

Thought, Technique, Emotion: The Three Crucial Aspects of Choreography

-- Concurrent Discussion on Choreographer's Creation

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Abstract: The choreographer is the main body of dance art creation, playing a pivotal role in the creative process. Choreography is a unique artistic capability that is involved throughout the gestation, sprouting, birth, growth, and refinement of dance works. Thought, technique, and emotion, as the three crucial aspects of choreography, intertwine and connect, collectively influencing dance creation. This paper mainly explores the three aspects of penetration of dance thinking in choreography, the selection of choreographic techniques, and the ultimate goal of conveying emotions in dance, to provide a preliminary analysis of the artistic creation of choreographer.

Keywords: Choreographic Technique; Dance Thought; Emotion; Personality.

1. Introduction

On the land of China, there emerged a group of individuals who are the pioneers of human body expression, the cultivators of the spiritual world, and the creators of dance art—they are the mainstay of dance artistic creation: choreographers. From primitive society to modern society, from unconsciousness to consciousness, from the integration of creation and performance to their separation, this creative entity has evolved and matured over time. From spontaneity to self-consciousness, from amateur to professional, and from talent cultivation to discipline construction, choreographers have increasingly become a professional group. Centered on the people, guided by aesthetic creation, and oriented by innovation, they seek breakthroughs while adhering to tradition, expressing their inner emotions and thoughts in their works, and deeply touching people with strong artistic appeal.

In the dance creation process, choreography is an artistic talent, a capability to observe and discover real life from a keen perspective, and a capability to reflect social life through dance means. The manifestation of this ability is concentrated in: using dance thought to shape dance images, skillfully employing choreographic techniques without leaving traces, and conveying emotions through dance works. Thought, technique, and emotion are the three crucial aspects of choreography, where dance thought permeates the entire process of choreography, choreographic techniques are the path for choreographer to reach the "tao," and conveying emotions is the fundamental purpose of choreography. These three aspects intertwine and connect, collectively influencing dance artistic creation.

2. The Permeation of Dance Thought

Dance thought is a method of thinking in dance creation. "The process of dance artistic thinking is a dynamic process in which the image thinking with human body movements as perceptual materials constantly becomes active and develops." [1] Unlike literary thinking or other artistic

thinking, dance thought uses the representation of movements as the thinking material for choreography. This thinking method is the imaginary grasp of reality by choreographer, which expresses invisible and intangible inner emotions and moods through appropriate imagination and association, and uses body movements to articulate them, thereby achieving the conversion of objectivity to subjectivity and then back to objectivity, which also makes the dance creation process exhibit dynamic, imaginative, and imaginary characteristics.

After in-depth experiences and meticulous observations of objective reality, choreographer internalize this external grasp and memory. When the creative consciousness arises, the previous image memory of the choreographer is awakened. Then, through the role of movement representation, creative imagination, association, fantasy, and intense inner emotional activities in the artistic conception process, their subjective feelings are externalized into vivid, concrete, and perceivable dance images. Whether it is from "bamboo in the eye" to "bamboo in the chest" to "bamboo in the hand," or from "material selection" to "structure" to "choreography," the way of thinking through this special medium of dance movements permeates the entire process of each dance creation. In the process of dancing thinking, the sensitivity to art and the ability to observe life are also particularly important. Choreographers need to have a pair of discerning eyes, see the extraordinary in ordinary life, explore the elements containing artistic potential, refine and transform them, create a new dance language, and give the works profound ideological connotation and unique artistic charm.

3. The Selection of Choreographic Techniques

It is often said that "Good choreographer cannot be taught," and indeed, choreographer require a certain amount of talent, but they never reject any learning. choreography teaching is a summation of the laws and experiences of dance creation, a norm, and a foundation. Choreographic techniques are also a summation of the laws and experiences of dance creation and choreography teaching, serving as important means in the

choreography creation process and possessing significant practical implications.

As a method, choreographic techniques provide effective solutions for choreographer, making their creations more systematic. From element choreography, thematic movement choreography, modeling movement through choreography, to similar movement choreography, symmetrical movement choreography, body part limitation choreography, and even improvised choreography, environmental choreography, opportunity choreography, and symphonic choreography, etc., they provide countless options for choreographer, even to the point of "bewildering the eyes with too many flowers." However, methods are only means and behaviors adopted to achieve a certain purpose and can never constitute the entirety of dance creation.

The selection and application of choreographic techniques need to take into account the theme and style of the dance work. In the creative process, choreographers should flexibly utilize various choreographic techniques, making choices and combinations according to the needs of the work, to achieve harmony and unity in both form and content of the dance work. Additionally, the use of choreographic techniques should also emphasize the internal logic and rhythm of the dance work, forming organic connections between dance movements and enhancing the overall coherence and expressive power of the dance work.

