

Lingnan Dance Choreography Based on Cultural Philosophy and Emotional Value

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Abstract: Cultural philosophy refers to the study of cultural principles. These cultural principles use the viewpoints and methods of cultural philosophy to form a theoretical system of cultural viewpoints and activities. Chinese traditional cultural philosophy promotes the choreography of Lingnan Dances. Dance choreography is a way of producing art. Its objective object comes from life, but when it finally appears on the stage, it is higher than life. The completion of his dance works can be divided into many stages. In the creative stage, there are many factors: personalization, national emotional experience and so on. In the exploration and practice of the field of national emotion, psychology has played a role in promoting the field of national emotion. The factor of national emotion has become an inevitable link in educational practice, gradually moving towards the vision of human beings and being recognized by teachers. At the end of the 1990s, people began to explore teaching and research fields in depth, based on teaching, to the direction of national emotional and cultural philosophy teaching, and the field of choreography has become a new hotspot. Whatever the form or content of its creation, it has made great progress in the development of the last century, and constantly thinking about its theoretical value, thus playing a positive and effective role in promoting the overall structure of dance creation. Based on the analysis of some original works, this paper analyses the spiritual feelings of the editor and the corresponding resonance with the audience, and verifies the leading role of national emotion in the creation of Lingnan Dance. We think about the importance of choreography in the process of creation from the perspective of "individualization". At the same time, starting from the concept of "emotional unity" in dance performance, we constantly think about whether the national emotional experience has injected fresh vitality into the choreography and creative activities. Through investigation and verification, we can conclude that national sentiment plays a leading role in Lingnan dance.

1. Introduction

Dance [1-2] is something that conveys beauty. Dance, it is to create an artistic scene, complete the creation of works of art, and provide a channel for the audience to enter the aesthetic appreciation. If you just regard it as a work of art, the process of making dance is undoubtedly wise, but in dance teaching [3], it also needs to be taught in a rational way to students, so in this process, the importance of skills and methods is very special. Essentially, this kind of teaching process is very similar to music. In music teaching, teachers teach the use of vocal cords and sounds, but in addition, they claim that understanding content and emphasizing emotions are the most important. Therefore, the key to so-called national emotional education or so-called aesthetic education is how to combine emotional attraction with rational guidance [4-5]. This combination is by no means a simple 1 + 1 addition. We must admit that this form of literature, music, painting, literature, dance and so on, although there are differences in material means, in the case of influencing the audience, they have their own characteristics, but cannot replace each other. Although there are many differences between dance, literature and other artistic styles, there is a direct transmission of national emotions. However, in the process of creation, the relationship between subject and object is the same as that of literature. It is the relationship between feeling and feeling. Dance is a purely emotional form, especially in the process of "communication".

Dance choreography [6-8] is a creative art, which requires not only the director to have a strong insight into life, but also the director to have his own unique interpretation of different things in the process of life, in order to constantly form his own thinking system. In the history of Chinese aesthetics, we have summed up two kinds of beautiful ideas, that is, the beauty of lotus water and the beauty of false gold and gold. Purity, simplicity and simplicity originate from the fertile soil of national life. "The feeling of love, dance", national feelings are the soul of dance. The beauty of dance comes from the perfect combination of body language and national emotional language in dance. Chinese folk dance is a symbolic artistic symbol, which shows the national and national image of China. This kind of national emotion is rich and natural, natural and frank, with the artistic characteristics of "emotional touching". Dance creation is similar to other kinds of literary and artistic creation. It is the main body of the character who sublimates what he sees, hears, thinks and thinks in life to artistic language through the expression of the actor's limbs, and finally presents it on the stage with the materialization of the realistic form. But choreography is different from choreography. From the point of view of word attribute, choreography is a way and a new change of content and form. Under such connotation and extension, choreography becomes a means of "spreading" dance, which is different from performances and education, while choreographers are more inclined to "character subject" in terms of attribute orientation. On the other hand, choreographer can also take several roles, which is the parallel of choreographer and director. In this way, it seems that choreographers have more functions than choreographers, but in the same way, choreographers are better than choreographers in the innovation of "national emotion".

So far, as a new theory, the teaching of national emotion [9-10] has been popularized and applied in many disciplines and different teaching fields. The characteristics of Chinese folk-dance teaching are more in line with the concept of national emotional and cultural philosophy teaching, because Chinese folk dance itself has the unique artistic characteristics of "love and love". It makes the national emotional and cultural philosophy teaching play a potential advantage in the practice of folk-dance teaching, expands the space for development, and optimizes the national emotional and cultural philosophy teaching of folk dance itself. This paper focuses on the combination of national emotional and cultural philosophy teaching and Chinese folk-dance performance curriculum and

editing classroom analysis [11-12]. On the one hand, we should pay attention to the implantation and cultivation of national emotions in teaching, and strengthen the expression and interpretation of national emotions by means of teaching of national emotions; on the other hand, we should fully mobilize students' learning attitude and enhance the motivation of national emotions by strengthening the exchange of national emotions between teachers and students, so as to improve the overall teaching and learning.

