



A STUDY ON THE IMPROVEMENT OF DANCE CHOREOGRAPHY
ABILITY MAJORS IN HIGHER EDUCATION

BY
ZIYI XUE

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF EDUCATION
IN EDUCATIONAL ADMINISTRATION (INTERNATIONAL PROGRAM)
SOUTHEAST ASIA UNIVERSITY
ACADEMIC YEAR 2022
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Independent Study Title A study on the Improvement of Dance Choreography Ability Majors in Higher Education

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(International Program)

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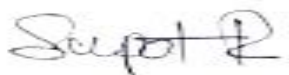
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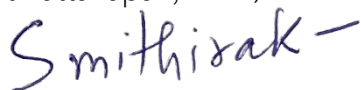
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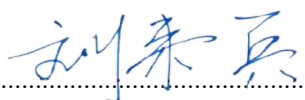
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Abstract

This research aims to exploring the various practical problems existing in the practice of training talents of dance majors in dance colleges and universities, and from the perspective of strengthening students' creative ability, this topic puts forward the corresponding strategies to be taken for the cultivation of creative ability of dance majors, which has basic reference and guidance significance for the innovative teaching and creative education of dance majors in dance colleges and universities in Hunan, and provides reference for further reform and improvement of China's higher dance colleges and universities' dance It provides reference for further reform and improvement of the cultivation of professional talents in dance colleges and universities in China.

Keywords: Choreography; dance teaching; choreography ability

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Chapter 1

Introduction

1.1 Problem Statement

Under the national strategy of "mass entrepreneurship and innovation", we have to consider the future development of education in the light of the current situation of dance teaching in schools. The teaching of dance is not only the simple transmission of movements and techniques, but also a kind of beauty, vitality and cultural heritage, which needs continuous innovation and creation to maintain vitality and vigor. With the continuous extension of the dance education reform, dance teaching has been developing to the breadth and depth. With the continuous expansion of dance teachers in primary and secondary schools and colleges in China, the number of students majoring in dance in colleges and universities is also increasing, and the number of graduates from this direction serving as dance teachers in primary and secondary schools and colleges and universities is also increasing. According to the reflections of graduates in the past years and online recruitment information, with the increasing number of dance teachers, employers have put forward higher requirements on the choreography ability of dance teachers, requiring not only better special skills, but also strong choreography ability. The study of dance teachers' choreography ability is necessary to improve the quality of dance teaching activities and to equip students with stronger

strengths to meet the needs of society for dance talents.

Undoubtedly, talents are the first resource of innovation and development as well as the root of innovation power. The choreography students of dance colleges and universities are the core of the future dance and health curriculum teachers, and they are responsible for cultivating and creating a generation of talents with high dance quality, dance ability and healthy physical and mental development, and their ability and quality directly affect the future implementation of China's Dance and Health Curriculum Standards and determine the reform and development of China's dance education. In order to cultivate excellent dance talents, dance colleges should not only be satisfied with the students' mastery of the skills and knowledge of the profession, but also improve the students' comprehensive quality and innovative spirit, so that they can meet and adapt to the needs of the current social development, encourage students to practice, be bold and innovative, enhance the choreographic ability and cultivate the innovative spirit, so that innovation can become popular among the campus.

The medium of dance is the body language that people use to transmit their inner emotions to the audience, however, the visual effect presented by the dancers on stage is also different, so in the use of choreography techniques, different choreography techniques are used for different performance forms to make the dancers perform more fully and the artistic effect is better, so that the audience's visual effect is also comfortable to enjoy, in the work In the work "The

Sound of Mudor", the music, lighting, costumes, and the dancers' own quality and exquisite expression and technical skills, which are combined together, the whole work contains solo, duo, trio and group dances. The differences in performance forms in the use of choreographic techniques are also different, so that the whole work will show colorful and full of content, the use of choreographic techniques is undoubtedly the joint point that connects the action with the action, if the dance movement is compared to the skeleton of the human body, then the choreographic techniques are the bone joints, so that the skeleton can be better used flexibly and put away freely. Therefore, in dance choreography, to make the best work, we must reasonably use choreography techniques in the case of performance forms, and continue to study and improve the connection between choreography techniques and dance performance forms, so that the dance is processed and beautified and moved to the stage, sublimating the dance works.

The main issues studied in this paper are:

1. what are the abilities that a dance choreographer should have?
2. how to arrange the dance teaching process?
3. the path of dance choreographer's ability to improve?

1.2 Research objectives

The main research objectives of this paper are:

1. to find the path to improve the comprehensive ability of dance students, and to analyze which aspects of dance choreography should be possessed by

means of a questionnaire

2. to suggest improvements to the dance teaching process
3. to investigate the path to improve the ability of dance choreographers

1.3 Research hypothesis

Based on the problems studied in this paper, the following hypotheses are proposed in this paper.

Hypothesis 1 Teaching quality has a positive effect on students' choreography ability

Hypothesis 2 The comprehensive professional level of dance has a positive effect on students' choreography ability

Hypothesis 3 The importance of teaching content has a positive effect on students' ability to improve choreography

1.4 Limitations and scope of the study

This paper investigates and researches with students and teachers and experts of dance majors in a vocational college in Hunan on the current teaching status and the development of students' choreography ability. To study the teaching ability and improve the countermeasures of dance students in a university. Dance teachers and dance students of a school in Hunan Province, operators of dance training institutions, dance teachers and students, and some dance graduates who teach dance courses in colleges and universities are the subjects of investigation, among which students specializing in dance in the College of Arts are

mainly divided into folk dance classes, modern dance classes and choreography classes; and students of dance education in the College of Education.

1.5 Research terms

1. Rhythm

It is the rhythm of the sound activity, in which the strength and length of the beats alternate and conform to a certain pattern, and the rhythm is the backbone of the musical melody and the basic factor of the structure of the music.

2. Rhythm

It refers to the natural law of human movement in the dance movement, which causes the left first, the right first, the vertical first, and the movement and static, up and down, high and low, long and short and other dialectical laws, forming the rhythm of the dance movement, rhythm enjoys an important position in the dance, is a more difficult to master the action factors.

3. Body shape

It is the collective name of various dance form movements of actors in stage performance or training.

4. Modeling

It is one of the artistic means to shape the external image of a person. In dance, people call the sculptural gestures "modeling".

5. Basic training

It refers to the training of the basic abilities of dancers or students, such as

the ability to develop the muscles of various parts of the body, training the flexibility of the joints, the ability to control the body's activities, flexibility and stability, and various skills such as jumping, turning and flipping.

6. Dance movements

It is the main means of expression of dance art, which mostly comes from labor life and is related to the struggle life, customs, natural conditions, aesthetic concept and traditional art of the nation.

7. Debut

It comes from a unique technique in Chinese classical dance, that is, at the end of a dance passage, a rhythmical action is used to shape the dance "shape", through which the dance action stutters into place, or shakes the head, stares, etc. to make the expression more clear and strong, this shape is the appearance.

8. Dance language

Dance language is mainly through the dance action to express the theme, the expression of emotion, dance language is also an alias of dance action, it is a single or several dance action combination with a certain meaning, dance language contains both a certain meaning of simple dance action, but also contains a longer combination of action.

9. Dance Choreographer

It is an important position in the work of dance art. Due to the professional characteristics of dance, choreography and direction are often undertaken by one or

several people, so collectively referred to as choreographer, the choreographer's responsibility is to conceive and write the dance tableau. He or she choreographs, organizes and directs rehearsals according to music. Through cooperation with the composer, conductor, stage art design and actors, the dance is presented on the stage to achieve the intended purpose.

10.Dance Structure

The way a dance work is organized and its internal structure. According to the choreographer's knowledge of life and understanding of dance materials, the choreographer uses dance and its various artistic expressions to arrange and organize a series of life materials, characters and events in a reasonable and proportional manner, in accordance with the law of appreciation and the requirements of the genre of dance (dance theater), so as to achieve a complete and harmonious dance art. It is also a good way to achieve artistic integrity and harmony.

1.6Research benefits and significant

Nowadays, as the education reform advances towards depth, the development vitality of school dance is released in the reform and innovation, and college dance education is also facing new opportunities and challenges, how to cultivate high-quality innovative talents has not only become a key issue of college education reform, but also a difficult issue that is relatively weak and urgent for dance students in dance colleges and universities in China at present.

Mastering innovative techniques can help us open up new ideas and provide

new ways. By mastering the innovative technique and taking the initiative to practice innovation, we will no longer discover and connect individual new things by chance, but discover a series of new connections and create a series of new things according to a plan under the guidance of scientific theory, which can also guide our creation. Scholars A1la Zusman and others classify innovative techniques into the following seven categories.

