

MINISTRY OF CULTURE AND STRATEGIC COMMUNICATIONS OF UKRAINE
KHARKIV STATE ACADEMY OF CULTURE
FACULTY OF CHOREOGRAPHIC ART

QUALIFICATION WORK
for obtaining master's degree
in specialty 024 Choreography

on topic: ANALYSIS ON THE PRACTICAL APPLICATION OF
CHINESE NATIONAL ELEMENTS INTO THE INTERNATIONAL
STANDARD DANCE REPERTOIRE

Structure of the qualification work:

- theoretic part of the art project
- art project – choreographic composition

HUTONG IMPRESSION

performer: higher education applicant of the second (master's) level
of full-time department
XIE CHANGLONG

Qualification work supervisor:
Candidate of Philosophical Sciences, associate professor,
associate professor of the department of folk choreography,
Kharkiv state academy of culture,
BRAGINA TETIANA

Accepted for the defense: “ ____ ” _____ 2025

Head of the department _____ Karina OSTROVSKA
(signature) (clarification of signature)

Grade _____ / _____ / _____
(according to the national scale, ECTS points)

Kharkiv, 2025

CONTENTS

INTRODUCTION	3
Chapter 1: The theoretical basis of dance composition and the cross-cultural integration of international standard dance	9
1.1 Theoretical basis for the realization of dance composition	9
1.2 Methodological characteristics of the creative images and plots of the international standard dance.....	10
1.3 The interrelationship between international standard dance and Chinese national tradition	12
1.4 Literary Foundation analysis.....	20
Chapter 2: the dance analogy and art prototype analysis of the creative project.....	27
2.1 Explain the national traditions in different art forms.....	27
2.2 Re-creation of folk dance art: 《Returning to Time》 , 《Impression of Hutong 》 and 《Wudao》	28
ART PROJECT.....	38
SECTION I.COMPOSITION PLAN OF THE HUTONG IMPRESSION.....	38
1.1Basic characteristics of dance	38
1.2 Characters.....	38
1.3 Libretto	38
1.4 Full content.....	39
1.5 Dramatic construction	39
1.6 Costumes (describing and picture).....	40
1.7 Props.....	41
1.8 Music analysis	41
1.9 Stage light.....	42
SECTION II. STAGING PLAN OF THE CHOREOGRAPHIC COMPOSITION...	43
CONCLUSIONS.....	48
REFERENCES	50

INTRODUCTION

Relevance of the research topics:

In the context of globalization, cultural exchanges are increasingly frequent, and Chinese national elements are more and more widely used on the international stage. As an art form across national boundaries, international standard dance integrates Chinese national elements, which not only enriches the expressive force of dance, but also promotes the dissemination and exchange of culture. It has great cultural and social significance to study the practical application of Chinese ethnic elements in international standard dance repertoire.

Study objectives and objectives:

purpose :

To explore how Chinese national elements are effectively applied in the international standard dance repertoire, and to analyze their actual effect and influence.

objectives:

1. Analyze the application status of Chinese national elements in the international standard dance repertoire.
2. Explore the specific expression forms of Chinese national elements in the dance creation.

Object of the research :

Assess the contribution of Chinese national elements to the innovation and development of international standard dance repertoire.

Subject of the study:

This study focuses on the application of Chinese ethnic elements in the international standard dance repertoire, focusing on the following aspects:

1. The integration of Chinese folk music and dance elements in the international standard dance.

2. The embodiment of Chinese national costumes and cultural symbols in the dance performance.

3. Adaptation and application of Chinese national stories and legends in the international standard dance repertoire.

Research methods:

1. Literature analysis: Collect and analyze relevant domestic and foreign literature on the application of Chinese national elements in international standard dance, to understand the research status and development trend.

2. Case study: Select representative international standard dance songs, and in-depth analyze the application methods and effects of Chinese ethnic elements.

3. Expert interview: interview choreographers, performers and cultural scholars to obtain first-hand information and professional insights.

4. Audience survey: Through questionnaire survey and interview, to understand the audience's acceptance and evaluation of the application of Chinese national elements in international standard dance.

Source Analysis (Literature):

Major literature sources include:

1. Academic journals: The Art of Dance, International Dance Studies, etc.

2. Professional books: such as "Introduction to Chinese Folk Dance", "International Standard Dance Course", etc.

3. Online database: such as CNKI, JSTOR, etc., to obtain relevant academic papers and research reports.

4. Dance competition and performance video: watch and analyze the competition video, and understand the actual application situation.

Zhang Hao. International standard dance works integrate "Chinese elements" into the practice of exploration In the global background of the integration of multicultural forms, it provides theoretical reference for the organic integration of Chinese elements into other foreign dances, and does not summarize practical

experience in the performance and creation of the current Chinese international standard dance. Finally, the paper details the role of Chinese elements in the spread of Chinese international standard dance in China.

An Hui. The study of "Chinese elements" into the creation of sports dance performance dance. "The purpose of this study is to enhance the value and significance of the integration of sports dance art performance dance into the "Chinese elements" under the practical orientation of innovation and integration: 1. Promote the cultural exchange and mutual learning between China and the West from the perspective of cultural globalization while enhancing the communication and promotion of Chinese culture; 2. In order to promote the vigorous and lasting development of sports dance in China, Combining the feasible and effective integration entry points, key points, integration methods, artistic effects, etc.; 3. On the basis of practice and understanding, explore the forms of artistic expression that are more easily understood and accepted by Chinese audiences; 4. Promote the positive development of different fields such as schools, social networking, entertainment and fitness

Su Meng. Research on the Chinese elements of the international standard dance art performance dance. Focus on the relevant concepts and competition rules of international standard dance art performance dance, and analyze the editing theme and elements (action, costume, music, props, venue, time, space), so as to understand and explain the concrete embodiment of Chinese elements of international standard dance art performance dance. At the same time, the factors affecting the quality of the works (the grasp of different styles between editors, dancers, competition rules, other relevant art departments, etc.) are analyzed, so as to make the whole creation process go on smoothly and provide reference for more art performance dance researchers

Tai Xinyu. Research on the application of "Chinese elements" in the international standard dance performance dance. Through the creation of the international standard dance dance and the characteristics of "Chinese elements" as

the breakthrough point, from the ballroom dance music, clothing and theme research analysis, the main direction is how to put "Chinese elements" into the ballroom dance works, and according to this case as the direction of dance works research in the future

Novelty of the study:

1. Interdisciplinary perspective: Comprehensively analyze the application of Chinese national elements in international standard dance by combining the multidisciplinary perspectives of dance science, culturology and sociology.

2. Empirical research: Through specific case analysis and audience survey, to provide empirical data support.

3. Perspective of cultural integration: To explore the integration mechanism of Chinese national elements and international standard dance, and to analyze its role in cross-cultural communication.

This study has the following practical implications:

1. Cultural inheritance and innovation: to promote the inheritance and innovation of Chinese national culture, and to enhance cultural confidence.

2. International exchanges and cooperation: Promote the display and exchange of Chinese dance art on the international stage, and enhance international understanding and friendship.

3. Development of dance art: Enrich the expressive force and connotation of international standard dance, and promote the diversified development of dance art.

Structure of the work :

1. Introduction: Introduce the research background, purpose and significance.

2. Literature review

3. Research method: specify the research method and technical route.

4. Case analysis: Select specific cases to deeply analyze the application methods and effects of Chinese ethnic elements.

5. Expert interviews: organize and analyze the results of expert interviews to obtain professional insights.

6. Audience survey: present the audience survey results, and evaluate the acceptance and evaluation of the audience.

7. Conclusions and suggestions: Summarize the research findings, and put forward improvement suggestions and development direction.

Through the above structure and content, this study will comprehensively analyze the practical application of Chinese national elements in the international standard dance repertoire, and provide a useful reference for the development of dance art and cultural exchange.

In recent years, the development of international standard dance in China, both the art festivals held by major colleges and universities and the competitions held by major provinces and cities, has gradually transformed competitive sports into artistic performance. The change of the artistic nature of Chinese international standard dance also promotes the integration of Chinese national elements into the artistic performance of international standard dance, which greatly enhances the artistic performance power of international standard dance. From the ballroom dance, brisk dance in the development process of ballet dance, dance, and some basic ways of force, we can see, so that the brisk dance more diverse, complex and with high ornamental value. The introduction of foreign culture, certainly is inevitable Chinese, and foreign culture is the most simple and the most direct way is to integrate our Chinese national elements, such as music, clothing, props and traditional dance movements and emotional thoughts (red theme: refers to the story of the people's liberation army's defend). I have participated in the celebration of the 100th anniversary of the founding of the communist party of China large scene epic "great journey" in the third chapter of the international standard dance works "return moment", also participated in the Latin dance epic "hutong impression" work performance and in international standard dance "dance" and 2024 British black pool

dance festival international standard dance group dance champion, I experience with Chinese national elements of international standard dance or with international standard dance express Chinese emotional form is I have benefited a lot. But at present our country international standard dance in order to cater to the sinicization, blindly into a lot of Chinese elements is nothing more, looks more like a few dance show in succession, and not a deep understanding of the connotation of Chinese national elements and meaning, a single think with Chinese national elements props wearing national elements dress is Chinese.

Therefore, the author will combine his own experience to explore the practical application of Chinese national elements in the international standard dance repertoire, the purpose is to make the domestic and foreign audiences more clearly understand the meaning of the dance works want to express and let the Chinese national elements gradually move to the world dance.

Chapter 1: The theoretical basis of dance composition and the cross-cultural integration of international standard dance

1.1 Theoretical basis for the realization of dance composition

Dance, as an ancient form of artistic display, plays an indispensable role with its unique expressive force and visual impact ability, but also attracts many audiences. Dance composition An important part in the process of dance creation, whether the arrangement of the international standard dance itself and the repertoire of Chinese national dance need a reasonable dance composition, and the quality of dance composition has a decisive influence on the presentation of the whole dance effect.

1.1.1 Basic concepts of dance composition

Dance composition refers to the process of dance creation according to the theme of dance, emotion, music, style, and even conception of the dancer's movement, space, time, moving direction and the combination of background elements and adjustment, if you want to form expressive dance picture a good dance composition need to refer to several aspects:

Theme and emotion: The dance composition should be closely related to the theme and the emotion intended to be presented, and the dance picture should be adjusted to convey the accurate emotion to the audience through the movements, gestures and expressions of the dancers, so as to achieve the process of conveying the thoughts of the works from the side.

Space and time: In the process of dance composition, the dancers need to arrange to the appropriate space and time of the position, movement and movement route, so as to be rich in layers and include the idea. For example in the opening ceremony of the 2022 Beijing winter Olympics by hundreds of children performing "shining snowflakes" performance has been small pigeons left behind, was a slightly larger pigeons to the east back the pigeons together into a complete love, represents a lost

the child will come back, a symbol of the common vision of the people on both sides of the Taiwan straits.