Therefore, in the teaching of Chinese folk dance, teachers need to adopt the national emotional and cultural philosophy teaching methods of "kindness and kindness" and "feeling love". Stimulate students' inner feelings, guide students to attach equal importance to skills, pay attention to students' feelings of "empathy in dance, form in mind" dance, from soul to the perfect teaching state of "heart and dance". Through the implementation of the national emotional and cultural philosophy teaching process of "promoting knowledge, understanding and increasing love, understanding and understanding with emotion", students are trained comprehensively. Ethnic emotional and cultural philosophy teaching is an important teaching method in Chinese folk-dance teaching.

2. A Summary of Folk Dance

2.1. The Concept of Folk Dance

Dance choreography is a way of producing art. Its objective object comes from life, but when it finally appears on the stage, it is higher than life. The works not only convey the spiritual feelings of the editors, but also resonate with the viewers, thus having the spiritual power to promote the development of society. The completion of his dance works can be divided into many stages. In the creative stage, there are many factors: personalization, emotional experience and so on. The emergence and development of these factors will have an impact on the quality of dance works. The rich cultural phenomena of folk dance are mainly formed through a long history. These folk-art forms from the broad masses of the people have accumulated historical and cultural factors of different nationalities, regions and aesthetics. It is full of national color and spirit. It is also the expression of people's joy in various recreational activities. Thousands of content and forms, the rhythm and style of each color, the wide range and the number of themes is rare in the world.

The vocabulary record of dance in China has a long history as dance, which can be traced back to ancient times. From the original meaning of "dance" in dance and entertainment, the meaning of "dance" and the emergence of "music" in the trinity of song, music and dance. In order to distinguish the court music and dance from the folk music and dance in the Zhou Dynasty of the feudal society, there appeared "elegant music" and "popular music", as well as "hundred operas" in the Qin and Han Dynasties, "kai music", "hu dance", "jian dance" and "soft dance" in the Sui and Tang Dynasties, and "social fire" and "art formation" in the Song and Ming Dynasties, and "Yangyang" in the Qing Dynasty. The use and evolution of the term's "song" and "walk club" reflect the development of Chinese dance art, including folk dance. Folk dance has existed and spread since ancient times. The term "folk dance" first appeared in the discussion of modern folk culture. The emergence and use of nouns are related to the cultural origin of a nation, which has a habitual composition. With the development of things, its connotation and extension will continue to expand. It shows the cultural background of the word's evolution and the gradual deepening of scientific research.

The interpretation of Cihai about "folk dance" is that it has distinct national characteristics and characteristics when it is disseminated among the broad masses of the people. Most of them sing and dance. The nature of performance is often inseparable from the public entertainment activities,

often part of folk customs. Court dance, classical dance and folk dance are closely related in all countries.

Through the study of literature and folk dance, I summed up my understanding of the concept of folk dance: it is the crystallization of material civilization and people's spiritual civilization collectively created to a certain stage. It permeates the historical and cultural factors of different periods, different nationalities and different aesthetics, including national evolution, living environment, mode of production, customs, religious beliefs and ritual sacrifices. Therefore, every local and national spirit is directly inherited through the form of singing and dancing, developing and innovating in the masses of various traditional festivals.

2.2. Cultural Characteristics of Folk Dance

Through the mirror image of folk-dance art, we have peeped into the cultural phenomena of different nationalities, regions and times, including national evolution, natural environment, religious beliefs, customs and habits. As shown in Figure 1. It not only understands its relationship with other arts and cultural forms, such as music, art and literature, but also understands the relationship between folk dance art as a spiritual and cultural phenomenon and other spiritual and cultural phenomena, such as religion, philosophy, morality, science, etc. This in-depth understanding makes it easy for people to grasp the artistic style of different folk dances. Ge He's artistic characteristics, understand the causes of formation, and clearly understand its relationship with other cultural phenomena. Let's study dance art at an unprecedented height.

