

Study on the Methods and Values of Enhancing Emotional Expression in Dance Performance

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Abstract

The use of emotional expression can effectively show the content of dance performance and stimulate the viewers' enthusiasm. In dance performance, the use of emotional expression should be emphasized. Based on this, dance performers can focus on fully understanding the content of the performance, grasping the facial emotion of the dance performance, and playing the imagination of the dance performers to better present the dance performance.

Keywords

Dance performance; Emotional expression; Strategy.

1. Introduction

Dance, as an ancient and profound art form, has always been a unique way of human emotional expression and communication. It is not only a combination of body movements, but also a transmission of emotions, thoughts and souls. In dance performance, emotional expression is undoubtedly a crucial part, which determines whether the dance work can penetrate into the heart and touch the audience's emotions. With the continuous development of dance art, how to improve the emotional expression of dance performance has become the focus of dance workers and researchers. Emotional expression is not only the embodiment of dance skills, but also the flow and communication of the dancer's inner feelings. An excellent dancer must be able to accurately express emotions in dance and establish deep emotional resonance with the audience.

2. The importance of emotional expression in dance performance

2.1. Emotional expression makes the dance performance more infectious

In the process of dance performance, the use of emotional expression can effectively stimulate the viewer's empathy. Emotional dance performance in the emotional expression of its purpose is to show the content of the dance performance in an emotional output, the content of the performance can be truly presented in front of the viewer, allowing the viewer to read more about the content of the dance performance and want to express the thoughts and feelings. In the process of using emotional expression, can effectively make up for the lack of dance skills, on the contrary, the dance performer can use the way of emotional expression with the viewers to produce ideas, emotional exchanges, to give the viewers with the most real feelings, as if the viewers think they are in the scene.

2.2. Emotional expression can make the performance more complete

In the process of dance performance, including the performer's emotional expression, ecology, psychology and other aspects. Therefore, only by integrating emotional expression into the dance performance can the content of the dance performance be more complete, so that the viewers can understand and learn accordingly. In the process of performance, only focusing on the performance of the content of the action, morphology, will lead to the performance of the

content is too rigid, it is difficult to vividly and vividly expressed, so as to facilitate the viewers to understand and realize the emotional resonance. Through the dance performance in the action and emotional expression of the perfect fusion of together can effectively integrity of the performance of the content presented.

2.3. Strengthen the body movement

Dance performance will be affected by the rhythm, with the rhythm changes and changes, in order to ensure that the dance expression form and people's lives closer, better express different life emotions, dance performers need to pay attention to the life of joy, anger, sadness and happiness and other emotions of the effective perception and perfect interpretation, and actively enrich the body language movement, step by step analysis, as well as an effective combination of emotional expression, in the use of body language process, to achieve the emotional In the process of utilizing body language, the effective display and analysis of emotion can be realized. Dance performers need to pay attention to gradually strengthen their own emotions, through the body sense of rhythm, jumping and rotating and other skills, the requirements are more stringent, dance performers must pay attention to analyze and study the emotion of the work, the implementation of the dance art performance work and training work. Action proficiency is the basis, on this basis, it is also necessary to further strengthen and analyze the dance body movements, and good emotional expression to help achieve the goal.

