

2014

# BioTechnology

*An Indian Journal*

FULL PAPER

BTAIJ, 10(15), 2014 [8577-8582]

## Research to the application of emotion mode in college folk dance teaching

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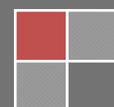
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### ABSTRACT

Folk dance has been taken widely as a typical course suitable for college dancing. Since its birth, however, this course has been in the shadow of the traditional teaching modes. Faced with new requirement of social development and educational reform, we have to explore a proper teaching mode for folk dance which put people first and facilitated the progress of college students. Therefore, Professor Leng Ran forges that emotion and cognition should be integrated for better teaching. In recent years, the emotion mode proved to useful when applied into college folk dance teaching as it improved teaching effectiveness as well as students' all-round quality. This paper applied several research methods including research of literature, teaching experiments and questionnaires. The edges of emotional mode are proven through the research and analysis of its literature of theoretical evidence, teaching procedures and targets in accordance with current academic situation where China's college folk dance teaching modes are studied. Meanwhile, innovation is made by applying emotion mode into folk dance teaching, and the mode is also proven as better arising students' interests and creativity than traditional teaching modes. Besides, this paper also elaborates the procedures and edges of emotion mode in folk dance teaching, aiming to explore a proper teaching mode of folk dance catering to college students, so that teaching quality can be improved, and students' distinctiveness and creativity can be developed.

### KEYWORDS

Modes of teaching; Folk dance; Emotion mode; College students.



## THEORIES ON EMOTION MODE IN TEACHING

Emotion Mode refers to a teaching mode in which students can both learn knowledge and cultivate themselves through a pleasant learning climate, so that emotion and cognition can best facilitate each other.

In 1982, Professor Leng Ran first put up with the concept of emotion teaching. Professor Leng argues that students have two types of mentality when involved in learning. One is related to emotion such as motivation, attitude and interest, forming a process from feeling to mood and finally to determination; the other is about cognition such as perception, imagination and memory, fostering the process from perception to thinking and finally to knowledge. These two processes are integrated in teaching practice.

The beginning, orientation, maintenance and adjustment are all determined by the former while the adoption, storage and transformation of knowledge and technology are determined by the latter. As long as the two is well-coordinated, teaching can reach a best effectiveness.

While cognition is fully taken into account in teaching, according to emotion teaching psychology, positive sides of emotion shall be fully taken advantage so that teaching target and effectiveness can be improved.

Harmony is centered in emotion mode of teaching, and harmony between teaching and learning, or rather, between teachers and students is a symbol of integration of emotion and cognition. The theoretical evidence are as follows:

(1). Teachers. Teachers are leading the direction in teaching. In emotion mode, teachers shall be a guide for students, so that through emotional exchanges, students' potential can be aroused. In this way, students can improve their ability to learn, to think and to develop in harmony.

(2). Students. As the center of learning, students are capable and initiative in learning. Given a suitable climate, it is natural for students to arouse much interest. Therefore, teachers are expected to guide their students to "practice more, think more, read more do more". Apart from interaction between teachers and students, exchanges and mutual help among students are also encouraged.

(3). Emotion and cognition. An agreeable teaching climate is important in teaching. As is known to all that mentality of college students is yet to develop, they are easily attracted and influenced by excellent teachers and their encouraging teaching styles.

Such an integration of emotion and cognition will arouse students' love for learning, and further turn the love into desire for knowledge.