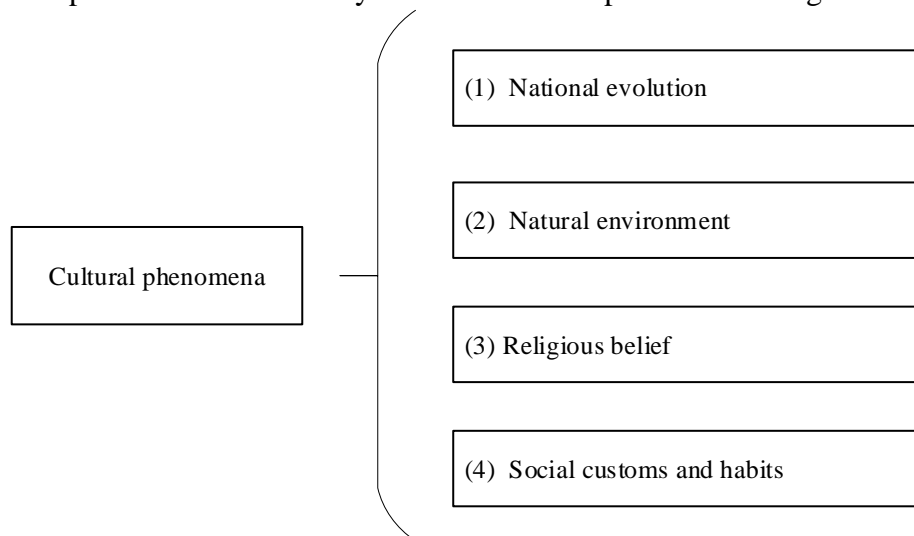


Figure 1. Cultural phenomena

2.3. Folk Dance Teaching

It is precisely because folk dance has the above cultural characteristics. The older generation of dance artists began to go deep into the field investigation. They also created a lot of folk dances while collecting wind. After the victory of the War of Resistance Against Japan, Wu Xiaobang also led students to study in minority villages. "Dance Sports Cadre Training Course" has played a great role in the development of social dance cause. Since the founding of the People's Republic of China, we have taught the five national systems of Tibet and Mongolia, and compiled corresponding textbooks, so that the five folk dances are widely used in universities all over the country. At the

same time, folk dances with local characteristics have also been unearthed in various regions, enriching the teaching of folk dances. Protect and inherit Chinese folk-dance culture.

As a professional technical course, the common folk-dance teaching in our country is mostly the teaching method of spoken language teaching, that is, the combination of spoken language expression and sports action expression. This kind of teaching mode destines that folk dance teaching is a practical course of theoretical accompaniment. Oral theory is a theoretical explanation. Folk dance teachers use concise and vivid language to explain the reasons for the formation of folk-dance rhythm, the customs behind it, the distinct historical reasons, the explanation at different levels and the geographical environment in the waving rhythm. Ethnic evolution and religious beliefs in people's lives contribute to students' learning and understanding. It is accompanied by exercises and demonstrations of dance body language. Under the scientific, accurate and visual display of sports, let students grasp the dance style characteristics and artistic rhythm they have learned.

However, in the teaching of folk dance in Colleges and universities in China, people generally emphasize the study of technical practice, while ignoring the study of cultural phenomena behind oral communication. The teaching method of oral English teaching is destined to teach folk dance not only as a pure technical course, but also as a theoretical knowledge. In folk dance teaching, the combination of theory and practice of folk-dance culture knowledge makes up for the shortcomings in practice and verifies the correctness of theory in practice. In order to steadily promote the development of folk-dance teaching in Colleges and universities in China. However, the folk-dance teaching in Chinese colleges and universities has the following status.

3. Introduction to the Teaching Method of National Emotion and Cultural Philosophy

For a long time, with the gradual advancement of psychology in the field of national emotions and the need of teachers for educational practice, the emotional factors of ethnic groups in teaching have been paid more and more attention. At the end of last century, the national emotional education was put forward. Taking the emotional phenomena in national teaching as the research object, it opened up a new field of education and teaching research. The national emotion mentioned here refers to the general term of the phenomenon of national emotion.

3.1. Ethnic Emotional Phenomenon in Teaching

First of all, we must classify the national emotional system. As shown in Figure 2, human emotions can be divided into primitive emotions and social emotions, emotions related to social needs, and national emotions related to basic social needs. Psychologists emphasize that as individuals in this society, human beings will not only develop from emotions to emotions and national emotions. In addition, the formed emotions and national emotions are manifested as social emotions in specific situations. The three static sources of national emotions are students' national emotions, teachers' national emotions and national emotions in textbooks; the three dynamic national emotional cycles are the exchange of national emotions between teachers and students, and the exchange of national emotions formed by teachers and students in the classroom. The self-control of national emotion between teachers and students.

