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INTRODUCTION

Dance, as an ancient and unique art form, has carried rich emotional expression, cultural inheritance and social function since the beginning of human civilization. In the long historical evolution, the dance continuously develops and evolves, from the ritual dance of primitive tribes, to the elegant dance of the court, to the diversified dance styles of today, it has always been closely intertwined with the development of human society.

Under the background of globalization and information age, the demand for dance talents is more diversified than ever. On the one hand, the audience's aesthetic requirements for the art of dance continue to improve, and expect to see more innovative, ideological and expressive works; on the other hand, dance art is playing a more and more important role in cross-cultural communication and art industry integration, which requires dance talents to have more extensive knowledge reserves, comprehensive literacy and innovative ability. The traditional dance teaching mode, which often focuses on the skill training of single dance, is relatively limited in teaching idea, content, method and evaluation, so it is difficult to meet the needs of the new era for the training of dance talents. Therefore, to promote the multi-integration of dance teaching has become an inevitable choice in the field of dance education to adapt to the development of the times.

Through multi-fusion, dance teaching can break the traditional discipline barrier, integrate different kinds of dance, art forms and teaching resources, and create a more abundant and comprehensive learning environment for students. This will not only help students improve their dance skills, but also cultivate their innovative thinking, cultural understanding and comprehensive artistic literacy, so that they can better face the challenges in their future dance career, inject new vitality into the development of dance art.

Objective: to create a modern and contemporary dance about clouds

Research topic: the phenomenon transformation of modern dance

Research methods: the method of historical research is used to study modern and contemporary dance in the background of historical formation, excavate the symbolic meaning of cloud in different cultures and interpret it through dance. Also used the

literature research method, the research and modern and contemporary dance related to other art forms of natural elements of the form of expression. It also adopts the method of comparative study to make a comparative analysis of the choreography works of the outstanding Chinese choreographers, which use the dance movements and dance techniques in their creation and the uniqueness of choreography, and the use of major dance movements.

Research Innovation: Through the dance movement to convey the clouds light, elegant, volatile and other characteristics of the corresponding emotions. The dancer may try to express such emotions as freedom, fantasy and ethereal through body language, so that the audience can feel the spiritual realm symbolized by the cloud. The dancers may use their smooth arm movements and soft body postures to imitate the flow of clouds, thus triggering the audience's yearning for freedom and tranquility. Study how to express the shapes and characteristics of clouds through specific dance techniques. This includes the study of dancers' body control, balance, and power use. Dancers may need to practice slow, sustained movements like clouds through subtle muscle control, while maintaining the beauty and expressiveness of the dance.

Practical significance: to be able to apply the theoretical results to future research and development, monographs and academic papers. The practical results of the thesis can be used by choreographers-practitioners in the creation of different types, forms and types of dance works.

THE FIRST PART. THE THEORY FOUNDATION OF CHOREOGRAPHY REALIZATION

•1.1. The characteristics of symbol transformation in folk stage dance

Unity of abstraction and representativeness: folk stage dance transmits abstract emotional meaning with concrete actions. Abstract movement is widely used in dance. It corresponds to Concrete movement. The basic feature of abstract action is that it is not attached to the specific object shape or specific situation, it is a very abstract expression of motion. Abstract movements are more focused on the body's rhythm, dynamic, spatial sense and other elements to convey. In the dance abstract movement, has the rich and varied movement conforms to the use. Action symbol is a kind of action with specific meaning, which can be used to convey a certain emotion or express a certain concept. In the dance. Action symbols can represent all kinds of emotions and relationships, such as happiness, anger, sadness, happiness, freedom and restraint. Through the organization and expression of these action symbols, the doubters can make the abstract concepts perceptible and comprehensible, and make the dance works more personalized and expressive. In the dance abstract movement, the movement dynamic plays a very important role. The movement dynamic refers to the dancer in the performance process body movement change and the flow. It can be through the speed, strength, rhythm and other factors to show. Dynamic changes in the movement can not only enhance the performance of the dance. Can also help the fresh better convey the abstract thought and artistic conception. Through the use of dynamic movement, dancers make dance works more tension, rhythm and level sense. Dance abstract movement also needs to have a good sense of rhythm. Dance is a dynamic art, the existence of a sense of rhythm makes dance movements more rhythmic and a sense of power. The sense of rhythm can be realized by the change of the speed and amplitude of the movement and the cooperation of the music. The dancers can grasp and express the sense of rhythm so that the audience can really feel the beauty of rhythm when they watch the dance. To sum up, the abstract movement of dance is a very special form of expression, which is based on movement symbols, movement dynamics, sense of space and sense of festival, etc. , through the

invisible action language to convey the inner feelings of dancers, ideas and aesthetic. The exploration and application of dance abstract movement enriches the connotation of dance art and makes dance works more profound and expressive. The body movements of performers in dance can embody human emotions, and this kind of dance performance is regarded as a kind of physical art. Dance performers can not only vent their inner emotional world through dance, but also show the charm of dance. For Art, the charm of dance is different, and its charm is more unique. Dance is a bridge to open the dancer's inner world, and an important way to express the deep emotional communication between the dancer and the audience. The application and function of facial expressions in dance performance although the application of facial expressions in dance performance is essential. However, as with the basic dance movements in a dance performance, using facial expressions in a dance performance is not easy. The performer must personally feel each kind of emotion which in the work contains, then by oneself most true, the most natural way interprets them on the stage. How to show the generous and decent, how to firmly seize the hearts of the audience, these are the basic skills performers have to train. At the same time, also needs the expression and the body coordination, the facial expression conveys the emotion for the body movement, the body movement makes the explanation to the facial expression. Only the two coordinate tacit cooperation, let the audience experience the essence, can the true sense of the success of the performance to say. Only the movement, expression and music and other aspects of coordination as a whole, in order to fully show the charm of dance performance. Therefore, a good dance is need to rely on body language, facial expressions and stage beauty, music background, etc. to perfect the expression of the mood of hope. Reasonable and correct dance expression plays an important role in dance performance. As stated before, these functions are mainly to assist in shaping the image of the dance, to strengthen the emotion of the dance, and to exaggerate the atmosphere of the dance, so that people enjoy the spiritual level of the harvest of a dance to enjoy, feel the dream of dance art journey. A perfect dancer not only needs to fully understand the dance work, integrate their emotional world into the dance, but also immerse themselves completely in the emotions expressed by the entire

dance work, achieving the super-high realm of the unity of the dancer and the dance. The dancer performs the dance through delicate and graceful dance movements, presenting the most touching, passionate, and beautiful moments of the dance to the audience. By integrating their emotions with the movements, the dancer enables the audience to immerse their hearts in the whole dance performance. For example, the lively action of the northeast Yangko reflects the enthusiasm of the people of Guandong, the action is concrete and the emotion is abstract.

