

Research on the Importance of Dancers' Comprehensive Quality Training in Stage Performance

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Abstract: Dance is an independent art that expresses human emotions. Dance works must meet the audience and must be presented by dancers. The dancers show the success of the dance works, mainly reflecting the integration of their comprehensive qualities. This paper analyzes the dancers' stage performance quality and internal quality to show that a dancer can only achieve better stage performances with good comprehensive quality, which is recognized by the audience.

1. Introduction

Dance as an aesthetic art, dance works should give people a visual and beautiful enjoyment. The dance works are inseparable from the stage [1] [2]. It is necessary to show the beauty of the dance through the stage performance, and the stage performance is completed by the dancers. Therefore, a good dancer should have a better ability to interpret dance works and perform dance performances by cultivating a good quality of cultural quality, psychological quality, and stage performance [3].

The comprehensive quality of dancers emphasizes the quality and ability of moral, intellectual, physical and other aspects [4]. Dancers must not only have the ability to coordinate with the body, but also have the ability to think, practice, observe, etc. Only with these, can they be called dancers. The most important thing on the stage is expressiveness and appeal. If you want to impress the audience, you must first impress yourself [5]. The dancers use emotions to maximize the movements of the body, so that the emotions and movements can be perfectly combined to show the dancer's confidence and perfection. The ground plays its own dance charm. On the stage, the dancers show their superb dance art and dance rendering power. On the one hand, they reflect the connotation of the dancers; on the other hand, they also highlight the importance of dance movements [6].

2. The training of dancers' body movements

2.1 physical action classification

The classification of physical movements is mainly divided into two levels, the first level classification includes three types, and the second level classification includes six types. The specific situation is shown in Figure 1.

In the standard dance, the dancer's body is constantly changing, including the movement, rotation and various shapes of the body. In the waltz dance, the dancer's body tilt and body swing are always interrelated, and two different movements cannot be divided in detail. The article classifies the standard dance according to the main actions in each of its actions as the basis for classification, and classifies the actions by the body changes of the dancers [7].

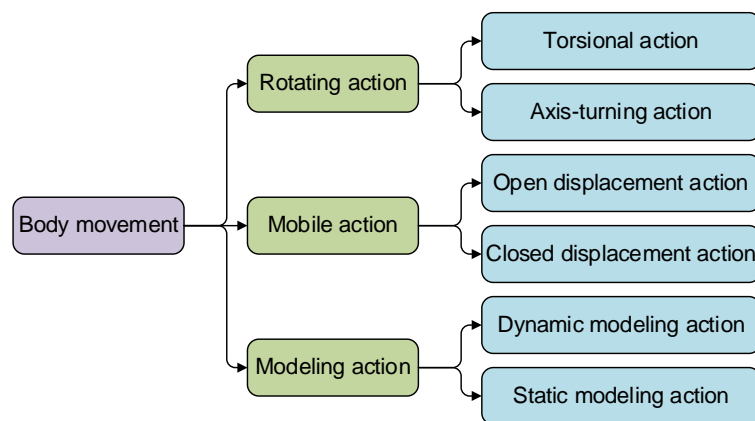


Fig.1. Classification of body movements

The movement action mainly refers to the dancer's turning angle not exceeding 45° , which is a fluid movement. The research on the change of action in the article is mainly based on the change of the position of the center of gravity of the body [8]. The movement of each part of the body can be called the action of mobility. For example, one foot moves, one foot to two feet move, the waist moves, the body moves back and forth. As long as the dancer's body center of gravity does not move more than 45° can be called a mobile action. In the mobile action, the dancer's movement can be open or closed. The open mobility action is also called the open motion action, and mainly includes the chase step, the sliding step, the side line chasing step, the side line zigzag step and the like. In the open mobility action, the left side of the woman and the right side of the man are usually closely dependent. This is a side-by-side position, and the two form a V-shape overall. The closed moving action is also called the closed moving action. This is a kind of matching position. The dancers are usually in a state of face-to-face gripping. In the closed movement action, the dancer's movements often include left and right and step change, regular step, back lock step and so on [9].