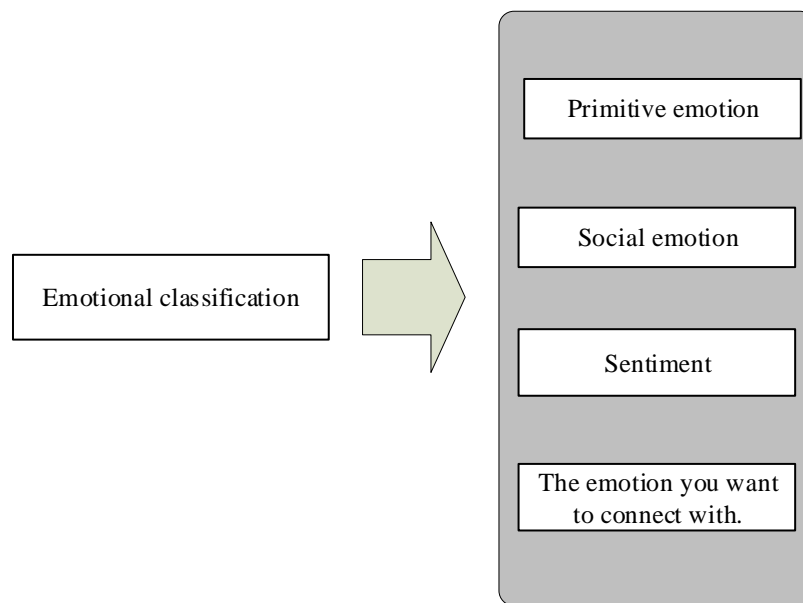


Figure 2. Emotional classification

3.2. Ethnic Emotional Function in Teaching

Firstly, national emotions can increase or decrease behavioral motivation. The so-called positive national emotion is the driving force of learning. It has a significant moderating effect on personal initiative, initiative, behavioral efficacy and cognitive response. National emotion improves people's ability to learn, understand and act, thus improving people's perseverance, learning efficiency and understanding of things. There is no vitality in social organization activities without national emotions. Secondly, national emotions can improve or reduce the acceptability of others. Thirdly, national sentiment can close and open up the relationship between people. Fourthly, national emotions have the effect of influencing other people's national emotions. It can regulate students' learning emotions, cultivate their emotions and establish noble character. Fifth, national emotions have the function of transmitting information. Sixth, national emotion plays a different role in learning. Students learn other relevant knowledge through national emotion.

Ethnic emotional and cultural philosophy teaching refers to the positive role of national emotional factors in the teaching process, while paying full attention to cognitive factors. It can be seen that national emotional and cultural philosophy teaching plays an active role in the teaching process, so that students can learn and grow in a happy mood.

3.3. Three Principles in Ethnic Emotional and Cultural Philosophy Teaching

The teaching idea guides the teaching principle. The teaching principle standardizes the teacher's code of conduct through the form of teaching method, mode, strategy and so on. As the theory and practice of education, it has a positive guiding effect on teachers' teaching, as shown in Figure 3.

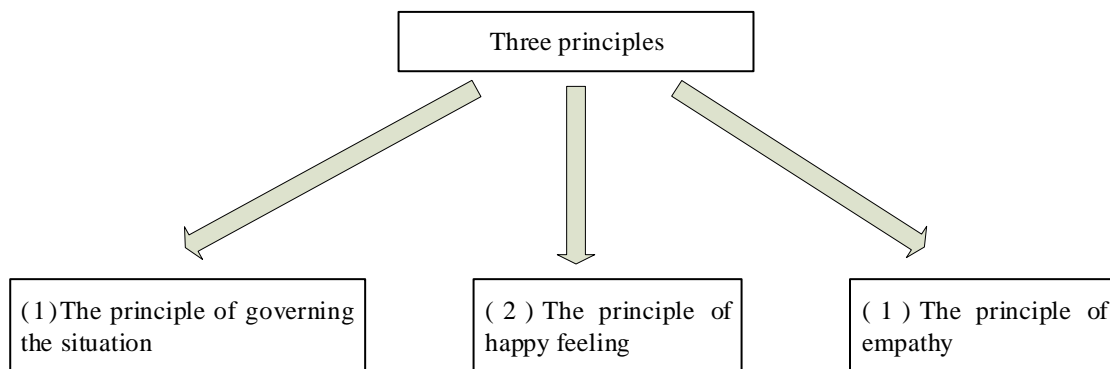


Figure 3. Three principles

The principle of governance is based on the principle of emotional education, which is based on the quality goal of individual students in teaching. Then it establishes the national emotional and cultural philosophy teaching principle, requiring teachers to consciously teach knowledge and skills in teaching. Through positive national emotions, we can achieve the teaching effect of integrating emotional information and knowledge. Under the principle of emotional education, teachers should be good at guiding the teaching atmosphere with enriched and positive emotions, influencing and cultivating the national emotions of students with noble sentiments. At the same time, teachers should be good at dealing with the teaching content of national emotions, so that they can understand and express their feelings.

The principle of music and love is the principle of teaching and learning. It is based on the psychological background of individual students in teaching, and then establishes a national emotional and cultural philosophy teaching principle. It refers to the requirement for teachers to upgrade their learning attitude of "external love" to "inner love" in the process of teaching. Manipulate various teaching variables, guide students to be full of happy and interested national feelings, and promote students' learning attitude from passive to active. In short, teachers need to actively create teaching conditions to meet the students' happy learning mood and study under the drive of national emotional interest.

The principle of melting emotions is to integrate the emotions of teachers and students. Teachers are required to pay attention to the exchange of national emotions and the cultivation of national emotions between teachers and students, and strive to bring positive national emotional responses to students with good national emotions. Create a harmonious and harmonious national emotional environment for teachers and students, and improve the teaching effect.

In a word, education requires not only the cultivation of cognition, but also the continuous improvement and enrichment of unique teaching experience in the teaching of national and folk emotions. Ethnic and folk emotions can create a "loving mood" and "living context" teaching atmosphere, and then form a good teaching driving effect.

3.4. Cultural Philosophy Teaching Method

The values of cultural philosophy include the value of the object, its moral significance and moral spirit. Cultural philosophy defines people's views in the real world and emphasizes the value of the theme. The value of cultural existence is hidden in the meaning behind the text. The moral concepts of culture can directly reflect cultural values and are closely related to the moral abilities of those who have acquired cultural special importance in the universe. The dimension of cultural

value needs to integrate "moral spirit" and "what is culture", establish "what is culture" in moral relations, and realize the unity of spirituality and practicality. Traditional Chinese culture is based on the formation of a "moral model" that unifies cultural objects and cultural objects, and has developed a unified moral practice of "emotion" and "education".

