

The Research on the Value of Northeast Yangge in Dance Curriculum of Preschool Education Specialty under the Background of Jilin Characteristic Region

Lulu Zhou

Changchun Normal University, Changchun, 130000, Jilin, China

Abstract: Under the background of Jilin characteristic region, northeast Yangko is a dance with unique charm in Jilin region. It is a dance performance form of Jilin People's diligence, kindness, wisdom and integration. It is also a reflection of Jilin People's production and life, and it is Jilin People's yearning and praying for a better life. Integrating the Northeast Yangko with Jilin characteristics into the preschool education curriculum can not only cultivate students' aesthetic and dance skills, but also keep students' physical and mental health, cultivate students' professional quality, cultivate students' sentiment, and enable students to pass on their dance skills and the spirit of inheriting traditional culture to their students after they go to work, so as to make them feel better Traditional culture can continue to carry forward. Therefore, strengthening the application of northeast Yangko with Jilin characteristics in preschool education dance course is of great significance and role in improving the teaching effect of preschool education professional dance course and realizing the educational inheritance of northeast Yangko as a folk culture.

Keywords: Northeast Yangko, Preschool Education Major, Dance Curriculum, Artistic Value

1. An Overview of Northeast Yangko Art Teaching

1.1 Purpose and significance of topic selection

Northeast yangko dance is the most representative song and dance with local characteristics in Northeast China. Its performance form is different from other songs and dances in soft beauty and strength. It is a unique performance form of "wave in stability, beauty in waves, beauty in beauty, beauty in beauty, and beauty in beauty". Northeast Yangko expresses the characteristics of farmers in Northeast China, such as simplicity, kindness, softness in hardness, which completely engraves the characteristics of farmers in Northeast China I drew it.

We will take the application of northeast Yangko with Jilin characteristics in the dance course of preschool education major as the research object, the purpose is to make students fully understand the dance culture essence of northeast Yangko in Jilin area, and make the folk culture of northeast Yangko more pleasant to students' body and mind, so that students can understand the artistic expression of northeast Yangko more thoroughly in their future work and study, and make self-improvement What we have learned and learned about the Northeast yangko dance is taught to preschool children, so that the folk culture can be carried forward and inherited.

1.2 Performance characteristics of northeast yangko dance with jilin characteristics

The performance form of northeast Yangko in Jilin area is more like the character of northeast people, which is hot and pungent. The movement is not only loud and pretty, but also stable and wave, and there are waves in the stability, with stability in the waves, and the combination of hardness and softness. This art form of northeast Yangko originated from the folk, so it is more close to the life of the northeast people, and can fully show the enthusiasm, kindness, simplicity, hardness and softness of the northeast people. In the Northeast Yangko performance, performers often carry a variety of "hand flowers" in their hands to assist the performance, and download songs and dances in the cheerful drums.

At the same time, the style of the Northeast Yangko is also like the character of the northeast people: hot, pungent and humorous. The rhythm, posture, costumes, props, movements and rhythm of the

Northeast Yangko show the style of the yangko dance incisively and vividly. The whole dance presents its artistic features through the use of moving, steady, drum and props. With the continuous development of the Northeast Yangko, people's aesthetic of the Northeast Yangko has gradually changed from "small" as the beauty to "large" action to show the beauty of the Yangko, which makes the Yangko more exaggerated and wild in the form of performance. The change in the form of yangko dance performance is more suitable for modern people's aesthetic and pursuit of dance.

1.3 The importance of northeast Yangko in dance teaching of preschool education

As one of the preschool education courses, northeast Yangko aims to improve students' comprehensive quality and aesthetic standards. The unique performance form and artistic charm of northeast Yangko play an important role in the development of preschool education students. The Northeast Yangko originates from the daily production and life of the farmers in Northeast China. It expresses the yearning and love of the farmers for a better life. It is a high distillation of life. The Northeast Yangko shows the love and spiritual sustenance of the farmers in Northeast China for this land.

Northeast Yangko is a very comprehensive art. The artistic elements and performance forms of northeast Yangko can be seen everywhere in people's daily life. It has become an important part of people's life, and also provides an important way to carry out quality education. While learning the Northeast Yangko, students not only strengthen their physique, but also cultivate their sentiment. At the same time, they also temper their will, which can improve their innovative thinking and aesthetic outlook. It is a good way for the comprehensive and coordinated development of body and mind. In the daily teaching class, the artistic characteristics of northeast Yangko are fully used to carry out physical and quality education for students.

