

Explanation of the Key Elements of Dance Choreographer Teaching

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Abstract: In the process of dance choreography teaching, instructors need to pay attention to the key elements in the teaching, namely the selection, structure and movement of dance. These elements are not only the soul of the dance work, but also have a skeleton and flesh-and-blood relationship with the dance work. The elements are interdependent and indispensable. Based on this, this article briefly explains the key elements of dance choreography teaching, hoping to provide some help to promote the better development of dance choreography teaching.

1. Introduction

With the continuous changes of the times, the major of dance choreography has become a popular major in various art colleges, and non-art colleges and universities have also followed the trend of the times and actively offer dance choreography courses. However, in the process of teaching dance choreography to students, many teachers have not mastered the key elements of dance choreography teaching, which leads to unsatisfactory teaching effects of dance choreography. Therefore, in order to improve the quality of dance choreography teaching, it is necessary for relevant teachers to be able to conduct a comprehensive analysis of the key elements of dance choreography, so as to make the dance works created by students more perfect. With regard to the key elements of dance choreography teaching, there are mainly the following three points.

2. Selection of Dance Materials

In the process of choreographing and directing, we must first pay attention to the soul of dance works, that is, the selection of dance works. Choosing materials for dance is like choosing stones when performing sculptures. A good subject is jade, which can make dance works instantly sublimate. Therefore, in the process of dance choreography teaching, the instructor needs to start from the following aspects.

2.1 The Selection of Dance Materials Must Be Innovative

In the process of selecting dance materials, we must first pay attention to the creativity of the selection. Innovation can be said to be the core content of the creation of dance works. The "innovation" mentioned here is not just a new subject matter. The new vision on the old subject matter is also a kind of innovation.

Based on this, the choreographer needs to explore all aspects of a dance theme in the process of creating dance works. Everyone looks at the problem from a different perspective, and the final conclusions will be different, and the director looks at the subject matter in the same way, and must be able to analyze the selection of materials from a different perspective.

The famous French sculptor Auguste Rodin once said: The so-called master is to discover the extraordinary from the ordinary. Therefore, the director also needs to have a pair of eyes to discover new things, to be able to look at and excavate material selection from a perspective that others could not think of [1].

For example, Wang Ge, a young choreographer who has gained a reputation in the dance world, was able to look at the War of Resistance from another angle when creating dances with the theme of the Anti-Japanese War. He did not focus on the hatred of the Chinese people against the invaders, but in his creations. In his anti-Japanese dance work "Chinese Mother", Wang Ge's choreographer

emphasizes the love of motherland, not only for the people of the country, but also for the children of the aggressor country. This kind of creation of old subjects and new perspectives not only can firmly grasp the attention of the viewers, but also can better come up with the theme.

2.2 The Selection of Dance Materials Must Be Contemporary

In the process of selecting dance materials, we also need to pay attention to the contemporary characteristics of the selection. Excellent dance works not only need to reflect the beauty of dance, but also need to have a certain guiding role, so that the audience can obtain positive energy through dance, and this energy is the embodiment of the spirit of the times and the essence of society.

With the continuous development of the times, the space in which people live has shown diversity and complexity. Under this background, it is necessary for the choreographer to have a clear coordinate when creating dances, which is to guide the dance works created. What needs to be spread, where is the direction of dance culture, etc., so as to arouse the viewer's interest in watching [2].

For example, on May 12, 2008, a major earthquake occurred in Yushu, Wenchuan. Although 12 years have passed, the scene at that time is still vivid. After the earthquake, various related dance works also spewed out. At that time, there was a choreographer who was rehearsing a dance piece for the competition, but after the earthquake, the choreographer immediately adjusted his thoughts and re-created the dance piece—"Child, Grab the Teacher's Hand". The dance was mainly to pay tribute to the sacrifice in the Wenchuan earthquake. Tan Qianqiu, the teacher who saved the students, won the sixth lotus award bronze medal for his work, and won the first place in the single, double and triple dance competition.

2.3 The Selection of Dance Materials Must Be Danceable

In the process of selecting dance materials, it is not only necessary to ensure that the selection of materials is innovative and contemporary, but also to ensure that the selected subject matter is danceable.

Every art theme has its own suitable way of expression, but not every art theme is suitable for dance. Although some themes are good, they lack a sense of movement. They cannot be refined in the core dance section, and it is also difficult to express them in body language. Therefore, you cannot choose this type of theme when creating dances. Therefore, what kind of theme is suitable to be embodied in the form of dance, not only needs to look at the content of the theme, but also needs to pay attention to whether the content of the dance can be refined in the content.

For example, Chen Weiya, a well-known contemporary Chinese choreographer, chose a very good theme when creating the dance "The Soul of the Terracotta Warriors". It is not only innovative and contemporary, but also danceable. The content of his dance is mainly about Chinese martial arts and its spirit. Embodiment [3].