Tradition and innovation interweave: the Innovation of Technology and technique. With the development of dance technology, modern dancers can use more complex movements and techniques to present classical elements in a new way. This technical innovation not only enriches the expressive force of the dance, but also allows the audience to obtain a completely new visual experience. With the innovation of narrative technique, modern dance is more flexible in narrative, and is no longer limited to the traditional linear narrative way. Artists re-interpret and interpret classical works by means of fragmented narration, metaphor and symbol, and endow them with new meaning and value. Under the background of globalization, modern dance actively absorbs and borrows the essence of different cultures, combines traditional dance elements with modern aesthetic concepts, and creates unique dance works. This cross-cultural fusion not only broadens the boundaries of dance, but also provides more possibilities for the reconstruction of Classics. It not only preserves traditional symbols, ensures the continuity of cultural roots, but also innovates with the times. Such as “Yunnan image” to retain the elements of ethnic dance, but also with modern lighting dance beauty innovation. However, innovation is not rootless wood, water without a source. In the pursuit of novelty and uniqueness, modern dance artists have always remembered the roots of tradition. Only by deeply understanding and respecting tradition can we keep the continuity and depth of culture in innovation. Therefore, in the process of reshaping the classics, they tend to tap into the essence of traditional dance, combine it with modern aesthetic ideas, and create dance works with both a sense of the times and traditional charm. After merging into the regional culture, the content of dance can be enriched to a

great extent. A dance to the audience's impression, the first time depends on the content, dance movements alone is not enough to achieve expressive dance effect, but in the creation into a more powerful support. Due to the cultural differences among different regions, it also means that the experience and beliefs of people in different regions are different. In the process of creating dance content, the guidance of cultural differences can make different people have different views and opinions on dance, thus making the dance content more diversified. For example, many dancers have danced the peacock dance, but when people think of the peacock dance, they immediately think of Yang Liping. Yang Liping was born in Yunnan and was influenced by the local culture from an early age. He later joined the dance industry and combined Yunnan culture with dance. He has unique cultural insights into peacock dance. It is also because the creation of dance content into the exclusive culture of Yunnan, giving the peacock dance more distinctive cultural characteristics, so that people are more impressed by the dance and the dancers themselves. And the Peacock in Yunnan region is a totem symbol, Yunnan people love the peacock, that the peacock represents the holy, pure. In the creation of the peacock dance, the unique cultural elements of Yunnan are integrated to form a pure peacock dance. In the actual creation of dance content, some of the content is closely combined with the reality of life after secondary processing, and some of the content is created by drawing on other dance works, but if the long-term creation will make the dance content is too single, lack of fresh, it is difficult to promote the development of our country's dance. After the integration of regional culture, the use of cultural differences to create dance works more attractive to the audience, so as to bring both fresh and aesthetic value of the works. For example, our famous artist Mr. Zhang Jigang's dance works such as "I come from the Yellow River" and "Good big wind" are closely combined with the domain culture of the Loess Plateau, and his dance works are deeply loved by people. The influence of regional culture on the style of dance creation is mainly reflected in two aspects: Culture and geography. First of all, from the perspective of culture, regional culture can not only reflect the differences in the ideology and religious beliefs of different regional people, but also highlight the character of regional people. Can be

divided into the south and the north region, the character of our southerners more subtle, and the character of the north is more heroic, these characters are also reflected in the local dance style. Southern dance style is more graceful, graceful posture, northern dance style is more bold, warm, dance also revealed a sense of heroic. In fact, on the whole, the dance style is very diverse, and there is no rigid requirement for dance style, which also provides conditions for the integration of regional culture. When different regions in the creation of dance works, will naturally permeate their own character. Take, for example, Nanning art theatre's "Mother's visit to the horizon," a large-scale Zhuang people dance drama ostensibly about a Zhuang mother and son searching for light. However, an in-depth analysis of the dance drama shows that it also reflects Zhuang people people's yearning for a better life and Veronica Guerin national spirit, which are important components of Zhuang people's regional culture. Secondly, the influence of geography is reflected in the differences between East and west. From the perspective of eastern and western regions, the difference between western dance style and our dance style is very obvious. Our country classical dance has included Beijing opera, martial arts, feather fan dance and so on. These dance types have many years of cultural precipitation, can reflect the eastern dance attitude, implication and temperament beauty. In contrast, foreign dance pays more attention to physical extension, such as ballet. But causes the reason which the style difference forms to relate with the region culture. As we all know, eastern and Western People's way of thinking is completely different, in this case the regional culture derived from a natural difference. 3) the influence on the connotation of creation in order to create dance works favored by many audiences, in addition to the content and style support, it is necessary to have rich cultural connotation, and the cultural connotation of dance works can be sublimated by integrating regional culture. When dance creation is integrated into regional culture, strong regional cultural colors can be revealed from dance, and dance at this time has also become the carrier of regional culture. In the context of global integration, western culture is gradually introduced into our country. In order to preserve the dominant position of local culture, we must carry forward and inherit the local culture. Dance has many years of development experience in our country,

attracting a large number of dancers and audience groups. If it can be integrated into regional culture, it can play a very good communication effect. The dance works deeply influenced by regional culture contain rich elements of regional cultural connotation, so that people can see the deep meaning through the dance itself when performing and watching the dance. It not only enriches and sublimates the connotation of dance works, but also further carries forward the regional culture and maintains the dominant position of regional culture. How regional culture is compatible with universality in dance creation:

1. For each region, the regional culture formed in the special environment is unique. In order to have a positive impact on dance creation through regional culture, we must accurately grasp the essence of culture. The formation of regional culture will be affected by many factors, making the final content of regional culture more. The integration of regional culture into dance creation must ensure that the culture has positive optimism, can bring people positive energy, and let others know more about the regional culture and dance through the dance carrier, and be recognized by the public. In the actual process of dance creation, we should not only pay attention to the surface phenomenon when choosing the content of regional culture, but also dig deeply, develop the culture from the aspects of people and things, and finally reflect it in the dance works after secondary processing. Such dance works can stimulate people to resonate more, with a sense of authenticity. At the same time, to grasp the essence of regional culture depends on the accuracy of dance creators to understand the culture. If the creator doesn't the solution regional culture, is unable to grasp the essence, can not achieve the dance creation effect. In addition, the culture generated in different regions has certain differences. In order to exert the positive influence of regional culture, it is necessary to carry out in-depth understanding after determining culture, and then closely combine with dance.

2. To correctly understand the relationship between them, we should correctly understand the relationship between regional culture and dance creation. Current stage regional culture has been widely used in the field of art, and the relationship between them must be fully understood when integrating regional culture into dance creation. In the dance creation, the regional culture is constantly excavated, and even the evaluation

of some dances also involves the regional culture, but the integration of culture is not random, but has a certain pertinence. At present, dance has become an effective carrier of regional culture. In addition, People's aesthetic consciousness has been improved, which puts forward higher requirements for dance. On this basis, regional culture must keep pace with the development of art, and choose appropriate content according to the background of dance creation, requirements and audience groups, which is more conducive to promoting the common progress of both sides.

3. Speeding up the pace of innovation in the development and precipitation of regional culture for many years, has a great influence on the content, style and connotation of dance creation, with the extension of time, its influence has been involved in the education level. There are many dance colleges and training institutions in our country, which only teach according to the teaching materials, and can not cultivate dance talents in the real sense. If students can be guided to the application of regional culture, not only can cultivate students' dance skills, but also to a certain extent, cultivate students' creative talent. Therefore, it is necessary to provide opportunities for dance students to contact regional culture, further understand regional culture, grasp the essence of culture, speed up the integration of regional culture in dance creation, and give full play to the advantages of regional culture. To sum up, the integration of regional culture into dance creation will have a positive impact on the content, style and cultural connotation of dance. It can not only enrich the content of dance, but also make the style of dance more diversified, it can also sublimate the cultural connotation of dance and realize the dissemination of regional culture with dance as the carrier. In order to speed up the high degree of integration, we can grasp the essence of culture, correctly understand the relationship between the two, and accelerate the pace of innovation.

