

PROCEEDINGS ARTICLE

Analysis on Psychological Quality in Dance Performance and Its Cultivation

Yumo Lu^{1,*}¹School of Music and Performing Arts, Mianyang Teachers' College, Mianyang, China

ABSTRACT

This study introduces the psychological quality in dance performance and its cultivation. Firstly, this study makes an analysis of the importance of psychological quality in dance performance, and secondly introduces the problems in the psychological quality of dance performers, such as excessive tension during performance, weak ability to adjust to changing circumstance, over-valuing personal gains and losses, and lack of self-confidence. And then, measures to improve students' psychological quality in dance teaching are discussed, including strengthening the practice of basic skills, increasing students' opportunities to perform on stage, creating different performance situations to improve students' adaptability, and guiding students to train their self-adaptability.

ARTICLE DATA

Article History

Received 11 March 2022

Revised 19 March 2022

Accepted 24 October 2022

Keywords

Dance performance
Psychological quality
Cultivation

1. INTRODUCTION

Dance performance is not only an artistic course, but also a course closely related to psychology. It is of great significance to give play to the knowledge of psychology in dance performance. In order to overcome the psychological pressure during the performance process, performers should first prepare themselves for the stage movements, including practicing the basic skills and increasing the difficulty as well as the proficiency of the dance movements, so that they can improve their confidence and ease their tension during the performance process. Secondly, the performers should learn to relieve the psychological pressure of stage performance and self-regulate their emotions so that they are always in a good state of mind, while the instructors should also pay attention to the psychological changes of the performers at all times and give some psychological counselling to the performers actively. It is only by maintaining a good state of mind when performing that a performer can perform normally or make supernormal performance.

2. IMPORTANCE OF PSYCHOLOGICAL QUALITY IN DANCE PERFORMANCE

An outstanding dance performer not only needs to have strong artistic cells but also good psychological quality. People who have many years of dance performance experience know that good psychological quality is often the core factor that determines the success or failure of performance, so psychological quality is an indispensable core quality for dance performers. For instance, a good psychological quality helps the performer to remember the whole action of the stage performance, and the performer can play well during the performance, making it more beautiful and perfect on the basis of the original dance movement [1]. Generally, psychological quality includes one's mental capacity, psychological regulation, and self-confidence. Psychological quality is an indispensable condition for success as a dancer. In the process of dance performance, it is easy for confident dancers to attract the attention of the audience. As they are very confident in their own performance, they will show their most excellent performance to the audience, and they can complete the dance movements accurately, in place and carefully. In addition, the dance

*Corresponding author. Email: 193975253@qq.com

movements are complex and changeable, which has a high requirement for the performer's memory. Good psychological quality is conducive to the dancer's ability to integrate the image and meaning of the movements when memorizing these movements, and to perceive the beauty of the movements and the feelings conveyed. Only by carefully understanding the meaning of the dance can each movement be integrated in the performance process, and then the effect of enhancing memory is achieved.

3. PROBLEMS IN PSYCHOLOGICAL QUALITY OF DANCE PERFORMERS

3.1. Excessive Tension During Performance

3.1.1. Excessive Tension in Waiting

Generally, performers are most likely to be nervous when waiting for the show, mainly because they are not sure of their own performance and their dance experience is not rich. It is most reasonable for the performer to be in a proper state of excitement when waiting for the show. At this time, the performer's mind is in a highly active state, and the brain will show rich creativity at this time. The excitement of the performer's brain is a sign of nervousness. If the performer's brain is in a state of excessive tension, it is easy to ignore many details during the performance, so dancers cannot perfectly perform a dance. At the same time, the performer's memory and imagination will be reduced, and the performance process loses its vividness and vitality [2].