The teaching process of emotion mode is made up of teaching, creation and assessment. Taking the teaching features of folk dance, its teaching process can be designed as follows in TABLE 1:

**TABLE 1 : Teaching process**

	<b>Guide-teachers</b>	<b>Main part-students</b>
Schedule	Put the emotion-related content of each class and each phase in to the schedule according to the teaching content	Students are also expected to know the emotion-related content, get involved into the mode and be prepared mentally in order to cooperate with teachers in teaching
Integrated Emotion-related Content	According to the schedule, put emotion content into teaching to make sure that in such an emotional situation, the students can get inspired and cultivated.	Give much attention to the content created by the teachers so that they are inspired and integrated into the situation with their initiative.
Main Points	Be well-prepared before a class. Clarify the main points in class so that students can easily understand. Inspire the students with interaction and attract students with innovated contents and styles.	Carefully listen to the teacher so that they can not only understand the content but also give their advice. Students are expected to realize that teachers and students are on the same boat, and that only when they are make joint efforts will they have a chance to succeed.
Review	Upon the accomplishment of each phase, reviews shall be made for analysis and conclusion. Adopt helpful contents and abandon useless ones.	Students are also expected to share ideas in review, analyze methods suited themselves and develop their ability and courage to solve a problem.
Feedback	Select valuable information for further use so that a complete and efficient mechanism is developed.	Adopt the habit of analysis.

Teaching target is to improve students' cognition and ability with the help educational activities. A number of educators have studied theories on courses in education and analyzed relevant educational target. They put all teaching targets into three major areas including cognition, emotion and movement ability. Guided by this classification, the teaching targets of folk dance teaching are analyzed as follows in TABLE 2:

**TABLE 2 : Teaching targets**

<b>Teaching targets</b>	<b>Explanation</b>
Cognitive targets	1. Memorizing of movements: teachers are expected to demonstrate the movements of folk dances, and the students are required to memorize these movements without moving. The gestures, rhythms, tempos, steps, movement of arms and the order of the movements are required to be memorized. 2. Imitation of movements: the students are required to imitate their teachers' movements according to their memory. The gestures, rhythms, tempos, steps, movement of arms and the order of the movements are required to be imitated. 3. Understanding of movements: based on the efforts above, with the explanation of teachers on the movements, the students are required to understand the movements. The students are required to understand the reasons of the movement, the aim of training and try to act standard movements. They are also required to accurately tell the order, rhythm, requirements and essentials of the movements.
Emotional targets	1. Emotional experience: through the emotion shown in teachers' demonstration, the students are expected to be more desirable to show the emotion themselves, so that they are more interested in learning and more positive in practicing. 2. Emotional feedback: the students shall practice earnestly and consciously, and give feedback for mutual encouragement between teaching and learning.
Ability targets	1. Quality improved: the students are required to correctly understand the essentials of the movements properly experience the emotions and correct themselves. With improvement once and again, the students can adopt their own dancing style and distinctiveness. 2. Better understanding: based on standard movements, the students are required to understand the emotion expressed in the dance and create extraordinary in performance.

From the table above, we can see that the teaching targets of folk dance evolve step by step. Cognitive targets and emotional targets influence each other and impose a direct impact on ability targets. The three types of teaching targets compose a complete target system.

## **EXPERIMENTS OF EMOTION MODE IN FOLK DANCE TEACHING**

### **Experiment design**

Team experiment: 90 students in Grade 2013 of Dancing Department in Hebei Normal University were divided into 2 classes: Class 1 (47 students) as main part of the experiment and Class 2 (43 students) for comparison.

When teaching, the teacher applied different teaching modes (traditional teaching methods in Class 2 and emotion teaching mode in Class 1) in the same room to teaching the same Mongolian folk dance in the same length of time.

By the end of a semester, all the students took a same exam, after which the indicators before and after the experiment were compared and analyzed.

### **Testing standards**

Standards tested before the experiment: love for folk dance, understanding of theories, mastering of movement standards and styles, expressiveness of dance and creating ability.

Standards tested after the experiment: love for folk dance, understanding of theories, mastering of movement standards and styles, expressiveness of dance and creating ability.

### **Experiment control**

The author acted as the leading teacher in the experiment, and the two classes shared the same supporting conditions including teaching time, classroom, teaching content, etc.

### **Testing methods**

Final exams. Through final exams, the performances of students in the two classes can be taken as a reference to compare the effect of the experiment. The effect of emotion teaching mode can be evident through such a performance comparison.

