

Modern Demands and Strategies of Dance Choreography

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Abstract: With the vigorous development of China's dance industry and the expansion of the dance market, the demand for choreographers continues to increase. Many choreographers work in areas such as dance education, dance companies, and stage theatre companies. At present, choreographers in China are facing multiple challenges and opportunities. On the one hand, they need to constantly expand their creative field and create works that are well received and recognized by the audience. On the other hand, they also need to work closely with other artists such as dancers, musicians, and stage teams to achieve artistic synergy in the dance works. The purpose of this study is to provide some effective strategies and requirements for modern choreographers to improve the choreographing ability of choreographers and teachers. With the prosperity of the domestic dance market, some choreographers have also actively participated in international exchanges and cooperation to promote Chinese dance culture and artistic image. However, more and more people are learning dance, and students who enter universities in the form of art examinations have low understanding and choreography ability of dance, and the research results show that there are many differences in the teaching of university teachers from non-professional backgrounds (the non-majors here are teachers who have begun to learn dance and engage in dance education in high school), in this regard, we put forward some strategies and requirements, how to improve teachers' choreography ability, and evaluate teachers' current choreography ability according to the current domestic teachers' test results in modern dance choreography, The significance of this study is to provide information about teachers' choreography bottlenecks and some strategies and requirements, hoping that leaders and teachers engaged in choreographic education can provide useful reference value, and finally this study is expected to help improve the creativity and bottlenecks of choreographers. Bring better better teaching and value to students.

Keywords: Modern choreography, Authoring ability, Teacher, Policies & Requirements.

1. Introduction

The For the work of choreography, first of all, it is extremely professional, and all parts including writing, creation, and directing will be directed and organized by the choreographer; secondly, the choreographer has flexibility. As an art form, the choreographer should not only consider the expressive meaning of the dance itself, but also think about and organize the internal relations among movements, music, rhythm and characters. Choreographer belongs to creative work, its inspiration comes from life, and artistic achievements will also serve life in various forms (Fan,2022).

For those who study choreography, understanding modern requirements and strategies can help them better adapt to the development and changes of dance, and better express their creativity and ideas. For example: the continuous popularity of the current "national trend" dance works fully demonstrates the contemporary Chinese's concern and love for dance art, as well as the resulting sense of cultural pride and mission. How to tell Chinese stories well in the way of dance art, further integrate Chinese culture with the aesthetic factors of the times, effectively promote the excellent traditional Chinese culture, and let the "national trend" art boutiques enter the lives of Chinese people, and at the same time go to the world with self-esteem and confidence, so , following the trend to create works, is the direction that contemporary Chinese dancers continue to work hard(Chinese Literature and Art Review, 2022).

In terms of dance technology, choreographers must be proficient in some basic dance skills, familiar with or understand the basic application of various solo and duet dance skills and blanket skills; Aesthetic ability and creative

thinking, maintain sensitivity to the rhythm and trend of the times; full of innovative spirit. These are the basic qualities that a choreographer should possess (Zhang, 2022).

Therefore, for those who teach choreography, mastering modern requirements and strategies can help them guide students better, improve teaching quality, and allow students to gain more inspiration and improvement in the learning process.

The creation of dance works often incorporates a lot of skills to enhance the visual effects and artistic charm of the works. Dance creation is not only a condensed life background, but also influenced by the creator's own artistic outlook, values and world outlook, and then elevated to the main body of the work through stage presentation and performance, which requires a high degree of concentration, a lot of precipitation and hard work. Similarly, dance rehearsal seems to be a kind of physical work, but it is actually a highly integrated labor of brain, body and spirit. Literally, dance rehearsal is the practice of dance works or dance practice, and the rehearsal technique itself is the work of dance majors.

The important content that must be mastered is increasingly valued for its status and role in the teaching of dance choreography (Guo, 2019). In other words, if the basic skills and application of dance skills are the backbone of dance art, rehearsal practice is the "leaf" and "flower" that constitute dance art. The rehearsal class is like a pair of gardening scissors. The dance techniques and vocabulary learned by oneself are trimmed into qualified works. Therefore, choreography is an important part of dance creation. Understanding modern requirements and strategies can help choreographers to better create creative and modern dance

works and improve the level and quality of dance works.

