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A Study of Dance Teaching from a Psychosomatic Perspective

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Abstract:

As a special art form, dance takes the body as a carrier, and through body coordination and cooperation, it accomplishes a variety of elegant or difficult movements to convey thoughts, emotions and artistic values. In addition to supporting physiological functions and body organization, the body also covers psychological factors such as emotion and will. Based on this, European and American scholars have proposed the system of physical and mental science, which has had a profound impact on dance teaching. The study introduces the connotation of body and mind studies, analyzes the similarities and differences between body and mind training and dance training, and proposes the application value of body and mind studies in dance teaching.

Keywords:

mind-body studies; dance teaching; value

In recent years, the teaching of dance training has attracted much attention, and after a long period of development and continuous improvement has accumulated a wealth of experience, the integration and penetration of dance training and discipline theory has become an unstoppable trend, which promotes the innovation of dance training methods. As a widely used training method, the Body-Mind Balancing Technique is very beneficial to the training innovation of dancers. It can not only enhance the dancer's characterization ability, but also promote the dancer's self-knowledge and continuous adjustment and innovation, injecting vitality into dance training, and the integration of mind-body balance technique into dance teaching has become an important development direction for dance teaching.

1 Connotation of mind and body studies

Physical and mental science involves a number of disciplinary fields and is an organic unification of physiology, anatomy, and philosophy of psychology. Since the 20th century, many scholars continue to study the relationship between body and mind, the balance mechanism between body and mind, after continuous summarization and contemplation of the inquiry, body and mind science flourished, after summarization, the formation of different schools[1] . As one of the many disciplines, the science of mind and body, proposed by the American scholar Bonnie Bainbridge Cohen, and many scholars coincidentally emphasize the concept of physical and mental unity, the external body and the internal thinking are closely related. The human body is in a constant state of development and change, and mind-body studies are a constant and continuous exploration of this. The expression of movement is a reflection of the state of the "mind" in the moment, and if the mind's attention to body parts changes, the movement will also be affected accordingly. The two go hand in

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hand and complement each other. Through the transformation of body movements, one can recognize one's own inner condition, and conversely, through the transformation of the state of mind, one can also influence the expression of movements. A constant exchange of mind and body leads to a state of balance. The Body-Mind Balancing Technique is not concerned with the end of the final balance, but more with the process, in which, supported by accumulated experience, consciousness and movement communicate with each other, thus continuously improving cognition.

Body and Mind is not a single theoretical knowledge, at the beginning of the creation, Bonnie continued to understand the philosophy, psychology and other aspects of knowledge, at the same time, drawing on anatomy and human movement science and other aspects of knowledge, in-depth research and exploration, to build the theoretical framework of the Body and Mind Balancing Technique[2] . The Body-Mind Balancing Technique constantly explores the role of organs, tissues and cells in the process of physical and mental development. Muscles, ligaments and bones do not only represent the organs themselves, but also incorporate internal ideologies that go beyond the organs themselves, which can be experienced externally, while internal perception can be carried out through methods such as breathing, vocalization, and perceptual mechanisms. Perceive the influence of various body parts and internal states on the movement system, and their role in physical and mental development. The technique focuses on the inner alignment of the body while paying more attention to its effect on the control of the organism. Unlike the Pilates Technique and Alexander and other techniques that emphasize the characteristics of fixed movement patterns, it gives a highly free environment to make the physical and mental sensations of the present moment as the top priority, to form a deep understanding, to trigger the scholars to keep exploring and discovering, and to cultivate the ability of independent learning. Mind-body techniques are widely used in various fields and industries, with prominence in dance, sports, and psychotherapy.

2 Similarities and differences between physical and mental training and dance training

With the long development of professional dance training and the continuous emergence of dancers' physical and mental problems during the training process, dance training has also put forward higher innovative requirements, which is no longer limited to its own disciplinary field, but integrates various disciplines into it, and transforms from focusing on cultivating a strong physical fitness to cultivating physically and psychologically healthy dancers, which is the goal that is constantly pursued in dance teaching and learning. Body-mind balance technique is a teaching mode that assists in dance and the original dance training method to help dance students to improve their physical and psychological quality. At the same time, it can also stimulate students' learning potential, help the expression of dance roles and promote the recovery of dancers' physical injuries. Physical and mental techniques and dance training methods promote each other, have similarities but also have their own distinctive features.