## **ANALYSIS OF THE EXPERIMENT**

### **Analysis of Comparison of the testing results before the experiment**

To improve the credibility of the experiment, we tested the basic abilities of both classes respectively before the experiment. (See TABLE 3 and TABLE 4)

TABLE 3 : Pre-test on Students' interests in mongolian dance

Class	Hatred 1 point	Dislike 2 points	Just so-so 3 points	Like 4 points	Like very much 5 points	Mean
1	2 persons	5 persons	20 persons	16 persons	4 persons	3.32
2	1 person	2 persons	19 persons	15 persons	6 persons	3.54

TABLE 4 : Results of pre-test on interest

Class	Number of samples	Mean	Standard deviation	Significance
1	47	3.3191	0.93498	P=0.881>0.05
2	43	3.5349	0.88234	

According to TABLE 4, applying Formula 1(p=0.05), we can get the result of TABLE 4.

$$t = \frac{(\bar{X} - \bar{Y}) - \delta}{D_w \sqrt{\frac{1}{N_1} + \frac{1}{N_2}}}$$

s. t .

$$D_w^2 = \frac{(N_1 - 1)D_1^2 + (N_2 - 1)D_2^2}{N_1 + N_2 - 2}, \quad (1)$$

$$D_w = \sqrt{D_w^2}$$

$$N_1 = 47, N_2 = 43$$

Through TABLE 3 and TABLE 4, we can see that students in two classes were not obviously different in interest, so the experiment is of high credibility.

### Influence of Emotion Mode on Students' Dancing Profession in Folk Dance Teaching

Before the experiment, students were not different in dancing techniques. After the experiment, we tested their dancing techniques. (See results in TABLE 5)

TABLE 5 : Post-test of folk dancing technique

Class	Number of samples	Mean	Standard deviation	Significance
1	47	86.9	6.602	4.662<0.05
2	43	78.1	9.948	

From TABLE 5, we can see that the performances of students in the two classes were much different, and emotion mode is better in improving students' dancing technique. The reasons are as follows:

Atmosphere in class. According to psychological study, pleasant atmosphere and positive mood are important for improving people's behaviors. In emotion mode, students' learning efficiency is increased. In the mode, teachers are required to be both emotional and knowledgeable, so that the two aspects can promote each other. Under such circumstances, both teachers and students are pleasant so their task can be accomplished with high efficiency.

Teacher-student relationship. Studies show that such a relation is in direct ties with students' performance. Although traditional teaching modes attach much importance on teacher-student relationship, it is more emphasizing the dignity and authority of teachers while the mental relationship and inter-person relationship receive less attention, not to mention the emotion. The emotion mode, however, proposes the emotional interaction between teachers and students, thus arouses both the learning interest of students and the teaching enthusiasm and responsibility of the teachers.

Emotion developing features of college students. The college students are becoming mature, as a result, they have more demand of all kinds, and their emotions and feelings are also richer. They are developing their own sense of morality, rationalism and aesthetics. The emotion mode is able to satisfy all these emotional demands; therefore, the initiative of the students is fully aroused. In this way, teaching becomes more effective.

**Influence of emotion mode in folk dance teaching on students’ learning interest**

Students in the two classes were not obviously different in their interests in Mongolian folk dance before the experiment; after the experiment, their interests were once again surveyed and analyzed. (See TABLE 6 and TABLE 7)

**TABLE 6 : Post-test on Students’ interests in mongolian folk dance**

Class	Hatred 1 point	Dislike 2 points	Just so-so 3 points	Like 4 points	Like very much 5 points	Mean
1	0	1 person	2 persons	10 persons	7 persons	4.15
2	0	2 persons	6 persons	8 persons	4 persons	3.70

**TABLE 7 : Post-test Statistics on interests of students in two classes**

Class	Number of sample	Mean	Standard values	Difference of standard values
1	20	4.15	3	1.15
2	20	3.70	3	0.70

From TABLE 6 and TABLE 7, it is clear that after the experiment students in the two classes see much difference in their interests in Mongolian folk dance. Although both has been raised, students in Class 1 experienced a greater increase in their interests in Mongolian folk dance, showing that emotion mode is more conducive to the increase of students’ learning interest.