The needs and requirements of modern society for dance are constantly changing. Understanding modern requirements and strategies can help choreographers better adapt to social needs and development trends, and improve the artistic value and influence of dance (Wei, 2019).

Therefore, choosing to study the modern requirements and strategies of dance choreography can help students better understand the current situation and trends of dance choreography, improve their choreography ability and innovation ability, and also contribute to the development and improvement of dance education.

2. Literature Review

2.1. Research on the creative requirements of the choreography.

Liu (2022) said that in the current era of great integration, the choreography should not stick to the traditional action form and creation method in the process of creation, but should fully show the innovative consciousness and innovative spirit, and create a new dance works, so that the dance works can resonate with the audience.

Yu (2022) said that in the current era of great integration, the choreography should not stick to the traditional action form and creation method in the process of creation, but should fully show the innovative consciousness and innovative spirit, and create a new dance works, so that the dance works can resonate with the audience.

Song (2022) found that many choreographers had not achieved the goal of change in the process of creation. On the one hand, the works created were not psychological and uniform; on the other hand, they failed to get rid of the traditional mode in the movement creation, leading to the stiffness and in fluency of the works, which affected the presentation effect of the dance works.

Dong (2022) believes that in the process of dance creation, choreographers need to innovate the intensity, space and time to improve the vividness of works and the fluency of movements. Therefore, we should ensure that dance creation has the characteristics of variability.

2.2. Research on the creation of the choreographer

Zhou et. al (2022) believes that it is a very common problem to ignore the main body of the work during the creation of contemporary choreography.

Horse (2022) believes that dance works excessively take stage design as the basis, and highlight the ideas and content of the works through the application of gorgeous packaging, special effects, stage effects and other technologies.

Dong (2022) found that the main body of the dance works themselves would be ignored in the creation, which could only attract the attention of the general audience even without the presentation of the actors.

Wang (2022), the freshness of the audience's work will show a downward trend, and even produce boredom, thus leading to the failure of the dance works.

Hu (2021) believes that dance art has a close relationship with life. However, in the process of choreographer creation, there is a separation from the essence of life, which leads to the unrealistic dance movements and connotations. The created works are difficult for the audience to understand and accept, and even have inexplicable feelings.

Chen and Yifan (2022) found that the works that have been separated from people's lives have no practical significance. In the process of watching the audience, it is difficult to fully engage into it, so it cannot form emotional resonance.

Guo (2022) believes that the creation of many current choreographers takes material interests as the main goal, leading to the blind pursuit of eye-catching content during the creation of dance, resulting in no real emotional factors in the dance, and such works will not win the recognition of the audience.

Wang (2022) believes that for the innovation of dance, it is necessary to take the innovative thought of dance choreographer as the basis and premise, so as to bring the spiritual source for the long-term and stable development of dance art.

In Lin (2022) found that if the director has a strong innovative spirit and a high innovative ability, then it can promote the vigorous development of dance art to a certain extent. At present, some choreographers focus on the traditional and conservative ideas, and the movements and arts created do not have any innovative characteristics

Bai (2022) The dance is difficult to attract the attention of the audience, and will even affect the audience's love and pursuit of dance.

2.3. Research on the creative strategy of the choreography

2.3.1. Show artistic characteristics

Li (2022) believes that the need to improve the standardization of vocabulary, which refers to the accuracy of the expression form and basic style of dance, and then grasp the theme of dance, and realize the presentation of aesthetic connotation on this basis.

Zhong (2021) believes that the creation of dance works should improve the vividness of movements, and different ways such as artistic thinking, literary thinking and musical thinking should be rationally used to realize the presentation and expression of content.

Yang (2022) said that for the way of thinking, it is the basis and premise of dance creation. After many times of absorption and processing, it can further enrich and sublimate the connotation of dance.

Yu (2022) found that the thinking of the choreographer does not have a fixed pattern, but is jumping and open. As an excellent choreographer, he should analyze and refine the things in life based on his dance thinking, so as to keep his thinking more active and provide basic conditions for the realization of the innovation and development of dance movements.

Fan (2022) believes that choreographers still need to become the innovator and promoter of dance in the development of the current era through various learning, and reflect the artistic characteristics of dance through continuous innovation, and then create more works that are loved and accepted by the audience.

