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An Introduction to the Relationship between Dance Choreographers and Dancers: Taking the dance work "Looking at the Sea Tide" as an Example

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Abstract: The process of producing a dance work of art, which can be roughly divided into the creation of dance art and the conveyance of dance art, is a process of continuous fusion and perfection between the choreographer and the dancers. Their roles are both independent of each other and interconnected, and they are constantly switching with each other. They share the same mind with each other, but they share different tasks and responsibilities. For the perfect presentation of dance art, this paper takes the basic conception of choreographer's creation and the analysis of the basic quality of dancers to explore and sort out the relationship between choreographers and dancers from multiple perspectives.

Keywords: Choreography; Dancers; Tide of Hope; Relationship.

1. The Basic Conception of Choreography Creation

1.1. Finding and Capturing Inspiration

Inspiration is the psychological phenomenon of leaping in the process of human thinking. Inspiration is the result of random, accidental, novel and unique creative thinking, which is originated from life and at the same time higher than life. Inspiration is the result of random, accidental, novel and unique creative thinking, which comes from life and at the same time is above life. The so-called source of life is the experience and feeling that life gives to the creator, and above life is the perception and control of life experience. Inspiration plays the role of soul and command in the process of choreography, provides the direction for dance creation, and is the core and soul of choreography. Choreographer's inspiration may be accumulated in the process of quantitative change to qualitative change, and will flash at any time and place, it can be to see things or objects after experiencing and wanting to express it with dance, or it can be a sudden emergence of whimsical ideas and so on. Therefore, choreographers and directors look for and capture inspiration at the beginning of the creation of a work. When the inspiration bursts out, choreographers have to capture it in time, through many ways to understand the culture and experience the feeling. In layman's terms: it is to consult and collate information, books, images, and what we call "picking up the air", to experience and comprehend it, and so on. Continuously generate and throw out questions to trigger thinking, can find answers from many angles, after intensive study and refinement, and then rich in imagination and association and re-creation, and perhaps also in their own accumulation of the basis of a different harvest for the creation of dance to lay the foundation for finding the "soul". For example, the choreography of the dance work "Looking at the Tide of the Sea" is inspired by the "boat-dwelling people" in the coastal areas of Lingnan, who live on fish, use boats as their home, and whose lives change from night to day. The boat-dwelling people mainly live in the Pearl River Delta, the west coast of Guangdong, the east coast of Fujian and the Minjiang River Basin. The boat-dwelling people's culture is also our distinctive Lingnan culture, and their salty-water song culture is also listed in the Guangdong Intangible Cultural Heritage. "The boat-dwelling people were bullied for a long time from the Yuan Dynasty to the Qing Dynasty, they had no tribes and fields, and they were not allowed to live on the shore and intermarry with the people on the shore. As a result, the boat-dwelling people have been living on the water for generations, using boats as their home and making a living through fishing. They have been fishing since they were young, often "three lives at sea, on the shore of the low line" and gradually formed their own "boat-dwelling culture" and unique religious beliefs. Because of the perennial struggle with the wind and waves, life is very difficult to get protection, if in such a state of life, that is the backbone of the family's "husband" in the sea fishing, waiting for the home of the "wife" of the heart of the process is how, at this time, we may also produce Associate and think: If it were our own family members doing life-threatening work outside, what would be our psychological state. Whether we will wait in fear, whether we will look forward to the safe return of our family members day and night, etc. The formation of a series of thoughts, which will have the direction of creative inspiration.

