

The Training Strategy of Thinking Function and Thinking Ability in Dance Learning Activities

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Abstract: Traditional dance teaching relies too much on the training of body movement skills, neglects the teaching mode of thinking training or retreats to the edge, and has a distance from the modern education concept and the requirements of the current education reform. Dance learning activities include not only physiological training, but also psychological training, which is not only the training of body movement, but also the development and sublimation of thinking activities. Based on this, this paper studies the cultivation strategy of thinking function and thinking ability in dance learning activities. Through questionnaire survey and literature review, this paper studies the current situation of dance teaching in Colleges and universities, analyzes the existing problems in traditional teaching, and then puts forward targeted reform teaching methods for these problems. The results of this study show that in dance teaching methods, inspired induction method accounts for 32.1%, dance element exploration method accounts for 25.4%, imitation performance innovation three-step teaching method accounts for 20.3%, dance impromptu practice method accounts for 15.4%, dance appreciation method accounts for 7.4%, and thus summarizes the training strategies of thinking function and thinking ability in dance learning activities.

1. Introduction

Dance is one of many traditional arts, which is a form of expression of the ancestors' yearning for a better life [1-2]. Therefore, we need to inherit dance all the time, and college dance education is the main way of dance inheritance [3-4]. In order to better inject new vitality into dance and let dance continue, it is necessary to cultivate the thinking function and thinking ability in Dance Teaching [5-6].

In dance teaching, when action imitation learning and thinking quality training are effectively integrated, teaching is not only a process of dance recognition, but also a process of potential development of students [7-8]. Strengthening the cultivation of thinking function and thinking ability in dance teaching activities is the key to improve dance teaching quality and cultivate students' innovative spirit and practical ability [9-10].

This paper first expounds the current situation of dance teaching in China, and then summarizes the importance of training students' thinking function and thinking ability in dance learning activities. Through the questionnaire survey and consulting the first pass materials, this paper lists the types of thinking in the dance learning activities, and then summarizes the classroom teaching methods and training strategies of thinking function and thinking ability training of dance major in Colleges and universities according to the results of the questionnaire survey.

2. Method

2.1 Current situation of dance teaching in China

In the past, many colleges and universities attached great importance to the imitation of rhythm and rhythm in dance teaching, but seriously ignored the appreciation of students for dance art, which was very unfavorable to the cultivation of students' thinking ability and function. Therefore,

most art colleges have begun to carry out educational reform, from the cultivation of dance skills to the cultivation of thinking ability, from the cultivation of specific skills to promote the overall development of students. But from the current point of view, the professional quality and thinking ability of dance students are not outstanding, so it is particularly important to improve the professional quality and thinking ability of students. In a word, in order to improve students' art level, it is necessary to constantly improve dance teaching methods.

2.2 The importance of training students' thinking function and thinking ability in dance learning activities

In the long history of human development, the cultivation of thinking function and thinking ability has gone beyond the control of the supervisor, whose development represents the highest level of the development of modern thinking mode. It has become the basic consensus of colleges and universities to cultivate students' thinking function and thinking ability in dance teaching, and there are corresponding methods. The so-called dance thinking function and thinking ability is actually a deeper understanding and appreciation of the art in dance, so that it has a more perfect appearance in front of people. From the perspective of materialistic philosophy, everything is constantly moving, changing and developing. The same person's different understanding of dance will have different artistic effects, or the same dance will have different artistic effects and styles for different people to watch and perform. Different people have limited understanding of dance as an art form, so the thinking function and thinking ability of dance is very important.

3. Experiment

(1) Questionnaire survey

In this paper, 150 teachers and students of a dance major in 2019 of a university were investigated. 150 questionnaires were sent out and 140 were recovered, with an effective rate of 93%. The contents of the questionnaire mainly include: the classroom teaching method investigation of thinking function and thinking ability training in dance activities, and the training strategy investigation of thinking function and thinking ability in dance learning activities.

(2) Literature review

In this paper, through checking the relevant websites and materials of the domestic network, combining with the current situation of dance teaching in China and the content of the questionnaire survey, we get the relevant conclusions and summarize them, so as to provide a theoretical basis for this study.