3.1.2. Excessive Tension During Performance

As the saying goes, "a good beginning is half done". If the dancers perform well at the beginning, they will increase the confidence of the next performance. If the first part of the performance is not good, it will affect the performance of the following part. Many performers do not perform well at the beginning, and they will have no confidence in the future, resulting in tension. In addition, if the player in front performs very well, it will also lead to high requirements for himself, so the performer will force himself to perform the most perfect at the beginning, which will lead to spirit in a particularly tense state, so it will affect his performance on the stage. Some performers are even frustrated and can't concentrate, so the performance effect will be very poor [3].

3.2. Weak Ability to Adjust to Changing Circumstances

The most important thing for dancers is to attract the attention of the audience, make the audience happy and make the audience feel good about the performer himself. Therefore, performers should not only be loved by the audience in terms of stage demeanor and performance temperament, but also learn to be flexible and changeable. When the performer is in a tense state, his thinking ability will be relatively slow. Once encountering unexpected situations, dancers will not be able to respond well immediately, resulting in awkward silence, undue laughter and other situations. Then, the audience will feel disappointed. In other words, the tension of performers will interfere with the ability to adjust to changing circumstance. If performers can't deal with unexpected situations in a good way, the whole performance effect will often be greatly reduced.

3.3. Overvaluing Personal Gains and Losses

A good state of mind is a guarantee of success. Excellent dance performances cannot be achieved without a good state of mind. Performers need to put their whole thoughts into it, and it is best to completely immerse themselves in the realm of art during the performance to achieve a feeling of ecstasy, in order to inspire their own artistic inspiration and achieve the best performance effect. Many performers do not perform as they enjoy the process of performing, but perform for their own fame and fortune. And they focus on their fame and fortune, resulting in them not being able to concentrate fully during the performance.

3.4. Lack of Self-Confidence

Performers are most prone to psychological stress during the performance. In this performance, it is necessary to have strong self-confidence to overcome their own psychological pressure. Performers with poor self-confidence always worry about their mistakes in the process of performance, dare not believe their ability, and worry about failure. Such excessive worry will make the performer's mood unstable. The performer is always afraid of making mistakes in the process of performance, and it is easy for them to feel unstable or not to fully engage in the performance, resulting in some stiffness or mistakes in dance movements.

4. MEASURES TO IMPROVE STUDENTS' PSYCHOLOGICAL QUALITY IN DANCE TEACHING

4.1. Strengthening Practice of Basic Skills

The best measure to overcome performance tension is to practice the basic skills of the performer, and only when the basic skills are well practiced can higher-level training be carried out. If the performer's basic skills are not solid enough, it is easy to appear "destroyed nest" in the process of performance. And the more basic, the easier to be ignored. Therefore, performers should pay attention to training of basic skills. With good basic skills, dancers can remove worries in the performance process, improve the self-confidence and prevent some low-level mistakes in the performance process. If the basic skills are well practiced, the probability of mistakes will be reduced and the performers will perform more perfectly.

4.2. Increasing Students' Opportunities to Perform on Stage

After all, students do not have much performance experience, and it is very common for them to have poor psychological quality in the process of performance due to their lack of stage experience. In order to give students more opportunities to perform and exercise, schools should strengthen cooperation with enterprises, strive to negotiate with enterprises for performance opportunities, and lead students to participate in social exercise. When students perform enough times, they will naturally have a grasp in the face of large scenes. And then, the psychological quality of students' stage performance will be enhanced. At the same time, schools can regularly hold some theatrical parties or holiday activities and encourage students to give full play to their accomplishments. Then, every student can have the opportunity to perform. Through the performance in campus, students will gradually become confident on the stage, and the school platform is an occasion for students to exercise. If students make mistakes in the process of performance, they can timely analyze the reasons for their mistakes and make up for their mistakes, which can help make their performance more perfect.