It needs to be clarified that the ultimate goal of learning various choreographic techniques is to create, and artistic creation is the unity of spirit and flesh, technique and concept, and the result of the intertwining and collision of sensibility and rationality. Therefore, choreographic techniques should be adopted appropriately and used with restraint, not bound by technique, and used flexibly and skillfully, so that they may constitute the creation but leave no trace, exerting an influence on dance thinking and integrating the creation into the invisible, achieving effective expression and conveyance of emotions, and thus reaching a higher level of creation. On this foundation, it is imperative for choreographers to adopt a critical perspective towards their prior learning, daring to negate their past selves and conventional choreographic frameworks. They must embrace innovative thinking and a forward-looking approach to stride towards the future, mastering techniques yet transcending them, thereby creating dance works that embody their unique personal style.

4. The Ultimate Goal of Conveying Emotions

Emotionality is the aesthetic characteristic of art, and in dance creation, emotion is of extreme importance, permeating the entire creative process. The establishment of choreographer' creative motives, the refinement of movement materials, the development of plots, the shaping of images, the selection of dance vocabulary, and the formation of works cannot be separated from the infiltration and influence of emotions, all being interpretations and expressions that cast emotions. Emotions can move people, touch people, and educate people. Emotion is the main factor that makes dance works infectious. Choreographer who are stingy with their emotions cannot create excellent dance works and are difficult to resonate with audiences.

After viewing a dance work, audiences often express confusion or a lack of feeling. The reasons for this disconnect stem not only from differences in aesthetic preferences, life

experiences, and artistic literacy but also, crucially, from a lack of emotional connection. The hindrance in emotional transmission between the choreographer and the audience leads to a difficulty in closing the psychological distance between them. Therefore, in dance creation, the choreographers need to express emotion from both an internal and external perspective. Internally, this involves deeply excavating one's innermost emotions, first entering into and accepting oneself, and then expressing and presenting oneself. Externally, this entails infusing the work with emotion and conveying it to the audience through dynamic bodily movements. Upon receiving these emotional signals, the audience will connect them with their own emotional experiences and aesthetic sensations, generating emotional resonance with the dance work and truly being moved. As a result, the disconnect between the director and the audience is eliminated, and emotion flows between them. The combined force of emotional resonance not only enhances the expressive power and infectivity of the dance work but also provides the audience with sufficient emotional satisfaction and spiritual comfort during the process of appreciating the dance.

In the process of conveying emotions and meanings, choreographers must also focus on the creation of artistic conception in dance works. Artistic conception refers to the unique atmosphere and emotional space presented by a dance work, which can guide the audience to experience aesthetic flavors beyond the dance movements themselves during their observation. Through ingenious conception and arrangement, choreographers integrate elements such as dance movements, music, lighting, and stage aesthetics into a cohesive whole, creating a unique atmosphere of artistic conception that immerses the audience and allows them to perceive the emotional depth and ideological content embedded within the dance work.

The purpose of dance creation is to express and convey the inner emotions and thoughts of choreographer through body language. The path should be to seek the special within the universal, discover the individual within the general, and highlight individuality within commonality. Since everyone's emotions are different, this difference leads to the unique aesthetics and value orientations of choreographers, thereby promoting the diversity of dance creation. Therefore, conveying emotions through dance works is not only the expression of the intention, disclosure of inner thoughts, and manifestation of independent personality of "this one" person, but also the revelation of the thoughts and emotions of "this group" of people, as well as a vivid representation of the mental state of modern people.

5. Conclusion

Dance creation is complex, requiring choreographer to coordinate all parties and work together, testing their observational skills, sensitivity, and creative thinking. Dance creation is also simple, being choreographer' grasp of life and conveyance of emotions, a kind of inward-to-outward awakening and creation of thought. Dance creation is also special, having rules to follow, but often being the spontaneous result of choreographer.

As Wen Yiduo said, "Dance is the most direct, most substantial, most intense, most acute, most pure, and most abundant expression of life's emotional tone." The art of dance is not only the interpretation and expression of life sentiment, but also the profound reflection of human

emotions and thoughts. Dance art is not mysterious, but sacred. Perhaps with a constant awe of art, many problems in dance creation can be readily solved. Dance creation is not merely an artistic creative activity; it is also a portrayal and continuation of life. On the path of dance creation, it is hoped that choreographers will continually explore the laws of art, constantly enhance their own qualities, and dare to transcend inherent mental frameworks, thereby acquiring genuine insights with a sincere and devoted heart. To promote the development of the art of dance as much as possible.

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