4. Discuss

4.1 Analysis of Thinking Types in Dance Learning Activities

According to the characteristics of thinking in dance activities, thinking in dance activities can be divided into five types: action thinking, image thinking, form thinking, seeking difference thinking and creative thinking.

(1) Action thinking

Action thinking refers to the thinking process reflecting the law of things (subject) and muscle actions (object), and the relationship between them. Its main feature is directly realized through the process of practical action. Action is the starting point and result of thinking. The human body's response is a feedback system. Each action's execution, there will be corresponding feedback information sent back to the nerve center, processed by the brain and then sent out, so as to realize the control of the action.

(2) Image thinking

Image thinking refers to thinking based on the visual image, auditory image and kinesthetic image left in the cerebral cortex, and in accordance with the law of these images. Students can leave teachers and intuitive images, and learn and self-study with specific action image association.

(3) Formal thinking

Formal thinking is a kind of thinking activity that obtains concepts, forms judgments and carries out rational and logical reasoning through analysis, synthesis, comparison, abstraction and generalization. Although students' dance learning is mainly based on imitation actions, in order to truly master knowledge, it is necessary to analyze, synthesize, abstract and generalize on the basis of perceptual knowledge in order to rise to rational knowledge and develop to abstract thinking.

(4) Different thinking

Divergent thinking (divergent thinking) is a kind of thinking that guides students to explore different answers from different aspects and perspectives, to explore the inconsistency between phenomena and substance, form and content, to break through the limitations of existing knowledge, and to encourage students to show their unique feelings and unique ways of action expression, and to strive for innovation.

(5) Creative thinking

Creative thinking refers to the way of thinking that finds new problems initiatively and autonomously, puts forward new ideas and solves new problems in the creative application of knowledge and skills.

4.2 Analysis of classroom teaching methods of thinking function and thinking ability training in dance activities

This paper summarizes the classroom teaching methods of thinking function and thinking ability training in dance activities through the questionnaire survey of dance teachers and students in a university, and then summarizes the questionnaire. The results are shown in Figure 1.

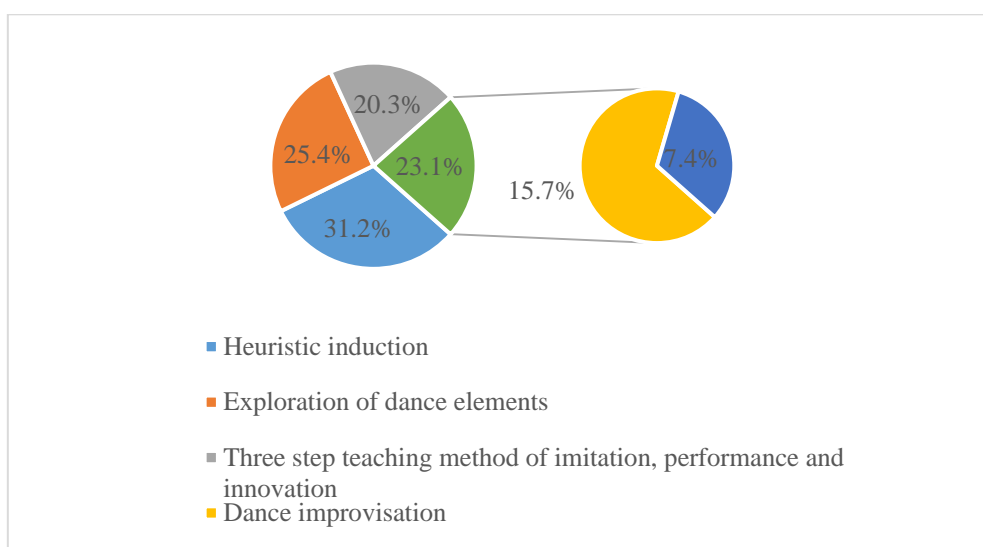


Figure 1. Classroom teaching methods of thinking function and thinking ability training in dance activities

From Figure 1, we can see the classroom teaching method of thinking function and thinking ability training in dance activities. This paper summarizes and analyzes the questionnaire of 2019 dance professional teachers and students, and summarizes the following five teaching methods:

(1) Heuristic induction method, accounting for 32.1%

The method of elicitation and induction is based on the law of dance cognition. In the process of dance teaching, combined with every process of movement, it is a method of properly making enlightening hints or targeted questions to students and guiding them to closely combine movement learning and thinking. According to the law of understanding things and the law of skill formation, the mastery of dance subject skills starts from the perceptual knowledge, that is, in order to complete the actions effectively, the learners must clearly feel their own actions, and dominate the actions through their own feelings, and then establish a complete and correct concept of actions through thinking and understanding.