Dancer and movements: The dancer's own physical condition, technical level and expression are also the basic elements of dance composition. At the same time, adding the corresponding dance movements can better reflect the dance picture. For example, in the Peacock Dance created by Yang Liping, the dancer looks sideways and looks up, holding the right hand over the head of the peacock and represents the neck of the peacock, the arm represents the neck of the peacock, the body represents the body of the peacock, and the left hand represents the tail of the body. This picture is lifelike.

1.2. Methodological characteristics of the creative images and plots of the international standard dance

International standard dance as a kind of elegant art form, a combination of double dance skills, music rhythm and exaggeration of the rhythm, in the process of creation, image and plot is particularly important, if ignore the image and the creation of the plot may lose the form of dance repertoire, again into a state of competitive performance.

1.2.1 Methodological characteristics of image shaping

Specific image shaping: in the creation of international standard dance, the image shaping needs not only the specific characters as the carrier of emotion, but also needs to support the background and scenery to enrich the story life of the characters. For example, in the international standard dance work "One Rice Helping the World" in the 10th College Students Art Exhibition of Sichuan Province, The work is a based on real farming life scene, with unique clear characters show us Yuan Longping grandpa in the process of scientific research work, close the distance between the audience and Yuan Longping grandpa, this work adhering to the principle of "art comes from life" creation, combining Chinese story and college international standard dance specialty, through dance unique body language, performance style, expressed the young

generation to continue to carry forward the practice of fighting spirit, shoulder the lofty mission of the era.

The fusion of emotion and skill: the emotional expression of dance image cannot leave the support of skills, so in the process of creation we need to pay attention to the emotion into the dance movement, the audience can feel the dancers heart and expression, for example: in the waltz or Vienna waltz, dancers need to show a superior sense of court, retro and solemn; dancers need more fierce when jumping tango. Persistence; and in the cowboy dance is more is to need cheerful and playful, so different dance want to reflect the dance core is not the same.

1.2.2 Methodological characteristics of storyline construction

Story and logic: the plot construction of the international standard dance must have a complete story and logic. Story and logic complement each other. Story nature provides rich emotional and visual experiences for dance, while logic ensures that these experiences can be presented to the audience in a reasonable and orderly manner. The graphers need to balance the relationship between the two in the creative process to achieve the best stage effect. In the plot of the development we can use contrast or conflict to deepen the present emotional expression, by setting different emotions, scenes and characters, can produce strong visual impact, the design of the plot can enhance the dance story and logic, and enrich the connotation of the dance trigger the audience's thinking.。

To sum up, the images and plots in the creation of international standard dance have unique methodological characteristics. In the aspect of image building, the combination of concrete and abstraction, the integration of emotion and skill, in the plot construction, the story and logic, contrast and conflict. At the same time, a close connection and interaction should be maintained between the image and the plot.

Looking into the future, with the continuous development of dance art, the creation of international standard dance will show a more diversified and personalized trend. The choreographer should constantly explore new image and plot construction

methods to enrich the expression and appeal of the dance. At the same time, the dancers should also constantly improve their skills and emotional expression ability, in order to better interpret the connotation and value of the works.

In addition, cross-border cooperation and innovation are also an important direction for the future development of international Standard dance. Through the integration with other artistic forms such as music, drama and painting, the artistic boundary and expression space of dance can be further expanded. Such cross-border cooperation can not only bring new inspiration to dance creation, but also promote the communication and collision between different artistic fields.

1.3. The mutual relationship between international standard dance and Chinese national tradition

In the context of globalization, cultural exchanges are increasingly frequent, and the effect of interaction between different cultures is becoming more and more significant. International standard dance originated in Europe as a court dance, including waltz, tango, fox trot, trot and Viennese waltz. These dances focus on the muscles of the body, the rhythm and movement, and emphasize the coordination between the partner and the partner. The traditional Chinese dance originated from the food, culture and life of each ethnic group, such as the Mongolian Matouqin dance, the Dai peacock dance, and the fan dance of the Han nationality. These dances focus on the expression of ethnic characteristics, emotional expression and historical stories. International standard dance reflects the etiquette, aesthetics and values of western society, emphasizing individual freedom, competition and innovation. However, Chinese traditional dance is deeply rooted in Chinese traditional culture, emphasizing harmony, collective and inheritance. This different cultural background makes the two have significant differences in the expression technique and connotation of dance.

At present, the international standard dance is being popularized. Many international standard dances with different Chinese national elements have achieved good results

in the competition, and have been invited by foreign friends to participate in performances for many times, which proves that the Chinese international standard dance is recognized and loved by the people of the world.

1.3.1 The standardization of international standard dance and the imagination of Chinese national tradition

In terms of competition, each competition has strict grouping and related regulations. For example, according to the corresponding age, youth group, adult group, prime group; according to the corresponding ability, occupational star group, amateur group; according to the corresponding college scale: college student group, professional college group. Each pair of dancers has its own unique number as a representative, usually on the back of the boy's clothes, in order to be fair and to allow the referee to score more quickly.

During the whole process of the competition, there are also strict rules for the referee. The referee should not consider the performance of the contestants in the scoring process, but should score the dance shown by the current contestants. Contestants are not allowed to intentionally influence others in the dance, nor to end early before the music ends, otherwise the referee will deduct points according to the scoring criteria.

Dance competition direction this side, each different group will also have different rules, but all the combination must be in accordance with the provisions of the route to design action, even individual group will have specific combination, namely all the players jump unified action, let the referee score, so can to a certain extent the combination of familiarity, music comprehension, action completion degree, the above must be in accordance with the direction of the competition to run:

Standard dance five dance: waltz, tango, Vienna waltz, trot, trot, even including two Latin dance dance: samba, bullfight, need to movement in the direction of the counterclockwise, so can make the game orderly, if someone violates the basic direction of movement, great probability serious collision, adverse consequences (like

the vehicle in the process of retrograde), so the player in the process of learning or create combination need to consider the rationality of the direction, this is also a kind of protection for participants.

In the process of the competition also need to pay attention to their own makeup and hair and clothing requirements. According to different groups, the clothing requirements are different. For example, children in the 4-6 years old group are not allowed to wear uniform clothes, the 6-8 years old group needs the specified uniform clothes, color, makeup and hair can be different, and the 8-12 years old group is allowed to show some muscle lines (back and legs).

To sum up, in the international standard dance arena, the contestants need to strictly abide by every professional standard. And the opposite Chinese elements are indeed full of infinite reverie.^[1]

1.3.2 The opposition between the exaggerated expressive force of international standard dance and the introverted force of Chinese national tradition

Dance is the symbol of the human body as the medium and the expression of the aesthetic form of space, thought and emotion, and the symbol of life. It is the language of the body, the culture of the human body, which is an aesthetic style created by the human body in time and space. So dance performance is the present emotion and thoughts, in the international standard dance, performance is one of the most prominent part, expressive force can well reflect the dancer emotion, thought and dance should have a style of a specific technique of expression, is the audience, dancers to understand depth of dance movements, is also an interpretation of the dancers own character. For expression is a bridge to the audience. On the field, performance is to attract the judges, judges and the audience to show off, which can enhance the communication nature of the dancers with others. The expression of dance is a long-term cultivation process. However, in the current development of domestic and international standard dance, most teachers emphasize too much on the expression of students. For example, in the process of teaching or performance,

students have been asked to make "hey" and "ha" sounds for many times. Such exaggerated technique makes us see the expression of international standard dance.

For the Chinese nation, introversion and humility are the cultivation of carving into the bones, so the dance aspect is the same. In the traditional culture of the Chinese nation, we think that we are also a member of the people in the world, so we all need the same attitude and the same way of doing things. As the saying goes: people are afraid of being famous and pigs are afraid of being strong. For this point, it is precisely because the Chinese people have such traditional meaning to put him into the dance.

In Chinese dance art in order to create inside collect, implicit artistic conception, we often use some simple things to represent their own artistic conception, such as with relatives through clothes, an email, or even leave and respectively to appreciate the scenery, with this dance instead of we want to express their love, in this case of dance language and dance is rich, can play infinite imagination, rather than a single rigid if the eyes with the eyes of the dancer itself, posture, the change of action and dance effect (gaseous carbon dioxide, lighting, etc.).For example, at the beginning of the dance "Far Mountain", there are a pair of dancers dancing alone, and the rest of the dancers directly bring the audience into the mountain behind the door like the mountain. The dancers hug the mountain and look at us, which reflects the difficulty in the mountain, and makes people have infinite imagination.The work is based on the real people and events of Hu Zhong and Xie Xiaojun, who touched the 2011 people in the plateau area. Through the form of dance art communication, they eulogize countless teachers as selfless and ordinary who stick to the poverty alleviation education front. Praise the spirit of education, poverty alleviation first to support ambition, poverty alleviation will support wisdom. And through the hero and his symbolic multi-village volunteer teaching group, fully embodies the volunteer spirit of great love and dedication, and provides a practical model for adhering to the educational conscience and calling for the model of The Times, let the original

aspiration from generation to generation, and the mission in the shoulder. The work with a highly concise, condensed time and space of artistic techniques, exquisite body language, will be this touching story.

These dance works from the side, the exaggerated expression to the props, the dancers from a single emotional expression, reached the unity of inside and outside, such implicit expression let people's thoughts is not fixed in a kind of emotion, but play the imagination, is because of imagination and thinking people have the desire to continue to watch.^[3]

1.3.3 The opposition between international standard dance individualism and Chinese national traditional collectivism

The attributes of the international standard dance mainly have the following attributes: :

The competitive nature of the dance itself. International standard dance itself is a kind of competitive dance, which requires dancers to integrate their body lines, movement choreography, technical skills, music understanding and other dance techniques in the field, so as to compete for the performance. The emotions expressed by the dancers are also the emotions basically determined by the current dance style.

The emotional attributes between men and women. This is determined by the social attributes of the international standard dance itself. In the process of continuous learning, men and women communicate more and more, the movements are more and more complex, and the degree of communication is more and more deep. For example, the core of rumba is to show the communication and attraction between the sexes, the bond between partners.

Festival (performance) attributes. More is to show the technical action of the international standard dance, in which the added part of the international standard dance style plot or adaptation of the classic film IP such as: Smith couple. It uses the bullfighting dance as the main dance theme to show the intense and tense atmosphere of the Smith couple after discovering that each other is a professional killer.。

To sum up, we can see that most of the competitions, performances and even works of international standard dance are more about dances with the theme of individual heroes, and more of a small number of people to show their strength, which is related to their culture and values to a certain extent.

The collectivism in Chinese elements and individual heroism are opposite to each other. Collectivism is an thought and theory that holds that individuals belong to the society and that their interests should be subject to the interests of the group, the nation and the state. It is a spirit. The highest standard is that all remarks and actions serve the collective interests of the people.