2.3.2. Pay attention to life observation

Chen (2022) studied the innovation and development of dance art, and found that there is a very close relationship with the artistic inspiration of the choreographer himself. In order to effectively improve the inspiration of dance art, we need to pay attention to the observation and discovery of life.

Deng (2022) feels the philosophy and emotion through the observation of life. In addition, the innovation of art also requires the director to base himself on it with a unique

perspective and find out the different things and unusual beauty in his life in the process of work. On this basis, the creation and arrangement can present more novel works for the audience.

Hen (2021) believes that choreographers should pay attention to life practice and constantly enrich their own social experience and emotional experience. Under this premise, more elements can be integrated into the creation of dance to provide a source of inspiration for high-quality dance works.

2.3.3. Improve your ability

Liang (2021) think rich culture and profound culture, belong to the basis of choreographer dance innovation and conditions, only have rich culture can make dance works more infectious, content more plump, even can easily touch the audience's emotional point, and cause the resonance between the creator, dancer.

Miao (2021) believes that as the chief director of dance works, the dancers should not only need to ensure the novelty of the works, but also actively coordinate and cooperate with the other departments. Therefore, they should further enhance their management ability and coordination ability.

Hutha (2021) believes that as the chief director of dance works, the dancers should not only need to ensure the novelty of the works, but also actively coordinate and cooperate with the other departments. Therefore, they should further enhance their management ability and coordination ability.

3. Theoretical and Conceptual Framework

There are many philosophers whose modern requirements

and strategies for choreography can be supported and explained, and here are some of them: Friedrich Nietzsche theories on creativity, self-expression, and aesthetic value

He believed that true artists needed courage and freedom to express their inner emotions and ideas. The creative process in choreography requires the courage and freedom of dancers and choreographers to demonstrate their unique creativity and aesthetic values.

Martin Heidegger's theory on the meaning of existence and the way humans exist

He believes that human beings understand their own existence through creation and expression. In choreography, choreographers need to think about the meaning and expression of dance in order to better convey their understanding of life and existence.

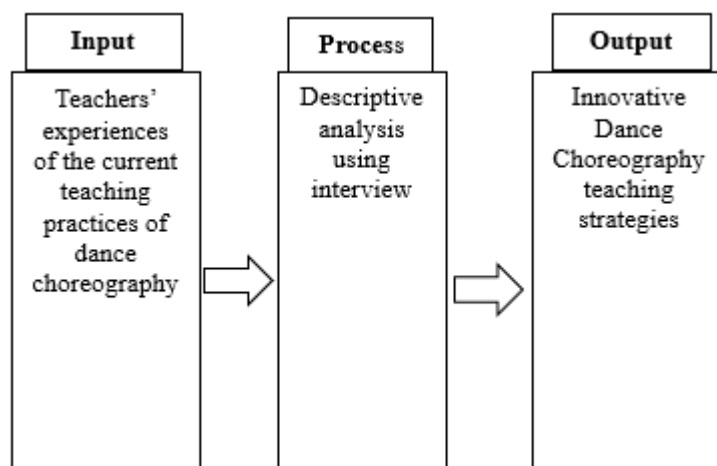
Gilles Deleuze' theory on perception and experience

He argues that our perceptions and experiences can be broken down into various elements and then recombined to create new forms and ideas. In choreography, choreographers can take inspiration from a variety of different elements such as music, dance style, emotion, etc. and then recombine them to create a unique choreography.

These are just three examples of philosophers, whose theories can also be applied to modern requirements and strategies for choreography as well.

4. Schematic Illustration of the Study

Table 1. Paradigm of the Study



5. Significance of the Study

This study hopes to identify the modern demands and strategies in teaching Dance Choreography that will benefit the administrators, teachers, students, and dance choreographers.

Combined with the research of the new era, we must not only understand the aesthetic concept of the current public, conduct a comprehensive investigation of people's artistic pursuit and spiritual appeal, but also continuously improve their professional ability and comprehensive literacy, strengthen their own perception of social aesthetic psychology, increase the appeal of dance art, and create dance works that meet the aesthetic taste and psychological

demands of the public, providing reference for choreographers.