Regional culture and universality: since the 21st century, the arrival of the“Non-posthumous” era, in the context of cultural diversity and regional geographical culture to describe the colorful landscape of regional dance, make Chinese dance both“Central” national phase, and“Regional-central” regional phase. Therefore, in the“Region-center” pattern of the status quo and the overall vision, the development of regional traditional

dance is an important part of contemporary Chinese dance history, it is also a response to the proposition of how to inherit and develop Chinese excellent traditional culture, and construct the Chinese Cultural Community of dialectical unity of diversity and identity. From the perspective of “Region-center”, we can understand the art practice and academic thinking of constructing the subject consciousness and value pursuit of “Beauty of each, beauty together” in contemporary Chinese dance. From the lack of clarity at the end of the 20th century to the conceptual discussion driven by cultural consciousness at the beginning of the 21st century, the dance scholars have gradually revealed their subjective consciousness and academic consciousness based on cultural consciousness, for “Who am I”, “Where do I come from”, “Where do I go to” the philosophical question of thinking and answer. Especially for “Chinese national folk dance”, because of its long history, vast territory, numerous nationalities and the objective attribute of socialist culture, its concept is both rich and complex. Therefore, only by defining the “Regional-central” “Orientation” between the “National aspect” and the “Regional aspect” can we adhere to the “Station” of the local culture, maintain the “Status” of Chinese cultural cohesion. In the past ten years, the attention to regional dance and the research achievements on regional dance have gradually increased, breaking through the boundary of “Region”, which is mainly divided by ethnic minority regions, it points to the boundary of “Region” in the Cultural geography sense, the difference and richness of regional culture and national style, it reflects the contemporary nature of “Chinese National Folk Dance”: supporting the identity of Chinese national culture with diversity, multi-level and creativity. In the “Region-center” cultural pattern, on the one hand, the subjectivity of regional dance is an important motive force to condense the core of regional culture, on the other hand, the subjectivity of regional dance and the inter-subjectivity of regional dance, it is an important prerequisite for the diversity of Chinese culture and the cultural identity of the Chinese nation. It is also the key to the construction of a community of human destiny. In this field of vision, regional dance realizes the three-dimensional integration of historical, national and realistic cultural values in the transformation of refinement and differentiation of language tools. At the same time, taking the traditional dance in the Bay

area as the starting point, the paper studies and interprets the regional dance, the historical writing and cultural research of traditional dance, it can be a kind of experience and model for the diversified development and rational construction of Chinese national folk dance based on regional block culture structure, at the same time, it can make clear the cultural motivation and development logic for the creative transformation and creative development of Chinese traditional culture.

With distinct regional brand, like Mongols dance to show the Prairie culture. At the same time, after processing, its emotional expression, the theme can trigger a wide range of resonance, Universal.

•1.2. Material base analysis

In the process of analyzing the source of the data, the relevant content of the material is classified: the interpretation of natural elements by dance movements

The first part is Yang Xiumin's the interpretation of natural elements in improvisation dance from the perspective of aesthetics

[24] in this monograph, the author constructs the basic concepts and analyzes the ways in which dance interprets natural elements into four basic forms, and has determined the dance movement annotation natural element development direction and the path. According to Yang Xiumin's theory, the interpretation of natural elements in dance is reflected in different aspects, including the interpretation of the original ecology, emotional resonance, natural dance materials, natural viewing effects and so on. It is these aspects proposed by Yang Xiumei that provide the development direction for how dance movements interpret natural elements. The way to interpret natural elements in dance should be flexible.

1. Interpretation of natural vitality: the first step in the interpretation of natural elements in dance is the interpretation of natural vitality. Dancers in the interpretation of natural vitality should be through their own performance to let the audience see the true nature of the dance charm. Secondly, when the dancers perform the natural vitality, they should also perform the natural elements in a delicate way so as to perfectly integrate the

natural elements into the stage performance and the creative process, it is the best way to show the natural elements in the dance, not only through one's own dance performance, but also through the beautiful scenery on the stage.

2. Follow the original ecological art principles: the interpretation of natural elements in dance needs to further follow the original ecological art principles. When the dance creator follows the original artistic principle, he should avoid making the dance movements too gorgeous, which will affect the interpretation of the natural elements to a great extent. Secondly, while following the principle of original ecological art, dance creators should also be aware that culture is a kind of original ecological art, and dance is also a mode of cultural inheritance, and many excellent dance performances, it is also a manifestation of the accumulation of natural elements. Therefore, the dance creator should give full play to the spiritual and cultural connotation of impromptu dance in order to achieve better artistic performance.

3. The rational presentation of the natural environment: the interpretation of natural elements in dance should focus on the rational presentation of the natural environment. The dancers should take the natural elements as the core of their thoughts when they reasonably display the natural environment in their dance, and embody the harmonious and unified relationship between human and nature in their dance performance. Secondly, the dancers should take the self-discipline as the point of emotional expression when they reasonably show the natural environment in the dance, so that every detail about the natural elements can become the object of the dance movement interpretation. At the same time, when a dancer reasonably displays the natural environment in the dance, he should also fully integrate the style of his performance into the natural environment, so that the audience can really feel the beauty of nature and simplicity in the bustling city. It is with profound artistic cultivation and continuous breakthrough in self-interpretation, dancers can achieve the artistic beauty and natural elements of dance performance, and let the audience in a time of watching, an artistic experience of a completely different performance of dance. Four. Understanding of natural cultural connotation: the interpretation of natural elements in dance can not be separated from the understanding of

natural cultural connotation. The creator should realize the endless cultural connotation represented by nature when he creates the dance. To create a good dance, a dancer needs to be able to experience and feel the most essential impression from nature, and overemphasize the role of lighting and sound effects on the stage, will ignore the cultural characteristics of the dance itself, so it is difficult to deduce the artistic beauty and can cause the audience strong resonance works. Therefore, the work of dance performance is not only to conceive how to perform a beautiful dance, but to act as an art collector who walks between heaven and earth, its creative inspiration and material must be in the process of constant excavation out. Therefore, to fully display the artistic charm of dance, more dance creators need to approach the natural elements in order to really explore the most pure and simple cultural characteristics. This paper analyzes the methods of interpreting natural elements in dance from the aspects of force, following the principles of original ecological art, showing natural environment reasonably, and experiencing the connotation of natural culture.

The second part of the research theory is the study of the cloud, which can play a key role in planning and creating creative projects. The main source is Gan Quan's article "Guanghan Airport based on the changing characteristics of artificially observed clouds," which describes changes in the shape of clouds, including Altocumulus and Stratocumulus, then there are cumulonimbus, dense cumulus, light cumulus, detritus, stratocumulus, stratus cloud, detritus, Stratocumulus, detritus, and finally cirrus, cumulonimbus and Cirrus. In this paper, the cloud shape for the construction of the necessary creative framework. This paper analyzes the changing form of cloud, which strengthens the idea of choreography and provides the foundation for the creation of natural elements. Wang pucai, Xin miaoxin, Wei Zhong, Lu Daren's article "The changing characteristics of water vapor and clouds in the tropical waters of the western Pacific Ocean"(11) analyzes and studies the changing characteristics of water vapor and clouds in the waters. It is mentioned that cloud and water vapor are closely related, and water vapor will determine the formation of cloud.