(1) Conditionally inspired organizing techniques. This is a technique of creating conditions on purpose, breaking the rules and doing the opposite, thus maximizing innovative thinking, represented by the musical excitation method. (2) Dispersal technique. That is, from different angles, multi-level depth thinking problems, so as to induce people's innovative thinking, represented by the brainstorming method. (3) Focused innovation technique. It refers to concentrated thinking around specific goals and contents, so as to acquire new techniques in practice, such as the characteristic enumeration method. (4) Innovative knowledge-based techniques. Further exploration and innovation on the already achieved results, such as the contradiction point checklist method. (5) Series technique. A series of systematic thinking in a certain sequence and stage, such as the QFD method. (6) Focused technique. Focus on the existing knowledge, with intuition and experience multi-faceted thinking to further determine the direction of research, such as the problem of reverse innovation method. (7) Expanding technique. Dare to be whimsical and use scientific imagination to create new things, such as the technological evolution

method.

In addition to these, the common innovation techniques are analogy, migration and combination. The analogy method is to analyze the similarities of two completely different things by analogy, so as to deduce their possible identical or similar aspects; the transfer method is to apply the theories of technical achievements in other fields to create a new technique; the combination method is a technique to obtain new skills by skillfully combining two or more independent technical achievements according to scientific principles.

Creation is an important element in the development of the dance discipline, and its quality directly affects the value of scientific fitness. By cultivating students' ability to create is conducive to developing students' innovative thinking and manifesting their personality, and also plays an important role in meeting students' personality development, improving their overall quality, teaching quality and employment competitiveness. Students' ability to create choreography is the most direct manifestation of their creative ability, and it is a comprehensive reflection of students' mastery of dance knowledge structure, skill level, and musical aesthetics. By exploring various practical problems existing in the practice of training talents of dance majors in dance colleges and universities, this topic proposes the corresponding strategies to be taken for the training of students' creative ability from the perspective of strengthening students' creative ability, which has basic reference and guiding significance for the innovative teaching and creative education of dance

majors in dance colleges and universities in Hunan, and provides reference for further reform and improvement of the training of dance professionals in higher dance colleges and universities in China. It provides reference for further reform and improvement of the cultivation of professional talents in dance colleges and universities in China.

Chapter 2

Theory and Literature Reviews

2.1 Concept and Theory

2.1.1 Innovation and Creativity

"Innovation is "the act of transforming or creating something new in a given environment by taking advantage of existing knowledge and conditions to achieve certain beneficial effects." In simple terms, it is what we usually call invention, creation, and composition, transforming what exists in reality. "Creation" literally means to arrange the scattered things in a certain order, or to organize them according to a certain purpose and organization, so as to achieve a better effect than before. In this paper, "creation" in dance activity is interpreted as the process of refining, processing, modifying and re-creating existing or original movement materials based on observation, research, analysis and accumulation, in accordance with the laws, characteristics and conditions of things.

In the case of dance movement, its creation should be based on the comprehensive development, in accordance with the laws and characteristics of dance, grasp the current development trend and the purpose and principles of creation, methods and steps, and then combine their own knowledge and creative ideas, the process of re-arrangement, re-creation and redesign of their own accumulated movement materials, in order to arrange suitable for different social

groups or individuals in different occasions to practice the needs of Single movements, combined movements and complete sets of movements.

2.1.2 Ability to create

"Ability" usually refers to the quality of accomplishing a goal or task, including the specific manner of the activity and the subjective conditions necessary for successful completion of the activity. In this paper, "ability to create" is defined as the ability to recombine actions and create actions according to the purpose of the task. The ability to create is inseparable from the individual's creativity, personality, intelligence and knowledge accumulation, and its formation is the result of three factors, namely, ability (quality), motivation and way of thinking, among which, ability (quality) includes knowledge structure, insight, imagination and foresight, etc., motivation includes aggressiveness, desire for knowledge and perseverance, etc., and way of thinking includes the awareness of seeking new and different ideas and divergent thinking.

The ability to create and practice activities are inseparable. Dance as a comprehensive and extensive sports, in order to effectively achieve the purpose of exercise and competition, the choreography can not simply connect the movements, to the overall development of the body as the starting point, taking into account all factors. The difficulty is mainly reflected in: not only to emphasize the characteristics of the connotation of the dance, but also the dance set structure, space time, orientation route, speed strength, style characteristics, music

rhythm and many other factors organically combined.

2.1.3 The concept of choreography technique

The concept of choreography technique: "technique" is an important part of dance body language, and we all know that there is a syntax in a sentence and a method in a chapter. The "method" in dance creation is the law of creation, that is, the law of arranging and combining the overall structure of dance works in organizing movements, phrases and sections.

First, learning to use the technique is not as simple as "imitating" the dance combinations taught to us in the classroom as we did in our undergraduate studies, but really wants us to master the principles and laws of choreography. The world-famous choreographers Fokin, Petipa, Balanchine and a group of other choreographers have pushed the technique of choreography to a peak, showing their originality in their own works, and with their courageous exploration and bold innovation, both the basic movement vocabulary and the structural form of their works have emerged with a new look, and the development of choreographic technique has been improved as never before.

2.2 Literature Review

Today there are countless clubs about dance training and a professional dance dance club should have a dance classroom with good choreography skills. The needs of the students who go to dance clubs today are diverse and teachers must have good choreography skills to cope with the teaching activities. The

literature reviewed shows the current situation of choreography ability of dance club teachers. Yang Jinfeng, in his "Study on Choreographic Ability of Taiyuan Children's Dance Instructors", through the investigation of choreographic ability, research ability, choreography ability and classroom organization and management ability of dance instructors, found that dance instructors in Taiyuan have low teaching experience, no systematic theoretical knowledge as well as rich teaching experience, which makes it difficult for them to improve their own technical level. However, children in Taiyuan have a strong interest in learning dance, and the teaching level of coaches must be raised to a higher level. Xiong Wen in "Discussion on the physical quality of dance players" pointed out that nowadays dance is developing and improving constantly, we must improve the physical quality of dance players, who should focus on improving their speed, endurance, and the ability to combine explosion and control. Zhou Jilan in the "study on the operation and development ideas of youth dance training institutions in Qingdao" shows that the future development idea of dance training institutions is to take the education route; we should pay attention to the construction of teachers and faculty, standardize the management of training institutions, and look at the problems in a sustainable developmental way. Dance is a collection of dance, music and dance, but also has the function of fitness, interpersonal communication and improvement of personal cultivation, since the introduction of dance teaching in colleges and universities in the 1990s, dance has become widely popular. The current practice of

higher education pays more and more attention to the comprehensive implementation of quality education, and dance precisely enriches and enriches the connotation of quality education. Zhang pointed out that dance is a sport with exercise, aesthetics and communication, which is popular among students, and also pointed out that the factors affecting the development of dance courses are curriculum, venue facilities and dance teachers. Li Lei said that dance is the need of dance teaching reform in colleges and universities, dance has high fitness value, dance has high aesthetic value based on its beautiful melody and posture; through learning dance, students can exercise their own communication ability, aesthetic ability and athletic ability, which can greatly improve the overall development of students. Chen Zewang points out in "Research on the Current Situation and Countermeasures for the Development of Dance Classes in China's College Dance Departments" that the development of dance in dance education majors should be emphasized, the faculty of dance should be expanded and enhanced, and the investment in dance should be increased to improve the facilities of teaching venues.

To sum up, there are not many theoretical studies by previous authors on the countermeasures of dance majors' choreographic ability development, most of them only stay at the level of research on the development status, mainly involving the status and necessity of curriculum setting, the level of coaches and the quality of managers, etc. There are very few literatures that study dance or dance majors'

choreographic ability enhancement from the perspective of the inner logic of choreographic ability.

In addition to the basic choreographic abilities of dance teachers in general, dance teachers should also have special abilities regarding dance teaching, and the ability to create dance music and movements, etc. After searching, we found that there is only one study on the choreographic ability of dance students so far. Only 11 articles were searched for "choreographic ability". However, the choreographic ability of dance teachers, as a branch of teacher ability research, is far from adequate in terms of depth and breadth compared to the ability of general dance teachers. The choreographic ability of dance majors is a kind of ability that dance majors get in school through the long-term learning of special theory and technical classes, that is, dance majors use the knowledge and skills they have learned for a long time, use the law of dance teaching, and then scientifically impart a kind of teaching activity to students, usually the performance of choreographic ability can be divided into three parts, that is, before, during and after the class, that is, the preparation part, the implementation part and the post-class evaluation part.