From ancient Chinese original dance "six generations dance" and "six small dance" dance works, the dance is the universal situation around the present society (life status, social system, religious belief) and the sacrificial dance, the dance reflect people want the universal general status can have a better and creation. Even after the subsequent people live a happy life, we can still see many dances of satirical social phenomena to express their yearning for a better life.

The same is true of the modern original ballet dance "Red Detachment of Women": this dance drama, based on the secret company of the Women's Army, the second independent division of the Chinese Workers' and peasants' Red Army, shows the heroic struggle and the spirit of unity and cooperation of the detachment of the soldiers through the dance. In the play, the soldiers of the Detachment of Women face the enemy together, support each other and fight together, fully reflecting the strength of the collectivism spirit."The Yellow River": This dance drama, symbolized by the Yellow River, shows the unity and struggle spirit of the Chinese people during the War of Resistance against Japanese Aggression. Through the dance language, the dancers jointly deduce the majestic momentum of the Yellow River and the strong will of the Chinese people, convey the powerful power of the spirit of collectivism, these dances with their unique narrative way and artistic expression, become the

excellent carrier to show the spirit of collectivism, In terms of arrangement, we pay attention to the coordination and unity of group movements, and show the power of unity and cooperation through the tacit cooperation of the dancers. This collective arrangement not only enhances the visual impact of the dance, but also highlights the spirit of collectivism. In dancing, the characters often do not exist in isolation, but form an organic whole together with the other characters. This collective role shaping makes each role in the dance drama bear the specific cultural significance and social responsibility, and jointly convey the collectivism values. These dances are often based on the grand themes such as nationality, history and society, and show the power of collectivism spirit through the dance language. These themes usually involve the fate of the country, the national spirit and other aspects, emphasizing the close connection and interdependence between the individual and the collective.

Therefore, we should dialectically integrate individual heroism and collectivism into the international standard dance, which are interdependent and exist independently. In the work, a good heroism can carve a good image of the dance character, while a good collectivism can emphasize the current dance background. Individual heroism is not egoism, but a guide and beacon in collectivism, so the two can coexist in the works of international standard dance.^[10]

1.3.4 Unification of international standard dance shape and star of Chinese traditional culture

In the process of continuous learning, the author found that the shape of the international standard dance and the star of Chinese traditional culture can be unified together. In ancient China, 28 nights were established, which were divided into four groups, each with seven stars. These four groups are the stars in spring, summer, autumn and winter. Each season is paired with an animal and an orientation. The spirit of the spring is the green dragon, because the green dragon represents the vitality of the spring, the growth of all things. The green dragon is full of vitality, which is equal to the germination of flowers and plants in spring. As for the summer,

the weather is hot, so with the red fire as the representative. Moreover, in summer, birds are particularly active, so the spirit of summer is rosefinch. The rosefinch is the red fire sparrow. Autumn with the gas of killing, ancient execution is also more than autumn, called autumn. And when autumn comes, the trees and yellow leaves fall. So the white tiger just represents the lonely autumn, the solemn atmosphere. In winter, flowers and trees no longer flourish, animals also hibernate, with a collection of elephant. So, Xuanwu just represents the season. The so-called Xuanwu, namely the black turtle, because the turtle has elephant. Black color represents the convergence. The man's frame shape is the left hand, the forearm is oblique open, forming a 45 degree Angle with the big arm, the right arm is inclined down, and the upper arm to form a 90 degree Angle, the elbow and both sides of the shoulder blades 4 points on the same horizontal line.

The author will combine the two, the man's left hand is the green dragon, the green dragon should be high and move with positive strength, so the left side of the boy represents luck and the left hand is high, indicating the arrival of luck. The right hand is the white tiger, the white tiger should be low and quiet, to prevent adverse effects on representing the fierce phase, so the right hand in the low, means to prevent the arrival of bad. The lady is a rosefinch, so many of the lady's movements are in a high position up to do a certain display, a symbol of the phoenix in the high position. Men represent Xuanwu, back as strong as the mountains, broad.

The fusion of international standard dance and traditional ethnic elements is a kind of creative and valuable exploration of dance art. Through this integration, we can not only enjoy more diversified and rich cultural connotation dance works, but also feel the charm brought by the communication and collision between different cultures. Let's expect this integration to shine more brightly in the future.

1.4 Literary Foundation analysis

Dance and literature, as two important branches of art, interweave and influence each other in the long river of history. Chinese dance, with its unique rhythm and posture, shows the profound cultural heritage, and dance literature is an important way to record, interpret and create dance art through the medium.

1.4.1 The Development course of Chinese Dance literature

Chinese dance literature has a long history, as early as the dance records in ancient literature. From the Book of Songs, the hand is like catkin, the skin is like fat, the collar, the teeth are like rhinoceros, the head, we can see the elegance and charm of ancient dance. With the passage of time, dance literature gradually developed from simple description to in-depth depiction of dance movements, emotions and artistic conception.

The Tang and Song dynasties were the heyday of Chinese dance literature. In this period, the literati were keen to depict dance in the form of poems and songs, such as Du Fu's "View on Gongsun Aunt's Disciple Sword Dance", which vividly reproduced the wonderful moments of dance. In addition, the dance literature of the Tang and Song Dynasties also pays attention to the description of dance costumes, props and other details, so that readers feel as if immersive.

During the Ming and Qing Dynasties, dance literature was gradually combined with opera, forming a unique opera and dance literature. Works of this period, such as The Peony Pavilion and The Romance of the Western Chamber, closely combined dance with drama plots, and showed the character and emotional changes through dance.

1.4.2 The characteristics of Chinese Dance literature

Dance, an ancient and vibrant art, has been closely linked with Chinese culture since ancient times. From the ancient primitive sacrifice to the later court music and dance, and now to the colorful folk dance, the dance has left a deep imprint on the land of China. Dance literature, as the written carrier to record and interpret the dance

art, but also carries the cultural heritage and emotional expression of the Chinese nation of thousands of years.

Chinese dance literature has a long history, and its origin can be traced back to the oracle bone inscriptions and the golden Chinese dance images. Over time, dance literature gradually evolved from simple description to complex narrative and lyricism. Ancient documents, such as *The Book of Songs* and *The Ci of Chu*, not only recorded the form and style of dance, but also reflected the customs and aesthetics of the society at that time. The dance elements in these classical literary works, such as the poem "hands, catkin, skin, collar, teeth, a beautiful smile, beautiful eyes", are not only praise for the beauty of the dancers, but also a vivid description of the dance.

China is a big family of many nationalities, all of which has its own unique dance traditions and cultural background. These dances are endowed with rich imagination and vivid depiction in the literary works, showing the local customs and national spirit of various ethnic groups. For example, the Mongolian dance literature often shows the horse; the Uyghur dance literature depicts the cheerful rhythm of the drum and the enthusiasm of the dancers; the Tibetan dance literature shows the solemn and sacred.

Chinese dance literature is good at using images and symbolic techniques to express emotions and thoughts in the process of creation. The dancers create a poetic world of imagery through a combination of body language and movements. These images often have a profound implication and symbolic meaning that can arouse the resonance and thinking of the audience. For example, in the classical dance drama *A Dream of Red Mansions*, the dancers successfully shaped the classic characters such as Jia Baoyu and Lin Daiyu to show the profound connotation of the works.

Chinese dance literature also has its own unique features in its narrative structure. It often adopts the combination of linear narrative and non-linear narrative to show the plot through the transformation of time and space and the emotional flow. This narrative mode not only retains the essence of the traditional culture, but also

integrates the modern aesthetic concepts to make the dance literature works more fascinating. For example, in the dance drama "Rain of Flowers along the Silk Road", the dance images in Dunhuang murals are combined with real life through the narrative technique spanning time and space to show the prosperity and brilliance of the Silk Road

Chinese dance literature has a strong lyrical color and focuses on expressing the dancers' inner emotional world and their perception of life. Whether joy, sadness or anger can be vividly expressed through dance literature. This lyricism makes the dance literary works have a higher artistic appeal and ornamental value. For example, in the classical dance drama "Butterfly Lovers", the beautiful love story between Liang Shanbo and Zhu Yingtai was shown through the dancers' light dancing and affectionate performance, which deeply touched the heartstrings of the audience

With the change of The Times and the progress of science and technology, Chinese dance literature is also constantly innovating and developing. On the basis of inheriting the tradition, the modern dance works integrate the modern stage design, lighting, music and other elements to make the dance more colorful. At the same time, the modern dance literature also began to pay attention to the social reality and the exploration of human nature to attract the audience with a more profound connotation and unique artistic expression

To sum up, Chinese dance literature has the following three characteristics:

figurativeness : Chinese dance literature depicts vivid dance movements, gestures and expressions through vivid language and vivid metaphors. Readers can feel the rhythm and beauty of the dance through the words.

Emotion: Dance is the expression of emotion, while dance literature conveys this emotion to the reader through words. Whether it joy, sadness, or anger, dance literature accurately captures and conveys these emotions.

Artistic conception: Chinese dance literature pays attention to the creation of artistic conception, and creates an artistic realm that transcends time and space

through words. In the process of reading, readers can feel the cultural connotation and philosophical thinking contained in the dance.

Chinese dance literature is unique in the forest of art in the world with its profound historical background, rich national characteristics, rich images and symbols, unique narrative structure, strong lyrical color and innovative modern development. It is not only a treasure of Chinese culture, but also a common cultural heritage of all mankind. We should cherish and inherit this unique art form to make it shine more brilliant in the new era.

1.4.3 The value of dance literature

Dance, an ancient and dynamic art, interprets the passion and rhythm of life with its unique body language; literature is the written record of human emotion and thoughts, the witness of history and the carrier of culture. When the two collide and merge with each other, a new art form, which takes words as the pen and emotion as the ink, draws the soul and rhythm of dance.

Dance literature is not accomplished overnight, but has experienced a long historical precipitation. Since ancient times, countless literati have been attracted by the charm of dance. They have recorded every moment of dance with words, and transformed the rhythm and beauty of dance into eternal poems. From the dance description in the ancient Book of Songs and The Ci of Chu to the later Tang poetry, Song Ci and Yuan Song, the dance elements always run through them, adding a unique artistic charm to these literary works.

In ancient plays, dance is an indispensable element. For example, in classic works such as The Romance of the Western Chamber and The Peony Pavilion, the depiction of dance scenes not only enriches the plot, but also shows the exquisite skills and unique charm of ancient dance. The dance description in these dramatic works provides us with important information for the study of ancient dance.

The artistic expression of dance literature lies in its ability to capture the essence of dance through words, and show the dynamic beauty, emotional and artistic beauty

of dance incisively and vividly. It is not only a simple description of the dance movements, but also a deep excavation of the cultural connotation and emotional experience contained behind the dance. Through the words, readers can feel the joys and sorrows of the dancers, and appreciate the unique charm of different dance styles.

