

Research the Aesthetic Value and Imagery of the Play "Singing Praise for the Lotus"

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ABSTRACT

Shanghai Theater Academy's Chinese dance repertoire "Singing and Praising the Lotus" won the third prize in the Ninth Taoli Cup for Chinese National Folk Dance A-level Youth Group (Women). This dance repertoire has the unique aesthetic value of Chinese folk dance, and as an excellent example of contemporary Chinese dance choreography, it is deeply loved by the audience. Taking the dance "Singing and Praising the Lotus" as an example, this article deeply analyzes the foundation for aesthetic value of dance, carrier, and dance choreography techniques, and also dissects the attributes of dance types, dance images, material selection, structure, and the influence of choreography on aesthetic foundation from multiple angles. The viewpoint of "harmony is beauty, and beauty is the embodiment of artistic value" was put forward, and the "development of Chinese-style modernization" was encouraged. We need modernization, but we need beauty more. It is hoped that it can help the research on the aesthetic value of Chinese dance.

INTRODUCTION

Ethnic folk dance is indispensable to China's excellent art and culture. It has a long history of development, distinctive ethnic characteristics, and extensive social communication capabilities. Everyone widely loves its unique artistic value. [1] Ethnic folk dance has significant artistic, spiritual, and cultural values. People in ancient times used it to record history, sacrifice, and courtship... and also preserved many traditions that were precious in the era without cameras. This article will use these elements. After purification and aestheticization, it was put on the stage to keep only the artistic things. However, due to many reasons, the creative environment of Chinese folk dance has changed a lot. The study of Westernization has caused this article to lose a lot of ethnic Features. Single and blunt things make the unique beauty of Chinese dance gradually fade away. This article should continuously vigorously develop "Chinese-style modernization," develop its own "aesthetic value," and learn selectively. The work "Singing and Praising the Lotus" extracts dance elements from the traditional folk Yangko in the Jiaozhou area. It becomes a purified and aestheticized stage art, which

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integrates the unique beauty of classical Chinese artistic conception. It has been recognized by the broad masses and realized its artistic value. The success of "Singing and Praising the Lotus" is due to incorporating the director's aesthetics without abandoning the characteristics of the traditional folk Yangko in the Jiaozhou area. It uses the image of a "lotus" to convey emotions and has strong and precise content to express. Without rote, how does Chinese folk dance eliminate the bottleneck of contemporary creation and create aesthetic value? This requires analyzing the creative process of "Singing Praise to the Lotus" from the imagery and choreography techniques.

AN OVERVIEW OF THE AESTHETIC VALUE FOUNDATION OF THE DANCE "SINGING AND PRAISING THE LOTUS."

In today's society, dance means to dance for the people. Dance must exert its unique aesthetic value to meet the spiritual pursuit of people today as their earthly life improves. The essence of art is innovation and beauty. How to create It is the pursuit of the art workers of this article to produce works with rich aesthetic value!

The Aesthetics of Dance is Based on the Attributes of Dance Species

Speaking of "Singing and Praising the Lotus," many people will praise the choreographer's and director's creativity, how rich and connotative the dance image is, how modern the music creation is... etc. These are its advantages, but in this article, its advantages are not limited. In addition, it also lies in the dance attribute it insists on.