3. The Structure of the Dance

In the process of choreographing teaching, in addition to the above-mentioned selection of materials, a certain amount of attention must be paid to the dance structure. As far as dance structure is concerned, it is the skeleton of dance works, and it is also a difficult point in dance choreography teaching. While strict dance structure is required, it also needs to be ingenious, so as to promote the value of dance art. The explanation of the structure of dance choreography teaching mainly needs to start from the following three aspects.

3.1 The Dance Structure Should Be Clear and Easy to Understand

Regarding the characteristics of dance, it is mainly used for lyricism, not for narration. Therefore, the choreographer is required to pay attention to the dance structure when creating the dance, making it clearer and easier to understand.

Dance also needs a market and audience. If the structure of the dance is too complicated, it may cause the audience to lose the interest in watching it, and the dance art will become a one-off art.

Therefore, dance should be able to allow the viewer to understand as soon as possible, and quickly bring the viewer into the dance mood, prompting it to resonate with the dance [4].

For example, the “Chinese Mother” written by Wang Ge has a very clever structure, which conforms to the psychology and aesthetics of the viewer. It changes from fast-paced, intense, and sad to slow-paced, quiet, and sympathetic, and again to fast-paced and cheerful. , Moved; then to a slower pace, more moving, sublimation. Through this simple dance structure, not only can the content of the dance be stated clearly, but also the audience can be quickly brought into the dance.

3.2 The Dance Structure Should Pay Attention to Emotional Changes

In the process of choreographing the dance structure, it is also necessary to pay attention to the emotional changes of the dance structure, and the choreographer needs to figure out the viewer's psychology to avoid the viewer's aesthetic fatigue.

Based on this, the choreographer needs to make a comprehensive guess about the aesthetic psychology of the audience, and pay attention to the rhythm changes in the beginning and the development part when creating the dance. For example, in the beginning of the dance is Adagio, then it can be converted to Allegro in the development part.

3.3 The Dance Structure Must Have Shining Points

In the process of conceiving the dance structure, the choreographer can't directly narrate through simple tiling, but should look for shining points in the cross section of the subject matter, so as to grasp the attention of the viewer.

And this shining point is that it takes a few minutes to deeply express the content of the subject matter

In the future, it is also the key to the success of dance creation.

4. Dance Moves

The so-called dance is to convey information through body language. Therefore, in the process of dance creation, the choreographer also needs to focus on the element of movement, and the movement of dance mainly comes from life, which is a sublimation of life. Regarding the element of dance movements, it needs to be explained from the following two aspects.

4.1 Refine the Seed Action

In the process of creating dance movements, the choreographer needs to find seed movements from life and transform them into dance movements through a variety of releases [5]. Although dance originates from life, as an art, dance should be higher than life. The movements in life are just a prototype of dance movements. If you want to better reflect the dance movements, you need to refine and sublimate life movements.

The seed movement provides the basis for the dance movement, and the dance movement needs to better express the meaning of life. This is also the dialectical relationship between the two. When choreographers create dances, they are combined with actual life. It can be said that life is the root of choreographers. Not only do they need to be able to extract dances from life, but they also need to be able to extract from life to best express the dance themes they create. The movements that best reflect the essence of dance. Based on this, it is necessary for the choreographer to have a pair of eyes to see the essence through the phenomenon, to be able to continuously discover the seed movements of dance from life, and to provide an important basis for dance creation.

4.2 Promote the Development of Seed Movements

The dance seed movement obtained by collecting wind is only the primary stage of dance movement creation [6]. Since seed movements are derived from life and are too similar to life movements, it is easy for viewers to lose their aesthetic appeal. It is also necessary for the director to be able to recreate this kind of seed movements, absorb the traditional movements, and then process the processed ones. The action spit out.

For the choreographer, it can use various methods to strengthen the rhythm of the seed movement, such as exaggeration and deformation, so as to promote the seed movement to be transformed into a dance movement by changing its own rhythm and body rhyme; then, the choreographer needs to deepen the dance moves, such as reorganizing the dance moves, so that it becomes a dance segment, and finally into a dance vocabulary.

In addition, the dance movement structure is decomposed according to the dance movement performed by the dance style. Therefore, the dance movement needs to have a reasonable distribution and sequence, which can promote the full expression of different types of dance styles and characteristics.

For example, when the famous contemporary Chinese dancer Zhang Jigang created the dance of “Yellow Earth and Yellow”, his seed movements were only a few movements of beating the waist drum, but Zhang Jigang adopted methods such as reforms, development and comparison according to the dance style and characteristics. So that the seed movement evolved into a ten-minute dance. This dance not only makes the viewer never get tired of it, but also shocks the mind of the viewer and realizes the sublimation of dance art [7].

5. Conclusion

In the process of developing dance choreography teaching, the instructor needs to guide students to master the key elements of choreography, namely selection, structure and movement. The selection of dance materials needs to be innovative, contemporary and danceable; the dance structure should be clear and easy to understand, and attention should be paid to changes in mood and arrangement, so as to make the dance structure shine; and dance moves should be close to life and make people can feel that dance is the biochemistry of life. The various elements are interdependent. Only in this way can the perfect dance work be created, so that the eyeball of appreciation can be firmly captured.

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