The third part studies how to integrate the natural element cloud into the dance, which

plays a decisive role in choreography. The main source of this research is Shi Xiaolai's article "Research on the application of water elements in dance art works"[10], which describes how water from natural elements is used in dance creation, she stressed that dance works are usually artistic expressions based on local customs, religious beliefs or specific festivals, and are created by dancers through careful and sensitive observation, it discovers and refines the dance elements in daily life and production, and transforms them into dance language, which realizes the processing and creation from life symbol to art symbol. She believes that in the history of human civilization, the natural elements are closely related to the history of human civilization, whether static or dynamic application of water elements can achieve the artist's artistic conception expectations. The dance creators go into the nature, carefully observe in the life, understand and gradually sublimate, and combine with the activities such as bathing and offering sacrifices in the national customs to fully display the expressive tension and artistic charm of the natural elements. The static expression of natural element art gives people a sense of peace and tranquility, making people's emotions stable and peaceful, while the dynamic expression of natural element art gives people a joyful and exciting artistic feeling. In the process of applying the natural elements of dance works, it is necessary to design the dance works as a whole, and to think and express the dancers as artistic materials, which runs through the beginning and the end of the dance works. The artistic works of dance draw materials from life symbols and use artistic symbols for emotional expression and abstract interpretation. The conception of the dance works, whether in the form of virtual or real expression, or in the form of abstract and straightforward story, needs a kind of contextualized construction to show off the characters' spiritual outlook and thoughts

PART TWO. THE ANALOGY OF CHOREOGRAPHY AND THE ANALYSIS OF ARTISTIC PROTOTYPE OF CREATIVE PROJECT

•2.1. Characteristics of symbolic interpretation in different art forms

Dance moves

In many ancient Chinese poems depicting dance, we can often find such lines, as Bai Juyi wrote in the song and dance of Ni Shang and Yu in the Tang dynasty, “The rainbow robes and robes are crowned, and Tian Ying wears her away. ... floating whirling back to light snow: Yan ran longitudinal send you dragon surprised small willow after weak, oblique skirt when the clouds want to live “The moth is a little overbearing, and the sleeve is as low as love.” And rapid as angels before the wings of dragons. She began like a thunderbolt, venting its anger, And ended like the shining calm of rivers and the sea..., if we analyze it carefully, we can see that almost all the poets used the same rhetoric to describe and compare the dance performance they saw . No matter how much the language in the poem differs from the actual dance, but at least we can read these poems with a sense of Lenovo in mind. “The little drooping willow loses its strength.” Gongsun Grand Niang disciple to “Stop” when we seem to see from her blue waves, bright moon sky is symbolically reflected in the “Symbol”, and this

The meaning of “Symbol” is stronger than its original symbol. (1)(0) for a dance, “Willow.”

Powerlessness” is the original symbol of “little drop hand”. First of all, there is an inherent isomorphism between the two, which is not physical, but as two dynamic objects (one is an object, one is a human body) , in the movement of the divinity. It is this isomorphism that establishes the artistic relationship between “Little drooping hand” and “Liu Wuli”; secondly, for poetry, we can also regard “Little drooping hand” as the original symbol of the poem “Little drooping hand”, and “Liu Wuli” as the original symbol of the poem, which act together on “The poet's eye”, image on “The poet's brain”, implicate on “The poet's heart”, and flow on “The poet's pen”. All of the dance for the audience are illusory, fleeting, but dance has a special quality beyond the real existence. It can not only use the human body to express the above-mentioned natural scenery such

as “Willow powerless”, “Wandering dragon surprised”, “Ning Qing Guang”, but also can symbolize a certain concept, thought. The symbol of human body dancing is communicated through a kind of force configuration projected on the human vision. Just as people have “Liu Wuli” memory, there will be “Liu Wuli” verse. The configuration here is not only a static schema, but also a process of motion and generation. It must eventually be imaged and complete, able to convey a meaning and produce an effect that, like magic, can call out a certain emotional accumulation and emotional memory in people's hearts, making people intoxicated in a moment of artistic beauty.

The combination of abstract and concrete: it not only shows the free floating of the clouds through the smooth and relaxed movements of the limbs and the large-scale changes of the body lines, but also imitates the shape and flowing posture of the clouds, etc. , enhance the image of clouds.

Pay attention to momentum and rhythm: dancers with gentle ups and downs, continuous momentum, with fast and slow, rhythmic rhythm, reflect the changeable and leisurely clouds.

The cloud dance uses:

1. Roll: make a fist with both hands, elbows bent close to the chest, feet legs together, the whole body tightened on the ground in different directions to roll. This dance mimics the weather when the weather is stable, the clouds are independent and dominant, do not produce any cross with other clouds but free and romantic drifting in the sky in all corners.

2. Mopping the floor: the black cloth covered the dancers' upper bodies, leaving only their legs visible to the audience. The uniform local movement was to imitate the way the clouds broke through after the heavy rain had stopped, always stretch out their little cloud flow to the outside world.

3. It's more like black clouds's sense that a little cloud can break free from its grip, like an unrestrained soul trying to break free from a siege, a lonely landscape of its own.

Music

The development of human society has gone through many different social periods, however, different social periods have different social states, which will lead to the

formation of various forms of dance music or dance performances and other arts, the level of art it embodies is in line with the social period it was in at that time. The relationship between dance music and the emotional layout of dance performance is the comprehensive expression of the emotional world of human beings. Both dance and music belong to the artistic form with lyric meaning and function. Both dance music and dance performance can not be separated from human emotion all the time. Dance music and dance performance will be more moving and exquisite when the emotion of dance music and dance performance is rich enough.

First of all, dance music has external characteristics, that is, dance music has ornamental and sensory. In general, the stronger the expression of dance music, the more accurate the emotional sustenance, and the more able to express emotions in dance music. Secondly, compared with dance music, the emotion of dance performance is introverted. The emotion of both dance creators and performers is introverted and needs to permeate or permeate through the whole process of dance performance. In today's society, the combination of music and emotion is an important condition to guarantee the value of works of art, and the more harmonious the symbiotic relationship between the two, the more it can produce works of art reflecting people's production and life, it resonates with people and plays a substantial role in the expression of human emotions.

Melody foil atmosphere: more melodious, ethereal melody, create a cloud floating in the sky quiet, lofty atmosphere, so that the audience as if in the sea of clouds.

Rhythm to enhance the dynamic: Dance costume is a relatively independent existence in modern clothing. Because it is different from ordinary clothing in aesthetic, artistic and practical aspects, dance costume often has a specific application situation, that is, to meet and serve the needs of a situation or state. In the performance of dance situation, dance costume is an indispensable costume prop for dancers. As a kind of costume prop with practicability and decoration, on the one hand, the practicability is reflected in the high quality and scientific and technological content of dance costume, it makes dancers feel more comfortable and convenient in the process of performance, and presents a comfortable state. On the other hand, the decorative nature is reflected in the fact that

dance costumes are often used as role-dressing props in sports dance performances, the design and production are usually in harmony with the dancers themselves and the atmosphere of the stage. In the process of dance performance, dance costumes are usually presented visually as dancers' performance costumes. What kind of costumes, patterns and decorative details dancers wear have strict standards, in the process of choosing dance costumes, dancers should fully consider whether the costumes meet the requirements of the performance, and also consider whether the cultural nature displayed by the appearance, color and pattern of the costumes can fit the theme of the performance. Therefore, dancers in the process of dressing dance costumes, we should pay attention to the appearance of dance costumes and cultural aesthetic sense. rhythm, through the use of syncopation, notes and so on, in the soothing basis to increase the dynamic and change, the flow of the performance of the cloud and change, so that the dance more dynamic and expressive.