This article thinks that the attribute of the dance type does not conflict with the principle of innovation. On the contrary, this article believes that the aesthetic value of the dance is reflected based on the clear attribute of the dance type. Attributes, although the dance of "Singing and Praising the Lotus" has innovated in the dance image, movement, and music, the dance image is not a playful girl but a noble lotus; the dance moves gradually become flexible with the growth of the lotus; the dance music Combining modern electro-acoustic music, enriching the timbre of the music... etc., making the dance works more aesthetic, but the innovation of "Singing Praises to the Lotus" is "ever-changing." Although "Singing Praises to the Lotus" conforms to the growth law of the lotus and shows the agility of the lotus, it still uses the main movements in the traditional folk Yangko in the Jiaozhou area, such as the positive stator rolling step, the eight-character fan...etc. To show the body language of the lotus, it is a combination of modern electro-acoustic music. However, the premise is that it uses percussion performance and cross-mode tonal layout, as well as national personalized musical instruments such as the pipa, Cudi, etc., fully respecting the dance characteristics and music of traditional folk Yangko in Jiaozhou area This combination makes "Singing and Praising the Lotus" successfully show the aesthetic value of its innovative part. Although most of its "beauty" is due to innovative elements, if it breaks away from its dance attributes, then it It's just a chaotic work, and it doesn't have the qualifications to be judged as beautiful, let alone whether it has aesthetic value.

Self-Discipline Basis Embodying Aesthetic Value

"Art comes from life, but it is higher than life." Although it is put on the stage "Ten Fingers Not Touching Spring Water," it is entirely "useless." However, it also has "uselessness," which can help people seek spirituality. This is the same as thinking about how to eat and dress in the poor age. There are differences between different categories of art. Dancing is different from singing. A particular line of lyrics may express the emotions you experience. It can be instilled directly into your ears; dance is an art that uses the body as the carrier and the mind as the center. Dance is an emotion that goes directly into people's hearts, builds on people's thoughts, and goes beyond people's thoughts. Works truly dance for the people.

The value of dance as a whole continues and continues to be enriched with the development of history. Whether it is entertainment, sacrifice, custom, education, social... and other dance functions, its core intermediary is aesthetics. In order to make more progress and be known to the world, the Chinese dance in this article is also slowly learning some things that can be used for reference in the West. As art in the West, dance has the following characteristics: self-discipline of art, self-sufficiency, alienation from reality, opposition to daily life, and non-utility... Putting dance on the stage, the movements are refined and removed from life. Modernized things are taken from the folk, refined and aestheticized, and only use the dancer's body as a medium to present them. Art is for the sake of art, and only aesthetic things are left. This is the difference between it and traditional dance. Traditional dance Regardless of whether it can arouse the audience's emotions, such western theories can ensure that the artist's personality is valued, creating aesthetic and personal emotional works, arousing the audience's emotions, and thus exerting the aesthetic value for modern people.

The performance form of traditional folk Yangko in the Jiaozhou area is singing and dancing. However, the work "Singing and Praising the Lotus" is different in that it purifies and processes the national dance characteristics of traditional folk Yangko in the Jiaozhou area while retaining the elements of traditional folk Yangko in Jiaozhou area. At the same time, it integrates its personality and preferences, moves closer to western dance theory, and divides "Singing and Praising the Lotus" into two parts: body + thought expression. This self-disciplined innovation pays more attention to the dancer's image shaping the lotus, removing some singing and dancing. Because of its non-utility, the lotus-shaped in "Singing and Praising the Lotus" can break away from the bustling world and reflect its nobility so that the aesthetic feeling of the whole work can be improved, and it can give thought to More space is left for the expression, so that the thoughts of the director and the love for lotus can be fully expressed so that the audience's aesthetic needs can be satisfied.

The Aesthetic Value of Dance Stabilizes the Audience Base

Only by truly entering into the lives of the masses will we not be forgotten by the development of human beings from generation to generation. Now that life is diversified,

people live freely, with rich conditions and no restrictions. People can also pursue their own through art. The spiritual realm meets the audience's visual, spiritual, and emotional needs. The audience is the bread and butter of the artist, and the ordinary people mention it. This is an important way for the development of folk dance. [3]

The current educational trend is vigorously developing "aesthetic education." The so-called aesthetic education is not to let primary and middle school students learn to dance like dancers but to let them learn to appreciate dance. Only when dance is known to more people the dance market can be opened. More dance talents will emerge. Of course, if more people want to accept and appreciate them, the dance works must also be "beautiful" to be readily accepted by the audience. From the audience's point of view, it doesn't have to be anything. Theories and viewpoints, first of all, are good if they can bring beauty to people visually and give people recognition and shock ideologically.