1.2. Dance Improvisation, Searching for Vocabulary

If dance is an article, then the dance vocabulary is the sentences and paragraphs in the article. A sentence consists of words and phrases, and a paragraph consists of sentences and phrases. A sentence is made up of words and phrases, a paragraph is made up of sentences and phrases, and a sentence is made up of phrases and phrases. Therefore, an article has a central idea, [Zheta and Zhang Siyin, "On the Formation and Use of Thematic Movements in Dance Choreography", Art Education, No. 1, 2016.] Dance, on the other hand, has thematic dance segments. Dance improvisation, on the other hand, is the use of body language to express the information that you want to convey from your heart without restraint, it is full of countless possibilities, and the form of expression can be varied and unrestricted, which has a great role in advancing the process of dance creation. When the choreographer has the core direction of the dance, he or she

can use the accumulated and personal experience to find the dance vocabulary he or she wants to express through improvisation. For example: the choreographer of the dance work "Looking at the Sea Tide" establishes the "soul" of the work he wants to express, and then improvises through the day and night with the music, and first finds the expression of the vocabulary of the dance modelling, for example, there is a modelling at the beginning of the dance, which is a woman holding her cheeks and looking into the distance, giving the people a kind of state of waiting for the hope, and this is the "word" of the vocabulary. This is the "word" of the discourse, and then continue to improvise on the basis of the "word" to complete the "statement", that is to say, to find more forms of expression of hope, when a variety of forms are formed, screening and connecting to complete the desired expression of the discourse. When multiple forms are formed, they are sifted and connected to complete the phrase they want to express.

1.3. Choreography, Repeated Modifications and Finalisation

Once you have a theme, it is time to organise the choreography. Johnson once said, "Great works are not accomplished by strength, but by persistence." As we all know, the dance works in the process of choreography, will be constantly modified again and again. In order to make a perfect presentation of a dance work on the stage, it is inevitable that it will go through repeated rehearsals and several revisions, and many dance works, even after they have been choreographed, will be adjusted according to the effects of the performances before they are finalised. The work "Looking at the Tide of the Sea" is about five times for the theme dance section alone, not counting the modifications of small details. The expression of the waves at the beginning of the piece has also been revised more than ten times. This repeated pondering and several revisions cost not only time and energy, but also test the professional ability of the choreographer and the challenge of patience, which is a necessary and difficult stage for choreographers to go through in creating dance works.

The above is the basic concept of dance creation, dance choreography situation is diverse, each choreographer needs to explore their own, to find their own way of creation.

2. Basic Quality of Dancers

The final presentation of a dance work requires not only the choreographer to create the dance work, but also the perfect interpretation of the dancers, both of which are indispensable. The quality of a dancer should be comprehensive, learn to use their own bodies flexibly and skilfully, in order to better interpret the work. The basic qualities of dancers can be roughly divided into two, external and internal qualities.

2.1. External Quality

Dancers are the "transmitters" of the art of dance, but also the presenters of the "beauty" of the shape. In order to present a perfect stage performance to the audience and to bring visual enjoyment to the audience, dancers need to know their own bodies clearly. We need to know that to dance a complete dance work down, is required to dancers have enough control of their own body muscles, as well as good control and domination of their own body's ability, from start to finish with full enthusiasm and full physical strength to complete each action, which also requires dancers to have a solid basic skills and dance techniques as well as a strong physical endurance and physical strength. A complete dance work is usually about five to seven minutes, and a dance drama or evening party is calculated in hours, which undoubtedly requires the physical strength of the dancers. For example, the length of the dance work "Looking at the Sea Tide" is five minutes and fifty seconds. At the beginning of the rehearsal, the dancers were physically exhausted near the end of the dance, and the quality of the work presented would be greatly reduced. Perhaps most dancers have heard the phrase "three times the bottom" during rehearsals. When we have the stamina to dance three times without gasping for breath, the quality of that one time will also be improved. In order to present a perfect stage, dancers through countless times of repeated rehearsals, dance to the physical exhaustion still continue to insist, when the dancers' physical quality through a quantitative to qualitative process, the physical strength will naturally be improved. Therefore, good physical strength is particularly important, and will also provide positive factors for dancers in the training process of basic skills and technical skills. As we all know, the first thing we learn to dance is the basic skills, basic skills in dance is like the foundation of the building, only to play a stable foundation, the building will not collapse, so solid basic skills for dancers is extremely important, is the need for dancers to train hard day after day. Usually for the dance works can be added to the flowers, for the dance performance more ornamental, choreographers in the dance creation will be appropriate into the dance technical skills, so the dancers should have the ability to complete the different technical skills. In the dance works, solid basic skills are not only embodied in the move high legs, superb technical skills, but also to be flexible and skilful, using their own body after many years of professional training, and sometimes the more simple action, but the more the test of basic skills. Such as the work "looking at the sea tide", there is a fast turn instantly stand on one foot action, this second instant turn, dancers need to complete the inverted centre of gravity, shift the centre of gravity, turn around and then quickly stand on one foot. This seems to be a simple action, but it highlights the dancer's basic skills are solid or not. Need dancers in a second, clean and fast completion of the centre of gravity control, core control, as well as fast turning skills, need to tighten our body muscles in the moment after the force of controlled relaxation, to achieve the ease of release, to complete these actions are usually the embodiment of the results of the basic skills of professional training. A good dancer in the weekday training at the same time, but also clear their own strengths and weaknesses, so that more targeted training, rather than their own strengths on the strong practice, weaknesses are not to strengthen. Just as "a minute on the stage, ten years of work off the stage", these are dancers through the day after day of tenacity, as well as hard training and reached.