In recent years, with the improvement of the aesthetics of popular art, the requirements for the subject matter and form of dance art performance and performance have become higher and higher. This also makes the profession of choreographer slowly enter people's attention and is well known. At the same time, the professional quality requirements for choreographers are also increasing, due to the teaching and learning confined in the classroom, students lack practice, cannot fully apply the knowledge learned in the classroom in the actual creation, there are obvious deficiencies in the actual ability of students cultivated by regular classroom education, the content learned in the

classroom is not applied to apply, and there is a gap between teaching results and practical application. These reasons directly lead to students being ignorant in creation, and they do not have their own ways and methods for creation. Secondly, strengthening professional construction has become a top priority for colleges and universities. At the same time, in this process, for classroom professors, we must constantly adjust our teaching methods, and in the limited classroom, teach students as much as possible to more systematic creative methods to assist them in creation. Therefore, it analyzes the deficiencies in choreographic creation, provides a reference for the design and teaching of choreographic creators, and improves the ability and level of choreography and students.

6. Research Objectives

The major purpose of this study is to examine the modern demands and strategies of teaching dance choreography. Specifically, it aims to attain the following:

- 1.To assess teachers' perceptions of contemporary dance requirements.
- 2.To evaluate teachers' experiences with current dance choreography teaching methods.
- 3.To propose innovative strategies for enhancing dance choreography instruction.

7. Methodology

In the research process of this study, the primary gathering tool will be through the use of the interview, which is the basis for the smooth development of this research topic.

8. Research Design

Using qualitative descriptive research method and design, modern requirements and strategies for choreography can be better understood and explored. As qualitative research provides insight into participants' thoughts, feelings, and experiences, revealing the meaning and connotations behind them.

Dance choreography is not only the expression of technique and movement, but also the expression of emotion and meaning. Using qualitative research method, through interviews with dance teachers, analysis of different roles such as choreographers, dancers, audiences, can deeply understand the connotation and significance of dance choreography and explore the cultural and artistic background of modern dance, so as to better understand the creative process and expression of modern dance.

In addition, qualitative research can help choreographers better understand the needs and expectations of dancers and audiences, so as to better create and express works, improve the quality and artistry of choreographic choreography.

Therefore, the use of qualitative research methods in the modern requirements and strategies of dance choreography can better explore the meaning and connotation of dance, help choreographers better create and express works, and improve the artistic value of dance.

9. Population and Locale

This survey will be conducted in the Dance Department of Xinzhou Normal University. The intended survey subjects are six (6) dance teachers in the Dance Department of Xinzhou Normal University. These six dance teachers have been

engaged in dance choreography teaching for at least 10 years.

10. Data Gathering Tool

This article will primarily utilize interview guidance questions that will be sent to participants.

The content of the interview questions is based on the talent demand of Xinzhou Normal College.

11. Data Gathering Procedure

Before conducting this study, the researchers will seek permission from the head of the dance department of Xinzhou Normal University. Similarly, participants will be asked to give consent before proceeding with the interview.

Six interviewees who are dance teachers will be identified through communication with the school. In the conduct of the interview, the researcher will use the interviewee's spare time to conduct interview through varied ways such as face-to-face, telephone, and WeChat interviews. If possible, recorded and handwritten notes will be recorded and handwritten for each interviewee, and each interviewee will be interviewed between half an hour to 1 hour. When the interview is done, the researcher will summarize the texts of the interview. Then, collated the texts which will be analyzed and refined to become the content code of the interviewee, which is convenient for the discussion of subsequent paper.

12. Treatment of Data

To gather data to attain the objectives of this study, the researcher will be thematically analyzed based on the results of the interview. Moreover, the collected data can be processed through text analysis, content analysis and comparative analysis, analyze the characteristics, changes and trends of modern requirements and strategies of dance choreography, and reveal the modern development path and law of dance choreography

13. Ethical Consideration

During the research process, respondents will participate openly. Respondents will receive some training opportunities for choreography, and the important information they provide for the study will be respected. Names, ages and family members will not be disclosed in the survey. Ensure the confidentiality of interviewee's information. According to the needs of the research topic, the interview materials will be classified and coded, some effective interview materials will be determined, and the relevant problems of Shanxi dance choreographers will be analyzed. The research of this topic is conducive to the optimization and design of dance choreographer teacher programs in colleges and universities, and cultivates high-quality talents for art universities.