The educational function of dance is the embodiment of aesthetic value. The school motto of this paper is: "Integration of cultural relics, virtue, and art." Good work can educate people through dance. Through the aesthetic education of dance, moral character and ideology, and sentiment, have an impact on people. The first dance repertoire this article comes into contact with is "Singing and Praising the Lotus." Attracted by the delicate and beautiful melody, vertical and horizontal coherent movements, and shocked by the actor's control over the props, and the deep understanding and expression of the dance image, the actor is wearing a green gauze, and it floats so melodiously. The double-sided fan turns into a lotus when it is turned over. For the first time, this article knows that the traditional folk Yangko in the Jiaozhou area can not only express the image of enthusiasm and unrestrained but also be combined with the elegant lotus in a harmonious way. This makes this article see the author The love for the noble lotus and the different views on the traditional folk Yangko in the Jiaozhou area make this article impressed by the agile expression of the dancing body, the profound and beautiful thoughts, and the fall in love with dance thoroughly. In terms of education, this article also taught the qualities of the lotus flower, which is noble, pure, and untainted from the mud... This article's love for the beauty of dance makes this article more agree with the quality of the image it creates, which is also the most important in aesthetic value. A little!

THE CARRIER THAT EMBODIES THE AESTHETIC VALUE OF DANCE

The success of a work of art is inseparable from the aesthetic value it brings, and the aesthetic value is something that extends from its dance language. It cannot be fully westernized, such as the famous "modern dance" now. Chinese dance tries to learn the development of modern dance. Even if you take out a repertoire and change the music, you can't distinguish its dance type. The combination and simplification of teaching gradually disappear the characteristics of Chinese folk dance in this article. The disappearance of this kind of "exclusivity" will lead to its demise after a long time. The saying "the body is the only expression carrier of dance" is true, but this article believes that this article should also retain the charm of its dance. The beauty of China, in folk

customs, In the artistic conception, in the image... "Singing Praise to the Lotus" is a good example. Not only the body but also the fan is integrated with the body as the petals of the lotus. The process of growing up little by little not only integrates the distinctive culture of traditional folk Yangko in the Jiaozhou area but also expresses the beauty of Chinese artistic conception. The overall work also creates a good dance image, so its aesthetic value is reflected, so This paper believes that the aesthetic value of dance is inseparable from dance language, dance attributes and the emotions that dance wants to express without being restricted by the body.

"Singing and Praising the Lotus" incorporates the regional ethnic style of China and the beauty of Chinese imagery. Compared with the traditional folk Yangko in the Jiaozhou area, it is more aestheticized but without losing the national characteristics. It combines the fans commonly used in traditional folk Yangko in the Jiaozhou area with the fusion of lotus flowers better demonstrates Chinese culture. The distinctive Chinese elements emphasize the attributes of Chinese folk dances and differentiate them from other dances.

The Unique Image Beauty of Chinese Dance

In Chinese art, many beautiful things are "images." Just like ancient poems, only Chinese people can comprehend this. The translation level of this article is very high now, but Chinese poems can be read in other languages When it is time, this article will not feel the beauty of the image, which is closely related to life, culture, language... and so on. Imagery is a unique aesthetic concept in China, and it is also an essential category in poetics. Confucius said: "A sage builds an image to express his meaning." Chinese dance and Chinese literature are inseparable. The body expresses its emotional imagery, shaping the unique imagery and beauty of Chinese dance.