According to Hu Kai, the choreographic ability refers to the teacher's ability to carry out dance teaching and direct teaching activities, which is a comprehensive ability that mainly includes the ability to referee, the ability to implement teaching activities, the ability to organize teaching, and the ability to develop teaching documents. The activity of teaching dance; the psychology of active acquisition of

dance knowledge. Dance has the commonality of the basic competencies of dance teaching in general, but also has its own characteristics. The teaching of dance is formed on the basis of psychology, pedagogy, as well as the development of dance and art. Liu Jia believes that the choreographic ability of dance classroom refers to the teacher's ability to implement dance teaching activities and to successfully accomplish the expected teaching goals; the choreographic ability of dance classroom is judged in three main directions: the ability of classroom design, the organizational ability of teaching and the evaluation ability of teaching. Huang Dengjun pointed out that the choreographic ability of the dance classroom is the synthesis of all the abilities a teacher has. In the teaching activities of dance, if a teacher is lacking in one aspect of the choreographic ability, it will definitely affect the overall improvement of his or her choreographic ability and will restrict the development of dance in colleges and universities. Dance in teaching activities should focus on the development of students' knowledge, skills and teaching abilities.

To sum up, choreographic ability of dance is a specialized ability that must be engaged in dance teaching. The formation of the structure of choreographic ability of dance is not summarized from a unilateral theory, but is established through a variety of disciplines and based on the teaching characteristics of the dance profession. The structure of choreographic competence is not only the basis for assessing a dance teacher's choreographic competence, but also an important

basis for a dance teacher to enrich his or her teaching. Therefore, it is necessary to establish the structure of choreographic competence scientifically, guided by the correct theories and principles.

Most researchers believe that the choreographic ability of dance teachers is their comprehensive ability in teaching activities and scientifically play into the teaching activities, and divide the choreographic ability into three major sections: teaching design ability, teaching implementation ability and teaching evaluation ability, but only macroscopically divide the dance choreographic ability into three major sections of teaching design ability, implementation ability and evaluation ability, without further subdividing the three major sections into However, it is only macroscopically divided into three major groups, namely, design, implementation and evaluation. On the basis of summarizing the research results of choreography ability and dance-specific choreography ability by experts and scholars, I constructed the structure of choreography ability for modern college dance classrooms through expert interviews and combined the experience and suggestions of experts according to the characteristics of dance teaching, the trend of continuous development of dance programs and the requirements for teachers in education reform and social development, and distributed the summarized dance choreography ability structure indexes to relevant experts. It was distributed to relevant experts, who were invited to test the initially established indicators, and finally established the final indicators of this dance choreography competence

structure.

Wang Jingqiong et al. in the article "Research on the reform of the dance specialization course for dance majors", studied the syllabus, teaching content, teaching mode and teaching effect of the dance specialization course, combined with the comparison of the advantages and disadvantages of the old and new two different standards, pointed out that the reform of the dance specialization course should focus on the syllabus first, and in order to realize the optional teaching content, the syllabus should be able to reflect the characteristics of the times and adapt to the social The curriculum reform of dance should also focus on the cultivation of students' comprehensive ability, especially innovation ability.

Tu Yunyu and Jiang Jiatian proposed in "Research on Dance Curriculum Reform" that dance curriculum reform should get rid of traditional teaching methods, establish a new student-oriented viewpoint, combine the teaching material system, teaching reform, teaching mode and other research and exploration, focus on ability cultivation, and update teaching content.

Guo Fang proposed in the article "Conception of dance teaching reform in China's general colleges and universities" that the reform of dance curriculum should start from the cultivation goal, cultivation direction and teaching mode, and focus on the improvement of students' comprehensive quality. The training goal should keep pace with the times, adapt to the reform requirements, and fully cultivate high-quality comprehensive talents; the training mode should make full

use of multimedia courseware to assist teaching, reasonably allocate teaching and learning, and improve teaching quality; the training direction should break the shackles of conventional thinking, strengthen the education of teachers and students' creative ability and aesthetic education, take students as the main body, and fully meet students' interests and needs.

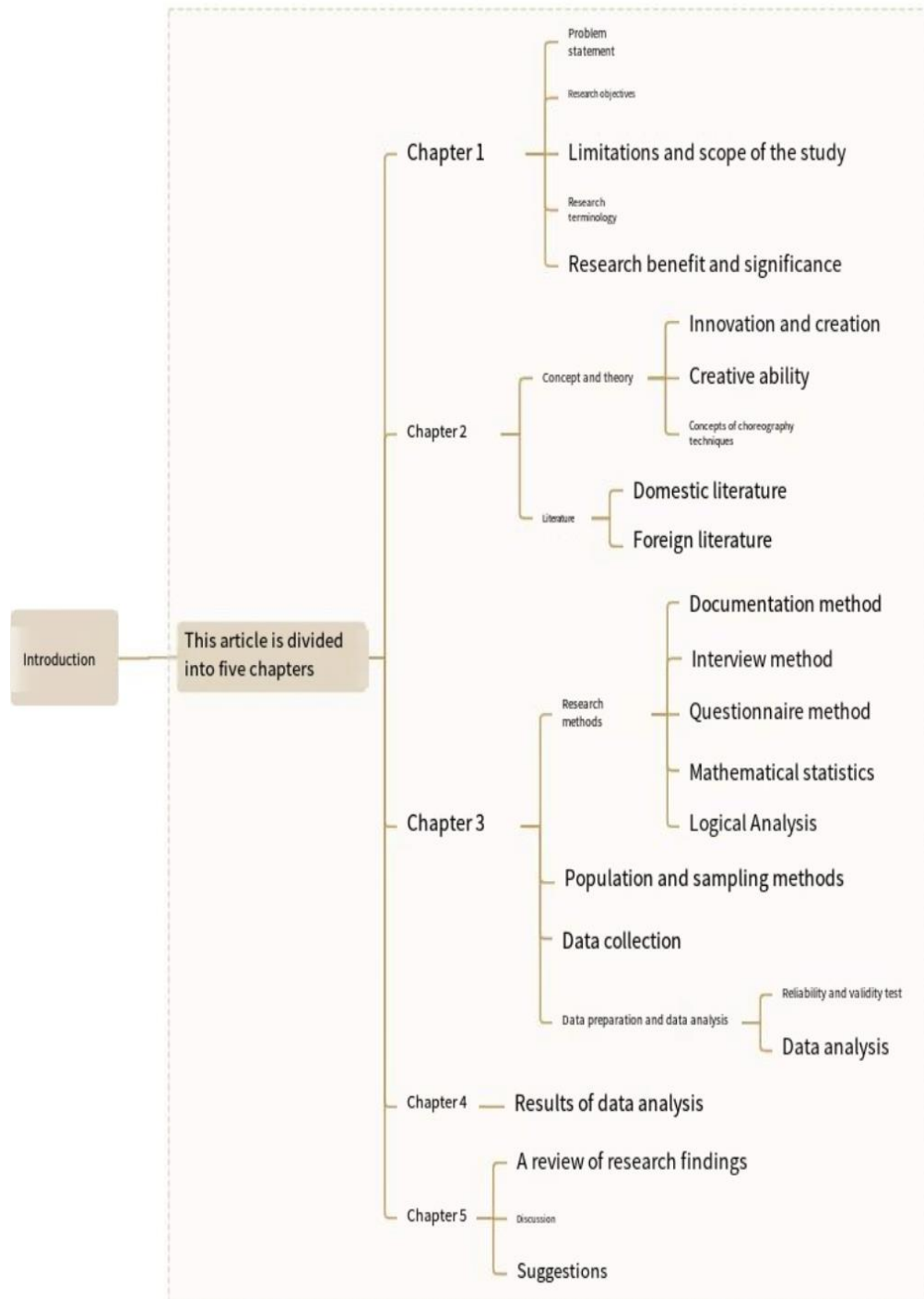
In the article "Optimization study of teaching content of dance education major dance special course", Zou Qian takes teaching content, teaching material form, teaching satisfaction and students' employment destination as the starting point, comprehensively analyzes and explores the current situation of implementing dance special course of dance education major in higher education institutions, and proposes the optimization reorganization of teaching content. It is suggested that the dance curriculum of dance education majors should be set according to the demand and actual situation of the society to determine the curriculum cultivation goals; pay attention to theoretical teaching links to enhance the practical ability; focus on the practicality and professionalism of teaching to realize the relevance of teaching contents; reform the curriculum evaluation mode to improve students' learning initiative and innovation in learning methods, etc.

Ma Li in "China's dance theory research status and outlook" talks about: the rules guide the development direction of competitive dance, the direction of fitness dance development is the actual needs of practitioners, but whether it is fitness dance or competitive dance, the choreography determines the value of the whole

set of exercises, but also to further promote the popularization of the foundation, because of the special value of choreography to the dance movement, the creation of dance will also be the future of dance theory. Because of the special value of choreography to dance movement, the creation of dance will be the focus of future dance theory.

Ma Hongtao's book "Theory and Practice of Dance Choreography" defines "choreography" as: based on the comprehensive development of the body, combined with the development trend of the times and the actual conditions of the venue, the existing movement materials are processed, transplanted, compared, created and set to music, and choreographed a novel and unique suitable for different people or individual practice needs of a single.