(2) Exploration method of dance elements, accounting for 25.4%

The exploration method of dance elements refers to the teaching method of "time, space and power" dance. This is a thinking quality training method which can be used to train and develop students to change and create body movements from multiple perspectives, so as to surpass and break through the existing movement rules.

(3) Three step teaching method of imitation, performance and innovation, accounting for 20.3%

In the three-step teaching method of imitation, performance and innovation, imitation is the foundation. Under the guidance of teachers, students should master the basic skills of dance, and carry out the training of openness, softness and strength. These exercises are accompanied by beautiful and light music, from shallow to deep, from simple to complex, and let students enjoy some excellent dance. Secondly, performance is the key, students should be able to use their own body and consciousness to show large and small dance works or combinations. Finally, innovation is the purpose. The high-level goal of students' imitation and performance is to be able to innovate and realize the transformation from learning to creation.

(3) Dance improvisation, accounting for 15.4%

"Dance improvisation" belongs to the "limited improvisation" training in the "improvisation" practice of modern dance in Europe and America. The so-called limitation refers to the dancer's immediate response to a dance action without any idea according to a certain music and a certain element. We use the training methods for reference, mainly aiming at the training objectives of dance education major in Colleges and universities, to cultivate students' intuitive instinct to the dance elements (rhythm, melody, and footsteps, etc.), as well as the expression and creativity of naturally transforming them into dance movements.

(4) Dance appreciation method, accounting for 7.4%

In dance teaching, students' thinking can be cultivated through dance appreciation and other methods. Dance appreciation starts from vision, arouses students' imagination and association through lighting, sound, dance beauty, action, composition, etc., and enters into the thinking process. Because each person's life experience, emotional accumulation and cultural accomplishment are different, the feeling and emotional experience of dance are also different.

4.3 Analysis on the cultivation strategy of thinking function and thinking ability in dance learning activities

This paper summarizes the training strategies of thinking function and thinking ability in dance learning activities based on the survey results of 150 teachers and students of 2019 dance major in a university and research data at home and abroad. The results are shown in Table 1 and Figure 2.

Table 1. Training strategies of thinking function and thinking ability in dance learning activities

NO	Thinking ability	Thinking ability training strategy	Statistical proportion
1	Formal thinking	Improve the thinking ability of action form by holding performances	21.30%
2	Creative thinking	Taking students as the main body to improve the cultivation of creative thinking ability	22.50%
3	divergent thinking	Cultivate students' thinking of seeking difference through "seeking the same in different dance, seeking the different in the same dance"	17.20%
4	Image thinking	Develop students' image thinking by means of dance appreciation and dance analysis	15.30%
5	inspiration thinking	Adhere to observation and accumulation, cultivate students' inspiration and thinking	23.70%