Among the traditional Chinese art forms, poetry, painting, and calligraphy pay the most attention to the creation of artistic conception. This is the feature of this article. Western art has never included calligraphy in the category of art. Chinese dance will be full of artistic conception and dynamics in calligraphy and painting. The combination of sex makes the dance more breathy, rhythmic, rhythmic, and orderly. The proposition of dance artistic conception, as early as the 1950s and 1960s, dance theory circles and choreographers have already begun to study and put it into practice. Through the combined effects of dance, music, choreography, and costumes, create an artistic conception in line with the content of the dance, express infinite time and space in limited time and space, and create images and pictures that condense rich emotions and have both form and spirit, thereby infecting the audience, resonate, and trigger people's long-term thinking and aftertaste so that limited images can express infinite emotions and situations. And "scenery", "feeling", "shape", "image" and "rhythm" are the five structural levels of the artistic conception. The choreographer and director cleverly arranged techniques, combined virtual and real and reached the realm of blending scenes and images beyond images.

"Singing and Praising the Lotus" uses the freehand fan to shape the image of the lotus leaf and lotus "coming out of the mud without staining", "straight in the middle and

straight in the outside, not spreading or branching". Entering a poetic and picturesque viewing realm, it has aesthetic characteristics and freehand brushwork. As an art of stage performance, dance, through the author's observation, experience, and analysis of nature or society, forms a distinct artistic image of dance with typical refined movements, reflecting people and things, thoughts, and emotions in life.

So how do you incorporate imagery into your choreographic technique? The choreography of "Singing and Praising the Lotus" has given this article great reference value. The audience can resonate with this image's beauty from the material selection, structure, and choreography.

THE BEAUTY OF DETAILS BROUGHT BY MATERIAL SELECTION

A good dancer can integrate with props, music, lighting, and stage, which is also the embodiment of "beauty". These are indispensable. They are the aesthetic feeling created by cooperation, and they must cooperate. The choreographer and director will also pay great attention to this point when choreographing because the "beauty" of dance cannot only rely on gorgeous language and thoughtful thinking. The head, after all, dance is still a beautiful art brought by the body. Only when the "materials" are well combined is the beautiful dance.

SELECTION OF DANCE PROPS

Dance is a performance art that expresses the artist's emotion and consciousness with refined, organized, and beautified human body movements as the primary means of artistic expression. The dance itself is a comprehensive art. When the artist's thoughts, emotions, or themes cannot be fully expressed by body language alone, it is necessary to appropriately use dance props to enhance the expressiveness and appeal of the work.

The reasonable use of dance props can not only highlight the dance theme, create a character image, and show the historical and cultural significance behind the dance, but also play a positive role in improving the expressiveness of the dance language and rendering the atmosphere of the stage environment. [4] The work "Singing and Praising the Lotus" cleverly uses fans, often used in Yangko dance. Different from traditional fans, the fan in "Singing and Praising the Lotus" has a unique design. It is a 360° double-sided large fan, one side is green, and the other is rose red. When unfolded, the green side is like a piece of lotus leaf, while the red side looks like a blooming lotus. The combination of props and movements can better present the dance image. The rose-red fan is folded and hidden in the green fan. The dancer gently unfolds the fan bone, and the fan is like an extended branch and leaf in the hand. The graceful posture matches the continuous dancing of the fan in the hand: swinging the fan, shaking the fan, winding the fan, swinging the fan, opening and closing the fan, and the dancer's hands. The fan and the body movements are perfectly integrated and integrated into one. [4] The blessing of good props can make the audience feel the beauty of the lotus more intuitively.

SELECTION OF DANCE MUSIC

It is said that "music is the soul of dance." The success of "Singing and Praising the Lotus" lies in the Selection of music. Li Chengxiang, a famous Chinese dance dramatist director, said: "A good choreographer should strive to achieve: make the image of the music and the image of the dance Integrate into one; create a "dance melody" according to the melody of the music; the color change of the music should inspire the diversification of dance; the unique rhythm produces unique and personalized dance movements; The musical form structure should be reflected in the dance structure." This article believes that this sentence is precious for research! Yes, music should serve to provide a rhythmic basis but also emotion, thought, character, image, and structure. This article will analyze from three perspectives: music creation on the theme of dance, the influence of music on the idea of dance choreography, and the emotional drive brought to music dancers.