4. Emotional and Cultural Philosophy Teaching of Chinese Folk Dance

4.1. The Emotional and Cultural Philosophy Teaching Concept of National Folk Dance

Through the study of a large number of folk-dance teaching concepts and teaching experiments, especially aiming at the ignorance, ignorance, beneficence, vague teaching mode in dance lessons, as well as the future development trend of dance education. This paper clearly puts forward the concept of emotional and cultural philosophy teaching - "emotional optimization teaching" refers to the emotional optimization teaching as the dominant idea of Chinese folk-dance education. National emotion is indispensable in folk dance teaching. Teachers' and students' emotions are the premise of effective emotional and cultural philosophy teaching. The cultivation of dance emotions must run through all aspects of teaching. "Teaching with good feelings" means creating a good environment for emotional communication between teachers and students through emotional input. The common goal of emotional and cultural philosophy teaching in all disciplines is to actively help students establish a positive learning attitude and learning atmosphere. "Emotional dance" is to mobilize various teaching elements, cultivate students' dance emotional experience, enhance the emotional expression of dance, and express the emotional and cultural philosophy teaching characteristics of Chinese folk dance.

4.2. The Current Situation of the Teaching of Chinese National Folk Dance "Feeling Down"

Among the rivers and rivers produced in China, Chinese folk dances, which have evolved for thousands of years, are colorful and mellow. Known as the "soul of Chinese culture", it is a bright pearl in the world dance treasures. However, in the long process of Chinese folk-dance teaching, it has been distorted, and has been in a difficult exploration. In addition, the pursuit of exquisite skills, the beautification of the stage, the return to classroom teaching has gradually "frustrated", human emotional education has been replaced, "frustrated" Chinese folk dance has lost the soul and soul of folk-dance culture. It is far from folk custom, far from the "root" of folk dance.

Dance from the field into the classroom, the original ecological loss. Guangming Daily published an article, "Don't let the carmine taste cover up the native land." The development of Chinese folk dance can be traced back to this field. Nowadays, in most folk-dance teaching classes, the primitive dance culture lacks reinforcement, and the Over-elegant Chinese folk-dance teaching presents an unsatisfactory embarrassing situation. Many front-line folk-dance teachers mix elements of non-Lingnan Dance, such as ballet and modern dance, which makes traditional folk dance lose its local flavor. Folk dancing in the classroom tends to be skilled. It is still too pale, away from the special pornography of traditional folk dance. It is difficult for students to understand and grasp the true national emotion and cultural significance, guide students to misunderstand, Abstract folk-dance classroom, dance teaching and excessive elegance are regarded as the original appearance of folk dance. On the day when the students came out of the classroom, they went to the villagers and even the society to guide and disseminate the primitive folk dance. The beginning of tragedy is the unique culture of folk dance, and the national and original nature will disappear.

Western ballet teaching system of "making foreign things serve China" has resulted in rigidity

and rigidity. With the establishment of Beijing Dance Academy in 1954, Chinese folk dance entered professional dance classes. In the early 1950s, the teaching of Chinese dance education was mainly based on the original classical ballet education system of the Soviet Union. Chinese folk-dance education has rapidly developed a complete professional dance education system, which has obvious Soviet ballet characteristics.

"Foreign use of Chinese people" has rapidly embarked on the road of specialization and standardization of the education system. This is inconsistent with Chinese local culture, so Chinese folk dance itself will weaken. "Circle, Collection, Distortion, Song" and "Spirit" absorb the typical Western aesthetic standards of body, such as ballet "standing, stretching, opening, standing" and "three long and one small". However, it is undeniable that after learning from the classical ballet education model of the former Soviet Union, the Chinese folk-dance layer has a long history of cultural heritage. Deep national emotions and endless ways of expression have been neglected, and relatively rigid and rigid educational models have obviously inhibited the growth of imagination and creativity. Hundreds of flowers are in full bloom, and Chinese folk dance, which competes for hundreds of schools, has fallen into the mode of integration and simplification.

As a benchmark of Chinese dance education, after the introduction of the Soviet Union's education model into Beijing Dance Academy, universities all over the country have followed suit. This Soviet classical ballet education mode was popular all over the country and had a profound impact on the development of Chinese dance. Until today, everyone has not completely got rid of this inertia, and the development of Chinese folk dance has been hindered to some extent.

The single teaching method lacks the emotional and cultural philosophy teaching of oral English teaching. The traditional teaching method of Chinese folk dance is to teach and teach. Dance teachers teach dance skills orally, and then demonstrate them through personal demonstrations. This teacher's personal attitude reflects his noble professional ethics and scientific understanding and teaching philosophy, which is a unique tradition of dance education. Then, one-sided understanding of this "oral and personal teaching" mode of Lingnan Dance education may have some negative effects, such as common: do not seek style, only teach rhythm; do not seek internal emotions, only teach combination; do not seek skills, only teach action; do not ask for feeling, only teach dance posture and other issues.