In the rotatory action, the displacement of the dancer's body usually exceeds 45° . No matter whether the center of gravity of the dancer's body changes or not, as long as the body's body rotates beyond the degree, the action is called a rotatory action. For example, when the dancer performs the twisting step, the center of gravity of the body does not change, but the body rotation exceeds 45° , and this action belongs to the rotatory action. Rotating actions include two different forms of torsion and shaft rotation. The twisting action requires the dancer to turn but the foot does not turn. There are many specific actions of torsion, including left and right turn, straight pursuit, sliding step, step change, cross step, feather step and so on. The characteristics of these actions are consistent with the requirements of the torsional action. The rotational movement of the shaft refers to the change of the dancer's body and the foot, and the dance steps are usually changed in one step, including a rotation step, a step back, a shaft step, and the like. It still includes a lot of detailed steps, all of which need to meet the requirements of the axis.

The styling movements are relatively simple, including static and dynamic two different styling actions. Styling action refers to the shape that the body makes when the dancer's pace stops. Static action refers to the dancer's body stops instantly, and the specific actions exhibited by the dancers include sword steps, stepping, and right turn. Dynamic modeling actions mainly include spiral cross steps, throw-away tilt steps, and pacing steps. The dynamic movement is the shape that the dancer poses during the movement.

2.2 Body movement training method

There are four main ways to cultivate physical movements: soft opening training; physical ability training; interaction between control and stability; and coordination.

Soft opening training. In the beginning of learning to dance, after a long period of soft opening training, without a soft opening, you can not complete any dance movements. The soft opening can be most directly expressed in the dance movement. Flexibility training is very boring and requires

long-term practice through scientific methods.

Physical ability training. Every time you watch a dance performance, the audience will be attracted by the clean, clean and moving action of the actors. Indeed, behind this beauty, power plays a key role. Actors need to train their strength to improve their speed and even complete some difficult technical skills. If there is no power, the action will be unattractive, and it will present a visual experience of muddy water. Therefore, the command of the brain, the degree of body tightening, strength and consciousness are also very important.

The interaction between control and stability. When performing on the stage, the control and stability of the dancers are very important. Many actors ignore and reduce their requirements because of the relatively tight practice time. For example, when a dancer performs a difficult 90-degree side action on the stage, as long as the power leg gradually expands, the main leg will start to sway, which will seriously affect the aesthetics of the dance movement, so the dancer is required. In the usual training, more important actions such as soft opening, erect and center of gravity are practiced.

Coordination aspect. Many people think that dancing must be talented, and people with physical coordination can complete it. Of course, it requires the flexibility of the actors themselves, making the dance movements more harmonious and elegant, and more artistically appealing. I firmly believe that with a certain amount of basic training, I can quickly learn some difficult movements, which is an important way to improve the performance of dancers.

3. Dancer internal quality training

As a comprehensive and comprehensive art form, dance has a high demand for the dancer's own internal quality. The artistic expression of the dancers on the stage is multifaceted. Specifically: humanistic literacy, artistic accomplishment, music cultivation, innate conditions, temperament and character, special physical quality, psychological quality, body language expression, dance creation ability, partner cooperation, education level, clothing and decoration, Latin dance basic skills, sports 19 aspects of interest, performance routines, relationship between partners, emotional factors, training years, coaching ability, etc. are shown in Figure 2.