2.3 Conceptual Framework Diagram



Chapter 3

Research Methodology

3.1 Research Methods

Literature method

This study collected and analyzed relevant literature through CNKI database and university library resources and conducted a series of searches on relevant research literature by searching for "ability", "choreography ability", "dance choreography ability". We searched the literature on "competence", "choreographic competence", "dance-specific choreographic competence", "choreographic competence", "dance teaching and training research", including journal papers, dissertations, and books. We read and collect a lot of ethical literature and summarize and sort out the relevant literature to strengthen our understanding of competence and dance choreography competence development, to understand the current situation and research results, and to provide strong theoretical support for this study.

Interview Method

We designed an interview outline on the choreography ability of dance majors and the needs of dance training institutions, and used in-person and online interviews to target some dance teachers in universities and China, some dance

scholars and business managers in Hunan, and carefully listened to and recorded the experts' views on the choreography ability cultivation of dance majors at this stage, as well as their views on the improvement and cultivation of dance choreography ability. suggestions.

Questionnaire survey method

In order to understand the choreographic ability of college dance majors and the measures to improve it, based on the data requirements of this study, and with reference to a large amount of literature, the relevant indicators of their choreographic ability were established according to the characteristics of dance, and finally the indicators of dance choreographic ability were determined after the validity test scores of experts.

According to the establishment of dance choreography ability indexes, the questionnaires were issued to college dance teachers and dance students; operators of dance training institutions, dance teachers, students and some college dance graduates teaching dance courses in colleges and universities, and relevant experts were invited to conduct the validity test of the questionnaires. Through the distribution and recovery of these six questionnaires and the statistics at the later stage, we provided strong data and theoretical support for this study.

Mathematical and statistical method

The data obtained through the questionnaires and interviews were compiled and summarized, and the data obtained were statistically processed using EXCEL

software to obtain the final data needed for an accurate analysis of the current situation of special dance teaching.

Logical analysis method

By analyzing and summarizing the relevant data and information, integrating the information from the review, survey and interview, and using logical reasoning such as comparative analysis, summary and induction to analyze the existing problems and propose specific strategies for the cultivation of dance majors' creative ability.

3.2 Sampling Methods

The research object of this paper is mainly dance students in colleges and universities, in order to improve the research problem of this paper at the same time also interviewed some teachers and personnel of dance professional teaching institutions.

There were 257 dance students in colleges and universities (art colleges), 214 of which were returned, including 187 valid questionnaires, with an efficiency rate of 72.76%; 50 dance students in colleges and universities (education colleges), 46 of which were returned, including 27 valid questionnaires, with an efficiency rate of 54%; 14 dance teachers in colleges and universities, including 12 regular teachers and 2 external teachers, 13 of which were returned, with an efficiency rate of 92.76%. The efficiency rate is 92.86%; 8 copies were distributed to training institutions (operators) and 8 copies were returned, of which 8 were valid, with an

efficiency rate of 100%; 50 copies were distributed to training institutions (teachers) and 40 were returned, of which 37 were valid, with an efficiency rate of 74%; 80 copies were distributed to training institutions (students) and 69 were returned, of which 62 were valid, with an efficiency rate of 77.5%. The effective rate was 77.5%; 16 copies of the questionnaires were distributed to college dance graduates teaching dance courses in colleges and universities, and 16 copies were returned, of which 16 were valid, with an effective rate of 100%.

3.3 Data collection

To ensure the credibility of the questionnaire, the collection and screening was done uniformly by schools and institutions after having participants fill out six questionnaires. The reliability was retested three weeks after the initial test, and the results obtained from the two tests were randomly selected from the same group of students college dance students 94 (75 from the College of Arts; 14 from the College of Education), college teachers 5, training institution operators 4, training institution teachers 10, training institution students 20, and college dance graduates teaching dance courses in colleges and universities 6. The relevant analysis was conducted. In this questionnaire collection using quantitative research, the data obtained from the questionnaire survey was analyzed using professional data analysis software, which is used more often in the field of educational research with data analysis software tools such as Excel and SPSS. when using statistical software, the first thing we have to do is to enter the data obtained into the software, then

call the appropriate analysis method according to the purpose of our research, and finally save the analysis results. Finally, we can save the analysis results.

3.4 Data preparation and data analysis

3.4.1 Reliability and validity tests

As seen in Table 3-1, the correlation coefficient of the six questionnaires $r > 0.85$, indicating that all six questionnaires have high reliability and can meet the requirements of this study.

3-1:

Questionnaire group	Confidence coefficient	Number of people
Dance majors in the Faculty of Art	0.87	75
Dance students in the College of Education	0.89	5
Teachers	0.91	14
Educational Institution Personnel	0.93	36

3.4.2 Data Analysis

The author made another survey on the status of teachers' teaching in professional classes for the development of students' choreography skills, as shown in Table 3-2:

Table 3-2 Dance teachers' focus on students' choreography skills

Level of importance	Very important	More important	General	Not much importance	No attention
Frequency	1	5	7	0	0

It can be seen that in the teaching of special classes, 1 person pays great attention to the cultivation of choreography ability, accounting for 7.69% of the total number; 5 people pay more attention to it, accounting for 38.46% of the total number; 53.85% of dance teachers choose general in the attitude of paying attention to the cultivation of students' choreography ability, and by assigning 5-1 scores to the five dimensions, the mean value (M) calculated ~ 3.54 , it can be seen that college Dance teachers' attitudes toward students' choreography ability are mostly concentrated in general, and it is reasonable to change the status quo and improve the cultivation of students' choreography ability based on the importance of cultivating students' special comprehensive quality.

According to the survey and analysis, only one teacher started to train students' practical dance teaching ability in the first semester, and the rest 12 teachers trained students in the fifth semester. Through interviews with the teachers, we learned that according to the university syllabus, the practical teaching ability of dance students is cultivated in the fifth semester, and the students are assessed, so that their practical ability can reflect the shortcomings of their choreographic ability, thus continuously enriching their teaching experience. This shows that it is wise for the

teachers to combine theory and practice, not only on paper, but also with students' actual ability to supplement choreography. Meanwhile, in the course of dance classes, as for the way to develop students' choreography ability, 10 teachers chose to promote students' evidence choreography ability through relevant choreography ability tests, 2 teachers chose to influence students directly through their own teaching methods, and only 2 teachers chose to develop students' choreography ability through teaching practice in the whole part of the class, which can be seen that most teachers prefer to At the same time, teachers should also increase the number of opportunities for students to practice in the whole class, so that they can find out the problems related to their choreography skills and help them correct them in time to gradually improve their choreography skills.

The degree of love for one's own profession will affect the effect of professional learning, in addition, in terms of future work, the degree of love for one's own profession will affect the efficiency of work, a person engaged in the work project and dedication is inseparable, a teacher only love their own profession can play the subjective initiative in teaching activities, play their own value, an excellent teacher needs to have A good teacher needs to have better choreographic ability and higher enthusiasm for the work, so as a qualified dance teacher should have the spirit of struggle and high work attitude, which also comes from the degree of love for the profession they are engaged in, if they are not interested in the profession they are engaged in, the emotions are not high, which will directly lead to the positive

degree of work, but also feel that the days are like years. In the college dance students love their own professional emotion is relatively high, very love their own dance professional students are 76, accounting for 35.5% of the total number of students; more love their own professional students are 89, accounting for 41.58% of the total number of students, we can see that college dance students hold a positive attitude towards dance professional, only a very few students are more lukewarm to their own professional attitude, mostly In response to this phenomenon, the author visited the students of the College of Education and learned that: dance students in the College of Education had never been in contact with dance before enrolling in college, most of them had a strong interest and chose this major, but after learning dance major because of problems such as class time, can not adapt to the teacher's method, plus their own subjective not hard, so that their interest in the major has been on the decline However, they all know that dance is a difficult sport and they will try to overcome the existing problems and actively mobilize their interest in the study of dance.

According to the statistics after the survey, the students of dance majors in colleges and universities found that 29 students (13.55%) were very satisfied with the self-rated professional theory, 37 students (17.30%) were relatively satisfied, 87 students (40.65%) were generally satisfied, and 56 students (26.17%) were not very satisfied. The number of students who were not satisfied with their mastery of dance theory was 5 (2.34%), 27 (12.62%) were very satisfied, 58 (27.10%) were

satisfied, 79 (36.92%) were not satisfied with their professional skills, and 40 (32.9%) were not satisfied with their professional skills. The number of students who are not satisfied with their professional skills is 40, accounting for 18.69% of the total number of students, and the number of students who are not satisfied with their professional skills is 10, accounting for 4.67% of the total number of students.