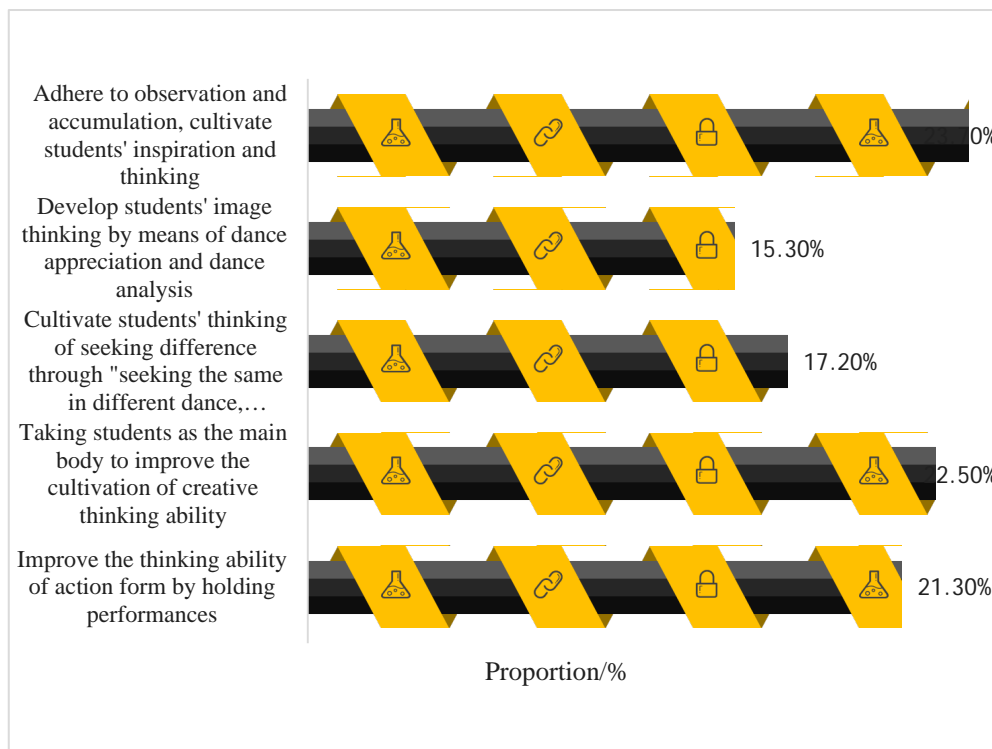


Figure 2. Training strategies of thinking function and thinking ability in dance learning activities

It can be seen from Table 1 and Figure 2 that thinking ability is mainly divided into five types, corresponding to different thinking abilities, and corresponding training strategies are summarized:

(1) Through holding performances to improve the ability of thinking in action form, accounting for 21.3%

Stage performance plays an important role in the learning process of dance, so stage performance is indispensable in the learning process of dance. The teacher will participate in and organize some dance related performances and competitions according to the local actual situation, so that students can find their own shortcomings in the dance performances and competitions by comparing and watching with other teams and students, and also let students find out where their strengths and strengths are, so as to develop their strengths and avoid weaknesses accordingly.

(2) Taking students as the main body to improve the cultivation of creative thinking ability, accounting for 22.5%

In dance teaching, students are the main body. While teachers teach students how to learn dance well and master the action essentials of dance, the interest of students as the main body is very important. For some students who are not interested in dance, they will take the dance course as their burden, It is necessary to have a targeted principle that students are the main body for some dance students. For some students who want to study hard and have no heart, they should be encouraged and encouraged by corresponding methods to restore their confidence in learning dance. In this way, according to different students, using different methods, the student-centered teaching method can better and more widely mobilize each student's learning enthusiasm, to stimulate their interest in dance creative thinking.

(3) By "seeking common in different dances, seeking differences in the same Dances", 17.2% of the students were trained in their thinking of seeking differences

The dance course needs to learn and rehearse many children's dances, classical dances and dances of all ethnic groups. These dances have various forms and changes. Through refining their advantages and characteristics, they can be integrated. This is the role of diversity thinking.

(4) By virtue of dance appreciation and dance analysis, students' image thinking is cultivated, accounting for 15.3%

In dance teaching, we can cultivate students' image thinking through dance appreciation and

other methods. Dance appreciation starts from vision and stimulates students' imagination through light, sound, action, composition, etc.

(5) Adhere to observation and accumulation, cultivate students' inspiration thinking, accounting for 23.7%

In dance teaching, we should expand students' knowledge as much as possible, provide them with rich dance creation and performance materials, mobilize all their knowledge experience and accumulation in the instant of improvisation, apply and change dance elements in conscious and unconscious, and construct their own significance through puzzlement, search, imagination change and creation process.

Conclusion

In dance teaching, when action imitation learning and thinking quality training are effectively integrated, teaching is not only a process of dance recognition, but also a process of students' potential development. In this paper, through questionnaire survey and literature analysis, we study the role of thinking and the training strategy of thinking ability in dance learning activities. The content of the course is not rigid and solidified, but continuously generated and transformed. With the continuous growth of the meaning of the course, the creativity of the students is also constantly activated, and the ability of the students is also improved, which is exactly the classroom teaching goal we are trying to achieve.

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