

# Problems and Solutions in the Teaching of Performing Arts Figure Class

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## Abstract:

The art education in colleges and universities is constantly deepening the reform, with the teaching content increasingly getting richer and the requirements getting higher. Teachers and students are paying more and more attention to the performing body art, meanwhile, being more eager to learn how to improve the skill of actors' artistic body performance. Perfecting the actors' artistic body performance can deepen the theme of the stage, so as to make the audience more deeply understand the characters' thoughts and feelings. At present, there are some problems in the teaching of performing body arts, as a result, the students can not understand the essence of the arts, which makes it impossible for student performers to bring visual feast to the audience through body presentation. Based on the author's experience in the teaching of performing arts body, this paper analyzes the problems existing in the teaching of performing arts body, and gives specific solutions.

## Keywords:

Performing Art Training, Teaching Problems, Analysis, Solutions

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## 1. Introduction

Performing body art is characterized by strong comprehensiveness and professionalism, so is the process of relevant teaching. It's common sense that the performers will not be able to perfectly display the characters without body performance, and good-looking body shape and flexible movement can make the stage and performance look vivid. Since the body performance is closely related to the characters on the stage, colleges should take the performing body art teaching seriously, expecting it has an important impact on the stage.

Based on such consideration, this paper analyzes the reasonable arrangement of teaching plans, the innovation of teaching methods, and the improvement of teachers' professional abilities, etc., so as to improve the quality and efficiency of performing body art teaching.

## 2. Common Problems in the Current Teaching of Performing Body Art

### ***2.1. Lack of scientific and reasonable teaching plan***

It is often seen that some teachers often make teaching plans blindly in the teaching process, without considering the specific situation of students, which is not beneficial to the continuous physical training, even harmful to the students' physical flexibility. Since each performer's physical quality and acceptance ability is different, if no continuous training plan is made according to the needs and actual conditions of students when carrying out physical training, it will not only bring physical damage to students, but also greatly reduce the enthusiasm of students for training.

In the survey of students in different classes, it is found that the physical curriculum of performance art in each school is relatively different. During the course, some schools and teachers teach basic skills only, some offer more folk dance courses, some mainly focus on simple ballet positions, some are interesting in teaching classical body rhymes, and others teach comprehensively. It can be obviously found that the specific teaching content about dance is random, the teaching materials are not clear, and the teaching degree is not accurate. Scientific and reasonable teaching plans are needed badly.

### ***2.2. Lack of interest in the single training method***

During the long-term body training process, most teachers mainly use traditional training methods to keep training hard to ensure that students can master the basic skills and maintain a symmetrical figure, which makes the teachers pay too much attention to the basic skill training and lack of the special training, and the worst of all, fail to recognize the important role of body performance. As a result, although the performers have mastered a lot of training skills, they are not eligible in shape maintenance and can not give audience a sense of visual beauty. For example, on the stage they can not show enough strength and fierce look in the martial arts duel. The problems are directly related to the mistaken teaching methods. Failure of arranging physical training according to students' actual conditions may cause students to have a sense of loss, or disappointment, or even disgust. During the teaching process of art education, professional performance art teachers should adopt a variety of teaching methods to help students to better learn dance and better understand the spirit, meanwhile, implement more spiritual content to solidify students' thinking instead of focusing solely on the teaching and training of dance movements. In addition, the poor environment of dance teaching is another culprit of tedium and unhappiness, which often hinders the development of dance teaching in colleges and universities.

### ***2.3. Lack of originality in the field of teaching mode***

Each character in drama performance is unique and has its own personality because of its experience, gender and mind. In some drama performance, the shaping of character image is the key. It can be seen that the characterization needs to be realized by means of dramatic performance. From this point of view, the teaching model of performing body art is different from the one of dance major. However, in some schools, the teaching model of dance major is directly applied to the performance class, which leads to a negative outcome that the significance of performance is not reflected, especially when creating the overall character image of the drama. Although the dance curriculum includes the training process for body shape, there are still obvious differences between the two majors. The dance courses mainly focus on the correct posture, integrity, fluency, correctness and beauty of various styles of dance while the performing body art courses mainly practice the correct posture and

performance of standing, sitting, lying, walking, running and other moving. Performing body art courses can be combined with the comprehensive training of dance, e.g. ballet, classical dance, national folk dance, etc., which can shape people's beautiful posture, cultivate elegant temperament and correct incorrect posture. However, the unique mode of performing arts lessons should be demonstrated and not be blindly applied to dance course and become its replication.

### **3. Analysis of the Causes of the Problems**

#### ***3.1. The curriculum system is isolated and the model outdated***

In some teachers' mind, body training teaching is just a mechanical transfer of the book content, without considering the students' actual physical conditions and professional requirements. When it comes to the curriculum system, each teacher has his own one and no unified standard is made. In some schools there are not up-to-date teaching materials or teaching modes for body training, and no innovation is considered.