At the same time, dance literature also has a strong imagination space. It is not limited by time and space, and the reader can construct unique dance scenes and characters in their minds according to their own imagination and understanding. This process of imagination not only enriches the inner world of readers, but also enables readers to understand and appreciate the art of dance deeper.

As an important part of culture, dance literature carries rich historical and cultural information. It records the dance cultural characteristics of different ethnic groups and different regions, and shows the diversity and richness of human culture. From the classical dance of the Han nationality, the Guozhuang dance of the Tibetan nationality, to the classical dance of India and the tribal dance of Africa, the dance literature presents us with a colorful dance world.

At the same time, dance literature is also a witness of history. It records the social changes and the changes of people's emotions, and provides us with valuable historical data and research basis. Through the dance literature works, we can have a deeper understanding of the history and culture, so as to better inherit and carry forward the national culture.

In the modern society, the value of dance literature becomes more and more prominent. With the improvement of people's living standards and the diversification of cultural needs, dance literature, as a unique art form, has attracted more and more people's attention and love. It can not only enrich people's spiritual and cultural life, but also cultivate people's aesthetic taste and artistic accomplishment.

In addition, dance literature also has a strong educational significance. It can convey positive energy and positive values to readers through vivid storylines and

characters. At the same time, dance literature can also stimulate people's imagination and creativity, and cultivate people's innovative thinking and aesthetic ability.

To sum up, the above-mentioned dance literature has the following values:

Cultural inheritance: Dance literature is an important carrier of dance art, which has inherited a rich dance culture through written records. These documents are of great value for the study of the history, development and characteristics of dance.

Art appreciation: Dance literature takes words as the medium and provides readers with a unique way of art appreciation. Readers can feel the charm of dance and appreciate different styles and genres.

Creative inspiration: Dance literature is not only the record and interpretation of dance art, but also the source of inspiration and inspiration for dance creation. Many dancers and choreographers draw inspiration from dance literature and create excellent dance works.

Dance literature is the perfect combination of dance and literature, and it is a bright pearl in the treasure house of human culture. It occupies an important position in the field of art with its unique artistic expression, cultural inheritance function and modern value. Let us cherish this precious cultural heritage together, and let the dance literature shine more brightly in the new era!

In today's globalization, dance literature has become an important bridge for the communication between different cultures. Through the dance literature works, we can appreciate the dance customs and cultural characteristics from all over the world, and enhance mutual understanding and friendship. At the same time, dance literature also provides us with a platform to display the national culture and spread the Chinese culture.

Looking forward into the future, dance literature has a broader development prospect. With the progress of science and technology and the innovation of art, dance literature will continue to integrate new elements and forms, bringing readers more

colorful artistic experience. Let's work together to promote the development and prosperity of dance literature!

Chinese dance literature, as a combination of dance art and literature art, has profound historical deposits and unique artistic charm. Through the image, emotional and artistic conception of the expression, it conveys the rhythm, posture and emotion of dance to the readers, showing the rich and colorful dance culture of the Chinese nation. At the same time, dance literature also plays an important role in cultural inheritance, artistic appreciation and creative inspiration.

Chapter 2: The dance analogy and art prototype analysis of the creative project

In artistic creation, dance, with its unique body language and emotional expression, becomes a common language spanning culture and language. Dance analogy and artistic prototype are of important application value in dance creation. Through dance analogy, we can explore the internal connection and similarity between different dance works to provide new inspiration and perspective for creation, while the artistic prototype provides rich expression means and profound connotation for dance works. In the future dance creation, we should continue to explore the more possibilities of dance analogy and art archetype, in order to create more excellent dance works.

2.1. Interpret national traditions in different art forms

The archetype refers to the basic form or structure that appears repeatedly in a work of art. In dance, the art prototype can be expressed as specific movements, rhythm, spatial layout, etc., which together constitute the basic language and expression mode of dance. Take the dance creation project of the ballet drama "Swan Lake" as an example, this project aims to show people's struggle and hope in life through dance. In the process of creation, the choreographer uses a variety of dance analogy techniques.

First of all, the director draws on the images of "white swan" and "black swan" used in classical ballet, and compares these two completely different roles to show people's struggle and struggle in difficulties. White swans symbolize purity and beauty, while black swans represent repression and bondage. This analogy not only enriches the visual effect of the dance, but also deepens the thematic connotation of the work.

Secondly, the choreographer also draws inspiration from modern dance and uses a large number of impromptu dance elements. These elements break the norms of

traditional dance, and are more close to people's real life state. Through this analogy, the dance works present a more free and authentic artistic style.

In terms of the application of the art prototype, the dance movements and rhythm in the project have become an important means of expressing the emotion. For example, the fast continuous jumps and tight rhythm symbolize the anxiety and insecurity; the slow stretching and slow rhythm convey the desire and pursuit for a better life. These archetypal elements run through the entire dance work, constituting its unique artistic charm.

The classic Chinese dance drama, *Flower Rain along the Silk Road*, shows the prosperity of the ancient Silk Road and the grand exchange between Chinese and Western cultures in the form of dance. This is not only the reproduction of history, but also the inheritance of the national cultural spirit.

In addition, many dance dramas also promote the national spirit by telling the stories of the national heroes. For example, although the Russian ballet *The Nutcracker* is based on fairy tales, it incorporates a large number of Russian national elements, showing the courage and optimism of the Russian people.

The modern dance drama *The Image of Yunnan* is a work that perfectly combines the traditional dance of Yunnan ethnic minorities with the modern dance elements. It not only retains the original flavor of the folk dance, but also adds the innovative elements of the modern dance, making the whole work both national and modern sense.

2.2. Re-creation of folk dance art: The Time of Return, Impression of Hutong, and Wu Dao.

2.2.1 Take Return Time as an example

"Return Time" is one of the third chapters of the epic *The great Journey*, which I attended in the Bird's Nest in Beijing in June 2021, to celebrate the 100th anniversary of the founding of the Communist Party of China. The main species used

in this work is Vienna waltz, paired with singers and large electronic videos in the rear, vividly showing the exciting moment of the return of the motherland, and reflecting the Chinese political management system of one country, two systems. One country, two systems is one of the theories of socialism with Chinese characteristics put forward by Comrade Deng Xiaoping. It is a major strategic decision and scientific concept put forward to solve the Taiwan question, restore the exercise of sovereignty over Hong Kong and Macao, realize the peaceful reunification of the motherland.^[16]

2.2.1.1 Background analysis of The Return Moment

At the moment of return, as the name implies, it represents the day of the return of Macao and Hong Kong, which is a great success since the 100th anniversary of the founding of the Communist Party of China. From the perspective of the whole party, this is a summary of the events from the 1921 to 2021 this 2001, let the audience understand the development history of the Communist Party of China through the technique of dance art. Looking back on the events of the past hundred years is not only a shock, but also an expectation for the future. Under the leadership of the Communist Party of China, we stand tall again at the top of the world, which is a kind of remarkable achievement.

Dance form choose to use Vienna waltz, is also considering the particularity of Macao and Hong Kong, so the use of international standard dance can better represent the return of people excited atmosphere, also joined the stage of the Macao and Hong Kong national excited cheer video, can let Macao and Hong Kong people feel immersive feeling.

2.2.1.2 Content analysis of works of Return Moment

From the perspective of the choice of dance types, the choice of Vienna Waltz is not only because it can represent the current artistic environment of Hong Kong and Macao, but also because the Vienna waltz is more romantic, which reflects the excitement of the Chinese people to welcome the return of Hong Kong and Macao. It is most appropriate to collide with western court dance and traditional Chinese music.

From the perspective of dance scheduling, Hong Kong and Macao from two different directions to the middle, representing the return of Hong Kong and Macao into the embrace of the motherland, accompanied by: the motherland, mother, we are back! This is even more a true portrayal of the situation at that time. The formation then changed in the wrong shape, diamond, square and circle finally become a small middle, the two sides of the big wings, symbolizing the return of Hong Kong and Macao in the arms of the motherland after the flight.

2.2.1.3 Analysis of national elements in The Return Moment

Review the whole "great journey", the purpose of the work is to review the glorious years of the Chinese communist party, the significance of the unique red culture spirit of the Chinese nation, is to be able to show us indomitable, brave fighting spirit; "return moment" in which has an obvious national feelings, that is patriotism, when we bring this national element into the dance to understand, why the lost stomach will cause so many people heart resonance.^[18]

Musically, "Return to Time" abandons the traditional Vienna waltz music used in the West, and then uses the songs "My Chinese Heart" and "No Sleep Tonight" with the same beat 6 / 8 as the Vienna waltz and with Chinese characteristics. The song "My Chinese Heart" was written in 1982. At a critical period in the issue of negotiations on the return of China-UK relations, Deng Xiaoping held many talks with Margaret Thatcher and proposed the principle of one country, two systems, At the same time in Japanese primary and secondary school textbooks, openly tamper with the history of aggression against China, this behavior aroused the indignation of the Chinese people, in this political background and social background, the Hong Kong eternal record company boss Deng Bingheng keenly feel the opportunity of the mainland market, trying to publish Chinese records, and find yellow. Huang koke was indignant and wrote, "Although I wear a dress, my heart is still a Chinese heart." I hope to unite people and inspire the national spirit of Chinese at home and abroad.

Another song, "Sleepless Tonight", was also expressed, because the returning people of Hong Kong and Macao were so excited that they could not sleep.

On clothing, female dancers wear clothes also represent symbolic significance, by Beijing dance academy in dancers wearing red dance dress, with bauhinia represents Hong Kong, by the author of Sichuan normal university dancers wearing a green dress, equipped with lotus represent macau, by Guangxi academy of art dancers in the world 20s Hong Kong and Macao youth dress, on behalf of the local people. We can find that the color, style and accessories of the clothes in the whole dance work are exquisite. These costumes have strong symbolic significance, to convey to the audience, give the audience a sense of immersive and outline their memories.

In the light, mostly with red light, red in China means prosperity, happiness, intense, joy, here more than a meaning of reunion.

The whole work not only integrates Chinese national elements from the music, but also makes the symbolic significance of Chinese national elements from the costumes and lighting. Moreover, it also integrates Chinese traditional virtue and patriotism into it, reflecting that the return of Hong Kong and Macao is the true feelings of the people of the two places.

2.2.2 Take Impression of Hutong as an example

The author in Sichuan Normal University participated in the drama "Hutong Impression" and performed it, and had a certain understanding of the play. "Impression of Hutong" selects different styles of music as the entry point to show the cultural style of the old Beijing Hutong, highlighting the bustling atmosphere of the background hutong and people's leisurely and happy mood in Hutong Kou.