Music serves the dance, and the selected music should conform to the theme of the dance, rendering and setting off the objective environment and atmosphere of the dance. The music "Fairy on the Lake" of the dance "Singing Praise to the Lotus" is selected from the original folk music album "Lotus in the Water" composed by the famous composer Shi Zhiyou. The name "Fairy on the Lake" is very classical and beautiful. In ancient times, it was a fairy who lived in the sky and took the form of flowers. The musician gave it such an aura name, which shows his love for spirits and fairies. Longing, so his music will also be full of aura. The music he creates is vivid and delicate, because he selected many instruments, and finally chose six instruments: Jiangqin, Pipa, Liuqin, Qudi, Sheng, and Zheng. My music teacher said that different musical instruments have different timbres, and different timbres bring different emotions. From the perspective of this article, the musical instruments selected by the musicians all have one characteristic: clarity and clarity are not precisely the essence of the lotus. Quality? That is a clarity that does not associate with the world. It knows the world but not the world! No wonder it will become the soul of the dance because the music theme depicts and expresses the emotion of the dance "Singing Praise to the Lotus."

In terms of deeper creative thinking, it combines folk and modernity and conforms to dance's innovative characteristics! The work combines the classical charm of traditional Chinese folk music with the artistic appeal of modern arrangement: the ethereal timbre of the pipa, under the background of the profound effect of the modern band, seems to be a dialogue between man and nature, the future and the past, like telling this article to belong to China's lotus Excellent quality should be handed down forever! The times are changing, but the quality is always clear! [5] Traditional Jiaozhou folk instruments such as flutes and pipes once again emphasize their dance attributes. The classical rhythm is more in line with the elegance of lotus flowers, combining a kind of sunshine in an afternoon of drizzle and fog in the clouds. Bright but not dazzling, lively, and low-key, it is more in line with the image of the lotus "coming out of the mud but not stained".

Good music and dancers can achieve each other. "Singing and Praising the Lotus" is a very innovative dance. For innovative things, the dancers themselves may have needed

clarification about how to dance in an innovative style. At this time, music is. It can play a guiding role for dancers. In terms of the pitch of the music, the slow part of the music can allow the dancer to extend to the end, and the fast part can stimulate the dancer's muscle control; The vibrato is really like a growing lotus pole, allowing the actors to rise slowly with its breath, and the comfortable tone in the middle can make the actors flow better in the scheduling of the stage, making the music seem to be the inner language of the dancers, can be set off with the expression of the dancer.

SELECTION OF DANCERS

The expression of the dancers is the key to the whole work. First, the choreographer will also choose actors who match their dance image when choosing, for example, shaping the image of a lotus requires slender arms and non-coquettish eyes. Secondly, we will also pay great attention to whether the dancers have good literary qualities and thoughts to understand dance's depth better. Finally, it is whether the dancer can express the understood thoughts with his own body. This kind of body is not just about swinging and changing movements, but to express inner emotions through movements. The body is mainly divided into hand dance, Foot dance, eyes, and expressions that express the nobleness and self-cultivation of the lotus. The eyes must be firm, the expression must be loose, and the arms must not be swayed... These things are not told to the actors by the director. It all depends on the actors' own experience.