Costumes and props

The ideological connotation of dance works is mainly reflected by the role movements. When performing on the stage, performers sometimes make some difficult dance movements according to the content of the dance works, such as air over, rotation, jumping and flexibility movements, which to a certain extent on the clothing fabrics have corresponding requirements. Although difficult movements are not the important embodiment of the content of dance works, they are of great significance in expressing the artistic characteristics and ideological connotation of dance works. In recent years, the artistic design of dance costume has broken the shackles of traditional clothing fabrics, boldly tried new styles, and used various fabrics for dance costume design. The fabric selection of most dance costumes still attaches importance to the texture, gloss and flexibility of the fabric, the pursuit of dance clothing fabric sag and lightness. Some dance costume designers will be soft fabric and hard fabric collocation, so that the dance costume fabric contrast effect is more prominent. Some dance costume designers will re-design dance costumes and re-process clothing fabrics according to the needs of dance works, such as re-knitting, remixing and reconstruction, decoration design, etc. , so that

the fabric texture can be changed, so as to further enhance the artistic performance of dance clothing effect. Color plays an important role in dance costume design. It has many functions, among which the most common function is to enhance the visual effect and reflect a kind of visual beauty. In the process of designing dance costume, dance costume designers can use different colors to attract people's attention and bring people different sensory experiences. In a dance performance, the first thing to come into view after the curtain is the costume of the stage performer. Color is the visual impression of People's dance costume, and it is also an indispensable element in dance costume design, is an important manifestation of the art of dance. Through reasonable color design, dance costumes more vitality, so that the dance performers impressive, in the visual impact of color, produce a kind of emotional resonance. In addition, under the background of the stage lighting effect, people's sensory emotions are fully mobilized, and dance performers can fully display the artistic charm of dance works under the action of color, and then the aesthetic and cultural connotation of the dance works can be enhanced. Back in primitive times, when the ancestors would gather their prey, defeat a natural disaster, or engage in some kind of sorcery, they would all form a circle, hold hands, make a sound in their mouths, and jump together in rhythmic movements, to express their emotions, this is the origin of dance. At this time, they also know to wear fur around their waists, put feathers on their heads, hang wild flowers around their necks, and carry hunting sticks in their hands. Can increase the dance dynamic aesthetic feeling and the rhythm, can enhance the dance performance the atmosphere, also has the mystical feeling in the sorcery performance. With the development of history and the progress of society, Dance Performance and social life have become inseparable, but because of the geographical division, in the practice of dance art, the different life habits gradually form the dance performance forms and styles with local characteristics and national customs. And this style and their living environment, clothing style has a special relationship. Such as the most basic dance movements of the dai dance "Three bends", the shape of this dance is its long and narrow skirt has a lot to do with. This dress is actually made of a piece of cloth, in the dance movement, there is not possible to have a large span of movement, "Three

corners” of the movement is its best choice. So many examples, almost every nation, every place has, so there will be so many unique folk, national dance. With the development of society, the creation of dance is changing with each passing day. The design of dance should be improved according to the needs of dance movements. Such as the dai dance “Peacock” created and performed by Yang Liping, the costume design of this dance is a bold improvement on the original structure of the costume. From the buttocks below a few sections gradually expand, so that it can be lifted can also rotate and other large-span dance moves to be launched. There are even more props, such as the handkerchief flower in the northeast yangge and the umbrella in the Fujian folk dance “Walking Rain”, the fans, lanterns and butterflies in “Picking tea and chasing butterflies” are all excellent dance works produced by the combination of props and folk dance steps. Therefore, costume design, props design is a very important part of the choreographers, is an important part of the creation of dance works, but also our dance design must be taken seriously





Color and material meaning:After a series of practical experience, we can see that life is the cradle of art, real art is derived from daily life. Therefore, dance costume, as a product of artistic needs, not only needs to meet the needs of artistic expression, but also needs to be closely related to daily life. Compared with life clothing, dance clothing has many similarities. It is obtained by integration and redesign of life clothing, which fully demonstrates the radiation influence of life. The root of art is the concrete expression of life, so dance costume can be defined as the redesign of life costume and the sublimation of art, as a part of art and culture, it should also fully demonstrate the core concept of the whole dance performance. As an individual object, dance shows the language of artistic thought by means of body movements, and its own artistic characteristics are particularly significant. As an important presentation of this special artistic language, dance costumes can help actors fully express their feelings and enjoy the beauty of art. Through the dance costumes, the audience can experience the character image characteristics, national culture, background, time and environment, etc. the choice of white, black clothing, intuitive performance of white clouds, black clouds's thick, so that dancers dance more like clouds in the floating.

Modeling auxiliary expression: clothing modeling may use close-fitting, drooping sense of strong design, enhance the visual effect of clouds, help dancers better interpret the image of clouds and temperament.

Stage art

An empty stage space is like a blank sheet of paper to which various art forms can be added. However, the lighting in stage design is the main form of the stage space, which can create the ever-changing space. In the field of dance, lighting creates an appropriate

environment for dance works, and creates a corresponding mood, or a kind of psychological and psychological atmosphere for the whole plot of the work. More importantly, lighting, can help directors broaden their own ideas in the process of creation, and interpret the connotation of the work more thoroughly, so that the three emotions of the director, the actor and the audience, the way the body is more closely connected. For example, the choreographer can use lighting to divide the stage into several different spaces and times, thus illustrating the different events that have taken place at different times and places. This kind of, illusory, emotion, illusory space is a rather complicated way of thinking, and dance is the most not good at using the body to narrate a kind of complex meaning. At this time, the lighting in the stage can express the emotional information that the choreographer hopes to convey to the audience more accurately. Therefore, the stage lighting with the interpretation of the results will be able to show the beauty of dance works more detailed.

“Artistic conception” is the aesthetic ideal of Chinese classical art. In the art of dance, all the stage content and illusory power are the composition, the unique artistic conception of national art, and the concrete manifestation of the aesthetic essence. And stage beauty, in the light with the characteristics of the virtual reality, become the stage content and virtual, magic power between the dance, dance, goods constitute the material. Its interpretation of the United States and the United States are reflected in the virtual color filling objective scenery, rendering the special effects of the atmosphere of the stage. It makes the dance and stage images appear more three-dimensional, more ethereal, and more “Artistic conception”. All these effects make the whole work present a kind of artistic conception. This function also complements the virtuality of the above-mentioned dance art. And the choreographer can use these functions of lighting, when putting the dance work into the performance, place, through the analysis of the work, adding appropriate, appropriate lighting effects, to make the work more perfect. The presence of stage lighting in choreography not only enhances the “Artistic conception” of dance composition and pictures, but also inspires the thinking of dance creators and enriches the stage expression of dancers. Because of this, it shows the unique value of light. Lighting

is not only an important material in "Dance art", but also an important component of dance works. Although with the continuous development of technology, the technology of stage lighting will also continue to improve, but its auxiliary position in the art of dance can not be changed. This requires us in the future, in the process of choreography, correctly grasp the stage lighting in dance works, the degree of use, so that it can play a role in a specific position to the extreme.

The effective grasp of dance works and the overall grasp of dance works are the accurate expression of thoughts and feelings

BASIC. Each dance work has its own unique cultural background and theme. Only on the basis of correct and comprehensive understanding of the work can the dancers create a more perfect dance image, to ensure that their dance movements, facial expressions and dance works organic integration of content, and then the dance works contained in the efficient dissemination of ideas and emotions to the general audience. It can be seen that the dancers to dance works correct understanding and full understanding of the importance. In the early stage of dance performance, the dancers must deeply understand the creative background and cultural details of the works, and understand the connotation and emotional expression of the works in a multi-dimensional and multi-level way, so as to have a comprehensive understanding of the artistic conception of dance,

Further enrich their emotions, so that they can use body language during the performance

Facial expression to convey the works of emotion, so that the audience in the emotional shock. The use of physical movements:

Dance is a kind of body art, which is often used by many dancers

Emotional expression, dancers need to use a variety of body movements to express different

Dance plot to a more perfect interpretation of the character characteristics, infection of the audience, and the audience

The emotion carries on the interaction, has the resonance. The achievement of the above goals requires dancers to have a bar

Practice the basic skills of dance performance, through continuous learning and practice, improve the dance movement abundant

Rich, will be subjective feelings into the body movements. In general, the dancer's body

Every part of the body is an important tool for expressing emotions.