2.2. Internal Qualities

Cultural literacy is an indispensable quality for dancers. Dance art is one of the forms of expressing culture, and the two are inseparable. [Yuan Lin, "How to Improve the Basic Qualities Dancers Should Have", Contemporary Music, No. 13, 2016, pp. 72-73]. What dance art and culture have in common is that they both require long-term accumulation and precipitation and hard work to obtain. Dance art is the use of body language by dancers to convey culture, the thoughts and

feelings that the choreographer wants to express to the public through the dancers' body. As the "transmitter" between the choreographer and the public, the dancer needs to accurately understand the thoughts and feelings that the choreographer wants to convey in the work, then create a vivid character image, and then accurately convey it to the audience through the body language, and enough to impress the audience. To be able to do this must be the need to have a certain cultural heritage, so dancers should be correct attitude, pay attention to professional training at the same time also proactive enrichment of their own hearts, through the accumulation of reading, learning the cultural knowledge behind the dance works, etc., and constantly improve their own cultural literacy in the development of the arts on the road is an important role in the advancement of the development of the arts.

Mastering the music and rhythm and integrating dance. Since ancient times, music and dance have been inseparable. When we watch dance works, it is a visual and auditory as well as spiritual enjoyment. The presence of music in a dance work enhances the infectious force of the dance work and is the soul of the dance. Because each dance has a different music style and rhythm, the rhythm of the changes may also be diverse, which also requires the dancers to be good at listening to music, to understand the music, learn to use the professional skills learned will be a perfect combination of the rhythm of the dance and the rhythm of the music, the dance and the music with the harmony, so that the work is more ornamental. So the dancer's control of the rhythm of the music is good or bad, will also become a factor that affects the quality of the dance works presented.

Good psychological quality. Good or bad psychological quality has a great influence on the dancers, which needs to be strengthened and perfected by each dancer. [Xie Heng: "Analysing the Importance of Psychological Quality to Dancers", Charming China, No. 17, 2013, p. 80]. Generally speaking, good psychological quality can make dancers perform on stage with confidence and completely focus on their own bodies, complete every action and detail with meticulous attitude, and achieve the audience's visual aesthetic requirements without being interfered by any external things. We usually encounter small mistakes or stage accidents that we have never encountered in our daily rehearsals during our performances. If we have good psychological qualities, it will enable dancers to control the stage well and improve their ability to improvise. Performance in the case of mistakes and accidents, dancers should be able to flexibly use their professional skills and strong psychological quality, not panic on the mistakes to do some assistance, the icing on the cake to remedy these mistakes and accidents, rather than stand or show the appearance of being at a loss for words. Dancers will experience a number of tests and competitions and performances, we need to learn to correctly position themselves, to develop positive psychological factors. Do not be overjoyed by a moment of "gain", resulting in blind self-confidence, thinking that their own excellence and no longer go to the hardest training; not because of a moment of "loss" and lack of self-confidence, resulting in stage fright and fear of each performance.