Many of the founding fathers of Mind-Body Balancing had experience in dance and performance, and Bonnie, the founder of Mind-Body Balancing, was no exception. Because of her experience as a dancer and her research in Mind-Body Balancing, she was more than capable of applying the technique to her daily dance training. The Body-Mind Balancing Technique considers movement to be the most basic element, and dance as a profession is even more of a display of movement. In Bonnie's writings, there are even descriptions of improvisation in dance movement, which is inversely reflected in the Body-Mind Technique, which

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pays attention to the role of the breath, and moves movement towards a more relaxed, effortless, and flexible stage of development.

The purpose of dance training has always been more of a performative role, in the final presentation of the dance movements, and the beauty of the dance is constantly expressed through day-to-day training. Dance trains the dancer's muscular ability and ultimate performance ability, and the cardiorespiratory function is also improved in the daily training, so as to achieve the artistic beauty of dance[3] . Body and mind balance technique and dance training methods are different, dance training is organized and standardized, body and mind balance technique in this regard does not do too much pursuit, but rather turn to the practitioner's free play and free to explore aspects of the current physical and mental state, and constantly to experience, to feel, to think, to learn to emphasize the unity of the mind and body concept, so that the trainer is ultimately in a free and balanced state of mind.

Traditional dance teaching method, is the teacher in the classroom to do specific dance teaching action, classroom content is fixed, single teaching method, students lack of discursive process, just follow the teacher's rhythm to imitate and repeat until mastering these teaching content; physical and mental focus on the learners themselves, is the learner's own learning process, the learner is the main body of learning, the teacher plays a leading role in teaching process, providing the basic theoretical model and knowledge framework, students use this knowledge to explore on their own on the premise of self-knowledge and experience, is the title of the physical and mental science. Teachers play a leading role in the teaching process, providing basic theoretical models and knowledge frameworks, and students use this knowledge to explore on their own on the premise of self-knowledge and experience, which is the meaning of physical and mental science.

Autonomous systems such as bones, nerves, and muscles, and involuntary systems such as internal organs, fluids, and glands are the main components of the six body systems of mind-body science, an aspect of which dance teaching is not relevant.

In the training intensity is different, the training of physical and mental science focuses on the combination of work and rest, the practice time and study time are arranged in a coordinated manner, relatively speaking, the rest time is longer and more frequent, which provides learners with more than enough space to digest and think, and students will not feel the classroom irritation and fatigue to promote the integration of body and mind and the motivation for learning is also enhanced, students can then take a break for self-adjustment to absorb the classroom knowledge, to Enhance classroom efficiency.

3 The value of mind-body studies in dance teaching

3.1 Strengthen the training effect of dance teaching

In daily dance teaching and training, trainers are more concerned with their own sense of strength, neglecting to pay attention to the inner breathing and relaxation. Dance training is actually an art form that requires reflection and time to think. In the constant exploration of one's own body and mind, the Body-Mind Balancing Technique reconstructs movements, constantly corrects irregular movements, and moves them towards the correct habitual patterns, which can also be shown in daily life. While inheriting traditional dance movements, Body-Mind Balancing combines them organically with contemporary patterns of body movement, and the artistry of dance continues to grow. American researcher and choreography professor Eddy has

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extensively used mind-body balancing techniques in his teaching practice, and his students' dance movement standardization and choreography ability have been improving[4] . Dance pre-warm-up can also use mind-body balance technique, dance warm-up is to mobilize all aspects of the body's skills, for the next dance movement to prepare, and our current dance warm-up action monotonous and repetitive, the effect is greatly reduced, mind-body balance technique training can activate the muscle groups, ligaments and strength of various vitality, the scope of movement and diversity continues to increase, the movement of the flexibility, freedom and sense of art is also constantly improving. Flexibility, freedom and artistic sense of movement are also improved. The application of Body-Mind Balancing Technique in teaching can help students to take the initiative to play the subjective initiative, to know themselves, to examine themselves and to believe in themselves. They can improve their inner awareness, make more appropriate judgments and choices, and improve their dancing ability.

