

Reflections on the Innovative Course System of Dance Major in Secondary Vocational Education

Li Ran

Hubei Vocational College of Art, 430070, China

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Abstract: The Decision of the State Council on Vigorously Developing Vocational Education clearly puts forward the policy of "Adhering to the service-oriented and employment-oriented vocational education" and "Reforming the traditional talent training mode centered on schools and classrooms", which fully reflects the advanced development direction of Vocational education. In recent years, the pace of innovation in secondary vocational education has gradually accelerated. In order to meet the needs of modern society and expand the new way out for dancing majors in secondary vocational education, dancing majors in secondary vocational education not only recruit primary school graduates, but also recruit junior middle school graduates to study dancing majors for three years. The two systems have different training objectives and learning tasks. We should establish multi-module characteristics of dance specialty in secondary vocational schools so as to realize the innovative development of dance specialization teaching in secondary vocational schools. Dance teaching should be gradual and diversified, and the teaching mode of "teaching, learning, practicing, performing and competition" should be implemented.

1. Introduction

Most of the students enrolled in dance major are cheerful, active and graceful girls. Whether primary or junior high school graduates, they should have a solid foundation in the study of dance major, obtain good dance foundation conditions, and then adjust the problems in students' dance. Through the setting of characteristic courses, they can help students form good dance training habits and promote students' dance. The improvement of basic knowledge and learning ability has injected fresh vitality into vocational education.

2. Analysis of the Current Situation of Dance Courses in Secondary Vocational Education

2.1. Single teaching form

Dance majors mostly focus on the physical training of students and pay more attention to practical results. Therefore, theoretical explanations pass by and direct dance teaching becomes normal. These trainees are lack of cultural knowledge in the original, and most of them are taught in the form of imitation. Teachers demonstrate students to repeat. If teachers use language to describe the scene for students to create dance, or design some task propositions, and let students analyze dance movements, it is more difficult for students [1]. It is the form of simplification that runs through the six-year and three-year study careers. Students can only complete their tasks step by step. This leads to students' solid dance foundation, but poor dance teaching ability, poor dance innovation and interaction ability, poor organizational ability of dance activities, which is not conducive to students' job hunting and employment, and also against the original intention of Vocational education.

2.2. Students' foundations are uneven

Primary or junior high school graduates whose bodies are still in the stage of development, do not form a rigid body, but also can achieve the shape requirements of dance learning through the creation of the day after tomorrow, but if students do not have dance skills in the early stage, such as splitting,

lifting legs, etc., they can not help students to open the various joints, so that students in the dance movements will be difficult to achieve a smooth flow of clouds and water, encounter. Difficult movements tend to produce feelings of self-confidence [2]. Don't underestimate the exercise of basic dance skills. In the follow-up exercises, it is necessary for students to carry out regular training of basic dance skills every day, no matter what standard their dancing abilities have reached. Details can make dancing produce different textures. In the exercise of basic skills, some students are more gifted and can quickly achieve their goals. According to the standard, some students can't coordinate their limbs even for a year, which makes it difficult for them to learn dancing movements and techniques.

2.3. Neglect of Teaching Practice

In the teaching of dance specialty, teachers pay too much attention to dance classroom teaching and neglect dance practice. Although some students master basic dance skills, they lack opportunities for dance practice [3]. Some students do not even really show themselves on the stage until graduation. There are no problems when they perform in class, but on the stage, the students are not confident enough and do not know how to cope with the situation. Classroom teaching and dance practice can not coordinate each other, and the students can not achieve the unity of the two. Classroom and stage should be like a door, which can be pushed open to apply what the classroom learns to the stage. There is no clear orientation of dance teaching practice in dance education, so innovative thinking of education system should be carried out around dance practice.

3. Reflections on the Establishment of Characteristic Course System for Dance Major in Secondary Vocational Education

3.1. Reasonable Arrangement and Connection of Theory and Practice Courses

Schools should coordinate basic dance training courses, dance theory and cultural courses with the arrangement of courses and hours. Dance training takes a long time, and dance learning needs regular basic training every day. All these should be realized in the basic curriculum arrangement [4]. Teachers should analyze their dance ability in the light of students' performances, and then through reasonable curriculum security. Placement, so that students can work and leisure, but also can not pay too much attention to practical training, but in the theoretical course of compressed time, part of the secondary vocational courses last week dance theory course only one or two sections, obviously unreasonable, should be in the theoretical course of national and national dance differentiation, dance history development, dance language expression, etc., so that students can fully have dance. Artistic accomplishment, rather than rigid imitation of demonstration actions, encourages students to show the emotions and connotations of dance in dance performance, which are inseparable from the basic theory of dance, so theoretical practice should be attached importance to both [5]. In addition, teachers should collect dance information that students are interested in, and combine the different age interests of junior high school students and senior high school students, so as to achieve dance teaching in accordance with their aptitude.