Chapter 4

Data Analysis Result

The pre-instructional design competencies in this paper include the design of instructional objectives, the design of instructional content, the design of instructional methods, and the ability to understand students. This section only investigates teachers' attitudes and reasons for analyzing students' competence in instructional design, as shown in Table 4-1:

Table 3-3 Dance teachers' focus on students' choreography and design skills

Level of importance	Very important	More important	General	Not much importance	No attention
Frequency	1	9	3	0	0

Teachers' awareness of cultivating students' teaching design, very conscious of 1, cultivating awareness of 3 people in general, most focus on more conscious, occupying 9 people, occupying 69.23% of the total number, by assigning 5-1 to the five dimensions, the calculated mean (M) = 3.85, it is easy to see that college dance teachers pay more attention to the cultivation of students' teaching design ability. In addition, for the teachers who are less aware of the cultivation of students' teaching design ability to investigate the reasons, most of them reflect that the school does not require the cultivation of students' teaching design ability, for this reason the

author analyzes that the school's training program for students indicates that they should cultivate the comprehensive development of composite talents who can engage in teaching, after-school exercise and sports and competition work in various schools, a complete class from pre-class A complete class from the preparation of the ability of teaching design to teaching evaluation throughout the class, and therefore teaching design is very important before the class. It is important to design the content, methods and objectives of the class, and to develop the tasks of the class in relation to the actual abilities of the students. Thus, college dance teachers need to raise their awareness of the need to develop students' teaching design, and to strengthen their awareness of the need to develop students' teaching design skills, not only to plan a systematic plan, but also to promote the efficiency of the class to a certain extent.

In order to cultivate students' ability of writing, ability of movement choreography and ability of music selection and creation, the author conducted statistics and analysis after questionnaires to teachers, as shown in Table 4-2:

Indicators	Writing Capabilities	Movement choreography ability	Music selection and composition
Very conscious	4	6	2
More conscious	6	4	3
Fair	3	3	8
Not very conscious	0	0	0
Not conscious	0	0	0

It is easy to see that in the analysis of developing students' ability to write, most

teachers are very conscious of developing students' ability to write dance lesson plans. 4 of them are very conscious of developing students' ability to write lesson plans; 6 of them are more conscious of developing students' ability to write lesson plans, accounting for 46.15% of the total number. It is understood that nowadays, most primary and secondary schools, high schools and colleges require teachers to create dance choreography for each class. Schools also conduct regular spot checks, thus, college teachers consciously develop the ability to choreograph for their students just in line with what society requires of dance teachers. The ability of movement choreography is crucial for dance majors, which can be divided into basic combination choreography, competitive combination choreography and dance repertoire creation. The teachers not only pay attention to the cultivation of students' technical movements, but also pay attention to the choreography of movements by using the technical skills they have acquired, and the two complement each other to promote students' choreography ability and comprehensive quality. When it comes to the choreography of movements, the essential thing is naturally the music of dance, and the ability to choose and create dance music is also very important. As can be seen from the table, only two teachers are very conscious of cultivating students' ability to choose and create dance music, accounting for 15.38% of the total number of teachers, and eight express general awareness of cultivating students' ability to choose and create dance music. Music is often used in numerous fields, especially in the performance

of art, where music plays a vital role. The relationship between dance and music is very close, and dance needs the support of music. In the process of dance teaching, it is necessary to choose a reasonable musical background according to the actual situation and the atmosphere of the dance, and to use a scientific teaching method, so that music can provide the right guidance for dance teaching, and effectively promote the smooth progress of dance teaching, and finally show the value and charm of dance perfectly. In the end, the value and charm of dance are perfectly demonstrated. Therefore, it is necessary for teachers to develop students' ability to choose and create music for dance, so as to add color to the dance performance. Because of the importance of music selection and creation, the author also investigated the basis for teachers to cultivate dance students' music selection and creation. The vast majority of teachers will choose to cultivate students based on the style characteristics of dance, and then choose to select according to the characteristics of technical movement creation, which can be seen that teachers' ability to cultivate students' music selection and creation is very considerable.

The implementation ability in this paper includes the ability of teaching instruction, the ability of classroom organization, and the ability of teacher-student communication, among which the ability of teaching instruction includes the ability to explain, the ability to demonstrate movements, the ability to teach important and difficult points, and the ability to correct wrong movements; the ability of classroom organization, in turn, includes the ability of formation scheduling, the

ability to grasp teaching time, the ability to deal with emergencies, and the ability to manage discipline. This section also only investigates the teachers' attitudes and reasons for the implementation of competencies in student teaching. In the teaching activities of dance, most teachers think their own explanation ability has a great influence on students' choreography ability, among which 11 teachers think their own explanation ability plays an important role in students' choreography ability, accounting for 84.62% of the number, which can be concluded that teachers also pay more attention to the explanation ability of dance majors, as a dance teacher, in the process of teaching activities, explanation ability and demonstration. The vast majority of dance teachers believe that their own demonstration ability also affects the students' choreography ability, and the teachers' movement demonstration is important to help students establish the correct appearance of techniques and skills. Thus, dance teachers' own demonstration ability also has an important influence on special students' choreography ability, and the two complement each other and influence each other.

In this section, a total of 214 students from two colleges (187 from the College of Arts and 27 from the College of Education) of college dance majors from their freshman to senior years were surveyed and the data analyzed to understand their basic dance-related information.

4-3: Educational institution personnel believe that the narrative approach to dance influences the level of choreography

Indicators	Frequency
Communication skills	12
Dance style characteristics and routines	8
Professional level	6
Interest and Attitude	5
Creative enthusiasm	3

When teachers develop students' choreographic skills, they use effective methods and tools not only to improve the efficiency of students' learning, but also to promote the improvement of students' choreographic skills. According to the survey and analysis of this study, teachers can use the following methods to develop students' choreography ability: teaching method according to the students' ability, explanation and demonstration method, discussion method and practice method. The method of teaching students to develop their choreography ability should be based on their abilities, fully analyze the shortcomings of students' choreography ability, supplement the indicators of their lack of choreography ability, find the problems and give feedback in time, and promote the further improvement of students' choreography ability; choose the method of explanation according to the actual situation of students, which can make students quickly grasp the knowledge taught by teachers, and accurate demonstration can make the students produce the correct impression of the action,

and has an important role in their technical action and explanation demonstration ability; to set the appropriate time to students about the ability to create the problem, organize students to discuss and analyze, each expressed their own views, and then by the teacher to explain, in the discussion by the students to find the problem, and solve the problem, to improve their ability to create has great value; through the teacher to the students of the ability to create training, students Must learn to apply, give students sufficient teaching practice, in the practice of teachers actively feedback on the students' teaching time situation, so that their choreographic ability to quickly improve.

In addition, the teaching of dance has the commonality of general dance courses, but also has its own teaching characteristics, for example, the dance teacher should have the intonation of intonation, to have a rich and expressive expression, to choose the appropriate method to teach and evaluate students at the right time from, to choose who to demonstrate in what state, etc., which is what a dance teacher should have, which It is necessary for teachers to train students in their daily dance lessons. In dance technique classes, teachers need to strengthen their tone of voice when there is a heavy beat, so that students can notice the strong and weak beats; at the same time, dance requires strong expressions, and facial expressions need to be emphasized by teachers; the teaching methods and contents or the choice of students' evaluation need to be chosen according to students' specific conditions or the right time, etc.

Most of them think that college dance students should strengthen the ability to correct students' wrong movements, correcting wrong movements is very important for students' progress, and teachers correct students' wrong movements in time to help students improve their technical movements; secondly, they think that they should also improve the ability to create movements and prepare lesson plans, which means that managers express great dissatisfaction with college dance students' ability to prepare for classes during the course of watching classes. In the process of watching the class, the administrator expressed dissatisfaction with the ability of college dance majors to prepare for the class, and suggested that the dance choreography is not to complete a task, but to sort out the teaching activities, and also to update the choreography of movements in time, to teach students according to their specific conditions, and to replace the routines in time according to the style and movement characteristics of the dance, so as to improve students' interest in learning; then it is suggested that college dance majors should improve the ability of teaching the important and difficult points and teacher-student communication, and teaching the important and difficult points is very important to improve students'. The effect of learning is very important, which requires the teacher to understand the characteristics of the action in advance and combined with the actual technical situation of students, to explain the difficult points of the technology, which is conducive to the progress of students' technical movements, for students prone to errors the teacher should make both students

feedback, to avoid power stereotypes, and the interest in learning and attitude of students should be more observant, timely regulation of students' emotions.

Further investigation shows that the managers of dance training institutions believe that the reason for some choreographic ability deficiency of college dance students is that students lack teaching practice experience, which leads to uneven choreographic ability, followed by the belief that students lack systematic technical training, that school teachers train students too much in technique but neglect the cultivation of choreographic ability, and then the belief that students lack interpersonal communication skills, which leads to the unevenness of teaching after. In addition, it is believed that students lack interpersonal communication skills, which leads to poor post-teaching evaluation skills, and that they should actively communicate with students to motivate them to learn and provide timely feedback on their learning deficiencies.