Speaking of the eyes of the dancer, this article also wants to emphasize that the eyes are the second face of the dancer. For example, the corner of your mouth is smiling. Is it a happy smile or a wry smile? You have to look at the eyes of the dancers to get the answer from the heart. The micro-expressions in the eyes, even if there is only a fleeting look, the moment of hesitating to talk, can arouse the heartstrings of the audience. "Singing, letting go, condensing, and coming together" all depend on the dancer's experience. What kind of eyes should the lotus in "Singing and Praising the Lotus" look like? Even though this article is in the mud, this article will not be in the same boat because of this; even if this article finally blooms beautiful flowers and is about to experience the devastation of the storm, this article still straightens this article's waist; this article's life goes to the end. Only with innocence... Express this kind of state of mind. It is different from the eyes used in ordinary dances that shape beauty. It should have both body and spirit, unity of inside and outside, and a cool feeling of body and mind. Only then can I completely transform myself into Zhou Dunyi's works. Lotus, but this kind of look may only be made by knowing it. It also needs to test the life experience of the dancer. Dancing is not only a few minutes on the stage. It contains the experience and knowledge the dancer has learned throughout his life. Emotion is like Lin Daiyu, played by Chen Xiaoxu. She doesn't just rely on the acting. She is that kind of person, so she can create the most classic Lin Daiyu in the eyes of the audience! If the dancers have such a sense of coolness, they can dance better!

STAGE LIGHTING MATERIAL SELECTION

The stage's lighting can match the emotions and experiences created by the actors to create an appropriate sense of atmosphere, thus making the expression of emotions more intense. "Singing and Praising the Lotus" was soft pink at the beginning, and only a beam of light hit the actors, making them appear the tranquility and brightness of the lotus. When I read this article, I felt like a holy light, and I felt a sense of admiration for the lotus that can only be seen from a distance and not desecrated. The lotus in the middle section was destroyed, and the light suddenly turned dark blue powerfully, creating a feeling of being in the mud of the deep abyss. The sound of thunder and rain further shaped the tenacity of the lotus that still blooms after being devastated by wind and rain. Lighting is like a close partner between dancers and musicians. You can feel what the dancers feel and cooperate with the music to promote the dance to a climax!

SELECTION OF DANCE COSTUMES

Good repertoire costumes can also better express images. Students majoring in costume design in this article told this article that in the process of customizing an original costume from scratch, a lot of design inspiration comes from the emotions that dance wants to express. To set off the dancers and serve the dance, for example: to express sad and tragic feelings, the fabric should be dyed deeper; to express joy and joy, the fabric should not be dyed too lifeless, and a lot of diamonds should be added to reflect that sense of playfulness... The repertoire costumes of "Singing and Praising the Lotus" are mainly foggy blue and emerald green, which can trigger many associations. On the misty water in the morning, the water and the sky are the same color, and a lotus stands standing. The green is like the lotus stem is the same, because it is early in the morning, and the body is covered with large and small dewdrops. Here, large diamonds and small diamonds are used instead to match the actor's posture, showing the upward posture and strength of the lotus little by little. The dark blue part is like the imprint of the storm, which cannot be wiped off, but it has become the most beautiful badge. This kind of clothing is like the ancients' paintings, like the dance drama "Only This Green" that has recently appeared in the circle. Everyone praised its stage beauty and clothing Dao. The actors wore "Jiangshan" on their bodies and finally formed "A Thousand Miles of Jiangshan" together. This is a shock brought about by the integration of Chinese art and Chinese painting into dance! The same is true for the costumes of "Singing and Praising the Lotus", just like the picture of "Lotus mandarin ducks " that writers have admired and collected.

In the notebook of this article, there is a sentence, "Appreciate the flowers and appreciate the roots." The importance of roots to flowers is self-evident. The root system maintains the growth of flowers. Without roots, no matter how beautiful the flowers can last, so this article I also think that the root of the lotus has a kind of expression of love for life. It wants to bloom longer, so it has to grow steadily. The unique complex of "root," so don't look at the overall blue-green tone of the clothing, which is not as bright

and beautiful as the red flowers of the fan, but it is this down-to-earth, unobtrusive blue-green tone that allows the beauty of the lotus to be seen. This article appreciates the costumes of "Singing and Praising the Lotus."

Harmonious Beauty Created by Structure

The structure of good work can bring people a kind of aesthetic enjoyment. If the structure is not handled well, it will give people a "top-heavy" feeling, or a feeling of being out of breath. Some works are because that the author himself doesn't have a clear idea, and it's difficult to appreciate what he has made up.