#### ***3.2. The training mode is single and lacks pertinence***

Body training requires constant repetition of the same movement to achieve a target state of the body and muscles, however, it is easy for students to become tired of the monotonous training content and method. According to the syllabus, the training course is a purposeful, planned and organized educational process based on human body science theory. Hence, the goal of the course should be achieved through various ways. It is a pity that many teachers can't help adopting the traditional training ways only, yet the traditional teaching mode is so dull and makes students look like machines.

#### ***3.3 The teachers lack experience in teaching and performing***

The quality of teachers is also one of the factors that lead to the problems. Some teachers do not have enough art knowledge to understand classic works of drama. Some do not have enough professional teaching experience in performance. Some do not have targeted training methods. Some do not have enthusiasm on teaching. Some do not have the sense of innovation. Some have no idea to stimulate students' learning motivation and interest. Without doubt, these teachers need urgently to learn relevant knowledge and skills.

#### ***3.4 The students lack performing talent and temperament***

The gift plays an important role in learning performing art. When a student finds it difficult to understand what a real performance is and master the tricks of performance, the most likely reason is that he lacks acting talent. Some students can compensate by increasing performing experience and enhancing aesthetic awareness while others should strengthen their enthusiasm, enhance their creativity and spend more time practicing.

### **4. Research on the Innovative Solutions and Strategies**

#### ***4.1. Set arrangement and plans scientifically to avoid blind teaching***

Blind teaching is easy to cause excessive training intensity, physical discomfort or even injuries and reduce students' enthusiasm for learning. In order to overcome the blindness, one-sidedness and randomness, the teachers should advocate targeted teaching. That is to say, in the process of teaching, the teachers should understand the basic situation of each student, eg. physical condition and flexibility, learning experience and scope of knowledge, so as to distinguish those who have received formal training and those who have talents or tolerance. Training plans should be arranged and carried out after rigorous analyses and careful consideration. For those with poor foundation, the teaching can be carried out according to the following process: understand the relevant movement skills, practice step by step, point out the existing shortcomings, give corresponding encouragement, so that the students can participate in the training more actively and constantly to improve their physical flexibility.

#### ***4.2. Cultivate innovative thinking and break the traditional teaching mode***

The traditional teaching mode is unified in passive learning and mechanical in imprisoning students' personality. During the process of performing practice, the traditional mode can easily become isolated and limited, turning the performing art into the simple shape training. The situation often causes a common problem among students, which is that the body training course can not meet the body requirements, to say more precisely, the reaction and expression of the body can not be properly integrated and echoed. Furthermore, different people have different understanding about the character on stage, and have different manifestation. In order to fully display the beauty of body on stage and improve the appeal of performance, we need to integrate innovative thinking into the performing art teaching. Innovative thinking can not only promote the development of students' personality, but also make the performance bring forth the new, thus promoting the progress of the whole art world. In that case, the traditional teaching mode should be broken and replaced by a new one which can combine theory with practice, stimulate students' interest in learning, focus on the cultivation of students' multiple abilities, let students participate in evaluation and taste the fun of training.

#### ***4.3. Borrow teaching methods from other art forms and develop diversified education***

Various artistic techniques can be learned from each other and their teaching methods be used for reference. As a matter of fact, some smart teachers have found it a quick way to improve the quality of teaching. Therefore, we can develop diversified teaching methods of performing art and innovate them by learning from the teaching methods of other art forms, such as music, dance, drama, opera, martial arts, Chinese traditional props show, Chinese and foreign traditional etiquette, etc. For example, we can teach students how to form rhythmic beauty by using diversified dance means, how to express themselves by using rich body languages. Various art forms can help to enable students to gradually master the diversified and comprehensive performance competence, and finally generate the professional stage application ability of "inclusive, versatile, miscellaneous and performing" characteristics.

#### ***4.4. Optimize teachers' professional quality and improve ability***

Teachers play the most important role throughout every teaching process, since teachers' quality and ability can determine students' level. Teachers should realize that

their jobs are not simply to complete teaching tasks or respond to examinations. The key lies in developing students' personality, cultivating students' talents, ensuring students' interest and willingness in learning, moreover, understanding the essence of the course, mastering knowledge on cultural theory, obtaining aesthetic concepts and maintaining the continuity of art education. A high-quality professional team of teachers can easily find more advanced teaching methods and better solutions to solve the problems they meet. The ways for performing art teachers to optimize professional quality and ability include improving the comprehensiveness of knowledge structure, increasing performance experience, setting up interdisciplinary communication, and so on.

## 5. Conclusions

Performing Art has become a new course in college education to meet the diversified art needs of students. Somehow, in the actual teaching process, the results are not as satisfactory as expected. The paper makes a comprehensive analysis and proposes corresponding countermeasures. To solve the problems, we need to analyze the causes, reasonably apply the rules of training, develop new teaching methods and modes, enrich teaching concepts and contents, and finally improve the teachers and students' professional quality, promote the training level in modern colleges to better meet the needs of art development.

## 6. Conflicts of Interest

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