Dancers in the dance works of artistic expression. An excellent dance work, in addition to the profound dance movements and technical skills, no doubt the dancer's emotional communication is also particularly important. The audience's visual sense and inner perception depend on the artistic expression of the dancers. On the basis of solid basic skills, skilful movements, rhythmic ensemble, and a certain cultural background, we should pay attention to the cultivation of expressiveness. Expression is not only rich in expression, but also based on the management of expression, focusing on the expression of inner emotion. Dancers need to be clear about what they are dancing, not just limited to the norms of dance movement. Dance without inner expression is like a machine, it is pale and not infectious. Today's dancers in the weekday training generally pay more attention to the norms of action or not, often ignoring their own expression, that they can perform on stage when the phenomenon. This is a kind of wrong cognition, there is nothing that can be achieved without effort accumulation, dance movements need to be practiced day after day, and the expressive power in dance and the grasp of the character image is even more so. In order to present a performance that can move the audience, it is necessary for dancers to deliberately strengthen the expressive training in the training, a little bit of searching, so as to be able to pinpoint the accuracy of the performance, the appropriate performance.

3. The Relationship between Choreographer and Dancer

The relationship between the choreographer and the dancers. Dance is an art form that expresses and transmits culture with body language, and it requires choreographers and dancers to work together for a long period of time. It took nearly one year from the beginning of the rehearsal to the finalisation of the dance work "Looking at the Sea Tide" on the stage. In the process of creating a dance work rehearsal, the choreographer will inevitably communicate with the dancers, so as to achieve the injection of emotion and interaction, so that the dance work is better and more perfect through the dancers to the audience, so in addition to the identity of the choreographer and the dancers, [Zhou Xuan, "On the Relationship Between Dance Choreographers, Dance Actors, and Audience in Dance Choreography," Drama House, 2017, no. 22, 134 pp.]is also the relationship between guidance and transmission. Dance choreographers and directors will pass the cultural background of the work to the dancers through narrating at the early stage of rehearsal, as well as the central idea and character image that the choreographers and directors want to express through the work, in order to lead the dancers in the direction of the performance, which is the guide. For example, in the dance work "Looking at the Sea", among the sixteen dancers, some of them are not clear about the culture of boat-dwelling, the choreographer and director purposely spend a period of time to lead the dancers to get in touch with and understand the culture of boat-dwelling through the narrating of the PPT, information in various forms, and at the same time, the choreographer and director will also pass on their own understanding of boat-dwelling culture to the dancers. At this time, the dancers will learn new cultural knowledge under the guidance of the choreographer, and at the same time enrich their own cultural literacy. This work is based on the Lingnan cultural characteristics of "boat-dwelling families" living by fishing and using boats as their home, and portrays the character of the "wife" waiting for her "husband" to return from the sea. The character of "wife" waiting for her husband to return from the sea is portrayed. Due to the unpredictability of the weather, when the husband goes out to sea and

encounters rain or stormy days, the wife's state, mood and the process of psychological change while waiting, through the work, conveys the strong spirit of women who can take charge of themselves when they encounter things. Dancers in the dance choreographer to tell the works want to convey to the audience after the artistic thinking, clear character image of the direction of the performance at the same time also subconsciously will be such a strong spirit of women portrayed in the heart, in the dancers' life is also a kind of "lead". When the dancers complete the image shaping of the work, the artistic thinking, emotion, spirit and boat-dwelling culture that the choreographer wants to convey in the work "Looking at the Tide of the Sea" will be expressed on the stage through the body, and "articulated" with the body language, which will be conveyed to the audience. Therefore, while presenting the work on stage, the dancer is also in the capacity of a transmitter.