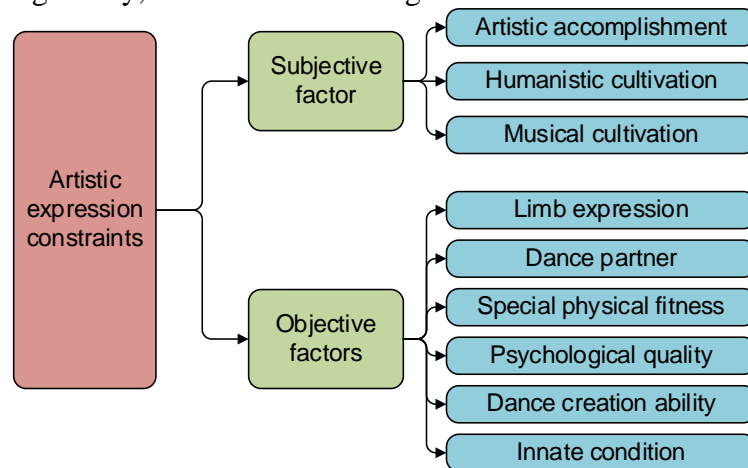


Fig.2. Artistic expressive factors

3.1 Unification of love and dance

The art of dance is more than lyric, and it is the art of "love". No matter what kind of dance form the dancer uses to perform, the original intention is to express the joy, anger, sadness and joy of the dancer through the expression of the specific life content. And let the appreciator be emotional in the aesthetic, and then be ideologically edified and infected. Therefore, the function of dance art lies in affection. Then, from the inner feelings of the dancers, externalized into a concretely visible image, and then through the emotions expressed, evoke the resonance of the audience. Such an artistic communication process must be accompanied by emotions, dances, and then scenes blending and fascinating. . The dance with affection is from the invisible to the tangible, intangible

feelings that will be embedded in the inner heart of the dancers. With the well-trained human body, it is externalized into a vivid and concrete dance image. The dance is a form of intangible, and through the emotional image of the dance, it stimulates the emotional reaction of the audience. Passion is vital to the dancers. Since dance is a manifestation of human emotions when they are highly excited, it can be said that without dance, there is no dance, and it is impossible to produce a dancer. If the dancers have no passionate emotions, "hand dance" and "foot dance", they lose their psychological basis. Therefore, outstanding performers must not only make their performances passionate, but also further understand how this feelings are generated and how they should behave, so that they can seriously deepen their lives, observe the society in detail, and embody the spirit of the times, the passion of the masses, and the individual. The combination of emotions can make a solid and true foundation for artistic creation. As an art dance, it is not only necessary for the dancers to have inner passion, but also to be good at shaping the "love" that rushes into the heart into a "visible" of concrete art. This "image" should not only be concrete but also vivid and vivid.

3.2 Integration of action skills and performance concepts

External qualities, that is, the basic abilities and skills of the dancers mentioned above. In the field of performing arts, how to treat the performance state pursued by the audience and perform in the performance attitude, forming different performance concepts and performance theories. The concept of performance is the basis of performance theory. The term "concept" has different meanings in philosophy. In a narrow sense, the concept is not directly reflected by the current external things, but the reproduction of the image of the previous things in the human brain. In this sense, the word concept is synonymous with the term "representation" in psychology; In a broad sense, the reflection of all external things in the human brain is the concept. In this sense, the concept is thought. The consciousness, thinking, and spirit that are opposite to the material are all conceptual things. In the dance performance, the phrase "dance performance concept" refers to the attitude of the dancers in the performance and the consciousness. status. The three aspects that constitute the actor's performance concept, namely artistic creativity, artistic expression, and artistic appeal, are popular. It means that the dancers should have rich imagination in the performance process, accurately express their feelings, and be good at grasping. The psychology of the audience.

3.3 personal temperament cultivation

The actor temperament in the dance performance refers to the individual psychological characteristics that belong to the actor individual in the art creation activity and belong to the creation material as well as the appearance conditions and professional skills. According to Pavlov's "this feature has a certain imprint on every activity of everyone", the performance of the dancers will of course be affected by the individual's first weather quality. In the actual dance performance activities, we can easily find that the more professional skills are less than the actors, or the more professionally trained and experienced actors, the more individual temperament characteristics in their performance activities, different The actors whose professional skills are not at home always have the color of natural ontology in the dance activities; the actors with professional skills and experienced performances always integrate the characteristics of personal temperament in the performance activities. In the middle, the personal temperament has become a favorable factor for artistic creation and has the unique charm of "everyone's demeanor". This kind of realm is not achieved by all actors, and not all excellent actors can handle the harmonious effect between personal conditions and the requirements of the work. The key is that the dancers have to know their own temperament, according to The characteristics of one's own temperament to adapt to the role or to find the factors in the character temperament similar to their own, so that individuals and roles complement each other.

4. Summary

The stage performance process of the dancers is a process of constantly accepting new challenges and constantly learning new knowledge. In this process, the overall quality of the artist

influences the performance level of the dancers. The dancers will naturally convert their performance experience into stage experience. These experiences influence the actor's thoughts subtly, thus promoting the overall quality of performance. Further improvement. Almost every successful dancer must achieve a new height by participating in the stage performance for a long time to perfect his artistic accomplishment.

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