3. Strategies for emotional expression in dance performance

3.1. Fully understand the dance performance works

The expression of dance emotion must rely on a certain carrier content to realize, to the audience to express the corresponding emotional value. Otherwise, the expression of emotion in the dance performance will be too mechanized and formalized, and it is difficult to give people a beautiful feeling. To fully demonstrate the emotional expression of dance performance works must be more training, learning different styles of dance performance, through listening, watching, training to improve the familiarity of the content of the dance performance, so as to be able to show different dance emotions according to different content. Dance performers in the training process, to learn and imitate the corresponding specialized forms of dance performance, and their own emotional expression of the way and method of corresponding comparison and exploration. In the specific performance practice process, the performer should be appropriate to the dance performance works for different divisions and learning, to ensure that according to the performance of the content of the knowledge, fully understand the content of the work, the emotion, to ensure that the performer can be timely according to the performance of the content of the emotion of the conversion. For example, the performer of "The Lotus Says" must understand the meaning of "Lotus" in traditional Chinese culture, "Lotus" in Chinese culture represents romance, purity, elegance, and the meaning of "out of the silt but not stained". In Chinese culture, "lotus flower" represents romance, purity, elegance, and "out of the mud, not stained". In the process of emotional expression through their own body language, the beauty of the form to show the nobility of the lotus, "can be seen from afar, not profane play". To their own emotions for the lotus flower through their own body movements to show, prompting the audience to be able to performers based on the dance movements to produce the appropriate emotional resonance.

3.2. Grasp the facial expression of dance performance

Part of the dance performers in the dance performance process often appear facial stiffness, thus giving the audience to view a certain psychological pressure, destroying the overall atmosphere of the dance performance and the integrity of the dance performance, affecting the audience's viewing enthusiasm. Let the audience through the dance performer's facial

expression to read the dance performer's mood at this moment. In the process of dance performance, dancers should experience the inner monologue of the performer in the work, and be able to express the character and heart of the character through their facial expression. In addition, the performer also needs to have an in-depth understanding of the period background of the work and grasp the period characteristics of the dance work. In the specific performance process, they will imagine themselves in the social environment at that time, so that they can better grasp the performance of the task of the character's state of mind and emotional changes. At the same time in the process of dance performance, pay attention to the coordination of facial expression, the performer's inner monologue or emotional activity is often through the face, body, gestures and other ways to be presented. When the body language, demeanor and other changes, facial expression should also be corresponding changes, to ensure that the audience a holistic feeling of beauty. In the new era, through the subtle facial expressions to express their emotions and values.

3.3. Precise control of the emotions expressed in the dance

The dancer's grasp of the emotion of the dance is the key to complete the expression of the dance. Emotional expression in dance, first of all, need to accurately control the emotions expressed in dance. Today's dance performers tend to ignore the need to express the emotions of the dance, the understanding of the dance is not deep, often in a very short period of time, the dance from rehearsal - memorization, no extra time for the content of the dance to figure out, so as to lose the dance of the "soul! ". The need for dance resonance through the dancers, due to the dancer's own emotional grasp of the direction of the error, will cause the audience to dance cognitive bias, thus losing the stage competitiveness. How to accurately control the emotions expressed in the dance is a problem that all dancers should pay attention to. This paper argues that when the whole dance is presented, it is necessary to understand the background of the creation of the dance, the background of the era in the dance, the background of the real characters, etc., and to refine the background contradictions and character contradictions, to fully convey the emotions in the dance, and to eliminate the uncertainty factors in the dance. In addition, in the actual dance performance, due to the lack of stage experience, dancers often have the extreme phenomenon of under-expression of emotion and over-expression of emotion, and in every stage performance, dancers find different ways to express their emotions. Therefore, it is very likely that two kinds of emotions will appear in the same person and the same dance, affecting the audience's perception. At this time, it is necessary for the dancers to control the measure of the middle, accumulate more stage experience, fully integrate themselves with the dance, and realize the basis for the expression of dance emotion.

3.4. Enhance one's imagination

Imagination is a necessary ability for performers to deeply understand the works and characters, through the application of imagination, not only can make the dance emotion produce richer changes, but also can continuously develop the dance emotion. For example, in "Water Cavity", in the structure of the whole play, there is a new play "Farewell to Grandparents", and "High Cavity" and "Water Cavity" are sung in the scene, which constantly stimulate people's The performance is a great way to stimulate the auditory nerves of the audience. The performers incorporated multi-dimensional and three-dimensional performance methods into the music and dance. In addition, in the dance part, performers from various dance majors cooperate with each other, and each performer's unique body presents different styles, including martial arts, acrobatics, modern dance, Latin dance, classical dance and modern dance, etc., which is unforgettable with the softness and lingering love like water.