Here, the dancer should note that the body movement is only the hand that shows the dance

Method, a single movement in the dance performance can not be the entire connotation and meaning of the dance

Meaning is conveyed, the expression of the content is also lack of clarity, more unable to create for the audience

The enjoyment of beauty. But only the dancer through their own imagination, constantly enrich the body movements

The artistic, and skillfully will be the integration of various dance movements unique, constitute a special

Dance language, and then transmitted to the audience, so that they can personally feel the artistic spirit of dance

Control of one's facial expression:

The Dancer's face in a dance performance and the face of people in real life

There is a connection between the attitude, but there are differences, which is the life of People's expression

The dancing expressions of different styles produced by artistic processing, refining, and beautification

Dynamic, for dancers to use to show the characters in dance works of joy and sorrow and inner life

Movement, eyebrows, eyes, expression and form

All the elements are indispensable. The rich facial expressions make the dance a soulful entity,

can be more perfect for the audience to show the dance works described by the

feelings and characters

The inner world.

The use of soft, gradual lighting, such as cold blue light, to create a sense of the sky, and then through the dark gray or light blue light from the side, such as highlight the dancer's silhouette against the light, the lateral light shows the sense of hierarchy, creates the effect of cloud under different illumination, and adds the artistic conception of dance.

•2.2. Transfiguration of symbols in works by outstanding Ukrainian Ballet Masters

The work of Ukrainian ballet master is distinguished for its symbolic transformation:

The transformation of dance movements and emotional symbols

His works pay attention to the dancers' expressive power and emotion transmission, and transform the emotion into the visible dance symbols through the unique movement design. For example, in the film ballet, the dance movements of the heroine Katarina reveal her inner world full of passion, yearning for freedom and art, the tenacity and courage she displayed in the dance became the external symbol of her character and emotion.

The transformation of dance and film language symbols

As a pioneer of transforming dance art into film language, he used camera language and editing technique to show the beauty and artistic charm of dance in film ballet, it realizes the successful transformation between dance art and film language symbol. Through the lens of the chase, rotation, amplification and other techniques, as well as split-screen, slow-motion and other techniques, the dance into film picture language, emphasizing the aesthetic and artistic dance, create visual impact and drama, so that the audience can more directly feel the charm of ballet and artistic magic.

The audience in the appreciation of the dance process, the main appreciation is the overall choreography of the dance, stage layout, of course, to appreciate the performance of dancers based. In a dance performance, the audience will usually hold their breath and maintain a high degree of concentration when the dancer performs difficult splits, jumps and spins, or extreme movements that are unexpected to the audience, couldn't help

applauding. This means that the dancers' body movements have the function of attracting the audience's attention and enhancing the appeal of the whole dance performance activity. But if in the performance activities, the dancers show the body movements which are bland and lack of tension, then the audience will feel bored, movements that involve tension and high technique are usually applauded by the audience. From the perspective of dance performance, dance technique is also the most important and wonderful element to attract the audience's attention. Therefore, it can be seen that movement skills play an important role in dance performance. In order to attract the attention of the audience for a long time, an excellent dancer needs to constantly innovate his movement skills in practice, and there are moments of high-difficulty skills to launch the challenge of preparation.

The expression of emotion is directly related to the effect of the whole dance performance, and the effect of emotional performance on the quality of dancers is also very far-reaching. Only by fully integrating emotion into dance performance, can the comprehensive quality of dancers be constantly improved. It is difficult to improve the overall quality of dancers through the change of body movements alone, but an effective way can shape the perceived dance image. If the dancer can not let the audience experience the process of their own subjective emotional expression in the process of performance, the audience's feelings of the connotation of dance consciousness will be very superficial, it is more possible to reach the peak of dance art if rich subjective feelings are integrated into dance and expressed. In addition, the emotional expression in the process of dance performance is also a form of artistic expression of dance performers. Dance is a comprehensive art. Only with the participation of diversified dance elements can the performance be carried out smoothly and achieve the desired effect. The treatment of emotion is one of the most important steps in dance art. Only when the emotion is rich, the level of dance art will be greatly improved.

The transformation of traditional and modern dance forms

His choreography not only maintains the traditional ballet technique, but also adds the modern dance form and the expression technique, builds a bridge between the tradition

and the modern, and realizes the transformation and the fusion of the dance form symbol. This kind of innovation not only preserves the classical charm of ballet, but also endows the works with modern vitality and expressiveness, which makes the works widely praised in the world.

CREATIVE PROJECTS

THE FIRST PART. THE COMPOSITION PLAN OF CHOREOGRAPHY

•1.1. Main features of the dance works

Cloud

Dance type: Modern and contemporary dance

The Dancer's interpretation of the cloud is charming. In action, the body stretches like a cloud, gently and continuously, sometimes curling like a cluster of clouds, sometimes stretching like clouds drifting, as if the clouds floating freely in the sky between the ups and downs.

In terms of rhythm, slow and rapid, like the clouds with the wind changes, slow and long flow, like a quiet sea of clouds stagnation time; The dynamic picture of clouds is sketched in a moderate way.

The dancers move across the stage like a sea of clouds, high and low as the clouds touch the sky, moving back and forth like clouds moving across the mountains and rivers, the multi-dimensional trajectory of the cloud in the vast sky is outlined by the body, which makes the audience feel as if they are in a mirage among the clouds and truly appreciate the ethereal and poetic beauty of the cloud in the vocabulary of modern dance.

•1.2. Roles and their brief characteristics

• White Clouds:

Form: various and variable, common such as cotton candy cumulus clouds, cirrus clouds, flat stratus cloud, can also show feathers, ribbons, and so on, sometimes gathered, sometimes dissipated.

Color: usually white, from white as snow to gray intertexture, by the sun exposure angle, cloud thickness and other factors, at sunrise and sunset can be dyed golden yellow or rose.

• Dark Clouds:

Volume and thickness: usually huge volume, deep clouds, some can extend thousands of meters, giving a sense of thickness, as if pressed in low altitude.

Color: mainly dark gray, ranging from dark gray to black. This is because the clouds are so thick that sunlight is difficult to penetrate and more light is absorbed and scattered, giving the clouds a dark hue.

•1.3.Script

Natural phenomena and forms: the shape of the cloud itself is ever-changing, free-flowing, its light, ethereal, unpredictable characteristics, for the creator to provide endless space for imagination, this can inspire the creators to imitate and interpret the various forms of clouds with dance movements, showing the unique beauty of clouds.

Culture and tradition: some traditional Chinese cloud dances, such as the cloud dance in Yao Village, Langxi County, are related to people's prayers to the gods and dragon dances, it expresses people's desire for good weather and good grain, and contains the idea of heaven-god-human unity. These cultural connotations and traditional dance forms provide abundant materials and inspiration for the creation of“Cloud”, make its innovation on the basis of inheritance.

Personal feelings and experiences: your own feelings, experiences and thoughts can also be a source of creative inspiration. At the moment of rainy day, I have strong emotional resonance when I see the clouds. I express my feeling to some things in my life, my yearning for the ideal and pursuit through the description and interpretation of the clouds in the dance.

Cross-art reference: painting, literature and other art forms of cloud description and expression, but also for the creation of dance inspiration. For example, the expression of the color and light and shadow of the cloud in the works, and the bestowal of the symbolic meaning of the cloud in the literary works all inspire us to explore the possibility of the expression of the cloud in the dance from different angles, make dance more artistic appeal and depth.

Generally speaking, the idea comes from the clouds in the sky. There are sunny days, cloudy days with rain coming, and rainy days with thunder and lightning. Ask the actors to interpret the changes in the clouds through quick and slow body language.