2.2.2.1 Background analysis of Hutong Impression

Impression of Hutong is inspired by Beijing's unique hutong culture. Hutong is not only the traditional living form of Beijing, but also the historical witness of the city. Each hutong has its own unique story and memory, which reflects the daily life

of Beijingers. The repertoire represents these stories and memories to the audience in the form of dance.

"Hutong Impression" is not only a dance work, but also a cultural inheritance and display. Through the dance art, it shows the unique hutong culture and historical heritage of Beijing to the world. Every movement and every scene in the play contains a profound cultural connotation, so that the audience can feel the charm of Beijing culture while enjoying the dance.

In addition, "Hutong Impression" also hopes to arouse people's attention to and protection awareness of traditional culture through the form of dance. With the acceleration of the urbanization process, many traditional hutongs are gradually disappearing. Through this play, we hope to attract the attention of all walks of life to this issue, and jointly protect and inherit this precious cultural heritage.

2.2.2.2 Content analysis of the works of Hutong Impression

Initially, the play opens with a melodious music and a light dance, quickly bringing the audience into the quiet atmosphere of the hutong. Dressed in traditional costumes, the dancers outline the tranquility and beauty of the hutong morning through delicate body language. Then, as the rhythm of the music changes, the dance gradually enters a climax. The dancers show the daily life and emotional entanglements of the people in the hutong through the combination of speed and softness. The design of this part skillfully combines the traditional dance elements with the international standard dance skills, which not only retains the national characteristics, but also enhances the appreciation and artistic quality of the repertoire. Finally, in the climax of the play, the dancers push the festive atmosphere in the hutong to the top with their passionate performance. Then, the music gradually subsided, and the dancers got together to form a center, which gradually ended with the change of the music and the regret of the lead dancers, slowly leaving out, leaving the audience's beautiful memories of the hutong and the infinite reverie to the traditional culture.

2.2.2.3 Analysis of ethnic elements in Hutong Impression

In terms of music, the music abandoned the traditional international standard dance form, using Chinese opera as the basis, adding gong sound, erhu, highlighting the hutong atmosphere, at the same time, the sound of the bamboo flute is used to highlight the joy of people's heart. The erhu, bamboo flute and gong in the opera are traditional Chinese instruments. The melody of this instrument is flexible and ingenious. At the same time, the change of this tune also represents the change of movement and emotion. Music represents the voice of people's inner heart, which is natural. The expression form of Chinese music reflects the different connotations of the works, especially under the integration of Chinese and Western cultures.

On clothing, clothing is mainly the tang dynasty design and has been used with the jacket in the early 20th century, female dancers, mandarin, cotton trousers, male is for complementary color jacket and cotton trousers, jacket structure for round collar, front, large skirt, pipa front (lack, also known as front), word front, long sleeves, sleeve, large sleeve, narrow sleeve, are flat cuffs, not horseshoe, the leader of the jacket edge set roll. Stick the edge of the door to the edges, and stick the door, fold the hem into 4, manual edges; 5 buttons, manual set and fixed. At the same time, people use the plate to connect the skirt, according to the style of male and female dancers, it can be seen that the clothing design is also very successful.^[19]

From the props, the work used to reading glasses, head red cover, cage, red flower and other props. The red cover and the red flowers in the hand show the sweet and charming moments of the era, while the reading glasses and the birdcage more appropriately reflect the close and familiar appearance of the ancient hutongs at that time. These props all reflect the customs and habits of that era, but also the portrayal of The Times at that time, which can arouse the memories of the older generation of artists to life, and also the deep respect of the younger generation of artists to the older generation of artists.

In terms of lighting and stage design, the daily life and historical changes of the hutong are vividly displayed through the transformation of light and shadow. In the stage setting, the designer skillfully used various lighting effects, such as soft warm colors, cold colors with strong contrast between light and shade, creating the tranquility of the hutong morning, the warmth of the afternoon sun and the depth of the stars at night.

The Impression of Hutong plays a pivotal role in the dance drama performance. It is not only the close integration of western culture and hutong culture, presenting a stage space full of historical charm and cultural heritage for the audience. At the same time, it also adds endless charm and appeal to the dance drama through emotional expression, visual impact and other ways.

2.2.3 Take Wudao as an example

"British black pool international dance festival" the one hundred-year-old event in the world international standard dance enjoys high reputation, is also the Ministry of Education of the People's Republic of China certified international competition, known as the "national room dance Olympics", is the temple of the heart, but also show the important stage of national room dance development level, every year attracted the top dance team from all over the world and dancers to attend. I have the honor to be one of the members of Wudao and compete with alumni from Sichuan Normal University with contestants from all over the world.

"Martial arts" is a perfect combination of Chinese martial arts and modern dance. With Chinese martial arts as the carrier and the sonorous and powerful drums as the music material, through the wonderful interpretation of the team members, it shows the strength and beauty, stiffness and softness of Chinese martial arts. The team members won the warm applause and high praise from the audience and the judges with their exquisite dance skills and strong artistic appeal.

2.2.3.1 Background analysis of WudDao

The play of Wu Dao is inspired by Chinese martial arts culture. As an important part of the traditional culture of the Chinese nation, Wushu has a long history and profound deposits. The teachers and students of the Dance Department of Sichuan Normal University dug deeply into the essence of martial arts culture, combined martial arts movements with modern dance elements, and created this international standard dance drama full of power and beauty.

2.2.3.2 Content analysis of the works of WuDao

The play skillfully integrates the movements of Chinese martial arts with the international standard dance elements to form a unique dance style. This fusion not only makes the dance more ornamental and artistic, but also highlights the extensive and profound Chinese culture. At the same time, the dance movements in the play are full of a sense of power. The dancers perfectly combine the power of martial arts and the beauty of the dance through precise pace, powerful posture and expressive facial expression. Secondly, "Budo" is not only an excellent dance work, but also has high artistic value and educational significance. It shows the audience the unique charm of Chinese martial arts culture, but also conveys the positive and brave spiritual connotation.^[25]

2.2.3.3 Analysis of ethnic elements in Wudao

In terms of dance movements, in the play Wu Dao, dance movements draw heavily from the movement elements of traditional Chinese martial arts. For example, the softness and roundness of Taijiquan, the rigidity and strength of Shaolin boxing, and the speed and direct of Xingyi boxing are all skillfully integrated into the dance. These martial arts movements not only increase the appreciation and artistry of the dance, but also endow the dance with profound cultural connotation. Taijiquan, characterized by soft, slow and static braking, pays attention to both internal and external repair, and emphasizes the coexistence of Yin and Yang. It is not only a martial arts, but also a philosophical thought and way of life. The international standard dance, with its rigorous pace, graceful dance posture and rhythmic music,

shows the elegance and passion of western dance. The breathing of polar fist complements the breathing control of standard dance, which can improve the body control ability and dance expression ability of dancers. In addition, the sense of balance of Tai Chi and the coordination of the standard dance merge together, helping the dancers to achieve a higher artistic realm in the dance.

In the costume design, the costume design of the repertoire also fully embodies the national characteristics. The dancers wear traditional Chinese costumes, such as loose training clothes and flowing dresses, which not only meet the movements of the dance, but also show the traditional aesthetic of the Chinese nation. The patterns and colors on the costumes also have great Chinese characteristics, such as dragon, phoenix, moire, etc., which further enhance the national flavor of the play. In the modern costume design, the dragon pattern is endowed with a new connotation. It is no longer just a symbol of the imperial power, but has become a cultural symbol, representing the courage, wisdom and unity of the Chinese nation. The use of the dragon pattern not only enriches the visual effect of the clothing, but also conveys a positive spiritual strength. The use of phoenix lines is more flexible and diverse. It can be used as an ornament pattern, appear in the neckline, cuffs and other parts, add a delicate sense of clothing; can also be used as a theme pattern, throughout the whole design, show a strong Chinese style. The use of phoenix pattern not only enhances the aesthetic value of clothing, but also conveys an elegant and noble attitude towards life. Plea is more widely used. It can be used as a background pattern to create a light, elegant atmosphere; also as a decorative element, appear in buttons and accessories, add fun and fashion sense. The use of moire not only enriches the sense of hierarchy and three-dimensional sense of the dress, but also conveys a relaxed and pleasant life concept.

In terms of music design, Budo also fully considers the national charm in the choice of music, and music is the soul of dance. The play uses many traditional Chinese musical elements, such as the performance of guzheng, erhu, flute and other

instruments, as well as melodies and rhythms with national characteristics. These musical elements complement the dance movements, creating a unique artistic atmosphere.

Wudao is not only a dance work, but also a carrier of cultural inheritance. Through dance, an international art form, it shows to the world the unique charm and cultural connotation of Chinese martial arts. At the same time, it also promotes the exchange and integration of Chinese and Western cultures, so that more people can understand and love the traditional Chinese culture.

Composition's plan of the Choreographic composition «Hutong impression»

1.1 Basic characteristics of dance

Theme – The performance of a group of playful old men and old women in the alley fun.

Idea – express their optimistic attitude to life and the long-cherished wish of a better life, open the lights of the home, is memories, is miss, fight for a lifetime, even occasionally angry will be life together.

Type – Latin dance Group dance

Form – Choreographic composition

Genre – Lyrical

Time of the dance – In the warm autumn, every afternoon near the evening, let the elderly experience the comfort of life at that time.

Place of the dance – Under the trees in Beijing's old street square, there are some fitness equipment, tables and chairs for playing chess, and places for walking birds.

1.2 Characters

Older men and women: optimistic people who do not lose faith in their strength. They feel a thirst for life, they are cheerful, cheerful, sociable. They are nostalgic about past times, but it does not depress them, but gives them the feeling that life was wonderful.

1.3 Libretto

This dance tells the story of the everyday life of old people who strive to maintain their love of life, energy and good spirits despite their age. Old men and old women gathered around tables and chairs under the trees to watch the birds in their

cages, drink tea and chat with nearby companions, and reminisce about the happy times before.

1.4 Full content

The morning sun is sprinkled on the green stone slabs, and the air is filled with a light fragrance of locust flowers. At this time, a gray-haired old man, carrying a delicate bird cage, leisurely out of the house. His face was filled with satisfaction and peace, as if at this moment, the whole world belonged to him and his birds.

Old man, he is an old resident of this alley. He was an actor as a young man and fell in love with bird farming when he retired. He said that raising birds can not only cultivate the sentiment, but also give people peace of mind. Every morning, he would take his beloved bird to breathe fresh air.

The old man's cage is a parrot with gorgeous feathers, it kept emitting a clear and sweet call, attracted passers-by have to stop to watch. Li Lao is in the side smile to introduce his baby to everyone, telling the interesting story with this parrot.

Besides him, there are several other old people raising birds in the alley. They would meet in Hu Tongkou every day, walking the birds and chatting. The topic of these old people always revolves around the birds, from breed to habit, from breeding to training, as if the whole world was occupied by their birds.