Creating an interactive relationship between inspiration and processing. When the choreographer in rehearsal, found that the interpretation of the dancers is not accurate or not enough infectious, will be with the actors for effective heuristic communication, promote the dancers enough to grasp the image to find a better form of expression. For example, in the dance piece "Looking at the Tide of the Sea", the choreographer wants to portray the character of a wife who is worried about her husband's safety and looks forward to his early and safe return. In the rehearsal process, the choreographer found that the dancers were able to understand their own elaboration of the character image, but in the performance of the expressive force is always a little worse, the infectious force is not very strong. The choreographer found that the actors had not experienced the identity of "wife", which led to the "empty shell" of the object of hope in their hearts. So the choreographer inspired the dancers as a guide to "turn" the object of their prayers to their own fathers or relatives at home, and imagine what kind of psychological state you are in when they are working in a very dangerous environment. Or when you are longing for something or have something in your heart, what is your state of mind. At this point, the dancer will be guided by the choreographer to think independently, give full play to their own subjective initiative, through inspiration and then into their own thinking, after processing and repeated practice to find the accurate expression of emotions.

Dancers in skilled movement rhythm, grasp the mood, can be in the choreographer's inspiration appropriate in the performance of the basis for re-creation, that is, the second degree of creation. In today's world, there is also a situation where the choreographer and director say how to do what the actors do, and in the process of creating works, only the choreographer and director of the "output" and not get "feedback", the actors are just coping with the general responsible for jumping, and think that the choreographer and director are responsible for the choreography and they have nothing to do with themselves. They think that choreography is the responsibility of the choreographer and not theirs. [Lin Lin and Li Wei: "The Generation of Dance Image: The Relationship between Choreographers, Performers and Viewers", Journal of Beijing Dance Academy, No. 2, 2007, pp. 107-109]. As we all know, the goodness of a dance work depends on the interpretation of the dancers, and inevitably the second creation of the dancers is also particularly important. The choreographer of The Tide of Hope will choreograph or modify some of the movements, and will appropriately integrate the dancers into them, depending on the dancers' own accomplishment. For example, in a row of formation, the same is to do a look forward to modelling, because the dancers are individual differences, so some dancers are suitable for this modelling, and some are not, then the choreographer can describe the modelling of the required state of mind to inspire the dancers, so that the dancers to find suitable for their own and accurate modelling, so that the characters are more attached to the image of the vividness. On the other hand, the second creation of the dancer will also bring inspiration to the choreographer. For example, in the work "Looking at the sea tide", there is a back movement from squatting to rising, at first it is a rising with hands on legs to take the next movement, in the process of a rehearsal, a dancer has a "state" to tidy up the corner of the coat after rising, the choreographer saw it, and thought that this is a subtle movement is very good, and it can reflect the "life", so he decided to add it to the choreography. life" and decided to add it to the movement. At this point, the dancers, while creating and processing their work, also inspire the choreographer. The relationship between the two is a complementary, and is a gradual transformation of each other, the creation of dance works has an important role in promoting the positive, so that the dance works on the basis of the original works to make better works.

4. Conclusion

In the dance works, the choreographer is the leading, is the core part of the dance creation, the dancer is the main body of the dance works, carrying the artistic thinking of the choreographer and the thoughts and feelings expressed in the works, and conveyed to the audience with body language. Through the understanding of choreographers and dancers, we can clearly understand that in the process of creating a dance work, choreographers and dancers can be complementary guides and transmitters, and can be converted to create the relationship between inspiration and processing, which are indispensable. The presentation of a dance work is also something that can reflect the relationship between choreographer and dancer, so dance is not only a performance, but also a part of real life.

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