**Influence of emotion mode on students’ creativity in folk dance teaching**

Since early ages. But as a sophisticated social demand, creativity develops unevenly among individuals. Therefore, teachers are of much importance in cultivating students’ creativity. Once the demand of creativity of a student is aroused and satisfied by teachers, positive mood is aroused at a high level.

Creativity adoption is an important part in China’s educational reform. Therefore, the impact of emotion mode on students’ dancing creativity is also tested after the experiment. (See TABLE 8)

**TABLE 8 : Post-test of dancing creativity for folk dance**

Class	Number of samples	Mean	Standard deviation	Significance
1	47	85.913	7.595	4.841>0.05
2	43	77.182	9.379	

We can see from TABLE 8 that  $P < 0.05$ , so there is a distinct gap between students of the two classes in creativity. Therefore, we can say that emotion mode is definitely much more conducive to the improvement of students’ creativity than tradition teaching modes.

This is because the creation potential of the students cannot be shown under pressure. Such a potential can only be released in fully relaxed atmosphere. In emotion mode, students are provided with enough time and space for free creation of their dance. On this occasion, the adoption of students’ creativity is emphasized as one of the teaching targets. Therefore, the students are not only taught the set movements but also learned how to create a new dance. In this way, the students can use their imagination as much as they can, and their enthusiasm and creativity are also well preserved.

**Analysis to post-test**

After the experiment, the test results before, during and after the experiment are analyzed. It is proved that the teaching activities conducted in emotion mode can effectively raise students’ learning interests. In this way, the teachers and students are interacting more harmoniously, so that students can initiatively absorb what they have learned in a pleasant learning environment and further improve their professional standard.

“From among the masses to performing art, folk dance has gone through an art recreation.” Professional teaching of folk dance is the key of its development. Development is the fundamental target in both teaching and learning of folk dance and its performance creation. Its essence should be better explored in practice and made the most in its further development. Such an further development is not general improvement of its techniques or simple literal description.

Rather, it is a brand-new cultural achievement integrated into the spirit of era sensed by our whole-hearted involvement. Emotion teaching mode denies the traditional imitation learning mode in class. In this mode, students no longer accept knowledge passively. Instead, they use what they have learned combined with their imagination and creativity to create their own dance. In such a process, the cultural deposit of the students is enriched, marking a breakthrough in folk dance teaching.

Emotion mode has exceeded the traditional teaching modes featuring sole imitation in folk dance class, marking a breakthrough for folk dance teaching. In such a teaching mode, students are no longer passively instilled knowledge. Instead, they integrate all they have learned with their imagination and creativity so that their cultural deposit can be enriched.

### SUMMARY

Thanks to the exploration and improvement in practice, emotion teaching mode receives satisfying effect.

First of all, emotion mode injects new vitality into college folk dance teaching, and it is more conducive to the improvement of students' interest and enthusiasm. In this way, students are more initiative in learning and the teaching quality is also largely improved.

Second, emotion teaching mode is apparently effective in improving students' creativity. Compared with the traditional teaching modes, emotion teaching mode is effective because the students are not only taught the set movements but also learned how to create a new dance. In this way, the students can use their imagination as much as they can, and their enthusiasm and creativity are also well preserved.

Third, compared with traditional teaching mode, emotion teaching mode arouses more easily a pleasant, relaxed, harmonies and cooperative interacting atmosphere where teachers and students can draw the strengths of each other so that teaching effectiveness is largely improved.

Fourth, emotion mode is far from a dull theory. With specific procedures, it is easy for teachers to apply.

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