Third, plot design

Start: the dancers appear in a static pose, scattered in all directions and independent of each other (playing the quiet sky, where the clouds are still at rest) . Then the dancers begin with the same movements in place (mainly because the air is changing and the clouds are starting to stir, laying the foundation for the whole dance) . The dancers begin to move in different directions. The dancers and the dancers flow in different directions. (mainly because the clouds are moving in the air because the weather is changing and the wind is blowing from the side, which is why the clouds are moving so much, setting the stage for the next thunderstorm.) The dancers never touch each other and then pull each other (mainly because the clouds feel the dark clouds are slowly engulfing them, so they pull each other, trying not to get sucked in, but the incoming clouds are sucking in bit by bit)

Climax: A sudden change in music, the actors use a black cloth to cover all the dancers in an instant. (the main performance is the thunderstorm in the evening, and the sky turns black in an instant, engulfing all the white clouds.) Gradually, the dancers strike the black cloth in different layers, in black vests and short sleeves, the dancers break through the black cloth (mainly to show the clouds constantly trying to escape from the thunderstorm, and as the thunderstorm diminishes, they finally break through the encirclement and appear in the sky) . The dancers move in different forms of concentration (to show that the clouds are heavy at the end of the rain, so it is a collective action) . But the rain stopped time gradually increased the dark clouds also slowly pull away a little bit)

In the end: the dancers slow down and return to form (the calm of overcast skies after rain, no clouds flowing)

•1.4. Content

In the first stage 0:01-1:11, there are significant changes in cloud shape, height, thickness and color before rain. Cumulus clouds develop rapidly and vertically, with flat bottoms and tower-like tops, forming cumulonimbus clouds. This is caused by strong

convection, and water vapor rises and condenses in large amounts to accumulate energy for rainfall. Actor interpretation of the white clouds from the beginning of the quiet to slowly wake up, from self-flow to all the white clouds in the sky alternate flow, gradually superimposed. Match the cloud conditions before rain.

The second stage 1:11 -2:07 mainly deduces the thunderstorm attack: dark clouds like billowing angry waves surging and turning over, blocking the sky, dyeing the sky into ink, giving a strong sense of oppression. In an instant, lightning, like a silver snake dancing wildly, pierced the clouds with a sharp sword, tore through the gloomy curtain. In an instant, the light was dazzling, making the sky and the Earth suddenly bright. Actor interpretation of the White Clouds were instantly shrouded by dark clouds, rain curtain tilt drift, by the size of the impact of the black cloth interpretation of the beginning of a small thunderstorm to the storm.

Stage 3:2:07-end of the show. After the heavy rain turns into light rain, the clouds form dark clouds like cotton batting, stratus clouds like vast grey screens, and the rain clouds like heavy lead felt. The light rain stopped, and the dark clouds began to gather until they dispersed and stopped flowing. The actors depict the rain turning to light rain by gathering and performing a quick dance, then gradually spreading out one by one to show that the rain is stopping and the clouds are slowly spreading out and filling the sky. And then to the final shape interpretation of the night after the end of the rain quiet sky.

•1.5. Dramatic Choreography

For the plot, the dancer simulates the movement of clouds in the sky, the change from languid to agile, and the process of being devoured by black clouds. At the beginning, the dancers freeze-frame and scatter around the stage, symbolizing the initial state of water vapor gathering into clouds, which is the beginning of the plot. As the dance progresses, the dancers gradually spread out and move around like clouds in the sky, which can be seen as a development of the plot. In the end, a dark curtain falls over the dancers, who change their clothes and perform during a thunderstorm. The white clouds gradually change as Huawei's black clouds transforms.

In terms of conflict, there is a contrast in style. At first the dancer's movements may be smooth and gentle, mimicking the calm fluttering of clouds; at the middle and back the dancer may make sudden, violent movements, such as scrubbing and jumping quickly, to represent the struggle of clouds in a storm. The contrast between the movement and the rest, the urgency and the slowness, constitutes the conflict on the body movement. Emotional conflict can also be seen in the emotional contrast that dancers convey through their expressions and body language, creating emotional conflict between the ease of the clouds under a clear sky and the restlessness of the weather.

•1.6.Music analysis

During the period from 0:01 to 1:11, although the music was irregular, it was flexible in disorder, unrestrained and free.

From 1:11 to 2:07, the music changed from the beginning of freedom to thunder and lightning. The Thunder and lightning suddenly exploded, like the roar of ancient giants. Gradually the sound of Raindrops fell like horses galloping, drumming dense, the sound of the ground crashing intertwined thunder.

2:07 -- the end of the music from the Thunder and lightning of the impact of the rapid and light to the final quiet, is also the interpretation of the thunderstorm after the light rain to stop the rain.

•1.7. Clothing (illustration and description)⁴¹

There are two costumes:

Baiyun's clothes are white shirts and white socks.

Material and tactile (shirt)

Stiff Cotton: fabric stiff, every crease line is clear and straight, pure cotton to bring simple warmth, like a gentle embrace.

Appearance and detail

Pure and flawless: white like just snow, without a trace of mottled color, collar cuffs line fine, like fine works of art.

Simple Classic: simple round neck, a button embellishment, cuffs, simple lines

outline the eternal fashion.

Appearance and texture and tactile (white socks)

White as snow: this pair of white socks, pure white, like the new winter snow, no trace of mottled, clean and bright.

Simple and plain: all white, no complex decoration, simple design, like uncut jade, simple and pure.

Texture and touch

Soft as a cloud: socks soft texture, feel like a cloud of soft fluffy, affixed to the skin, full of comfort.

Dressing effect

The whole combination symbolizes the day, the sky is peaceful and the clouds are white before it rains.

Black Clouds was wearing a black tank top and black shorts.

Visual perception (black vest)

This black vest, dark dark deep, like the night, hidden with endless mystery, as if to all the light swallowed.

Texture tactile

Stroking this black vest, the fabric is like flowing ink, like the night gently wrapped, bringing the ultimate touch.

Visual perception (black shorts)

Pure black tone seems to absorb all the light, like the night alone under the knight, emitting cool and unruly atmosphere, showing a fearless free and easy.

Simple typographic design, without the slightest drag, just like a quick knife to cut through the mess, so that the wearer instantly added a few points capable, efficient and decisive between actions.

Texture perception

The surface of black shorts presents a delicate matte texture, like low-key obsidian, although not dazzling, but inadvertently revealed a sense of calm and advanced.

The whole collocation symbolizes the dark night, after the rain is shrouded by dark

clouds.

•1.8. Props (description)

The first is the umbrella, mainly used to protect pedestrians from the rain, at the same time, the umbrella with wind protection effect. When accompanied by strong wind and rain, the stable umbrella bone and the tough umbrella frame cooperate to disperse the wind force, resist the impact, reduce the strength of the wind and rain, and help the user to stabilize his body and maintain the direction of travel in bad weather, avoid the wind and rain caused by physical imbalance, injury, in the wind howling bad weather, as a reliable haven. Can also be more direct so that the audience clearly understand that this is the interpretation of the rainy moment;

The second is a black cloth, to show that the time of rain is in the evening, the transition from day to night; it is also to show that a storm is about to strike, and dark clouds cover the sky and the Earth, as if darkness were suddenly falling at the wrong time, thick and gloomy. It is like an immense screen, stretching from the horizon, rolling down to the potential of the sea, devouring the clear blue sky and bright sunshine. Each cloud is black with ink, dark with color, full of mystery and power, like a black robe in an ancient myth, wrap everything in its shadow.

