

Study on the feasibility of Chinese classical dance as an auxiliary teaching material in "Chinese poetry teaching"

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ABSTRACT

Since ancient times, there has been a saying of "poetry, music and dance trinity", then Chinese classical dance and "Chinese poetry teaching" are also rooted in the long history of the Chinese nation, and also rely on Chinese traditional culture. What is the internal connection between the two? When "Chinese poetry teaching" is facing many challenges in the modern development, can Chinese classical dance use the interpretation of body language symbols to provide an effective way out of the dilemma? And if Chinese classical dance is taken as the auxiliary material of "Chinese poetry teaching", can "poetry teaching" have a positive impact on the aesthetic education of Chinese classical dance and form a comprehensive and complete aesthetic education teaching system?

KEYWORDS

Chinese classical dance; Chinese poetry teaching; Aesthetic education

In October 2020, the General Office of the CPC Central Committee and The General Office of the State Council jointly issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, laying out new goals for aesthetic education. By 2022, the university will adhere to the important measures of "constantly improving the education of excellent traditional Chinese culture and improving the teaching of aesthetic education", improve students' aesthetic and humanistic qualities, and gradually add art courses such as dance, drama, film and television. Among them, the aesthetic Education of Chinese Classical Dance has achieved such achievements as "Chinese Classical Dance Aesthetic Education Series Textbooks" (Beijing Dance Academy Ren Lu). To promote a breakthrough in the work of aesthetic education in China.

The "excellent traditional Chinese culture education and aesthetic education teaching" in ancient China corresponds to or is related to the "poetry teaching" tradition, which played an important role in the ancient education, culture and ideological fields, but the contemporary poetry teaching concept is backward and the method is obsolete; Even in colleges and universities, the situation of aesthetic education is quite severe.

Due to the lack of attention to the tradition of "poetry teaching", some college students have frequent problems of lack of personal cultivation and dislocation of ideology. Thus, as Mr. Zhu Guangqian said, "poetry teaching is aesthetic education."

1 Present situation of the development of Chinese poetry teaching and classical dance aesthetic education

1.1 The predicament of "poetry teaching" in modern times

So far, the academic research on "poetry teaching" has yielded fruitful results. Chen Xia (2006), in the study of Confucius' "poetry teaching" thought, sorted out the origin and flow of "poetry teaching" from the ritual and music tradition of the Zhou Dynasty, and analyzed the purpose and ideological content of "poetry teaching" in combination with early Confucianism, so as to reveal the essence of "poetry teaching". Shao Qingxiang and Qiu Wenyi (2010) discussed the meaning, principles and practical strategies of the contemporary aesthetic education of poetry teaching.

On the one hand, they explained the importance and necessity of the aesthetic education of poetry teaching.

On the other hand, they proposed the methodology that the aesthetic education of poetry teaching should guide the subject to complete the ultimate pursuit of "poeticizing life, poeticizing life" aesthetic modality.

Luo Xiaofeng (2023) discussed the possibility of the tradition of "poetry teaching" as an effective path for moral education in colleges and universities, and provided a path for the practice of "poetry teaching" from the aspects of environmental atmosphere creation and classroom setting. Although previous scholars have made a comprehensive study of "poetry teaching" from the aspects of historical origin, contemporary value, practical theory innovation, etc., few have provided more specific, systematic and urgent practical methods for "Chinese poetry teaching" from the perspective of the predicament of "poetry teaching" in modern circumstances, as well as the current social aesthetic trend and cultural environment.

1.2 Deficiencies in the practice of aesthetic education of classical dance

In the aesthetic education of Chinese classical dance, the relevant research on the integration and development of classical dance and ancient poetry has achieved considerable results from the transformation of logic, the thinking of concept value, the choice of body words and the practice of the classroom model of the aesthetic education of classical dance. Jin Qiu (2006) mentioned the mutual transformation of dance and literature in her book "Science of Choreography". Her explanation of the literariness in dance and the choreography in literature provided the underlying logical support for the integration and development of classical dance and poetry. Yang Yueyi (2018) analyzed the value of introducing the culture of ancient Chinese poetry into the dance classroom while thinking about integrating the culture of ancient Chinese poetry into the dance teaching. Shi Zhan and Li Xiao (2022), in their research on the teaching innovation of classical dance body and rhyme in colleges and universities, built an integrated teaching model of "poetry, music and dance" with classical dance body and rhyme as the main body through practice. However, both the integration of poetry culture into the teaching of classical dance and the innovative research on the teaching of classical dance body rhyme in colleges and universities are only based on students' existing cognition and understanding of poetry and Chinese classical dance as the medium for dance aesthetic education, so that students can achieve a deep grasp of dance skills and improve their own physique and temperament through dance learning. It neglects the improvement of students' personal accomplishment and cultural quality, and fails to dig deeper into the profound life philosophy contained in the poetry, which can trigger students' thinking and introspection and make them progress in ideology.