4.3. Solutions to the Current Teaching Situation of Chinese Ethnic Folk Dance

The education we advocate is heuristic teaching. Imagine finding and exploring the true meaning of dance in the primitive living space of folk dance. "From life to dance", cultivate students, experience life, so as to cultivate their artistic accomplishment. Dewey, a contemporary American educator, said in "Dance Classroom": "Art is not only a technical thing that people need to express their emotions. It is also a collection of material spiritual consciousness, thought and externalization, but at the same time it is not only the concept itself, but also the unity of new ideas and expressions. Through the implementation of emotional and cultural philosophy teaching in folk dance performance class, the teaching method of "dynamic feeling" is realized.

Implementing emotional and cultural philosophy teaching in folk dance performance class mainly focuses on the smooth expression of dancers' emotions. This emotional expression usually consists of the dancer's inner psychological ability and external physical expression ability. It is necessary to strengthen the dual training of students' external and internal forms. Dance language can also be interoperable with other artistic languages. But they can be shared through dance language, physical expression, expression and cooperation with music. In this way, emotional

communication is carried out on the spiritual level, and emotional collection and exchange are completed in dance.

The teaching method of "moving with emotion". First of all, the teaching of national emotions requires teachers to guide students to imagine national complex and accurately grasp the personality characteristics and psychological emotions of the characters. Imagine dancing scenes and build emotional support before learning action. The emotional and cultural philosophy teaching based on Jiaozhou Yangko, such as Diao Duan, is a little shy, concealed and implicit, which is feudal etiquette; the action of Fan Niu is released when it is closed. There is a sense of ambiguity, of affection, respect and embarrassment. The "Cuihua" movement is brilliant and enthusiastic, but it cannot hide the spirit of openness, fearlessness and tortuosity. Because it is a kind of carol, students' mood should be more festive, alert, happy and dexterous. Secondly, emotional and cultural philosophy teaching can be reflected in the breathing and rhythm of dance. For example, Jiaozhou Yangge is short, fast, light, asthmatic, steady and gloomy, showing Lyric dance and feminine temperament. The rhythm is characterized by slow and fast movements, unequal and uneven performance of force, rich rhythm changes, different priorities and lengths. emotional and cultural philosophy teaching emphasizes the handling of breathing and rhythm to avoid students' rigid and unstable movements, while the "hard" style is not complete. On the contrary, the rational use of breath and rhythm can highlight the "twist, grind, twist, pull, tenacity" style characteristics to trigger emotions and achieve the "body" and "love" artistic realm. Finally, emotional and cultural philosophy teaching is realized through the use of props. Folk dance has the characteristics of using props to express its meaning, different symbols of different props, strange national feelings, Hada of Tibetans, hand drums of Xinjiang, and red silk of Han nationality. When emotions are difficult to fully express by the body, we usually use props to enhance the performance and attraction of dance.

5. Experiment

Our research on some works mainly confirms the dominant role of national emotions through the control of the rhythm of the performances by the actors. For example, the work "Chinese Mother" is a typical narrative dance, and there are obvious differences in the rhythm of the works. If we make a systematic analysis of the whole work, it is from fast to slow to fast to slow. Like the above theory, the rhythm law is not an absolute principle. If the invariable analysis is not tenable, the rhythm of this work is in line with the rhythm law of dance. "Chinese Mother" begins with the first dance segment and expresses anger quickly with a fast dance segment. It is hesitant where the speed of the transition to the second dance segment slows down obviously. The beginning of the second dance segment is also a turning point of emotion. The speed of the third dance segment has a significant decline to show the passing away. The rhythm analysis of loneliness is shown in Figure. 4.