The city loses its luster. The tall buildings stand in a mysterious labyrinth, their contours blurred. The lights are dimly lit. They struggle under thick clouds. The fields and villages seem to be enchanted by the static, the farmhouses are quiet, the crops are silent, the usual vivid colors are swallowed up by the Black Ink, the life is quietly dormant in this gray, only a quiet depression, waiting for the unknown moment when the clouds open and the mist clears. It also sets the stage for cloud changes.

•1.9. Lighting layout

The first stage: the cool blue light can be used as the basic color. The cool quality of the blue light is just like the sunlight diffusing through the clouds on a cloudy day, spreading evenly on the stage, creating the overall cool feeling and quiet atmosphere. The

side light and top light are assisted by soft white light to simulate the effect of weak natural light penetrating through the clouds. The side light outlines the figure to increase the stereoscopic sense, and the top light avoids strong direct light and highlights the main body with soft scattering without losing the softness of overcast sky, the utility model can be achieved by a soft light cover and a reflecting plate.

The background light is dark and deep. The light is projected from the back of the stage in a dark grey or light blue tone. Local light and shadow can be emphasized in a particular scene or plot, such as warm yellow spot light occasionally penetrate the cold tone, like Cloudy Sky Light, become a visual focus, or with green or purple filter light and shadow projected on the ground or background, hint cloudy day mysterious, depressed mood, light and shadow with the rhythm of the performance, enhance the stage cloudy day deductive effect.

The second stage: the first is a strong white flash to simulate lightning, can release strong light at key points in an instant, such as the use of strobe lights in different directions, height, with random frequency and intensity flash, split the dim in an instant, create visual thrills, brighten the stage and startle the audience, capturing the thrill of a thunderstorm.

Continuous blue light and purple light set a gloomy tone, with a large area of top light, side light projection, to shape the atmosphere of dark clouds, the cold tone rendering depression, according to the plot strength adjustment of light color concentration, brightness, such as heavy rain prelude to enhance color depth, expand coverage, will immerse the stage in the deep blue.

And the flow of light and shadow effect can create wind and rain dynamic, by shaking the head lamp, chasing light to create. In the simulation of wind and rain, the light flickers and flickers between the background, props and actors, as if the wind swept with the rain. The light and shadow overlap and vary in direction, and enhance the sensory impact with the sound effects, it brings out the violent and treacherous nature of thunderstorms on stage.

The third stage: with the arrival of light rain, add a weak cold white astigmatism, such

as sparse light scattered around the stage, like raindrops light flicker, light intensity should be low, uneven distribution, create a sparse rain silk feeling. Background with light gray light fog, light and smoke effects combined, virtual background, enhance the rain screen hazy.

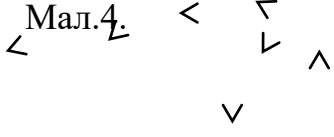
As the rain weakens, warm yellow light gradually brightens and penetrates from the edge of the stage. For example, when sunlight penetrates through the clouds, the light becomes stronger and wider. The proportion of warm tones gradually increases, gently dispersing the cold haze, indicating that the weather is turning fine. During the performance, the light intensity, tone and angle are adjusted according to the rhythm of the performance, and the delicate transition from light and shadow to rain and sunshine is accurately outlined, leading the audience to immerse themselves in the dynamic changes of the weather.

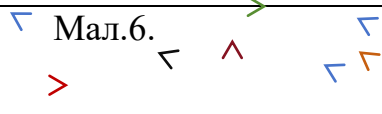
PART II. CHOREOGRAPHY LAYOUT PLAN

- Water vapor
- White Clouds
- Dark Clouds
- Trajectory

Перша частина.

Formation	Trajectory
Мал.1.	<p>Octave 1-3</p> <p>White clouds stand in the middle of the stage waiting for the arrival of water vapor, water vapor from both sides of the stage admission around white clouds, so that white clouds contaminated with water vapor.</p>
<p><Мал.2. > <</p>	<p>Octave 4-7</p> <p>Clouds contaminated with water vapor begin to dance in the middle, simulating the changes inside the clouds as water vapor enters them.</p>
<p>Мал.3.</p> <p>Л</p>	<p>8-9 eights</p> <p>After the White Cloud receives the water vapor, the water vapor of the white cloud gradually becomes more and more, leading to the impending dark cloud, the White Cloud continues to receive the water vapor influence, dances in the center</p>

	of the stage, the water vapor surrounds the White Cloud.
<p>Мал.4.</p> 	<p>Octave 10-14</p> <p>As the clouds dance, water vapor continues to surround them, turning them into dark clouds.</p>

Мал.5.	<p>Octave 15-32</p> <p>As the water vapor builds up, the clouds turn into black clouds, and the dance uses black cloth as another variation on black clouds, showing black clouds wreaking havoc in the sky. And White Cloud Actor in the black screen to change costumes.</p>
<p>Мал.6.</p> 	<p>Octave 33-37</p> <p>After dark clouds wreak havoc, White Cloud dancers become water vapor, spread together into the air.</p>
Мал.7.	Octave 38-42

	<p>In the wind flying, dark clouds raging weather scene, the sky gradually become calm, showing the great nature.</p>
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CONCLUSION

In the course of theory and research, it studies the expression form of natural elements in dance and how to embody the natural elements in dance. It is determined that the natural elements used by today's choreographers in the choreography of dance works are different and have changed with the development of history, the principles to be followed are: deducing the vitality of nature, following the principles of original ecological art, reasonably displaying the natural environment and experiencing the connotation of natural culture. When choreographing the dance works with natural elements, we should go into the nature and feel the cultural and historical significance, including the regional significance, so as to fully display the natural elements. Of course, many of the natural elements are very abstract, which requires the choreographer to choreograph the work of innovation. Therefore, in choreography of dance works with natural elements, we should not only ensure the image and vitality of natural elements, but also create dance movements and endow natural elements with more cultural and historical significance.

The whole thesis research is divided into three types, monographs, magazines and papers. The first part aims to study how natural elements are used in dance, and the second part aims to study the formation of clouds in dance works, the third part aims to study the use of natural elements by famous choreographers in dance works. These researches provide the direction for the choreographers to arrange the natural elements in the dance works, and endow the natural elements with special meanings and additional emotional colors.

The creation of modern dance“Cloud” is a process of deep interpretation of natural elements and artistic re-creation.

At the beginning of the creation, careful observation of clouds became a source of inspiration. The various shapes of clouds, whether stacked like cotton wool or stretched like gauze, provide endless imagination for the design of dance movements. In the choreography, the dancers focus on capturing the characteristics of the clouds. By stretching, curling and twisting their bodies, the dancers simulate the floating, gathering and dissipating of the clouds. Every step of the change, the height of the jump and rhythm

of the control, are carefully designed to reflect the changes in the cloud.

The fusion of music and dance is one of the soul of the works. The chosen melodies are dynamic and layered, with distinct and rapid changes in rhythm and rhythm, coupled with the ups and downs of the dance movements, sometimes like clouds blowing in the breeze, sometimes like clouds billowing before a storm, enhance the emotional expression of the dance.

The stage design and the clothing collocation further strengthened the theme atmosphere. The simple and artistic arrangement of the stage and the soft, elegant and soft-colored costumes of the dancers create a dreamy world of clouds with the help of the lighting, so that the audience can more visually feel the image of the clouds and temperament.

Through an in-depth understanding and artistic processing of clouds, this modern dance work not only displays the external beauty of clouds, but also tries to convey the free, flexible and changeable spiritual connotation behind them, while enjoying the dance, the audience can empathize with nature and feel the unique charm and power of dance art. It also provides a new angle of view and an example of expression for the creation of modern dance on the theme of nature.

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