In addition, the survey found that nearly 90% of the students who participated in the competition had experience in creating a composition, and for those who did not participate in the competition, 78% of them had never created a composition. This shows that appropriate competitions can provide students with the opportunity to create, so that students' creative consciousness will often burst out and become a powerful force for their own progress. In this regard, it is recommended to create more opportunities, such as holding school or small-scale class competitions and performances, to give students the opportunity to fully exercise, to comprehend,

explore and create in practice.

The idea of deep structure of dance creation is the most attractive and experimental thing, just as all phenomena in nature are the external expression of its deep structure movement. That is why the expression of dance is also the medium that most directly reflects the structure. Here then it is necessary to examine the transition in narrative dance expression. Narrative dance expression is the external form of narrative dance, and this paper starts from the three aspects of narrative dance movement, music and lighting.

Dance as a kind of stage performance art, and other forms of stage art expression of the deep difference lies in the limitations of its performance media brought about by the special structure of the way and performance methods. Because of this, dance has a unique aesthetic sentiment (rhythm) that other art forms do not have. Therefore. As a study of dance creation, it is important to focus not on whether the object reflected in the work is a bland or commonplace subject matter, but on how the choreographer creatively uses the means to frame its structural form and weave the language of movement. In a narrative dance, the choreographer deliberately pursues a certain pure and certain meaning that does not necessarily exist, while the layout of the work objectively appeals to the viewer in something more and richer, and far more than what the choreographer himself wants to express. Therefore, in the work, the choreographer and director cannot completely dictate the audience to interpret the ideas they want to express, and he

intentionally or unintentionally leaves the rich connotations contained in the implied structural ideas and dazzling movements of the work, which the viewers can obtain by their own feelings and understanding. In *Criticism and Truth*, Barth says: "A work is not immortal because it imposes one meaning on a different person, but because it suggests a different meaning to a person." This implication, to a large extent, is the implication of form. Narrative dance expression, then, for its work, I think also has more to do with the meaning of language, rhythm and layout. The correct arrangement of the external expression of each section and the smooth articulation is crucial, and it will directly affect the understanding of a work by others. This is why transitions in dance sections and music are so important. For example, in the dance work "In Step", the transition from simple to complicated, from static to dynamic transition, the use of neat steps to connect between paragraphs, clear and concise, the transition of music, so that the theme is more clear, the transition of lighting, so that the work is more complete. The whole work uses the transition in the simplest form of expression to fully express the content of military style and the spirit of heroic excellence that the dance wants to show. In the dance work "A Thousand Miles of Victory", the choreographer used the transition of movement and lighting to create unlimited possibilities in a limited space. In particular, the choreography of this work brings out the greatest possibilities of the work, using the transition of lighting to limit the transformation of space, making the expression of the dance work richer, and expressing the theme of informatization

and the spirit of planning and decisive victory over a thousand miles to the fullest.

The awareness of dance majors on the cultivation of the ability to create choreography is the motivation for students to take the initiative to innovate, and only under the guidance of correct cognition, students will go boldly to create choreography in practice. In the survey, it is found that 44% of students think the learning of dance creation theory and the cultivation of creation ability are crucial, 36% of students think it is more important, and 17% and 3% think the cultivation of dance creation ability is average and unimportant respectively. The formation of students' ability to create choreography must meet two basic conditions: first, they want to innovate, and second, they can create. The vast majority of students are aware of the importance of the ability to create, but in the actual teaching process, the training of students' ability to create is very lacking, resulting in students only practicing but not making up, only imitating but not creating, students have the motivation to take the initiative to innovate, but they just do not have the ability to create, which to a certain extent limits their future development. Therefore, at this stage of dance teaching, the content of creative ability learning should be increased more significantly.

Classroom teaching is the main place to cultivate students' ability to create choreography. The teachers' attitude and creative consciousness largely determine the content and way of the classroom, and only teachers with creative consciousness and the ability to create choreography can create a teaching

environment suitable for the formation of students' ability to create choreography. Through a survey of teachers' awareness of cultivation in five schools, 20% of teachers considered the learning of dance creation theory and the cultivation of creation ability to be crucial, 40% considered it more important, and 33% and 7% considered the cultivation of dance creation ability to be average and unimportant, respectively. In terms of the development of choreographic ability, teachers' awareness of the development of choreography is slightly lower than that of students, and teachers put more emphasis on students' coaching ability and special technical ability, and neglect the development of choreographic ability.

Through the survey of the main sources of the students' creation materials, the frequency from the highest to the lowest is 88.6% through online videos and books, 77.8% according to the techniques and movements taught by teachers in the classroom, 66.9% through other social practices, 53.7% through extracurricular activities to learn others' movement materials, and finally, 41.1% and 20.6% respectively through extracurricular training and Lastly, 41% and 20.6% of the students acquired the materials for their own creation through training and thinking.

In today's knowledge explosion, the ability to acquire knowledge is also very important. The material needed for creation is a long-term accumulation process, just as three feet of ice are not cold in one day, so is one's ability and insight. After all, the time in the classroom is limited, to classroom learning as a source of creative material far from meeting demand, to enhance the ability to create, in

addition to diligent study and practice, but also in more learning, more memory, more reading, more thinking on the basis of more creative. One to develop their own self-learning ability, all-round, multi-angle thinking about the characteristics of the action, routine, to enhance the understanding of beauty, perception. Second, the rapid development of today's network media, you can use the Internet, books, television, video and other media technology to learn and accumulate, and third, you can also get through other social practice, training and other ways to create materials and inspiration.

According to the above, students think the difficult problem mainly lies in the choreography of the action, mainly due to the choreography experience is small, the amount of accumulation is not enough, action material is the basis of the creation of action, can be solved through a long period of study, accumulation. Secondly, for the selection of music, editing, music as an important part of the dance, in the expression of the theme, clear style, rendering the atmosphere, control the rhythm has a role that can not be ignored. In this regard, we should improve students' music literacy and control of music structure, so that students can master certain music theory knowledge and basic methods of music editing and production, and be able to achieve a high degree of coincidence between music and movement when choreographing, so as to resonate with one another. For the formation, the change of route and the articulation between the movements, it should be based on a full understanding of the relationship between music and

movements, different formation design and movement articulation will produce very different effects, when creating the choreography should be more experimental, repeatedly pushed and pondered to push the new.

Chapter 5

Conclusions and Discussion

5.1 A Review of Research Results

Only 7.69% of dance teachers in colleges and universities pay much attention to the development of students' choreographic abilities. According to the syllabus, teachers assess students' choreographic ability in the fifth semester in the form of teaching practice, but the content of the assessment lacks comprehensiveness.

74.30% of dance students in dance universities have obtained teacher's level qualification and have some teaching experience; 50% of students choose average on the evaluation of their choreographic ability, thus it is necessary to improve students' choreographic ability.

Managers will put teachers' choreography ability as the first consideration when recruiting dance teachers, and will pay special attention to students from dance colleges.

Fifty percent of the training institutions indicated that the choreographic ability of dance students from colleges and universities is good and basically meets the needs of society, but they still need to improve their ability to correct students' wrong movements, create movements, write lesson plans, and improve their ability to teach important points and communicate with teachers and students.

Participants in training institutions believe that the teacher's ability to

communicate with students and to evaluate them is extremely important, while college graduates who teach dance in colleges and universities believe that the most important thing teachers should have is the ability to design instruction and the ability to guide movements during the teaching process.

In the creation of specific choreography for narrative dance works, transitions and echoes play a very important role, and if they can be used skillfully, the works can be integrated and interlocked. People often follow a certain way of thinking when choreographing or watching dance works, so the content of the dance is required to have continuity, that is, the meaning of a paragraph, a sentence and the next paragraph, the meaning of the next sentence should be closely linked, do not jump too much. When the levels, paragraphs and meanings are transformed, they should be pushed forward according to the same base point, or the transformation of time or emotion as the base point, or the transformation of place or character as the base point, not to be mixed with each other. In this way, the whole work will be consistent in thought and become a unified whole that follows the audience's thoughts. By following the ideas, it means that when arranging the structure, according to the characteristics of the structure of the work, the many movements and emotions in the dance, etc., are expressed clearly in a line according to the chronological or logical order of the development of things, so that the dance work becomes a complete whole. The significance of dance structure lies in its wholeness. Transition and echo, as the structural expression technique of dance

creation, shows us a framework pattern composed of several different parts, in which any partial change will cause changes in other parts, thus leading to changes in the larger structure. However, for a complete structural pattern conceived in advance, if we change it in a certain part or in the order, and connect it by transition and echo for transformation, it will greatly enrich the artistic expression means of dance creation.