3.2. Touch the emotion and induce the motivation of learning

Dance art expresses language and emotion through limbs, uses human body to constantly change postures, presents human vitality, and blooms the passion of life. Dance professional courses should have vitality and interest. The dull long-term training believes that everyone can't eat it. In teaching, it is found that some students who are more independent in dance training and more active in learning have acquired the edification of beauty in dance learning. Usually, dance teaching neglects the guidance of students' thinking. In fact, the sublimation of thinking can promote students to have infinite motive force. Teachers should dance. In the course of dancing, students should be encouraged appropriately so that they can get the motivation of learning.

3.3. Integrate with each other and pay attention to cultivating students' innovative ability

Teachers can guide students to collect dance materials spontaneously, combine music understanding, create dance movements. When students have solid basic skills and profound

theoretical understanding, they can stimulate students' imagination, let students try to imagine themselves as a butterfly, a gust of wind, encourage students to bravely break through the solidified dance mode, and find other ways of expression, such as teachers. Students can try to rectify some classical movements, create different forms of dance, express different ideas of dance, and display novel dance works by controlling strength, flexibility and so on.

4. Specific Measures to Establish Characteristic Course System for Dance Major in Secondary Vocational Education

4.1. Various forms of imitation training

In the primary stage, teachers decompose and guide each action, and students imitate the teacher's action. After students have a certain imitation ability, they should carry out video imitation training to imitate dance movements and passages in the video, even the whole dance work. Combining the students' abilities, let the students learn by themselves according to the video, and consult the teachers when they encounter actions that cannot be completed. After learning, the teachers will strengthen and improve them. Provide help for students to study independently and continuously.

4.2. Combining theory with practice

In the process of teaching dance practice, we should pay attention to the theoretical inculcation, and on the basis of theoretical understanding, combine the advantages of students' younger body shaping possibilities, carry out basic skills training, through the training of students' waist, leg, hip, shoulder and other limbs' flexibility, flexibility and explosive force, so as to enable students to have a basic understanding of dance. In this process, we should also pay attention to theoretical courses. The cultivation of students' appreciation ability can be achieved by demonstrating videos, letting students try to explain the connotation of dance expression and the hidden story information in dance, so as to enable students to have a basic understanding of dance, improve students' dance scientific literacy, cultural literacy and aesthetic ability in appreciation, and lay a foundation for subsequent learning.

4.3. Competition

The third stage can be combined with the basic dance performance ability of students to compete in various competitions, to build a display platform for students. At this time, attention should be paid to guiding students to participate in competitions. In addition to showing their own level, they should also observe the strengths of other players in competitions and learn from each other and exchange experience. It is convenient for teachers to tap their potentials in combination with students' performance in the competition and really promote teaching by competition.

4.4. Strong Skills

After the competition, the teacher summarizes a series of problems of the students, combines the shortcomings of the students' dancing with the technical points, guides the students to achieve eye-catching movements while also being able to have coherence, strengthens the training of single and composite skills, repeatedly detailing the requirements of dance, and improves the movement ability. Students can also be encouraged to combine their own physiological characteristics to explore suitable forms of skills.

4.5. Body Rhyme Enhances Artistic Expressiveness

After mastering the skills, the students' dancing ability goes up to a higher level. At this time, the students can enhance the rhythm of body-to-body law. They can control freely and move freely. Naturally, they can improve the artistic expression in the demonstration of actions. More innovative actions can also be derived, which is conducive to the exploration of students' dance imagination and creativity. In the aspect of dancing performance orientation, it emphasizes the contrast of weight, rigidity, strength, urgency and tightness; in the form, it lets students understand that dancing movements have the characteristics of circle, bend, twist and inclination; in the movement line, it emphasizes the flexibility, interweaving of points and lines, flickering and shifting, unpredictable

changes.

4.6. Adding Creative Courses

Through the course study, students can understand the basic knowledge of choreography, cultivate students' aesthetic feeling and creative thinking, and enable them to observe, understand and summarize life. Actively encourage students to start choreography, so that students have the ability to organize and arrange dance, and can use choreography means to complete the creation and rehearsal of dance works independently. In order to improve the students' imagination and image thinking and image capture ability, eventually to be able to create general dance works, in order to adapt to the post after graduation to give full play to its various artistic possibilities.

4.7. Training demonstration

The last step should be to carry out training and demonstration after students' basic "leaving the teacher", to create more opportunities for students to perform, and to build a demonstration platform. Through continuous performance training, improve students' stage experience. There are no conditions, we should also construct a virtual situation in the classroom to inspire, create an environment for campus performances, etc., to give students the opportunity to perform. Only in this way can we be in line with the actual work and shorten the time to enter society.

5. Conclusion

To sum up, in order to realize the sound and rapid development of dance vocational education and the improvement of students' comprehensive ability, curriculum design and innovation are the key. The ultimate goal is to improve students' comprehensive quality and strengthen students' ability to adapt to society and employment. In order to achieve the expected teaching effect, we should formulate learning objectives and plans, set up different courses, set up hierarchical curriculum model and create a colorful curriculum system.

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