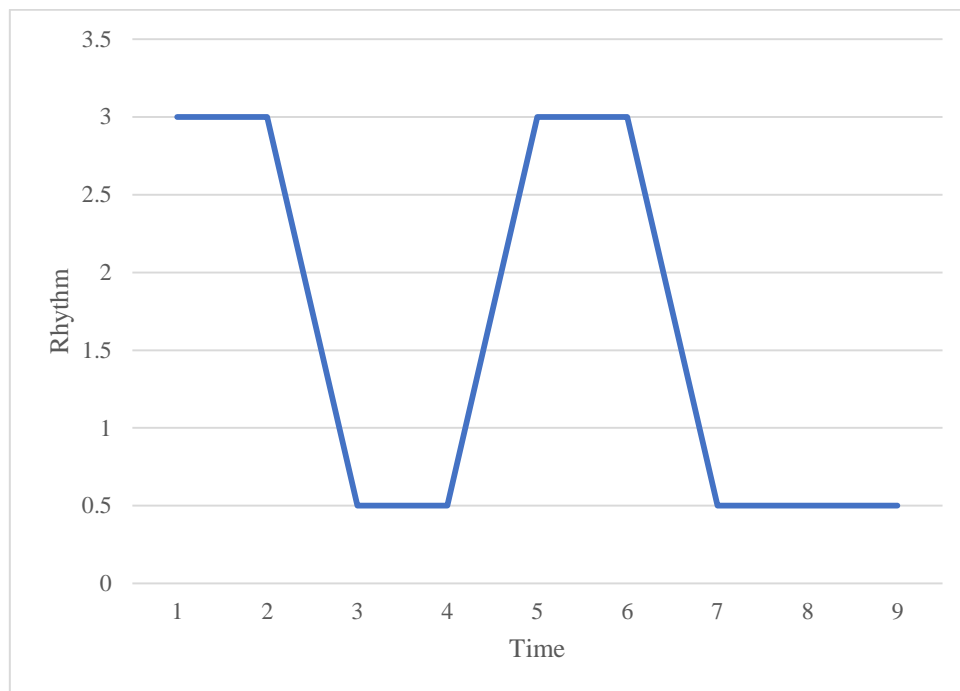


Figure 4. Analysis of dance rhythm in Chinese mother

Another narrative dance work, Autumn Moon of the Han Palace, has a clear rhythm, which also conforms to the rhythm law of dance in Figure 4. Works begin with "slow", the appearance of the old lady's Autumn Moon dress is doomed to a negative state, see the past is painful, scheduling opened, the rhythm of the work to "fast" development, showing fear, the work once again entered the "slow" stage, this part shows pain, once again entered. Quick is still panic, and finally slowed down again. The rhythm of the whole work belongs to a slightly slow one, and the rhythm changes little. The tone of the work is completely expressed by a forgotten old lady, her pain, panic and confusion. The rhythm analysis figure is shown in Figure. 5.

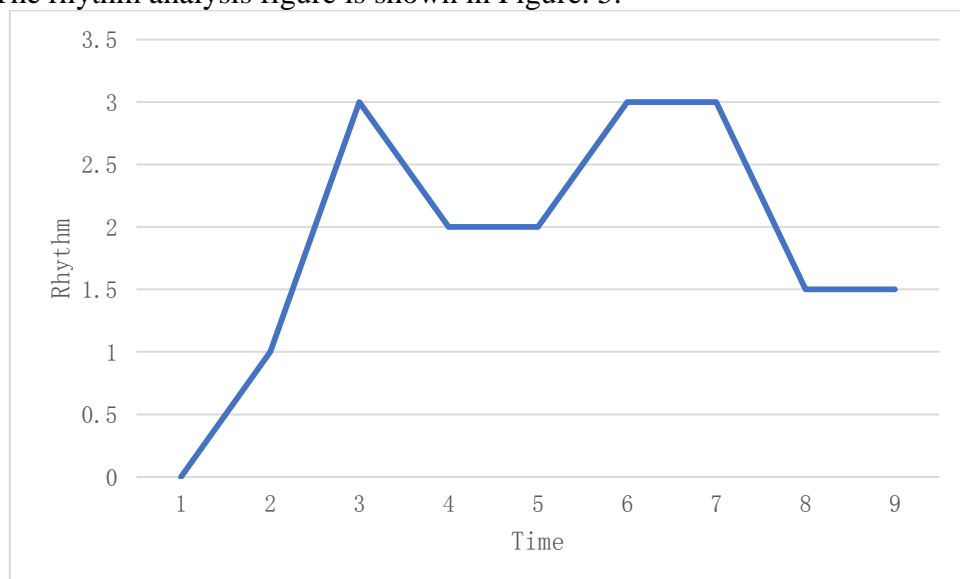


Figure 5. Analysis of dance rhythm in "autumn moon of the Han palace"

In order to better verify the leading role of national emotions in the creation of Lingnan Dance, students have responded to the teaching of this dance. The teaching evaluation of dance creation is carried out after the semester through the application of national emotion in the actual dance creation teaching. From the aspects of learning and perception, this paper comprehensively evaluates the performance of teaching objects in the process of dance creation. In the actual use process, there are students' feedback or suggestions on the dance creation teaching with national feelings, and the teaching content is updated or supplemented. In order to ensure the quality and practicability of teaching.

Taking the teaching content of dance compilation of "Chinese Mother" as an example, this paper conducts a survey on its use, as shown in Table 1.

Table 1. Questionnaire of opinions on teaching contents of dance creation

	Total number	Satisfaction	Percentage	Common	Percentage	Dissatisfaction	Percentage
DP1	39	25	64.10	10	25.64	4	10.26
DP2	50	35	70	11	22	4	8
DP3	49	32	65.31	12	24.49	5	10.2
DP4	49	30	61.22	10	20.41	9	18.38

DP represents dance performance.

In addition, this paper selected 100 students who had not been taught dance creation with national feelings for recognition. The results of the survey are shown in Figures 6 and 7.