3.2 Enhance the dancer's inner awareness ability

Due to the fixed and patterned characteristics of dance training, students' awareness of exploring their own bodies gradually decreases, resulting in dance trainers being slow to become aware of their own body damage conditions. Self-awareness is the key to improving dancers' creative ability. Awareness of self and embodied experience is the key to the ability of awareness. Dance teaching environments need to be innovative, and increased inner awareness provides dancers with new avenues and methods. Physical and mental research focuses on the individual's observation of the self, and pays more attention to one's own immediate feelings. Unlike the original high-intensity dance training, physical and mental research has enough time to enable the individual to let go of reflections on the past and the feeling of instability in the future, and to develop a deep awareness of the feelings and conditions of the moment, until it reaches the realm of physical and mental integration. Body awareness includes not only the perception of the external body's movement process, coordination and other aspects, but also the internal emotional state, the spiritual world, and so on. Body awareness also continually utilizes past experiences to interpret and reshape these feelings. Through this perception, dancers continue to consciously recognize themselves, reflect on their current dance movements and dance roles, ponder over them and make adjustments. On the other hand, without self-awareness, dancers cannot clearly recognize themselves. Only by strengthening communication with themselves and communicating with their cells and other aspects of imagery can dancers form a more diversified understanding, strengthen communication with themselves, form a sense of independent judgment, control their own dance movements, and enhance the creativity and vitality of dance.

3.3 Helping Dance Characterization Expression

Dance performance not only focuses on the beauty of external movements, but also on the expression of emotions. Each character is full of vitality, so it has higher requirements for dancers' ability to interpret and shape the character, which can be satisfied by physical and mental studies. Physical and mental science not only focuses on the smoothness of movement and transition, but also focuses on the reflection and influence of the inner spirit and emotion on the outside, which can cultivate the dancer's ability to adapt flexibly to different situations, ambient environments with different musical backgrounds and storylines. The transformation of external body movements will also transform the dancer's emotions and fulfill the diversified requirements of art. Physical and mental science constantly explores the causes of movement and strives to find a balance, but also focuses on the expression of the dance movement to convey, can make dancers break

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through the limitations of their own movements acquired from childhood, out of their own comfort zone, so as to have more possibilities of expression, on the other hand, the inner enthusiasm of dance trainers will be stimulated, they are not satisfied with the simple dance movement training, but rather to the challenge of the more difficult movements[5] . One of the main functions of physical and mental science is that it can mobilize and activate the whole body system, enrich the dancer's skills, enhance choreographic ability, expand the physical vocabulary, and make the character traits more distinctive and dynamic.

3.4 Promote recovery of dancers from physical injuries

The long duration and difficulty of dance training, as well as the dance profession's focus on the expression of external body movements have resulted in frequent injuries to dancers and trainers, often affecting the physical condition and psychological state of dance professionals. Many scholars have researched this issue, and there are numerous proposals for physical injury and rehabilitation methods, and physical and mental science is of crucial value in this regard. Dance personnel training needs to mobilize all aspects of the body's joints, physical and mental science that the body's joints are an organic whole, if only a simple headache and then later after continuous training, the possibility of recurrence of localized injuries to the joints increased, and can be through the entire movement associated with the joints of the body and how the movement is communicated through the body parts, after the trainer's body injury, can be Seek support from a new line of strength. Looking at movement training in dance from the idea of the whole rather than the part awakens dancers to their own bodies, promotes recovery from injury, and reduces the risk of injury. For example, when a dancer has a knee problem, the mind-body approach looks beyond the localized problem of the knee, and considers all aspects of other related joints such as the back and ankle joints to find out the root cause of the imbalance of the dancer's body, so that the body can achieve a state of balance, and then conducts targeted training on the muscles that need to be improved in terms of strength, so that the dancer's movements can be more relaxed and powerful and flexible, thus making the dancer's movements more relaxed and powerful, thus making the dancer more flexible. Flexibility is high, which reduces the possibility of dancer's injury and makes the dancer's mental state more uplifted.

4 Conclusion

To sum up, the use of mind-body approach in dance teaching can make dancers sharpen their perception, pay attention to their own changes, harmonize their body functions, and improve their ability to recover from injuries. In dance teaching, the physical and mental science also pays more attention to the students themselves, guides the students to think and judge for themselves, and plays a useful role in dance performance and choreography. In dance performance and choreography, it plays a useful role. Dance teaching can increase the diversity of dance teaching through the innovative use of physical and psychological methods.

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