The lotus-shaped by "Singing Praises to the Lotus" first sprouted in the rain, and then slowly sprouted with the "urging" of birdsong, and then shook the mud on its body and began to dance happily, and then it rained a lot, which was a test for her, she persisted in the end. The petals fell in time, but her pole was straight and stood there... The whole dance combined with the rhythm of the music, ABA's paragraph structure contains the beginning and the end, expressing the budding of the lotus—growth—budding—blooming—struggle—apoptosis, making the emotions and thoughts of the lotus appear reasonable. And the director will spend a long time in "blooming," firstly because the blooming lotus is the most beautiful stage, but because this section can sufficiently express the "nobleness" and "liveliness" of the lotus... The overall arrangement is smooth and smooth, There are no unnecessary things, and the comfort of the structure can also bring the enjoyment of beauty.

The Beauty of Thought Shown by Choreography

The success of a work depends not only on external factors such as image, clothing, stage beauty, etc. but more importantly, whether its core content has a particular positive meaning and effect and whether it conveys genuine emotions. This point can be learned from the West. Western artists believe that whether a dance is good or not, the most important thing is whether what it conveys is in place. This "thing" can be just an emotion: "tired", "disappointed," "or happiness"...It can also be some kind of metaphorical object, there is no particular restriction, and the emotion I want to convey must be conveyed through beautiful body, why must it be the "beautiful" body? Because when creators encounter bottlenecks, they may copy mechanically, blindly follow the trend, and borrow some actions and styles unsuitable for their works. Harmony has been inseparable since ancient times. Disharmonious things are challenging to be accepted by the public. If no one appreciates a work, it will be difficult for people to empathize with the emotion it wants to convey, and naturally, it will not be able to express it. Therefore, harmony is beauty, and beauty is the embodiment of artistic value.

Although it is said that choreography should create something that conforms to the public's aesthetics, many choreographers will mistakenly link "public aesthetics" with "following the trend." The choreographer should focus on the choreography of dance from the heart, not cater to anyone, so that the dance will appear "spiritual".

The work "Singing and Praising the Lotus" does not follow the trend blindly. The director knows what kind of image of a noble lotus he wants to create. The music of traditional folk Yangko in the Jiaozhou area that has no passion in the past even incorporates a little classical beauty. However, because of the precise idea, it is not strange at all when the arrangement is combined, and more people will appreciate it. In terms of the director's personality, this is also very in line with the lotus's "no vines or branches"! Be yourself, show your unique beauty, and be impartial. The dancer is the expresser of "Singing and Praising the Lotus." At the same time, the choreographer implements the principle of the lotus from the beginning to the end, from the inside to the outside so that the whole body The dedication of the heart can resonate with the audience even more as if the moment the dancer stands on the stage and blooms, she is either in the theater, or she has evolved into a lotus, carrying the soul of the lotus and the choreographer, and jumping out Own style, to achieve the harmony of the soul!

The Relationship Between Dance Images and Dance Aesthetics

Only when there is an image can the image be developed. The establishment of the dance image occupies a large proportion of the choreography and creation, and it is also the key to the success of the dance. If the image it wants to express can be well shaped, it will be easily recognized by the public, and the image will be beautiful. This dance is beautiful, and a suitable image background carrier can make the audience feel the beauty of the dance more directly. This article will clarify the image of the lotus itself and analyze its image in combination with the specific movements in the dance.

The dance image of "Singing and Praising the Lotus" is a lotus flower. People appreciate the elegant posture of the lotus flower. As a matter of fact, the title is praised, and the legacy is graceful. He is also highly respected and sought after by people for her quality of being out of the mud without staining, and she is regarded as the embodiment of incorruptibility. The lotus has even been deified. Like the dragon, chi and cranes, the lotus has become a symbol of loftiness and holiness in people's minds. Such a beautiful image can set the aesthetic tone for the whole dance, and it is easier to be accepted and understood by the audience.