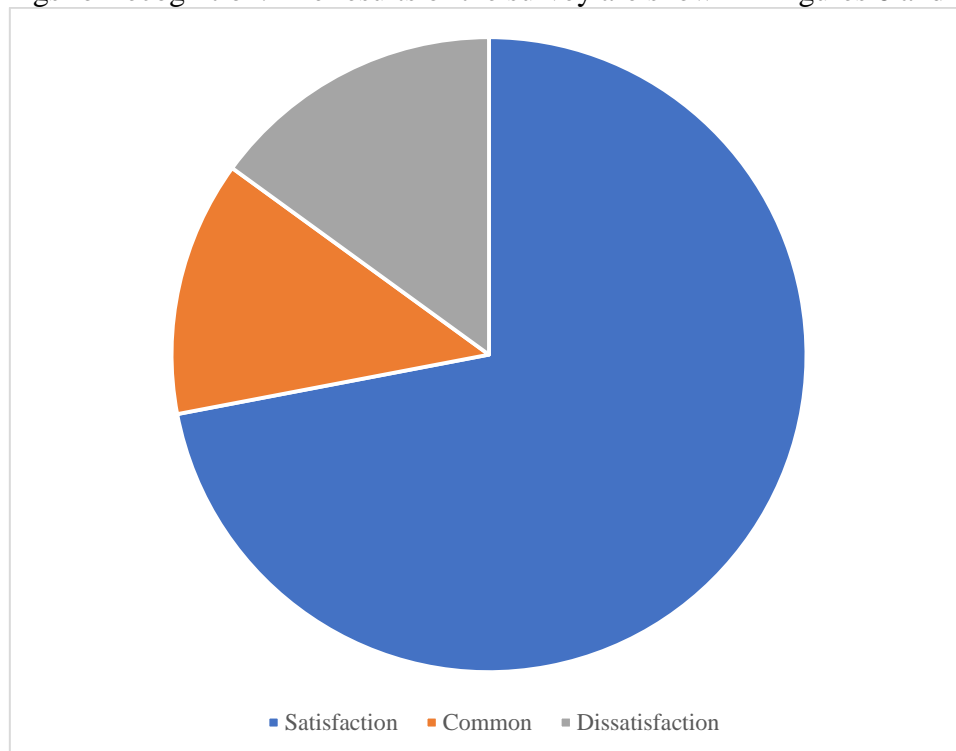


Figure 6. Teaching content survey

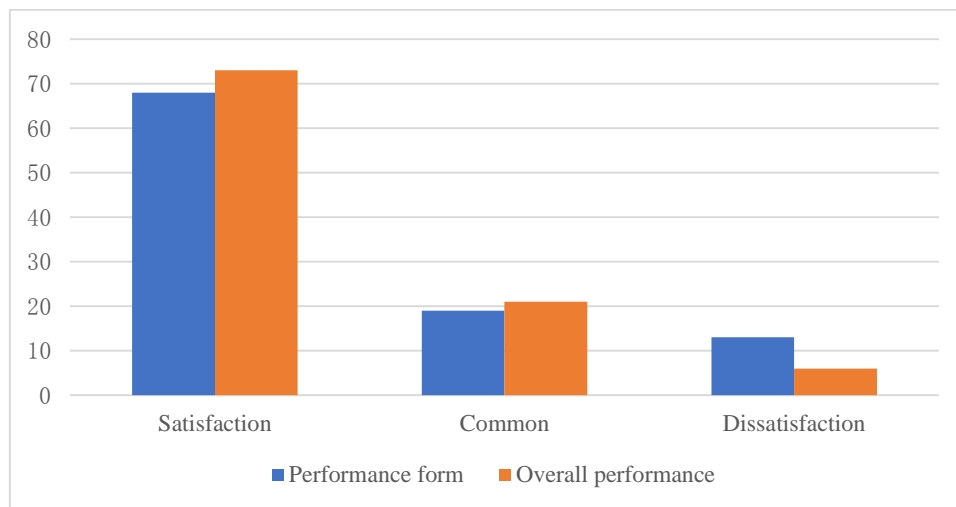


Figure 7. Survey of teaching performance form and general feeling

It can be seen that the students' evaluation of the teaching of choreography with national emotion is relatively good, but the content and performance form need to be improved, which needs to be improved later. The satisfaction of the teaching of choreography with national emotion in content, performance form and overall feeling is almost 70%. It is concluded that national emotion can play a leading role in choreography.

6. Conclusion

Human aesthetic sensitivity is innate. Dance education can provide the potential for the enhancement and development of this trait. Through the emotional and cultural philosophy teaching of Chinese folk dance, this clear and unique field of dance education is outlined. The introduction of emotional and cultural philosophy teaching into the teaching system of Chinese folk dance with strong emotions will undoubtedly bring positive promotion to the teaching state of emphasizing skills and slight emotions in folk dance performances, as well as the changes of wood, staying, rigidity, death and other ills. So that the "visible, moving, non-material" living cultural relics become livelier and more vibrant. "Human Living Cultural Property" Chinese folk dance is the precious national cultural heritage of our motherland. It not only inherits the external forms of dance movements, routines and performances. The internal spirit of national history, culture, customs and emotions behind dance must also be understood as comprehensively and deeply as possible. The internal and external unity of inheritance is a complete inheritance, but also a "life" of the national folk dance. It is of great significance to integrate the national emotions into the creation of the Lingnan Dance.

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Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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