However, these old people are not just talking about the birds. In their words, they also revealed the nostalgia for the past life and the vision of the future. They recall the details of their youth, talking about family matters and neighborhood anecdotes. These seemingly ordinary topics but contain their love for life and the pursuit of happiness.

1.5 Dramatic construction

Exposition: an old woman (dancer) walks to the middle of the stage, she hears voices that cheer her and sees a group of men nearby.

Plot: the old man (dancer) asks her to dance and gives her a bird cage.

Action development: joint pair combinations, separate dancing of men and women, rumba, moving cha-cha-cha.

Culmination: combination in a line in the middle of the stage (memories and associations with family life), paired combination after it.

Denouement: farewell, gradually leaving the dancers from the stage.

1.6 Costumes (describing and picture)

Men's and women's jackets wear in line with the coat of the time, the requirements for the material to find, warm, comfortable, with a variety of colors of shirts, the body for Latin pants.



1.7 Props.



Birdcage Periwig

In the dance, the cage is held in the hand, with different dimensions to reflect the situation of walking bird

1.8 Music analysis

The music mainly uses samba, cha-cha, rumba, and cowboy dance music

Samba: the music is 2 / 4 beat or 4 / 4 beat, the most suitable samba music speed is about 100 beats per minute, the rhythm of the music is enthusiastic, lively and moving

Cha-cha: the rhythm is 4 / 4, sometimes 2 / 4, the ideal speed is 124 per minute, 4 per bar, strong beat in the first beat

Rumba: The rhythm of the music is 4 / 4 beats, the speed is often 96 beats per minute, and the music is lyrical and romantic

Cowboy: The music is 4 / 4 beats, the speed is about 168 beats per minute, and the music is cheerful

main: (guzheng: zheng, a 21-or 25-stringed plucked instrument in some ways similar to the zither ;)

Music is mainly used instruments flute and guzheng, represents the traditional Chinese music, with our dance theme, the first half of the dance music mainly cheerful music to reflect their present happy time, with the guzheng tremor and flute melodious to show their excited, happy mood, the second half of the dance to the guzheng tremor of high and low tone changes to reflect the moment they recall after mood change, guzheng played a dominant role in the whole dance music throughout.

The beginning of the final part slows down the music, and the tone is also changed, which sounds like a reluctance and helplessness to recall the past.

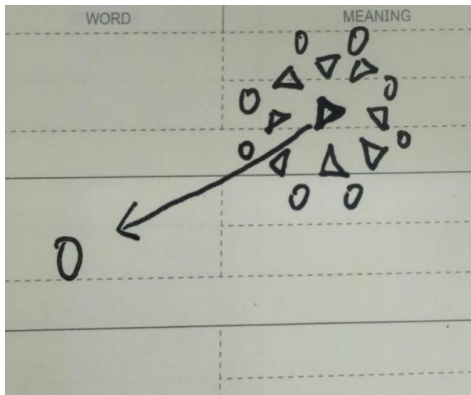
1.9 Stage light

At the beginning of the dance, the white light and fixed light are the main light to show the main dance thoughts, plot,

In the group dance, the white light of the audience is mainly used, reflecting the joy of group life.

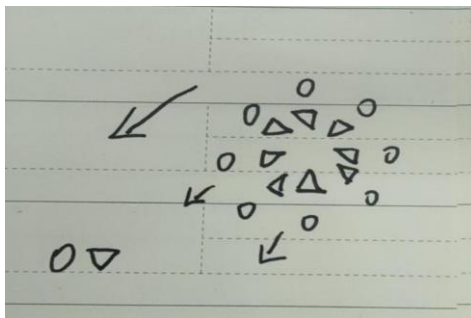
Tube color change also embodies the different thoughts and feelings, such as yellow light represents memories or melancholy mood, orange represents the situation began to turn into excited, cheerful, orange as the transition of yellow and blue color, represents the mood, action, music, choreography change, pink and purple is happy mood reached a climax, even a little naughty feeling, blue represents the depression, memories, unwilling.

STAGE PLAN



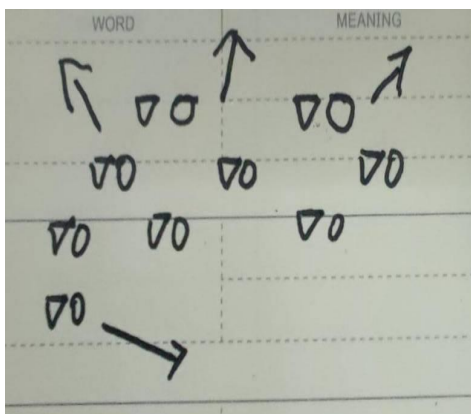
7

The person in the middle carries the cage to do part of the shape, the hand in the inner circle holding hands around the person in the middle, the person in the outer circle squatting on the ground, the person on the left does a solo dance



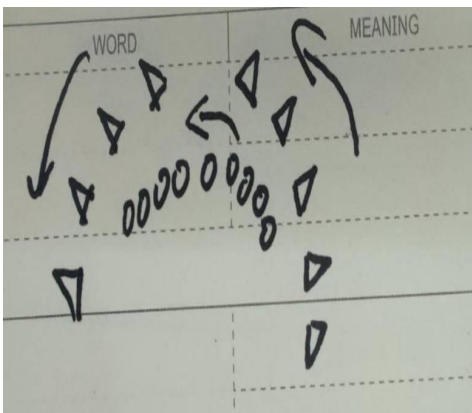
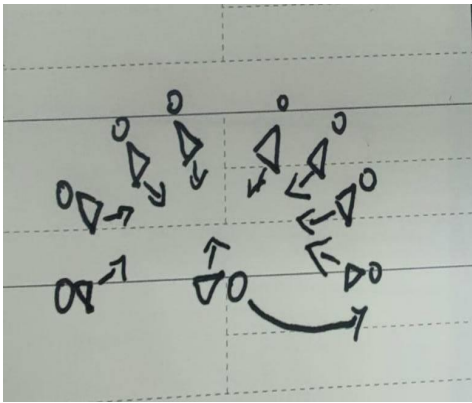
8

The two people danced solo, and the rest began to do part of the modeling in place with the props



4

Change the formation to 2、3、3, leaving it alone to play as many to all people to lead the dance

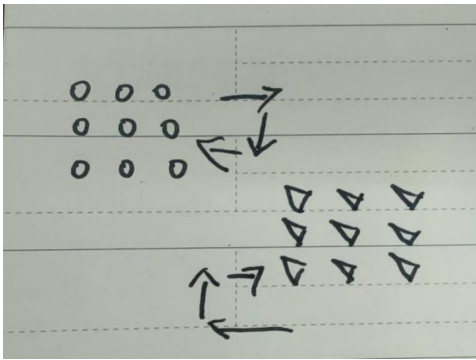


4

The lead dancer goes to the middle of the stage alone, forming a central position, doing a solo dance, and the rest of the person doing continuous modeling and lifting beside it

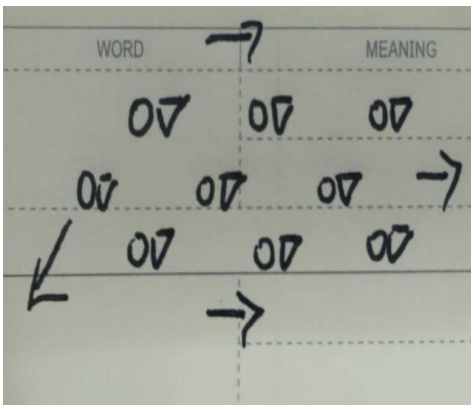
3

Here the girls form an arc, and the boys form a big arc



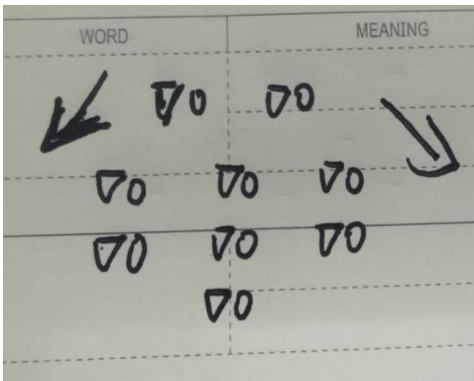
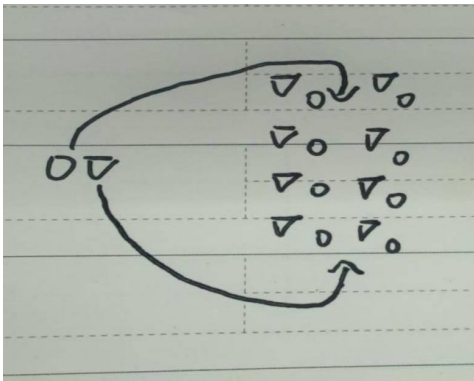
4

After the end of the arc, the boys circle the big circle, and the girls circle the small circle to form nine grids, and the boys turn left and the rear of the stage. At the same time to the girl, the girl in turn to the front of the right stage in the male voice change formation



2

The leftmost dancer left the remaining all to the right



8

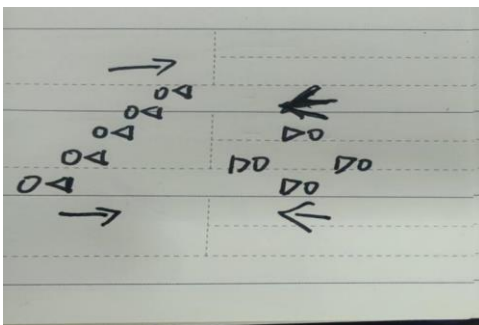
After the end of the solo dance, the dancers are separated by men and women in the front and back directions

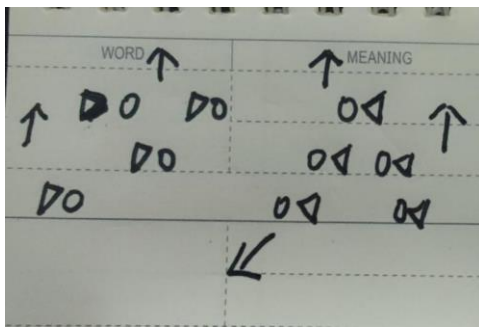
4

After the gathering, the dancers who have just danced alone will lead the dance at the front end of the team

4

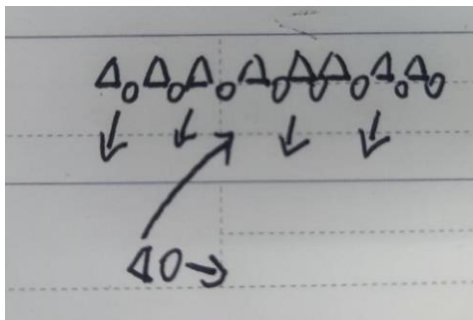
After the end of the lead dance, it becomes a diagonal plate and a diamond shape, along with the diagonal row and the diamond shape, respectively. The two groups change their formation by interweaving in opposite directions