4.3. Creating Different Performance Scenes to Improve Students' Adaptability

In the process of learning dance performance, students can't just stay at the primary stage. If there is

no difficulty in dance, performers would never improve the level of performance. Therefore, students must constantly improve the difficulty of dance and improve their performance level in the process of learning dance performance. At the same time, students can constantly try new things. Only in this way can we get more harvest in the process of performance. When cultivating the adaptability of performers, schools can add some scenes of unexpected situations in the performance process, so that students can learn to adapt themselves to changing circumstances. When the number of exercises in the face of unexpected situations increases, students will have a grasp of various situations on the stage. Once they encounter unexpected situations in their own performance, they will respond flexibly and deal with them wisely. In case of emergency, the performer will not be helpless.

4.4. Guiding Students to Carry Out Training on Self-Adaptation Ability

4.4.1. Forming Psychological Hints and Improving Students' Self-Confidence

A good dance performance cannot be completed without excellent basic psychological quality, and psychological suggestion plays a very important role in enhancing self-confidence and enriching tension for performers. A performer's excessive tension in dance performance is often due to lack of self-confidence. Performers always think that their performances are not good enough, which is equivalent to a negative psychological hint to himself and will become the root of the performer's performance failure [4]. Therefore, the more nervous the situation is, the more it is necessary to constantly suggest that they can do their best and overcome all difficulties. Through this continuous positive psychological hint to themselves, their tension will gradually disappear and their self-confidence will gradually increase.

4.4.2. Providing Psychological Counselling for Students and Relieving Performance Pressure

The importance of psychological quality for stage performance is self-evident. If the psychological quality of performers is relatively poor, it is easy to make their literary or artistic talents cannot be brought into full play, and their dancing posture is greatly reduced compared with their actual ability. Teachers play a very important role in psychological counseling for students to enhance their psychological quality during the performance. Teachers have more stage experience and emotional mediation experience

than that of students. Therefore, when performing on the stage, teachers should be responsible for providing psychological counseling for students, guiding students to overcome their tension, and teaching students to improve their psychological quality in the process of performance. When students learn to overcome the pressure brought by the performance, they can improve their self-confidence and concentrate on it [5].

5. CONCLUSION

Dance performance is a very advanced art, and a truly great performer must not only train hard, but also know how to bring out the best in themselves on stage. Among them, the psychological quality of the performer holds the balance, and performers will have a sense of tension at the beginning of the performance. Moderate tension is conducive to the high concentration of the performer's thinking and enhances the power of the performance, and the transitional tension is easy to affect the performer's performance. Therefore, performers must be aware of the importance of psychological quality to their own performance, and must learn self-regulation, self-suggestion and self-motivation [6]. At the same time, schools should make the cultivation of students' psychological qualities a priority in the process of training them. On the one hand, schools should increase the opportunities for performers to perform and train them in the basic skills of acting. On the other hand, schools should actively provide psychological counselling for performers, guide them to properly regulate their psychological stress and

alleviate their psychological pressure during the performance process.

REFERENCES

- [1] Liu Yang. An Introduction to the Role of Psychological Quality on Dancers in Stage Performance and Its Influence [J]. *The Home of Drama*, 2017(13). (in Chinese)
- [2] Bin Ma. A Brief Discussion on the Cultivation of Good Psychological Quality in Dance Performance [J]. *Art and Literature for the Masses*, 2012(01). (in Chinese)
- [3] Lixue Wang. On the Aesthetics, Training and Application of Technical Skills in Chinese Classical Dance [D]. *Northeast Normal University*, 2011(05). (in Chinese)
- [4] Qian Ma. The Cultivation of Actors' Psychological Quality in Dance Performance [J]. *Art and Literature for the Masses*, 2017(05): 178. (in Chinese)
- [5] Peng Lu. An Analysis of How to Improve the Psychological Quality of Dance Performers [J]. *Sound of Yellow River*, 2016(19): 101. (in Chinese)
- [6] Hualu Wang. On the Relationship Between Psychological Quality and Dance Performance [J]. *Popular Literature and Art*, 2013(14): 150.