To sum up, the lack of research on the contemporary path of "Chinese poetry teaching" and the neglect of the research on the aesthetic education of classical dance to improve students' cultural literacy point out that the current researchers should seek a breakthrough from the practice path and conduct a feasibility study that is more suitable for the development of the two.

2 The mutual transformation of dance and literature

In all fields of nature and art, the connection between the various categories is universal. Dance, as a social aesthetic form, originated from the activities of primitive people such as production labor and the spiritual needs of totem worship, etc. It is one of the earliest art forms in human history when it is combined with music and poetry. However, in today's society, poetry belongs to literature and art, so dance and literature are not independent art categories. They are interrelated and integrated with each other.

2.1 Literariness in dance

First of all, dance, as a unique art form, mainly takes human body movements as material materials, focuses on expressing the inner spiritual world of human beings that cannot be expressed by language or other artistic expression means, and expresses the aesthetic emotions, aesthetic ideals and social aesthetic attributes of choreographers and actors by creating vivid dance images that can be perceived by people. When the audience appreciates a dance work, first of all, they have the intuitive visual feeling, and then they will have the comprehensive feeling brought by hearing, kinesthetic and other artistic expression techniques. When we evaluate the quality of a work, we will never take the degree of visual satisfaction as the standard, and more importantly, whether the work has a more profound philosophical and ideological. If a dance work is merely a physical expression, while ignoring the construction of spiritual connotation and cultural heritage, the dance work will become empty and boring. It can only bring visual pleasure to the audience through technical accuracy, and cannot form an intriguing dance artistic conception that can trigger countless artistic associations of the audience. And literature, as the foundation of the whole art category, is the representative of cultural knowledge. The literary accomplishment of a choreographer directly affects the depth of the work's thought and determines whether the work can bring spiritual artistic experience to the audience. Therefore, the cultural deposits reflected in the dance works are inseparable from the literariness in the dance.

Secondly, the dance needs to use different characters and storylines to express the "poetic sense" in the work. The "artistic sense" is the artistic conception generated by the cooperation between the dance and music, the dance beauty and other artistic means, and the "poetic sense" is the embodiment of the role of literary factors in the dance. The choreographer creates art on the basis of a certain amount of life accumulation. In this process, the literary accomplishment of the choreographer is needed to enrich his artistic imagination. Because dance is an art combining expression and representation, the choreographer needs to refine, organize and process life movements, so that the body language in life can be transformed into the dance language on the stage. At the same time, he uses his literary cultivation to deepen his thinking on the spiritual core of the work, and integrates this thinking into the work. Actors also need literary cultivation to support their understanding of the works. Through the understanding of the inner spirit of the works and accurate physical expression, they can transform the dance image in the director's mind into their own, and

finally present the fleshly dance image on the stage, that is, complete the transformation of the actors into the dance image and make the dance image deeply rooted in people's hearts. To convey the aesthetic feelings, aesthetic ideals and the aesthetic attributes of the society of the choreographer and actor.

The first sentence of the poem reads "independent cold autumn, Xiangjiang River goes north", which can remind us of a dance image independent of the river in cold autumn, and bring the audience a desolate and graceful artistic conception; The environmental descriptions such as "all the trees are dyed", "hundreds of yards competing", "Eagle fighting in the sky" highlight the artistic conception of late autumn at the same time, to the choreographer provides a lot of space for dance creation; And "just students young, prime of life; Scholarly spirit, a bold "sentence, but also the emotional climax of the entire dance work. The choreographer introduces the audience into the atmosphere of late autumn mood and memory through the setting of blue light. Accompanied by the cold and melodious music, the dancers are holding the river water in the air, which once again deepens the picture of crisp autumn. Subsequently, the "sea exploration" on the side is like a sail riding the wind and waves; The "reverse kick purple gold crown" is like an eagle flying with wings; The movement of "side-kick" seems to let people see a rocky mountain engraved with revolutionary marks; The red light at the end symbolizes revolution, struggle and hope. Through these forms of expression, the choreographer showed the hardships and frustrations of China's modern revolution to the audience, and the young people in the prime of their youth, just like the Xiangjiang River rolling north at our feet, rushed to the flood of history, integrating the heroic aspirations of literary works and the author's feelings of home and country into the dance, leading the dance with the emotion, conveying the emotion with the dance, which is fascinating.

2.2 The dance ability of literature

Text is an abstract symbol representing a certain concept. Literary writers need to express their thoughts and feelings through these symbols. Characters, plots, sounds, environments, emotions, etc., cannot be directly perceived by sight and hearing. And dance in a certain space and time range, through the continuous dance movement process, condensed posture expression and continuous flow of status graphics, combined with music and stage art and other artistic means to shape the artistic image of dance, is a spatial, temporal, comprehensive dynamic plastic art, which makes dance has the ability of artistic expression of literary works.