The factors affecting the choreography ability of college dance students mainly include: teachers' lack of attention, teachers' emphasis on technique, rather than cultivation, lack of systematic learning of theoretical knowledge, no habit of observing excellent teaching classes, too few practice opportunities, personal effort, the amount of school hours set and the importance of leadership.

5.2 Discussion

Dance is an art born from life, and the spiritual value of art has the tendency to develop infinitely. Transitions and echoes are two structural expression techniques that share a common purpose: to avoid unnecessary repetition, to make the choreography creative and logical, to make it more coherent and orderly, and to make the composition of the structure rich in meaningful and far-reaching meanings and spiritual values. Whether it is transition or echo, the upper and lower sections of the dance establish an interdependent relationship in terms of ideas. Therefore, the application and interconnection of the structural expression techniques of

"transition" and "echo" in the process of dance choreography has become an important goal in the study, and is an important reflection of the logic and wholeness of dance works.

(1) "Creation" is the process of refining, processing, modifying and re-creating existing or original movement materials based on observation, research, analysis and accumulation, and in accordance with the laws, characteristics and conditions of things. The ability to create is inseparable from the individual's creativity, personality, intelligence and knowledge accumulation, and the formation of students' ability to create is the result of the joint action of three factors: ability (quality), motivation and way of thinking.

(2) The cultivation of dance choreography ability is subject to the constraints of many factors, and is also the result of the interaction and comprehensive reflection of all aspects of ability. The investigation of the current situation of dance special teaching shows that, in terms of training objectives, the training of schools, dance teachers, coaches, dance managers and other reserve talents for the purpose of focusing on the professional movement level and choreography ability, and not enough attention to the cultivation of students' creative and innovative ability.

(3) From the viewpoint of teaching settings, class time is tight, teaching content is not sufficiently integrated with social needs and students' interests, teaching methods are single; teaching methods are old and backward, mainly traditional teaching methods and means, and insufficient research and application of

lively teaching methods such as heuristic and inquiry; the assessment system lacks the cultivation of individual abilities such as creation and organization, as well as individual psychology, dance attitudes and aesthetic concepts. This results in students' low interest in learning, narrow knowledge and little accumulation of movement materials.

As the cradle and base for cultivating dance talents, higher dance colleges and universities are responsible for cultivating a group of high-quality multi-skilled talents and delivering them to the society, and their training objectives have different focuses in different periods, but it is undeniable that no matter in any period of time based on social demand is the eternal internal motivation for the development and progress of dance colleges and universities, only by combining the contradictions and demands of the current social development and employment situation can we enhance the competitiveness of students' employment, ensure the effectiveness and relevance of students' training objectives and manifest the actual value of talent training. Only then can we enhance the competitiveness of students' employment, ensure the effectiveness and relevance of students' training goals, and manifest the actual value of talent training. As one of the important items of dance teaching in colleges and universities, the knowledge structure of dance is updated more and more rapidly, and the intersection between various related fields and disciplines is more and more extensive. In order to make the dance majors to adapt to the needs of the society after graduation, to give full

play to their knowledge and talents and to be used by the society, it is necessary to base on the needs of the society, to continuously innovate the education ideas and concepts, to actively promote the education and teaching reform, and to build an innovative talent training system to meet the needs of the society as the main goal.

The economic foundation determines the superstructure, similarly, students' basic movements and basic theoretical knowledge determine the level of ability and future development, without a solid foundation, the creation of the choreography can not start, innovation is more paper talk. (1) In the learning stage of technology, we should lay a good foundation, lay a solid foundation, focus on the cultivation of students' basic skills, improve physical quality and motor ability, and deepen the perceptual understanding of the overall movement in order to lay a good foundation and accumulate materials for future choreography of complete sets of dances. (2) In the theoretical learning stage, we should gain a deeper understanding of the inner laws of dance and innovative connotation techniques, and master the principles, methods and steps of creation, so as to provide theoretical guidance and technical support for the future practice of creating choreography. (3) After class, students should constantly enrich their knowledge reserves, give full play to their subjective initiative, develop the habit of independent thinking and active practice, improve the technical level of movements, and strengthen the accumulation of materials such as movements, combinations and music. Only when the accumulation of theoretical knowledge

and technical level and material reaches a certain level will we have deeper experience and self-perception, and we can highlight our unique insights when selecting, transplanting, choreographing and re-creating movements, so that we can achieve this and other, and be comfortable with it.

Combining the problems in dance teaching at this stage, we should grasp the current demand characteristics of dance talents in school and society, select teaching contents, optimize teaching methods, improve the content and means of the current dance curriculum, and constantly innovate. In the teaching content, the social needs and generally popular items are incorporated into the teaching, the proportion of special styles of dance is increased, and the entertainment, fun, competition and fitness of dance items are deeply explored, so as to give dance a richer cultural and artistic connotation, such as increasing the teaching content of jazz, street dance, cheerleading, pedal gymnastics, aerobic dance, etc., being inclusive, increasing teaching materials, enriching teaching content, and Expanding teaching ideas, allowing students to experience different styles of dance elements, accumulating material for creation, and inspiring students to make creative attempts. In terms of methodology, the classroom is open and students' potential can be developed, so it is important to understand students' psychological characteristics and learning needs in order to determine specific teaching methods. On the other hand, we adopt modern teaching methods and open teaching methods such as inspiration and inquiry, make full use of the intuitive, concrete and

vivid image of multimedia network teaching to guide students' active participation, stimulate students' motivation and desire to learn, demonstrate students' personality and creative ability, and thus promote the formation of students' creative ability.

The cultivation of creative ability is a long-term accumulation process, which requires the accumulation and precipitation of rich theoretical knowledge and practical experience, and there is communication before development and learning before progress. On the one hand, colleges and universities should try their best to create training and exchange opportunities for teachers and encourage them to further their studies. Teachers can enrich their business level and teaching experience and update their knowledge structure by participating in learning and training, so that they can adapt to the changes in the general environment of teaching innovation and reform and improve their creative consciousness and innovative ability in the process of accepting and learning new things; on the other hand, they should create special practices for students, watch various competitions and performances, and participate in the competition. On the other hand, we should create opportunities for students to practice, watch various competitions and performances, and participate in competitions and performances, so as to broaden their horizons and make up for their shortcomings. Through a series of practical competitions, we can provide students with a platform to put their ideas into practice, so that they can apply the knowledge and skills they have learned in

competitions or real life, master the skills of creation and enhance the practical experience of creation.

An effective assessment system and evaluation method is an important guarantee to cultivate students' ability to create. In the assessment content for students' practical application ability and innovation ability should be reflected, make full use of the teacher's drive and compulsory, the assessment of the creation content into the final grade of the hard index, appropriate layout of the creation of combination movements, small routines and other tasks, according to student feedback to strengthen timely inspection and guidance, to stimulate students' curiosity and practical ability, so that students give full play to their imagination and creativity. In addition, the students will acquire the experience of creation in practice and develop the ability of creation. For the assessment of students' learning, although physical fitness, motor ability and skill level are essential parts of the assessment, students' dance attitude, progress range and cooperation ability are also part of the dance teaching objectives, which is a deep-seated motivation mechanism that affects students' learning process and results. In short, in the assessment, we should combine the characteristics of dance, pay attention to individual differences, highlight the assessment of innovation and practical ability, and focus on multiple evaluation.

Focus on the cultivation of students' choreographic ability, develop a systematic choreographic ability cultivation program, when developing this program,

each choreographic ability indicator should be able to set out the theoretical knowledge and skills training to cultivate this indicator, use different training methods for students and students' practice to improve each indicator of students' choreographic ability, and finally assess students' overall choreographic ability in a systematic way.

The teacher should provide classroom practice for students to fully utilize their choreographic skills. Students will also be able to develop their choreographic skills comprehensively only if they give full play to the choreographic skills they have developed in their teaching practice.

By including the implementation of choreographic ability in the teaching content, teachers should make students' choreographic ability one of the priorities in the teaching plan and strengthen the cultivation of various ability indicators for students' choreographic ability.

Include the assessment of students' choreographic ability in the final assessment, and include dance choreography ability within the scope of the final assessment of students regarding choreography ability. Test and promote the improvement of their comprehensive dance ability.

Teachers should actively create a teaching atmosphere to motivate students to learn. The teacher should correct the shortcomings of the students' choreography ability, and guide the students to ask questions and express their own opinions, try to find out the students' questions and needs, pay attention to the

development of each student's choreography ability, fully explore the students' potential, and promote the balanced development of their choreography ability.