4. Methods of emotional expression in dance performance

4.1. Fully understand the dance works

In dance performance, it is necessary to make sure that the dancer himself/herself - or even better - understands the dance work. In practice, the dancer should not only fully understand the age of creation and the social background of the dance work and other basic information, but also understand the emotional experience of the creator of the dance, and compared with their own emotional experience, through the work of the work to fully appreciate the content and emotion of the work. For example, in the dance "Love Lotus Said", the artist should fully understand the lotus in the spirit of China's position. For example, in the dance "Love Lotus", the artist should fully understand the position of lotus flower in the Chinese spirit. Lotus flower is a plant symbolizing beauty and purity, and in the dance, lotus flower has the quality of romance and purity, and the dancers have to present the quality and beauty of the lotus flower through their body movements. In the dance performance, dancers must see themselves as a pair of white lotus flowers, express their lotus temperament through dance, and express their feelings for the lotus flower, so that the audience can resonate with the work and the dance emotionally according to the performer's body movements.

4.2. Enriching one's imagination

On the basis of full understanding and comprehension of the creative background, emotional experience and connotation of the work, the image of the dance performance is presented perfectly. More specifically, the interpreter's imagination in the performance process includes three parts: First, environmental imagination. After fully understanding the connotation of the dance work, the performer plans the tone for the work. Due to the rich environmental imagination of the dancers, they see themselves as the image of the dance and deeply understand the history of the dance creation, the background of the era and the emotional experience of the creator. Second, mental imagination. After giving the tone of the performance according to the environmental imagination, the performers must immediately understand and comprehend the content and image of the dance mentally. In the process of imagining the mental state, interpreters must further analyze and summarize the specific images presented in the dance work to ensure that their dance performances accurately and perfectly reflect the original ecological image of the work, thus resonating with the audience's inner world and enhancing the audience's visual effect. Finally, imagination. Performers must also use their own body language to present the image depicted in the dance work. In dance practice, performers must accomplish every step of imagination to enhance the spread of emotions in dance performance.

4.3. Integration of consciousness and breath

Breath, as the source of life, in addition to absorbing oxygen, can also drain blockages, thus enhancing one's temperament. The ability of the dance performer lies in the full use of the breath, connecting the breath with the ideological consciousness, so as to control the body according to their own consciousness, and realize the state of dance performance in which the body and mind are united. Whether singing or dancing, the role of breath is self-evident. This paper argues that the breath is used systematically to bring about changes in the dance posture, which in turn expresses different characters. In addition, controlling the rhythmic relationship between the breath and the music allows for rich emotional expression, relaxation, and strengthening of the movement power to conform to one's own body to dance the best dance movements at this time. In the dance performance, the dance performer fully integrates the consciousness with the breath by exercising the breath with emotion and generating power with the breath, so as to form the expression of dance emotion in which the body and mind are united. In the process of leg stretching, exhale during the process of leg pressing and inhale

when getting up, this way can ensure the beauty and linearity of the dancer's leg muscles, and at the same time, it is helpful for the integration of breath and consciousness. It should not be too exaggerated, nor too skillful, and the measure in between needs to be controlled by the dancer's full stage experience. In the process of practical application, the dancers are also required to control the music rhythm accurately, fully integrate the consciousness and breath, and adjust the breath during the dance performance to make the elements of the dance more rendering and expressive effect.

5. Conclusion

In conclusion, the emotional expression of dance has a very high emotional connotation and artistic value, and can also bring important influence to social development and cultural dissemination. Therefore, relevant dance performers should further enhance their own enthusiasm for inquiry, so as to better combine the emotional performance characteristics and related forms of expression in dance performance for in-depth excavation and analysis. In this way, they can not only better integrate the relevant trends of the times and their own unique aesthetic highlights, but also carry out more diversified creations and extensions for their own emotional expression, and ultimately play a far-reaching influence on further enhancing the artistic value and emotional expression of the dance performance, and at the same time provide a more excellent audio-visual feast for the viewers.

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