

# The Influence of Drama Performance Training Methods on Dance Performance

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**Abstract:** Dance performance is composed of performance content and dancers. In the performance, dancers express their feelings and convey their thoughts with their bodies and hearts as the media. Therefore, dance performance can also be called the art of mind controlling body and body expressing mind. From the author's long-term professional study and practice, it is found that excellent dancers must treat performances with the unity of body and mind. However, some dancers may blindly pursue technology, thus ignoring the inner experience of the role, so that the roles they create lack realism and the inner meaning of the works cannot be accurately expressed. Therefore, the author draws lessons from the drama performance method "mental image", tries to inspire actors to experience the role with "mind", and analyzes the role's action logic through "re-experience", so as to find the inner emotional motivation of the role and the creative intention of the director, so that the actors can form a performance from the inside out, shape a real and vivid role image, and enhance the expressive force of the dance performance.

**Keywords:** Dance performance; Dramatic performance; "mental image".

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## 1. Introduction

Drama has formed a theoretical system in performance, especially in shaping characters, which is supported by more detailed expressive methods and is worth learning from dancers. Therefore, the use of drama performance method to train dancers' performance and creativity from the perspective of the characters themselves is helpful for dancers to analyze whether the actions of the characters on the stage conform to the characters' images, personalities, emotions, emotions, etc., and to analyze the shaping of the characters in the dance from the inside out, so that dancers can understand the emotional demands, psychological motives and personality attributes of the characters, and can properly integrate these understandings into body language.

## 2. Training Characteristics of Dance Performance in Drama Performance

### 2.1. Dance Style Training

The personality of the characters in dance works should grasp the core expression idea of dance emotion, convey it to the audience through the dancer's body, and interpret and understand the movements and images within a certain scope with the originality of the actors. And this is just in line with stanislavski's requirements for actors to release their "nature". Yang li Ping, a well-known dancer, perfectly shows her unique dance style on the stage, and then creates her own dance style and concretizes nature in a very delicate way, so that the audience can have a more real experience and appreciation of the work, and can naturally admire nature. Therefore, the difference of dance style lies in how the actors perform. To train the style of dance, dancers first need to master the history, culture and idleness of the work, which lies in each dancer's different understanding of the image, which is mixed with personal subjective consciousness to form different performance styles. Performance style represents the actor's quality and action texture, and it is a label of a dancer's

style.

### 2.2. Performance training

The stage originates from art and is also higher than art. This sentence is also expressed in dance performances, where dancers act as people's roles in life and artistically express their emotions. Here, this paper is briefly divided into the following three points: 1. Training the dancers' inner emotional expression. The "emotion" of dance is usually manifested in the dancers' dance skills. The higher the ability to express body movements, the more fully this "emotion" can express the characters' emotions and set off the content that the dance wants to express. 2. The training of body expression, the training of body in dance is the training of expressing emotions. Body is the main medium for us to convey emotions. Combining the melody of music to create the lines and structure of dance, this exaggerated body performance on the stage can make the audience feel their inner feelings. 3. To control the expression training, in addition to physical performance, there is also expression training in dance. The training of expression can be used as an auxiliary function to express emotions. Whether it is anger, sorrow, joy and sorrow, expression has a certain degree of language function, which helps dancers to better express their dance emotions.

## 3. The Role of Drama Performance Training in Improving Dance Performance Ability

Both dance art and drama art need to "shape characters" by creating characters and portraying their personalities. On the basis of shaping characters, they express their thoughts and feelings by some means. Therefore, integrating into drama art can help dancers better enter the image, grasp its characteristics, express their inner feelings and complete their second creation.

### 3.1. Emancipate nature and pursue the authenticity of dance performances

The word "nature" originated from Stanislavski, who believed that "the actions of the stage must be based on the heart, logical and orderly. Emancipating nature should not only be bold and open-minded, but also mean returning to the unrestrained self-state and true state on the stage, which is a process of inner exploration. In theatrical performances, silence can sometimes explain everything, silence is better than sound, and it can shock the audience's heart through a look and physical expression. Dancers need this kind of training in drama to liberate their nature, try things that they dare not touch and enrich their inner feelings. Rich expressive force can make this dance image vivid, and emotional sublimation can not only process and refine the body movements in life, but also make the characters in dance works more flexible.

### 3.2. Rich imagination, providing inspiration for dance performances

The process of each creation is the actor's re-creation from self to role, that is, the process of knowing himself—understanding the role—exerting imagination—performing and shaping. In this process, having rich imagination is the necessary ability for the actor to make the work artistic and sublimate. Imagination in drama can stimulate students to create the diversity and uniqueness of dance works, and let actors think and create independently. It is one of the best ways to give a physical or social phenomenon to let actors use their own imagination to develop and create.

## 4. Mastering "Subtext" to Improve Dance Expressive Force

"Lines, that is, the words spoken by the drama characters, are the basic means for drama writers to portray characters, an important pillar of drama performance, and an important basis for actors to shape characters. In drama performance, there is another kind called subtext. Through the training of "subtext", we can make up for the deficiency of "inner monologue" in dance expression. Subtext and inner monologue are the inner activities of characters acting in specified situations, and they complement each other to form

the inner spiritual life of characters. "Inner monologue" refers to the dancer's display of the inner thoughts, feelings and fluctuations of the characters with the help of specific dance vocabulary, which is the thinking process of the feelings, judgments and decisions of the characters when they receive objective stimuli.

Conclusion: Drama performance has a perfect training system, and its styles are quite different. In the long-term training system, dance pays too much attention to the actor's physical quality and skill training, but ignores the understanding of dance performance. During the training process, the actor's observation and understanding of life are far from enough. In the process of emotional cultivation, dancers often find it difficult to understand the details and lack observation and understanding of life. However, the perfect drama training is integrated into the training of dance performance, and the actors have the ability to cultivate their roles through daily emotional training. Therefore, drama performance course is an indispensable course in performance, which becomes a whole with dance training and a complete performance training system.

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