Creative consciousness is a prerequisite and a source of motivation for people to realize innovation, while creative thinking and creative ability are necessary to guarantee the realization of creativity. Only under the pull of creative consciousness will people have a strong motivation to innovate, and then inspire

creative thinking, giving full play to the potential of innovation and intelligence. Innovative thinking advocates independent thinking, not just decadent listening, drawing from a gourd"; innovative thinking advocates daring to be the first, not satisfied with the status quo; innovative thinking advocates open thinking, brainstorming. In addition to emphasizing the all-round development of students, the formation of creative ability should also focus on the formation of students' personality, cultivating students' pioneering spirit, creative talent and independent personality. In addition to this, in deepening the creation of skills this important link is somewhat noteworthy: (1) in the action choreography, from a single action, combined action gradually complete the creation of sets of action. Pay attention to the processing of each action element, emphasizing the integration of different art styles, materials such as dance, artistic gymnastics and other methods and techniques, so that they are diversified and three-dimensional, and then refined according to the theme, the needs of the practitioner, etc., to enhance the strengths and avoid the weaknesses, using physical exploration to give the whole

action to vitality and emotion. (2) In music, deepen the understanding of the structure of the piece, pay attention to the style, characteristics, rhythm and melody of the music when selecting it to be consistent with the movement, pay attention to the integrity of the music bars and the coordination and consistency of the movement when editing, and express the overall idea with the connotation of the music. (3) For the creation of some details, such as how to complete the spatial layout and articulation of sets of movements, the selection and matching of various types of high and new difficulty movements, how to maintain the entertainment and novelty of the content of continuous manipulation, the integration of music editing with the thematic characteristics of the movement and other key difficulties to explain in detail, so that students have to grasp the inner connection of the creation process, to fully explore the potential of the creation.

In the long and difficult history of development, the content of dance movements and techniques are also changing day by day with the changing times. Teachers and students in the new era should constantly learn the teaching concepts of dance frontiers, keep up with the pace of teaching reform, actively explore and dare to innovate in the daily learning of students, teachers should often penetrate aesthetic education and education of related disciplines to students, so that students have certain knowledge of music, dance, aesthetics, etc., and can From a personal and unique perspective, to form an ability to discover beauty, feel beauty and create beauty. We also need to meet the development

trend of dance, and insist on keeping up with the times and developing innovative ideas to avoid the embarrassing phenomenon of "closed door". Specifically: (1) Teachers in colleges and universities should follow the new trends of teaching theories, training systems and technical methods at home and abroad with a keen eye, and strengthen their knowledge structure to update. (2) College students should follow the pace of the times, broaden their horizons, watch more competitive events, performances and cultural shows of various dance, gymnastics, dance and other related disciplines, so as to capture, absorb and create more contemporary and various movements and combinations. (3) Combine the current popular dances and some trendy music, create more independent choreography, explore and try. Let the connotation of dance fully integrate the culture of the East and West, both Chinese beauty and world beauty; let the development of dance can meet the needs of society, both the sense of the times and the sense of sedimentation; let the choreography of dance reflect the unique artistic level, both individuality and commonality.

5.2 Recommendations

Education is the key driver of a nation's advancement, and young people, the pillars of a nation's future. With the accelerated process of education reform, the quality of teaching in higher education institutions has been improved. At present, how to cultivate high quality innovative talents will be an important part of

education reform. As a sport with strong ornamental entertainment and good fitness effect, dance is not only popular in social life and attracts more and more people to participate in it, but also an important content of dance teaching in colleges and universities. Its rich connotation, light movements, lively rhythm and distinctive characteristics of the times greatly meet the psychological characteristics of today's students seeking for newness and change, and at the same time have great potential in shaping students' personality and cultivating innovative ability. We should grasp the essence of dance, grasp the psychological characteristics of students, and make the enhancement of students' creative ability the top priority of the next work.

At the present stage, many colleges and universities dance majors in the process of offering dance special elective courses are facing the situation that the teaching content is old and not enough combined with social needs. From the point of view of the teaching content, dance has the characteristics of the times, rapid renewal, etc., simply teach students a few sets of fixed sets of movements, students into society with the passage of time, the fixed set will fade and will become obsolete, as the saying goes, "teaching people to fish is better than teaching people to fish", only the real mastery of the method of creation can be flexible application of the things learned The only way to apply what you have learned is to master the method of creation. From the point of view of teaching methods, the lack of research and innovation in the teaching process at this stage is not conducive to the

development of students' personalities and emancipation of thinking, which affects students' motivation and neglects the cultivation of their creative abilities. Combined with this teaching reality, teachers are required to take a long-term view, consider the development of students' personalities, create a teaching atmosphere conducive to students' active participation and inquiry, ensure the effectiveness and relevance of training objectives, and highlight the actual value of talent training.

With the accelerated development of social economy, the demand of society for talents is constantly changing and the demand space for innovative talents is expanding. As the leading choreographers in the future, students of dance majors in higher dance institutions will directly determine the development of the field of dance, no matter what kind of dance-related profession they will be engaged in. The ability to create choreography is an indispensable part of the requirements of dance instructors and teachers in different environments and contexts. In addition, even in different enterprises and companies, they can show their professional talents by organizing and choreographing programs in various activities and annual meetings, and stand out from thousands of people. Therefore, both in terms of social development and their own development, dance majors must also improve their creative ability to increase their competitiveness and social adaptability.

In terms of the overall development trend of dance, the future choreography will focus more on artistic innovation. The advocate of modern Olympic movement, Gu Baidan proposed the three elements of Olympic movement idea, namely "art,

science and movement", in the modern dance project, various art forms and connotations have been expressed to the fullest, this high degree of integration and development, has blurred the boundaries between dance and art, but also greatly improved the various projects of artistry and spectacle. In the international rules of competitive dance from 2013 to 2016, the uniqueness, novelty and artistry of the choreography of the set of movements are emphasized, and clear requirements are put forward for the choreography of movements: the artistic innovation is an extremely important part of the future development of dance, and the artistic judgment in various events in the future will be locked in the choreography of the set of movements and the performance of the athletes, and the athletes' performance will be greatly improved. The athletes' performance will also depend on this to a large extent. Therefore, the future development of both fitness dance and competitive dance will pay more attention to innovation and artistry.

With the development of society and the improvement of people's living standard, people's needs become more and more distinct and personalized. In order to adapt and meet people's various needs to the greatest extent, the types of dance and practice forms in the development of the trend of diversification, the integration of street dance, ballet, jazz, Latin, combat, folk dance and other elements, to enrich the dance manipulation action, making it more ornamental and interesting. The main reason for the emergence of these new elements and types is due to the different groups of fitness people's age, gender, physical condition,

interests, health level and the different purposes to be achieved, or to maintain the shape or enhance physical fitness or for the needs of competitive competition. With the different needs of different groups of people, dance is gradually integrated into other styles of dance on the basis of gymnastics, becoming richer and more diverse and in line with the physiological laws of the human body.

Music, as an important part of dance creation, plays an important role in expressing the theme, clarifying the style, rendering the atmosphere and controlling the rhythm. With the development of dance movement, the selection and application of music in the creation of choreography has also put forward higher requirements, more attention to the "art of music", that is, how to choose and use the melody, rhythm, timbre and theme. At the same time, "music as a complete art form, has a unique, systematic and complete artistic laws and expression," as to how to integrate music and movement together, how to make each action more vital and artistic under the backdrop of music are the issues we need to figure out. Only by combining music to show every movement, every shape and even every change of expression can we create the best effect of both.

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Appendix

Multiple choice part					
1. How long have you learn dance ()					
A. annum	2	3			
2. Have you have any professional dance learning and training () before the undergraduate study					
A. Have	B. no				
3. What you want teachers to teach in a dance class is (choose more than)()					
A. Simple and easy to master B. More difficult technical action C. More difficult technical action D. Rich in content and strong practical ability E. Rich in content and strong practical ability F. other					
4. What is your motivation for learning dance (choose more than)()					
A. hobbies and interests In order to systematically master the dance knowledge Belong to this professional special recruit, must attend					
Teaching part					
1. What do you think of the employment situation of the special dance graduates in the past three years?					
2. What do you think are the main factors that affect employers' choice of dance classrooms?					
3. What do you think are the factors that affect the teaching ability of dance students? What abilities should students have?					

4. What do you think of the teaching ability of the dance students in Beijing Dance University? Can it meet the market demand? What are the strengths and the weaknesses?					
5. How do you think to improve the teaching ability of dance students in Beijing Dance University (you can answer from the teachers, students themselves and the school)					
Dance creation part					
1. What do you think are the most necessary abilities for dance students?					
2. Do you think it is necessary for the school to cultivate students' creative ability and innovative thinking. Please explain some reasons? 3. What is the innovative thinking and creative ability of the special dance students in your school. What is your opinion on this? 4. What do you think are the key points and difficulties of dance creation? How to solve these problems?					
5. In the process of improving students' creative ability, what proportion do you think is the importance of the theoretical knowledge and technical level mastered by students in their knowledge? why?					
6. What aspects do you think we need to improve the dance special students' creative ability and innovation ability? Your reason is?					

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