Childhood is very important for every child's physical and psychological development, and it is the strongest stage of children's imitation ability and desire. The main purpose of bringing the Northeast Yangko into the preschool education curriculum is to enable the preschool education students to integrate the Northeast Yangko, a dance performance form with local characteristics, into the education of preschool children, so as to improve the psychological and physiological healthy development level of preschool children, and temper their will and body and mind, so that preschool children can learn from childhood Inherit and carry forward the traditional culture. Therefore, the Northeast Yangko into preschool education professional dance curriculum has a positive role in promoting traditional culture.

2. The Artistic Characteristics of Northeast Yangko in Jilin Area

2.1 Influenced by regional cultural factors

In ancient times, there were human beings in Changbai mountain range, so Changbai Mountain is an important birthplace of human civilization in Jilin Province. Due to the influence and limitation of its geographical environment, it is not suitable for the development of agriculture here, and most people live by hunting. After a long period of time, people gradually reclaim the barren land with no people and endless wild animals into a life paradise that integrates Manchu, Han and Korean people. The Northeast Yangko with Jilin characteristics shows people's spirit of self-improvement and courage in hard work, and shows Jilin People's simple, down-to-earth and love and yearning for a better life.

Now we see the Northeast Yangko, mostly Han Yangko. Yangko is a traditional folk dance of the Han nationality. The costumes of yangko dance of Han nationality are mainly bright colors, which are performed with powerful and rapid movements. From the 1980s to the 1990s, during the lunar new year, no matter how ice and snow and how cold the weather is outside, people will spontaneously go out of their homes to watch the Yangko performance as long as they hear the lively sound of gongs and drums. This is not only people's love for yangko dance, but also the expression of Jilin Han people's yearning and praying for a better life. Now there are also many Yangko fans spontaneously organize Yangko team, through Yangko praise to exercise and pleasure body and mind.

2.2 Personalized clothing of Han Yangko

In dance, costume is an important form of dance culture and the carrier of dance culture. In dance performance, the intervention of costume increases the charm of dance performance, makes the personality and characteristics of dance more distinct and prominent, and is an important part of dance

performance. In the Han Yangko, costumes and props also represent the local characteristics and dance style of the Han Yangko. It adds indispensable artistic atmosphere and situation to the performance of yangko dance, and sublimates the performance of Han Yangko.

The dress of Yangko of Han nationality is characterized by gorgeous color, simple and generous, and bold choice of color matching. Han Yangko costumes are mainly composed of red, black and rose red. In the performance team, everyone has the same dress, but the leader needs to wear the head, shoulder and Cape. Most of the costumes of female performers are lined jacket with multi pleated skirts. Women also need to wear headdresses made of bead curtains and various flowers. During the performance, the headdress on the performer's head will shine in the light with the twist of the performer's body, which is really good-looking. The male performers are lined jacket with lined trousers.

The performance props of Han Yangko are mainly fan, handkerchief and colored silk, and the performers often choose the color props which have a large contrast with the main colors of clothing to perform with their own clothing. Only in this way can Yangko show the unique Manchu customs and aesthetic characteristics of ethnic minorities. Performers usually hold fans in their right hand, handkerchief in their left hand and colored silk around their waists, dancing in the cheerful drums. The costumes and props of the Yangko of the Han nationality are fully integrated with the local characteristics of Changbai Mountain, the natural environment and other factors, as well as the elements of the dance of the Han nationality.

3. Teaching Method and Research Value of Northeast Yangko in Preschool Education Dance Course

3.1 Teaching methods of northeast Yangko

In the teaching process of northeast Yangko, oral teaching and action demonstration should be given priority to. Oral teaching mainly focuses on the teacher explaining the key points and difficulties of dance action in Yangko to students in class. In the process of learning with students, ideological and cultural infiltration should be carried out for students. When explaining the Essentials of action to students, the teacher should ask students to understand each one. At the same time, the teacher will issue a variety of instructions and comments, so that students can more standardized understand the main points of the whole movement; in class, the teacher can also use yangko dance to compare with similar dance forms, so that students can more clearly understand the characteristics and connotation of northeast Yangko, and enable students to dabble in different dance forms. In addition, oral teaching can also make students know more about the simplicity and enthusiasm of the people in Kanto, so that students can pass this noble life concept to their students in their future work, and teach them the real connotation of being a man.

Dance Demonstration refers to the teacher's personal action demonstration for students, guiding students to learn northeast Yangko, so that students can accurately imitate the teacher's action. The teacher will demonstrate and show the students from the feet, hands and all parts of the body, so that the students can admire the teacher's teaching methods and dance skills in the process of learning. Then, the teacher can decompose the actions for demonstration, so that the students can learn all kinds of Yangko actions more specifically. The teacher can also let the students imitate the performance, and make an objective evaluation of the students' performance, and give corresponding opinions and suggestions. Finally, the teacher asked the students to perform the Yangko in their heart according to the dance movements and related theoretical knowledge, and create a new image of Yangko performance.