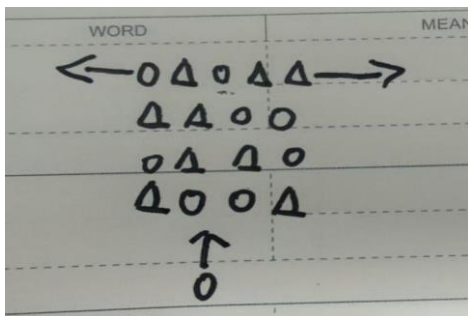
8

Here is a pair of modeling or fancy displays, and all the rest go back to the end of the stage



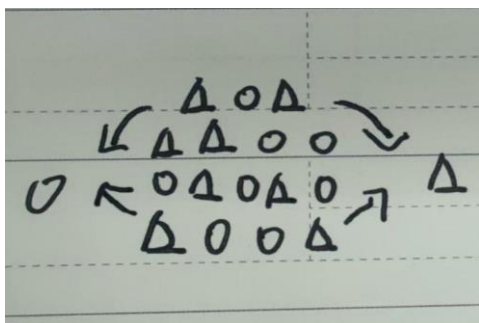
4

Here is a solo dance, and the last big row, from both ends to the middle to the pair to show, finally leaving a person to dance solo



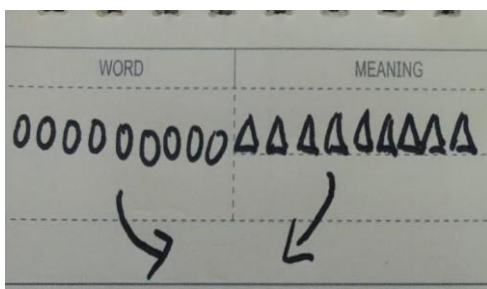
6

Here, I want to integrate the solo dancers into the crowd to show the thoughts and feelings of all the people in the crowd



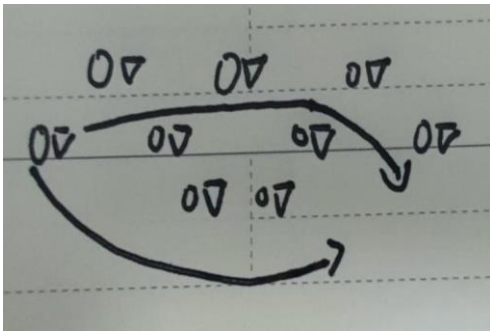
5

From the two outside point the remaining two to the outside



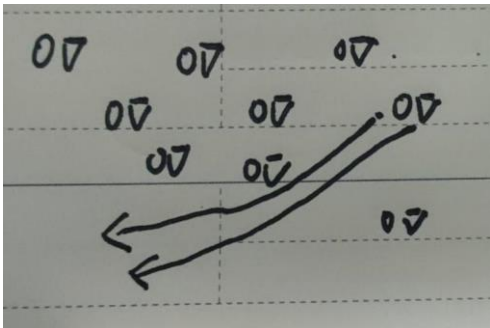
8

Everyone began to move to the center of the stage to reach 2、4、3 results



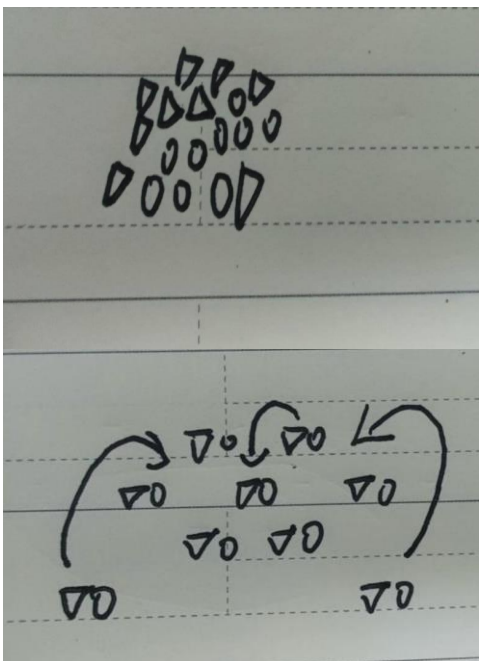
6

The outermost pair is interspersed from the front and the middle of the team, forming a person leading the dance



2

The leader of the dance does not move to shift the person on the far right of the second row to the effect of 2、2、2、3



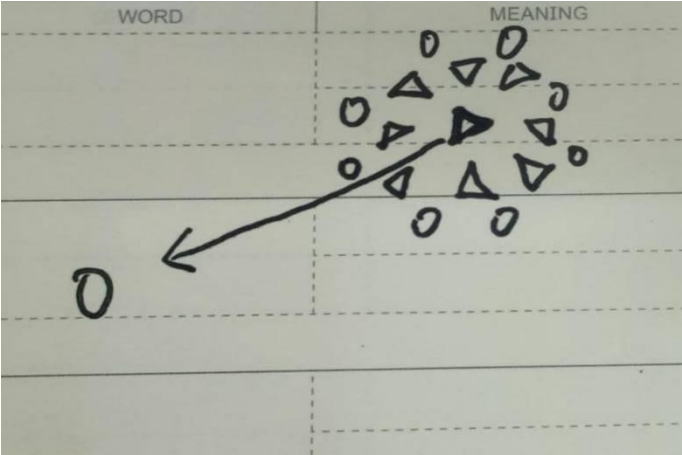
2

The two people in the front from the final side of the rear personnel forward scheduling to form a new pair to achieve the transformation of the protagonist

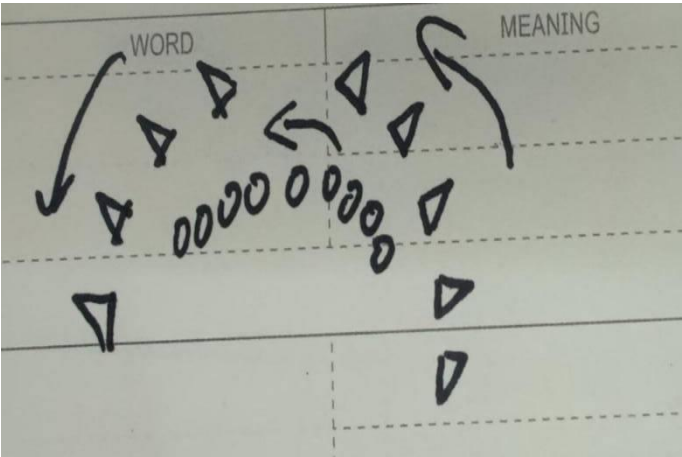
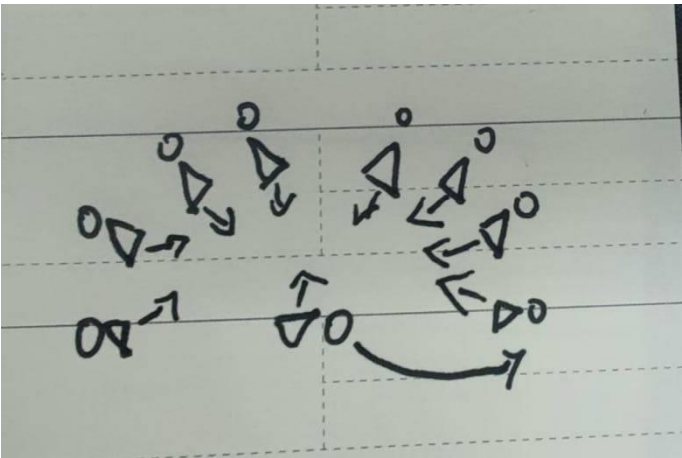
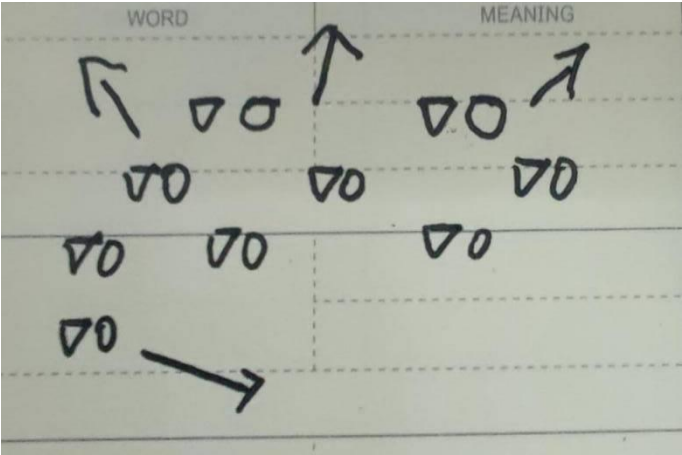
6

The end position is for the

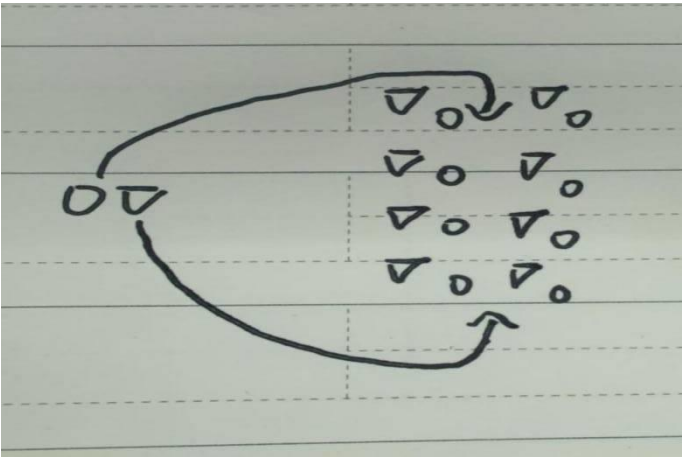
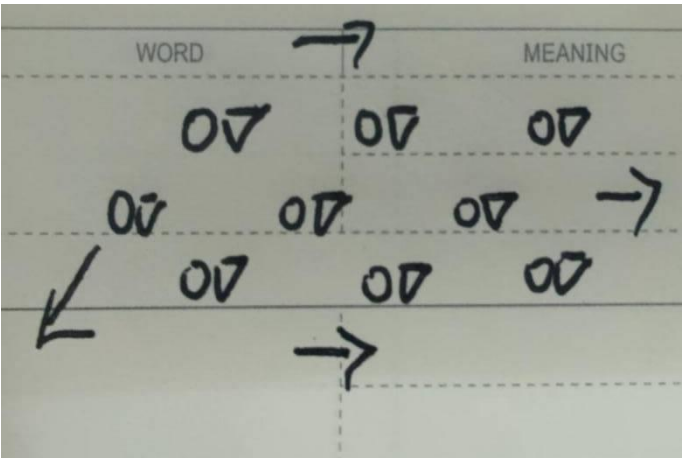
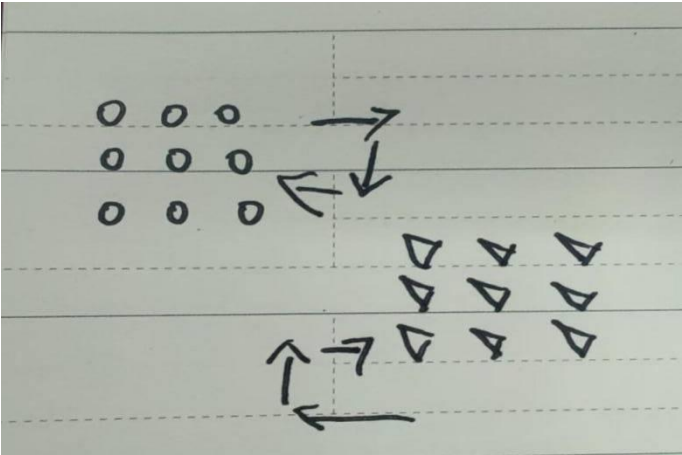
person led by the dancer to
lead the climax of the
thoughts and feelings