The dancer's body is significant to shaping the dance image. The unique dance image is created through the unique movement connection. This article will give examples of several representative movements in "Singing and Praising the Lotus" to analyze why they can be successfully shaped. Lotus.

At the very beginning of the dance, there is a question at the beginning. When the prelude to the music begins, the dancer sits knees together, lowers his waist, and shrinks himself into a tiny lotus seedling. His head is always looking at the sky, and the hand holding the fan follows the dancer's gaze. Standing above the head in the direction of the head, like a lotus leaf standing quietly in the middle of the water, just this posture brought this article to the quiet lotus lake in the morning; It rises and falls, like the slight trembling of the morning dew on the lotus leaf; as the music grows more substantial, the fan seems to be alive in the dancer's hands, leading the dancer to fall, tread water, turn over...and finally fall back to the original position. After a set of movements, it seems

that the fallen lotus leaves have calmed down again after dancing with the breeze and dewdrops; the linking part of the middle paragraph uses the traditional representative dance posture of folk Yangko in the Jiaozhou area. But this is not randomly added to point out the attributes of the dance. However, because it can show the lotus swaying and light in the breeze with the fan, which is in line with the characteristics of the lotus, it is added, only dance movements. An intriguing dance image can only be combined with a suitable style.

Overall, "Singing and Praising the Lotus" transforms the imagery that can only be understood and cannot be expressed into a dynamic dance image, intoxicating this article with the visual impact and spiritual impact of the beauty of the lotus! Let this article feel the aesthetic satisfaction brought by the aesthetic value of dance!

CONCLUSION

The national folk dance "Singing and Praising the Lotus" was created around the unique beauty of images in China, which brought a strong shock to the audience's hearts. "Singing and Praising the Lotus" has carried out personalized and aesthetic innovations in the aspects of dance image, dance language selection, prop Selection, actor selection, dance selection, music selection, etc., making the whole work reach the highest level in terms of breadth and depth of artistic expression. It has reached a new height and provided important reference value for the development of folk-dance choreography in the new era. Why can it achieve such an achievement only by innovative choreography? This article believes that it is because it captures the most beautiful element in China - imagery! And this imagery can be seen in all choreographic techniques! Not only the common lighting and props, but the most valuable thing is that the dancers and choreographers of "Singing and Praising the Lotus" all show their image of a lotus gentleman in artistic expression!

The coolness that the dancers have developed from their own life experiences, the "not sprawling or branching" that the choreographer and choreographers do not cater to others and the medal-like touch of blue that the costume designer insists on adding...all of them have become the body of the lotus, learning art first, learning morality, they truly achieved the unity of body and mind! Ordinary dances are so beautiful that people are intoxicated, but "Singing and Praising the Lotus" is so beautiful that people are shocked! It triggers this article to think about the future development of Chinese dance. This article believes that Chinese dance, especially ethnic folk dance, should indeed learn from the advantages of the West but keep its own "specialness" and encourage "the development of Chinese-style modernization." I know that if it is not Western, it is advanced. If it is not traditional, it is backward. If you want modernization, you need beauty. This kind of beauty does not conflict with Western beauty. The precious culture of our ancestors has been passed down for five thousand years. Beauty is more valuable to Chinese dance. This article's national folk dance has a profound dance background. It has continuously absorbed the essence of other arts and cultures from ancient times to the present. Dance language and dance attribute and create the aesthetic feeling of dance as much as

possible. You can also learn from the unique images and props of Chinese dance to create excellent folk dance works with more Chinese national art styles recognized by the masses and create Chinese dance. The fundamental aesthetic value, as General Secretary Xi Jinping, pointed out: "In addition to creating people-centered works, there is also the need to create the art needed for the Chinese dream of the great rejuvenation of the Chinese nation." Enhance the culture of this article with good works, Self-confidence, and national self-confidence, showing its unique dance charm to the world.

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