Through the teacher's words and deeds, make students feel the unique charm of northeast Yangko, make students feel their own strong sense of mission and responsibility in the future teaching work, and actively participate in the great cause of carrying forward northeast Yangko teaching.

3.2 The training value of northeast Yangko props for students

Handkerchief is the most representative props of northeast Yangko, which acts as a medium in the performance and is the most representative props in Northeast dance. The specific twist and dance methods of handkerchief can specifically summarize the different styles and characteristics of the nationalities in Northeast China. When you see dancers holding handkerchiefs for performance, you

can naturally associate with northeast Yangko. This shows that the handkerchief has carried a certain amount of regional cultural information.

The use of handkerchief in Northeast yangko dance follows the original ecological characteristics of northeast Yangko, so that students can not only learn the form of dance performance, but also understand the local cultural information. In the process of using handkerchief to perform yangko dance, the wrist must be kept completely relaxed, otherwise it will not be able to accurately complete the basic movements such as pulling flowers, flapping flowers and spinning flowers. Therefore, in the handkerchief action at the same time, not only is dancing props, more important is props and body cooperation, increase the control ability of the body to props.

The handkerchief teaching of northeast Yangko in the classroom is not only the embodiment of props, but also the embodiment of the style and cultural characteristics of northeast Yangko, and the carrier of northeast culture. Therefore, training students to perform with the props of northeast Yangko can not only exercise students' physical coordination ability, but also make students understand the connotation of northeast culture more deeply and concretely, and understand the Northeast Folk Customs and culture carried by northeast Yangko. Thus, we can deepen our love for Northeast Yangko and inherit it.

3.3 The cultural value of northeast Yangko in preschool education

Northeast Yangko has rich expressive force, cheerful rhythm, and is very ornamental. With northeast Yangko as a dance course, students can experience the changes of body and mind and emotion through different tracks, which is also a kind of edification of body and mind. When learning and training with teachers, we should gradually cultivate the sense of dance and music, which is conducive to physical and mental health, self-cultivation, and can improve their temperament and coordination of various parts. With the deepening of learning, the culture of northeast Yangko will also imperceptibly affect students.

On the one hand, students learn dance in order to improve their artistic quality, on the other hand, they can cultivate a positive attitude towards life. The rich and colorful story background of northeast Yangko and the spread of optimistic spirit have high teaching value for students. How to let students quickly experience the emotion and attitude towards life in teaching materials is the key to teaching. Let students improve their physical and mental quality through dance learning, and establish a good attitude towards life, is another purpose of teaching, which is as important as the coordination and flexibility of physical exercise through dance.

All dances have thoughts and soul, which are embodied through the music, action and scene. Northeast Yangko is also a kind of elegant art form, also has these factors, can achieve the artistic sublimation from the knowledge structure and quality structure. The ultimate goal of all dances is to express the qualities of creators and learners, to show the performers' ideological activities, and to convey their feelings and ideals about life. Northeast Yangko originated from the folk, itself is very positive and upward, every action and gesture reflects the endless yearning for a better life, the teacher is to cultivate students according to these cultural connotations, and give students the way of dance to understand life. From this point of view, teachers of preschool education should prepare for every dance course carefully, so that dance can convey ideas, which has a great test for the sense of responsibility of teachers, and also reflects the value of teachers.

3.4 The aesthetic value of northeast Yangko in preschool education

All dance teaching needs to show with the help of body posture. How to show emotion and connotation through rich body language is the key. Northeast Yangko also needs to follow this principle. How to let the audience have unlimited reverie requires performers to have certain creativity and profound performance skills, and at the same time, according to the music plan made in advance Interaction, with these conditions and preparation, can let the audience to experience, ponder, sentiment, this is a successful performance. Due to the particularity and limitations of preschool education, aesthetic education teaching is very necessary. It is very valuable to show and appreciate some works before teaching. In the process of appreciation, it can potentially improve the students' aesthetic and acceptance ability. Interest is the best teacher. The unique charm of northeast Yangko can bring sensory impact to students in the process of art appreciation, which is also the enduring charm of northeast Yangko. Only with connotation can it attract students to learn, and also pave the way for educators in the follow-up teaching work.

Dance performance needs the perfect integration of clothing, posture, music and dance beauty to bring visual experience to the audience. For preschool education dance, the Northeast Yangko course fully meets the above requirements. Through the course learning, students can deepen their learning foundation, make their body more beautiful and moving, exercise their coordination, flexibility and sense of rhythm, and greatly improve their artistic quality. Rhythm, dance action, through these learning, can let students improve self-confidence. In the study and life enrich their own life, at the same time can ease the pressure, in the process of learning can also continue to communicate with teachers and other students, increase communication skills. In this way, through dance learning, the body and mind can be relaxed to the greatest extent, and their vision can be expanded. After students love dance, they can motivate teachers in disguise, and let them realize their value and recognition. The school has greater patience and confidence to carry out various teaching activities, which is a virtuous circle and can greatly enhance the teaching effect.