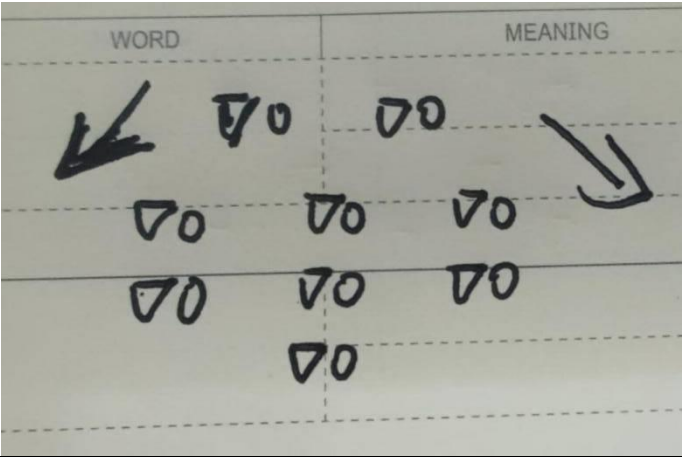
P i c t u r e	T a	D e s c r i p
	7	T h e p e r s
	8	T h e t w o



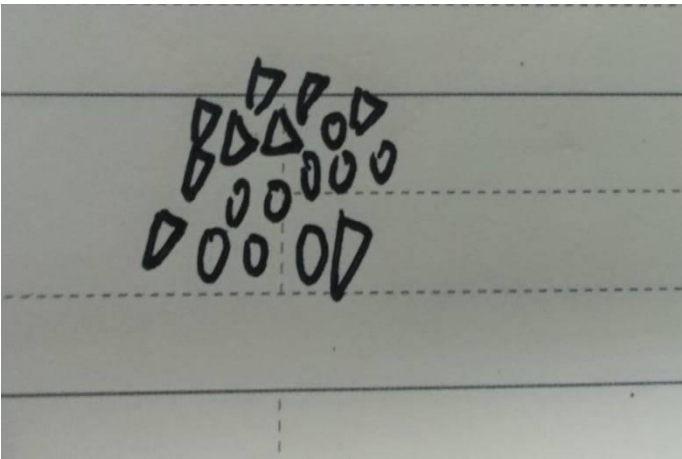
	4	C h a n g e
	4	T h e l e a d
	3	H e r e t h



	4	A f t e r t h
	2	T h e l e f t m
	8	A f t e r t h



	4	A	f	t	e	r	t	h
	4	A	f	t	e	r	t	h
	8	H	e	r	e	i	s	a
	4	H	e	r	e	i	s	a
	6	H	e	r	e	,	I	w
	5	F	r	o	m			t
	8	E	v	e	r	y		o
	6	T	h	e	o	u		te
	2	T	h	e	l	e	a	d



	2	T	h	e	t	w		o
	6	T	h	e	e	n		d

CONCLUSION

It is a cross-cultural innovative attempt to integrate Chinese national elements into the international standard dance repertoire. This fusion not only enriches the visual effect and emotional expression of the dance, but also enables the Chinese traditional culture to shine on a broader stage. By combining the unique movements, costumes, music and other elements of folk dance with modern dance, the creators have successfully created dance works that are both national characteristics and in line with international aesthetics. In fact, the application of Chinese national elements is a kind of cultural inheritance and innovation. On the one hand, it retains the essence of the national culture, let the audience can appreciate the charm of the traditional Chinese culture; on the other hand, through the combination with modern dance, it gives the traditional culture new vitality, making it more in line with the aesthetic needs of the modern audience. This way of inheritance and innovation not only stimulates cultural vitality, but also promotes the dissemination and development of culture. It builds a bridge of cultural communication and enables audiences in different countries and regions to have a more intuitive understanding of Chinese culture. At the same time, this cross-cultural artistic creation has also stimulated foreign artists' interest and research enthusiasm for Chinese culture, and further promoted the exchange and cooperation between Chinese and foreign cultures.

Looking into the future, the application prospect of Chinese national elements in the international standard dance repertoire is broad. With the deepening of global cultural exchanges, we have reason to believe that there will be more excellent dance works integrating Chinese national elements to the world stage and show the unique charm of Chinese culture to the world. At the same time, we also expect that this kind of cross-cultural artistic creation can stimulate more sparks of cultural innovation, and contribute to the prosperity and development of world culture.

In short, the practical application of Chinese national elements in the international standard dance repertoire is not only the inheritance and promotion of traditional culture, but also the innovation and development of modern dance art. It shows the charm of culture, stimulates the vitality of culture, promotes cultural exchanges, and looks forward to a bright future. Let us look forward to more brilliant cultural integration that will shine on the world stage.

LIST OF REFERENCES :

- [1] Zhang Hao. International standard dance works integrate "Chinese elements" into the practice of exploration[D].Study at Sichuan Normal University,2022.DOI:10.27347/d.cnki.gssdu.2022.000641.
- [2] Long Yujun. Acquisition of emotional interpretation across age groups in the dance performance[D].Guizhou Normal University,2022.DOI:10.27048/d.cnki.ggzsu.2022.001016.
- [3] Zhang Xiaohua. Contemporary dance dance 《Far from the mountains》 Contemporary analysis of the creative material selection[J].Chinese writer and artist,2022,(09):55-57.
- [4] Zhang Yujie. Analysis of the creation method of modern international standard dance group dance[J].Art mirror,2023,(12):106-109.
- [5] Su Meng. Research on the Chinese elements of the international standard dance art performance dance[D]. Beijing Sport University ,2017.
- [6] Tai Xinyu. Research on the application of "Chinese elements" in the international standard dance performance dance[D].Jilin University of the Arts,2021.DOI:10.27164/d.cnki.gjlyc.2021.000146.
- [7] Zhao Qingwen. The development strategy of "nationalization" of international standard dance art performance dance[J].The house of drama,2023,(07):126-128.
- [8] An Hui. The study of "Chinese elements" into the creation of sports dance performance dance[D].Yunnan Normal University,2021.DOI:10.27459/d.cnki.gynfc.2021.001316.
- [9] Zhao Qingwen. The development strategy of "nationalization" of international standard dance art performance dance[J].The house of drama,2023,(07):126-128.
- [10] Liu Siyan. Research on the application and development of Chinese cultural elements[D].Tianjin Institute of Physical Education,2022.DOI:10.27364/d.cnki.gttyy.2022.000256.

- [11] Du Rui. Study on the fusion of Chinese national folk dance and modern dance elements[J].Ginseng flower,2024,(31):86-88.
- [12] Miao Yu. Study on the characteristics of national cultural elements into rhythmic gymnastics collective project[D]. Wuhan Institute Of Sport,2024.DOI:10.27384/d.cnki.gwhtc.2024.000220.
- [13] Man Xinxin. Research on the creation of line dance and the elements of Chinese folk dance[J].Shang dance,2024,(08):96-98.
- [14] Lei Huijun. Research on the integration of Chinese folk music elements into film music[J].The house of drama,2024,(03):166-168.
- [15] Sun Qianxi. Analysis on the integration of Chinese folk music elements in film music[J].Grand view (forum),2023,(08):96-98.
- [16] But ya. The teaching practice of integrating ideological and political elements into the Chinese national folk dance course[D].Chengdu Institute of Physical Education,2023.DOI:10.26987/d.cnki.gcdtc.2023.000192.
- [17] Jia Qianwen. Research on integrating the elements of Chinese folk dance into artistic gymnastics and its development from the perspective of cultural identity[D]. Hubei University,2023.DOI:10.27130/d.cnki.ghubu.2023.000616.
- [18] Auna, Bao Rui. The excavation and integration path of ideological and political elements in the special course of Chinese national folk dance[J].Contemporary sports technology,2021,11(23):187-189+250.DOI:10.16655/j.cnki.2095-2813.2103-1579-3601.
- [19] Liu Peng. Discussion on the integration of national costume elements and modern costume design[J].Footwear technology and design,2021,(05):8-10.
- [20] Han Jianxiu, No. The fusion of Chinese folk dance and modern dance elements[J].Art sea,2019,(02):62-63.
- [21] Zhao Yicheng. The fusion of folk music elements and western modern western techniques —— Take Chen Yi's Suite of Chinese Folk Dance as an example[J].Contemporary music,2018,(10):134-137.

- [22] Wan Shuang. On the Chinese national cultural elements of the opera The Love in Dunhuang[J].Sichuan drama,2018,(08):138-142.
- [23] Zhang Jie. The study of ethnic elements into the dance cheerleading choreography[D].Jilin Institute of Physical Education,2017.
- [24] Yang Ailin. The advantages of integrating Chinese folk dance elements into competitive aerobics[J].Big stage,2015,(12):157-158.DOI:10.15947/j.cnki.dwt.2015.1646.
- [25] Liu Ying, Wang Xiaoshuang. Analysis of the advantages of Chinese folk dance elements into competitive aerobics —— Take folk dance, clothing and music as an example[J].Journal of Anhui Normal University (Natural Science Edition),2014,37(06):601-604.DOI:10.14182/j.cnki.1001-2443.2014.06.019.
- [26] Mostova I, Yanyina-Ledovska Y, Semenova N. An analysis of a choreographic work: fundamental and innovative methodology. *Amazon Invest* 2022; 11(49): 277–284.
- [27] Mostova, I., Ostrovska, K., & Bevz, N. (2023). *The role of choreographic art in the process of psycho-emotional recovery* .Azerbaijani art criticism in the context of East-West : materials dialogue of the republic scientific-practical conference, 17 november 2023 / Azerbaijan State University of culture and arts. Baku. 61-63.