If the content of a literary work is complex and the choreographic component is low, it is not suitable for dance to express; However, if a certain scene or plot has high "danceability", the choreographer can use it to arrange the dance works. Therefore, many dance and drama works we are familiar with are adapted from literature, such as *Romeo and Juliet*, *A Dream of Red Mansions*, etc. The choreographer creates the "danceability" fragments in the literary works through artistic creation. The text art is recreated according to the creation rules of dance art, the story is performed with body language, the atmosphere is enhanced by music and lighting, coupled with costumes, props and dance beauty, the characters in the text are moved to the stage, so that the audience can get intuitive artistic experience, which shows the supporting role of literary works for the creation of dance works.

To sum up, the underlying logic of the mutual transformation of dance and literature is the philosophical principle of the universal connection between things. Dance is embodied in literary works, and literature is embodied in dance works. Through the flexible use of the two by choreographers and actors, dance works with profound philosophical and ideological characteristics and higher levels are finally created.

3 The artistic presentation of Chinese classical dance with the combination of poetry and dance

Today's Chinese classical dance refers to a kind of dance established from the perspective of discipline construction and physical training when Beijing Dance School was founded. With "opera dance" as the matrix and "body rhyme" as the basic form and movement rule, it is a work of ancient and modern times that connects traditional Chinese culture with contemporary aesthetic characteristics. It is rooted in the traditional culture of the Chinese nation, and expresses a reinterpretation of tradition by contemporary dancers. It is mainly divided into four major schools of "body rhyme, Dunhuang dance, Han Tang dance and Kun dance", with the body characteristics of "twisting, leaning, round and curved" and the aesthetic laws of "form, spirit, strength and rhythm". The traditional Chinese classical dance works can be divided into three categories in terms of subject matter: adaptation of literary works, activation of cultural relics and construction of landscape images. Among the Chinese classical dance works of "literary adaptation", there are many works combined with poetry.

Literary adaptation usually takes the content of a literary work with the characteristics of "danceability" as the creative origin. It is a dance work created by the choreographer through the extraction, processing and transformation of life movements, as well as the artistic imagination of literary works, and at the same time, in combination with the aesthetic laws of contemporary dance art. Actors, on the other hand, should objectively and rationally analyze the characters and

drama stories in literary works according to their own life experience, artistic concept and cultural and artistic accomplishment, and at the same time integrate their own aesthetic ideals, aesthetic emotions and social aesthetic attributes into the perception process of text images. The characters, historical environment and values, emotions and spirits in the text into their own images, environments and values, and finally complete their own performance on the stage. For example, the dance "Dianjiang Lips", the title of the work is derived from the name of the Ci of ancient Song Dynasty in China, from the poem "The snow is coagulative, the pearl points crimson lips" in the Southern Dynasty. Its original meaning not only represents a specific rhythm of the form of the CI, but also represents the elegance and beauty of Chinese women; The Chinese classical dance work Dianjiang Lips is based on the famous Song Dynasty lyricist Li Qingzhao's Dianjiang Lips. On the one hand, the actress vividly expresses the beauty and purity of a girl to be married in her bougie, the idea that a woman should look like herself, as well as her longing for her lover and her expectation for love; On the other hand, through the unique artistic language of dance, the sad emotions of Chinese women under the ravages of feudal ethics and religious thoughts can directly attack the audience's inner heart. Through the adaptation of literary ci, the "danceability" content in literary works is organically combined with the "poetic beauty" in dance art, forming a unique artistic effect. In addition, there are classic dance dramas such as Li Bai and Du Fu, which are closely related to poetry in terms of dance creation and artistic expression.

To sum up, in the stage presentation of Chinese classical dance works, the integration of poetry art is not a new form of performance. The two have a lot of artistic resonance in cultural symbols, artistic conception construction and emotional rendering, and have made remarkable achievements in their integration and development. Therefore, in the resonance of poetry and dance for thousands of years, the combination of Chinese classical dance and "Chinese poetry teaching" will inevitably take root and sprout in the field of aesthetic education, form a unique education mode and method of dance and poetry, and bear the flowers of the new era of these two ancient art forms.

4 Conclusion

Based on the underlying logic that dance and literature can be transformed into each other, the integrated development of Chinese classical dance and "Chinese poetry teaching" is supported by the internal relationship of science. Through the above analysis of the development status of "poetry teaching" and the aesthetic education of classical dance, the elaboration of the mutual transformation of dance and literature, and the analysis of the existing typical works combining Chinese classical dance and poetry, we can see that it is feasible to use Chinese classical dance as the teaching auxiliary material in "Chinese poetry teaching". This can not only solve the dilemma of "poetry teaching" in the contemporary situation, but also enrich its development path; It can also give more profound historical and cultural connotation to the aesthetic education of classical dance, reduce the difficulty of education and teaching, expand the scope of popularization, carry forward traditional culture, convey the Chinese spirit with unique Oriental body vocabulary, enhance cultural self-confidence while improving the teaching quality of "Chinese poetry education" and classical dance aesthetic education, and provide new breakthroughs for the cause of aesthetic education.

About the Author

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