The Northeast Yangko in Jilin area, like all kinds of dances, shows life and expresses life through beautifying art forms and rhythm changes. Thanks to its cheerful and concise rhythm, its flamboyant scene, rich dance vocabulary, interesting posture and lively performance style make the audience feel the fullness, elegance and beauty of dance, and make their emotions full of vitality Fully reflected. In teaching, the Northeast Yangko is not only entertainment activities, but also the refinement of body music and rhythm through this art form. From this point of view, the Northeast Yangko teaching can improve the students' aesthetic and dance skills, and teach this unique aesthetic ability to their students through the future work in the field of preschool education.

3.5 Inheritance value of northeast Yangko in preschool education major

Jilin characteristic northeast Yangko is the sublimation of Jilin People's life and the treasure of Ming Dynasty art, which plays an irreplaceable role in the hearts of Jilin people. In recent years, after the Northeast Yangko has been included in the national intangible cultural list, it has attracted more and more attention. In the hearts of people engaged in performance, creation, teaching and other folk art related to the Northeast Yangko, the artistic status of northeast Yangko is constantly rising, and people also realize the importance of protecting this folk art. More efforts have been made to protect this art, and good results have been achieved.

First of all, people combine the Northeast Yangko with the new media, use the network media to spread the Northeast Yangko, increase the communication strength and space, and use the resources and communication strength of new media to expand the development space of Yangko.

Secondly, in order to carry forward the folk culture and increase the publicity of Yangko, the governments at all levels in Northeast China also actively organize the Yangko competition and other group activities to increase the promotion scope and strength of Yangko. This kind of behavior gives great encouragement to those who are engaged in the Northeast Yangko art career. The Northeast governments at all levels also actively encourage people from all walks of life to join in the inheritance of northeast Yangko and the protection of folk art.

Finally, the Northeast Yangko does not meet the current development situation, has been keeping pace with the times, the Northeast Yangko from the basis of inheritance, carry forward, and serve people's life, add color to people's life.

Inspired by the new situation, the inheritors and dancers of northeast Yangko, on the basis of traditional Yangko, have created more modern Yangko works, making northeast Yangko more modern life style, more distinctive artistic characteristics and more development.

Northeast yangko dance occupies a pivotal position in northern China. Different regions have different forms of Yangko. Northeast Yangko is simple and unadorned, which is related to its origin in farming. Art originates from life, and it is also an effective way of cultural inheritance. In the process of teaching, students can learn more about the history and culture of northeast and deepen the influence of traditional culture on the next generation.

4. Conclusion

As a folk dance in Jilin area, northeast Yangko with Jilin characteristics is quite different from other dances in artistic features and forms of expression. At the same time, it also has strong individuality in the teaching methods and values of preschool education dance courses.

We should improve the teaching effect of northeast yangko dance, improve the teaching quality, effectively enhance the students' professional knowledge and cultural literacy, and skillfully master and use the methods of dance teaching, so as to lay a good professional foundation for students to engage in preschool education in the future.

Therefore, in-depth discussion on the practical application value of northeast Yangko in dance course of preschool education major under the background of Jilin characteristic region plays an important role in changing students' learning attitude of northeast Yangko, improving the teaching effect of northeast Yangko, improving the overall teaching quality of preschool education and students' learning enthusiasm.

Acknowledgements

Fund Project: Social Science Project of Jilin Province Department of Education during the 13th five-year Plan: Research on the value of "northeast Yangge" in dance teaching of pre-school education in colleges and universities under the background of regional culture, NO:JJKH20181199SK.

References

- [1] Yin Xiaotian. *Research on the inheritance and development of northeast Yangko [D]. Jilin art college, 2016*
- [2] Xu Liying. *Research on Northeast yangko dance performance style [J]. Chinese market, 2016, (22): 279 + 289*
- [3] Zeng Tao. *Aesthetic culture perspective of northeast Yangko [J]. Drama House, 2016, (17): 164-165*
- [4] Wang Hai Feng. *Research on practice and innovation of northeast Yangko works [J]. Journal of Lanzhou Institute of education, 2016, (05): 45-47*
- [5] Xie Fang. *Style characteristics and development of northeast Yangko [J]. Chinese market, 2016, (25): 136 + 172*
- [6] Jin Chunchang. *Research on Northeast Yangko Teaching [J]. Music life, 2016, (06): 87-88*