of the corresponding sensory experience, or one representation that causes the association and imagination of another in order to cause the experience of the two senses to communicate. [5]

This discussion not only defines synaesthesia in psychology, but more importantly, it also reveals the cognitive process that constitutes synaesthesia. This process is related to experience and imagination, and it may be gradually broken down. First, a sense is stimulated by the outside world, and the feeling that the stimulus brings to the

subject is similar to that experienced by another sense under a certain stimulus, that is, "the reproduction of feeling experience". In the description or expression of acquired feelings, the experience of repeated sensations is superimposed on the senses that are actually stimulated. This kind of superposition is also imagined. Because of the lack of specific perceptual ability, this sense cannot obtain the resounding sensory experience. The subject can only use the imagination to make the senses feel like another sensory feeling. It has its own unique feelings. It can be seen that synaesthesia is actually built on a kind of analogy pattern, and by analogy, it obtains special intuition experience and rational cognition.

Therefore, the author proposes to assist the dance teaching with the text of Chinese classical poetry, and tries to verify the effectiveness of this method through experiments.

II. THE PURPOSE AND PLAN OF THE EXPERIMENT

A. Experimental Purpose

This research focuses on teaching practice and explores the effectiveness of Chinese classical poetry texts in assisting dance teaching in higher normal colleges.

B. Experimental Plan

1) Experimental subjects

A total of 132 students from a Normal University in Jiangxi Province in 2012 were selected as empirical research subjects. The experimental period was one semester. In a total of 17 teaching weeks, 132 students were divided into two groups: the control group and the experimental group. Among them, the control group contains the students of class 3 and class 4 of music in 2012, a total of 65 people; in the experimental group, 67 students are from 13 music class 1 and class 2. The text of Chinese classical poetry is used for classroom teaching. The two groups of students were taught by the same teacher, and there was no significant difference in learning ability.

2) Experimental content

Initially, teachers can ask students to do some exercises and use body language to express the meaning of specific words. For example, in the classroom, students are allowed to imitate owls. Some students may have their eyes widened left and right to rotate their angles regularly. Others may overlap their hands behind their backs and stand in a gloomy position. Obviously, the imitation of the former makes it easier for people to see the object they are imitating. Everyone is very familiar with the owl wall clock that swings around the eyes. The imitation of the former evokes the experience memory of the image of the wall clock. This experience also communicates people's rational cognition of the owl, completing the conveyance of meaning. Although the latter's performance directly mimics a certain form or habit of the owl, it is difficult to understand because of the lack of a "key" to open up the senses, communicate experience and rationality. The purpose of training at this stage is to let the students master the "key" that expresses a certain form, that is, to grasp the personality characteristics

of the image or thing. Through the imitation and performance of individual characteristics, the performer and the imitated object are linked together to convey the correct meaning. Next, it is possible to appropriately increase the difficulty of imitating objects. The students express abstract vocabulary with some movements, such as melancholy, waiting, loneliness, etc. And the students do not have any intermediate image that plays an auxiliary role. They can only directly arouse people's emotional experience through physical movements, thus greatly increasing the difficulty of practice.

Using Chinese classical poetry texts to assist dance teaching is not only for students to express a poetry work with their bodies, but for students to find and establish a pattern of expression of rational ideas to physical movements through rhetoric in poetry. The scope of the abstract meaning of the action is quite narrow after all. For example, the teachers make the students imitate the words such as gorgeous and fragrant. This exercise seems to be a little tricky. Moreover, the audience mainly perceives the connotation of the dancers through visual signals. There are many abstract meanings (such as color, environment, etc.) that can be conveyed through auxiliary facilities such as clothing and stage settings. When a dance wants to express a specific theme, it is necessary to establish a certain model between the abstract theme and the specific action. When this model is established, the "feeling" of the dance is correct. Therefore, the purpose of increasing the appreciation course of poetry is to let students explore and establish the expression pattern of dance-sensing by comparing the use of poetry. This is an overall improvement in the level of dance and the cognitive level of dance, rather than simply increasing the means of imitating similarity.

In addition, for students who study different types of dance, the poetry appreciation course is also conducive to cultivating their dance temperament in accordance with the specific dance. For example, students who study Hantang dance can read Chinese classical poetry. From Tao Yuanming, the students can feel the quiet and high-spirited, alienated and free-spirited mentality. From Li Bai, they can get a free and easy, wild and unyielding temperament. From Du Fu, the students can feel the melancholy of being worried about the country and people serving the country without a door.

3) Test tools

In order to test the difference between the test scores and the course satisfaction after the one-semester teaching of the experimental group and the control group, two scales of test volume and course satisfaction questionnaire were prepared as test tools.

This questionnaire reflects the satisfaction of the participants in the semester course from different angles. The type of the questionnaire belongs to the self-reported scale. The participants select the corresponding options according to the degree of recognition of the test items. The questionnaire is scored by Likert five-point scoring. The options are as follow: 1 point for totally disagree; 2 points for a little disagree; 3 points for uncertainty; 4 points for a

little agree; 5 points for total agreement. The questionnaire consists of 10 questions. For example, after finishing this course, the students feel very rewarded; the students are satisfied with the teaching style of the course; the students participate in the course with a happy mood every time.

III. RESULTS AND ANALYSIS

This study used SPSS13.0 social statistics software to perform an average difference test on the test data. Viewing the course examination papers from the data point of view, the average score of the experimental group is 78 points; the average score of the control group is 71 points; the standard deviation is 5.77 5.17; t is 2.88; p is 0.005. The test data shows that the average score of course examination of the experimental group is significantly higher than that of the control group.

For the course satisfaction test paper, the average score of the experimental group is 4.2, and the average of the control group is 2.7. The standard deviation is 10.1, 9.6; and t value is 2.16; and p value is 0.005. The test data shows that the average score of the course satisfaction of the experimental group is significantly higher than that of the control group.

M is the mean; SD is the standard deviation; t is the difference test statistic; p is the probability value; and the P value obtained by the statistical test according to the significance test method is generally $P < 0.05$, $P < 0.01$ is very significant.

IV. CONCLUSION

In this study, the Chinese classical poetry text is used as an auxiliary means of dance teaching. Through the comparative study of the experimental group and the control group students, the results show that poetry and dance have the same homology in art generation, which makes them have the expression form that the other lacks. In the actual teaching process of the dance major, adding imitation exercises in the classroom and poetry appreciation courses, students can feel the enhancement of the artistic expression, gradually explore and establish their own unique concept communication mode, sublimate the understanding of dance and improve its dance level. In addition, the appreciation of poetry can also enhance specific parts of the student's temperament, so that they can better understand and grasp the core essence of the dances.

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