14. Results and Discussions

The results show that choreography and strategy are essential for dance teachers, and it is important to improve students' choreographic innovation.

The most important thing is innovation and uniqueness, the audience is increasingly eager to produce innovative dance works for novel dance works and unique experiences, which can arouse the interest of the audience, while highlighting the unique perspective of the choreographer, and dance works that can reflect social reality and help to deepen people's

understanding of society.

Design interactive activities that involve students in dance creation and performance. This can include group work, role-playing, improvisational dance, etc., to stimulate students' creativity and motivation, and teachers can also allow students to express their emotions and ideas in the dance by choreographing dances with emotions and stories. Combining dance with personal experiences and stories allows students to engage more deeply.

Modern dance should be innovative, constantly exploring new dance languages, techniques and forms of expression. It can be an innovation of traditional dance, or it can be a challenge to the dance world to create novel forms of expression. Modern dance can collaborate across borders with other art forms and disciplines to create richer forms of expression. It can be integrated with music, theater, visual arts, and more to create entirely new artistic experiences.

Try to create rich creative choreography in class, combining different dance styles, emotions and themes to capture students' interest. For example, improvisational dances, characters, dance games, etc. can be introduced to encourage students to express emotions and personal experiences. Give them the space to create and give them the freedom to explore their emotions and stories.

After years of teaching experience and syllabus, the researchers plan the learning objectives, clarify the learning objectives, learn the basic skills, and choreograph complex dances. Stratify goals step by step and develop a learning plan.

Theme-driven approach. Based on a specific theme or storyline, guide students through choreography. This helps dancers understand the consciousness behind the choreography and put emotions and stories into the choreography.

15. Conclusion

Based on the results the following are the derived conclusions:

1. Teachers will value students' mastery of contemporary dance techniques, such as body control, flexibility, strength and balance. Creativity and Expression, which encourages students to develop a unique dance language, express personal emotions and thoughts, and cultivate students' artistic expression and creativity. Soft skills and cooperation, emphasizing students' ability to collaborate, teamwork and improvise as well as professional standards and ethical requirements for dance studios and dance companies.

2. Creativity stimulation: Teachers use a variety of methods to stimulate students' creativity and imagination, such as providing creative tasks, guiding students through thematic research, sharing artists' work, etc.

Technique guidance: Teachers may help students develop choreographic skills through demonstration, explanation, and feedback, including movement selection, combination, and artistic expression.

Practical opportunities: Teachers will provide students with opportunities for choreographic practice, such as group work, independent work creation, etc., so that students can improve their choreographic skills through practice.

3. Cross-disciplinary collaboration: Encourage cross-collaboration between dance choreography teaching and other disciplines and art forms, such as musicals, drama, stage design, etc., to enrich students' artistic vision and creativity.

Introduce theatrical elements: Dance choreography teaching can introduce theatrical elements, such as character

creation, plot development and emotional expression. By cultivating students' theatrical awareness, they can better understand the narrative and emotional expression of choreographic works and enhance their creative ability.

16. Recommendations

Based on the results and conclusions, the following recommendations were made:

Encourage free creation first. Students are given the freedom to express their ideas, emotions and uniqueness in their dance creations. Provide diverse incentives. Create diverse incentives, such as competitions, opportunities, rewards, etc., to motivate students and motivate.

Two. Storyline. Give students a simple storyline and ask them to translate the plot and emotions in the story into dance moves. This can help them create dances with a story. Emotional expression. Students are asked to choose an emotion, such as anger, joy, fear, etc., and then express this emotion through dance. This develops the ability to express emotions. Co-authoring. Have students work collaboratively in small groups, with each person responsible for different parts. This fosters teamwork and coordination. Impromptu walkthrough. Have students do improvisational dance drills that encourage them to discover new movements and shapes in improvisation.

Three. Dance games. Introduce various dance games, such as Xing dance games, role-playing, imitation games, etc., to increase interactivity and fun. Storytelling. Choreographing dances into Finnish storylines helps students better understand and express emotions during the creative process. Dance sharing session. Regular dance sharing sessions are organized to give students the opportunity to showcase and share their creative achievements. Watch the show. Promote students' viewing of dance performances to stimulate their creative inspiration and interest in learning. Hands-on exercises. Students not only let the theory learn, but also do the choreography many times in practice to gain more experience.

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