

# Research on the role of dramatic action thinking in narrative Dance Choreography

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## ABSTRACT

In narrative dance choreography, dramatic action thinking can help choreographers improve the artistic expression of dance, make dance movements become the carrier of story transmission, and then enhance the sense of substitution of the audience. With the in-depth analysis of the role, the choreographer can make the dance performance more expressive and make it easier for the audience to understand the emotional changes of the role in the process of watching. This paper mainly discusses the role and Application Strategies of dramatic action thinking in narrative dance choreography, in order to help choreographers improve the artistic value of dance works.

## KEYWORDS

*Narrative choreography; Dramatic action thinking; effect*

## 1 Introduction

In recent years, with the continuous development of dance art, narrative dance has gradually become an important form of expression. It is gradually becoming an important carrier of emotional transmission and story telling. It goes beyond the category of pure pursuit of formal beauty in traditional dance, and instead focuses on constructing a narrative space rich in level and depth through carefully choreographed dance movements.

This change not only enriches the expressive force of dance, but also poses a higher artistic challenge to the editors - how to skillfully integrate the dramatic tension and narrative logic in the dance, so that the audience can deeply feel the pulse of the story and the flow of emotion while enjoying the visual experience. However, in the actual creation, how to balance the artistic beauty of dance and the continuity of narration, and ensure that each action is not only the display of skills, but also the key to promote the development of the plot and deepen the character, is still a difficult problem to be solved in the field of choreography.

Although many works try to narrate, it is often difficult to touch people's hearts because of the single narrative technique and simple emotional expression, and it is difficult to achieve the perfect integration of artistry and narrative.

Therefore, it is the key to promote the development of dance art to explore and effectively apply dramatic action thinking in the choreography of narrative dance. This requires the choreographer not only to be proficient in dance skills, but also to deeply understand the essence of drama, integrate the intrinsic motivation and emotional trajectory of the role into every detail of the dance, so that the dance can become a spiritual dialogue and a vivid interpretation of a story, and finally create a dance boutique with both visual shock and profound emotion. This paper is based on this as a starting point to explore the narrative dance editing strategy based on dramatic action thinking.

## **2 The connotation of narrative Dance Choreography**

Narrative dance choreography is an art form that conveys specific stories and emotions by means of dance movements and rhythms. In this process, dance is not only a combination of body movements, but also a carrier of emotion. With the precise design of the dancer's body language, the choreographers use the tension, rhythm and other elements of the dance movement to build a narrative stage effect, so that the audience can feel the development of the plot in the dance. In narrative dance choreography, choreographers often use carefully designed dance moves to convey specific emotions. This kind of choreography emphasizes the emotional resonance between the dancer and the audience, and can use the changes of body movements and stage space to shape dynamic story scenes. These dance movements are not only performances on the stage, but also the deep thinking of the choreographers on life, emotion and humanity. Through the artistic expression of dance, choreographers can present complex emotions with simple and powerful body language, so that the audience can resonate emotionally. Narrative dance choreography also pays attention to the comprehensive use of stage art, lighting and other art forms to enhance the narrative effect of dance. This diversified artistic expression means that dance is no longer a single performance of dancers, but an organic combination of the whole stage art. With this integrated artistic expression, the audience can have a deeper understanding of the connotation of dance works and experience the emotional richness conveyed by narrative dance.<sup>[1]</sup>

## **3 The basic elements of dramatic action thinking**

The basic elements of dramatic action thinking mainly include role shaping, situation construction, action motivation and emotional expression. Role building is the core of dramatic action. Through the understanding of the role, actors vividly present the character characteristics and background story, so that the role has authenticity. Situation construction refers to setting specific plots for characters, which can help actors create dramatic scenes with tension on the stage. Action motivation is an indispensable part of dramatic action thinking, which determines the role's behavior choice in a specific situation. Actors need to deeply understand the role's motivation, which is usually closely related to the character and background of the role. By analyzing the action motivation of the character, the actor can more accurately show the emotional reaction of the character in a specific scene. The charm of drama is that it can arouse the audience's emotional resonance, which often needs to be realized by the emotional expression of the role. Actors need to convey the emotional state of their characters to the audience through facial expressions, body language, intonation of lines and other ways. This kind of emotional expression not only requires actors to have a profound emotional experience, but also requires them to have the ability to transform this experience into dramatic performance. These basic elements of dramatic action thinking are intertwined, and together constitute the basis of dramatic performance. The interaction among role shaping, situation construction, action motivation and emotional expression can form a complete drama performance system.<sup>[2]</sup>

## **4 The role of dramatic action thinking in narrative Dance Choreography**

### **4.1 Enhance the artistic value of dance works**

In the choreography of narrative dance, choreographers can use dramatic action thinking to deeply explore the intrinsic motivation and emotion of the role, so that the dance movement is not only the beauty of form, but also the external expression of the role's psychological state. Dramatic

action thinking emphasizes the purpose of action and the authenticity of emotional expression, so that dance can tell stories more effectively and enhance the emotional resonance of the audience. At the same time, this thinking method urges the editors to pay attention to the logic of the plot and the dynamic development of the role relationship, which can enrich the narrative level of the dance and enhance the overall appreciation of the work.

## **4.2 Enhance the role substitution of dancers**

In narrative dance choreography, choreographers can use dramatic action thinking to deeply analyze the background, motivation and emotional state of the role, so that dancers can more comprehensively understand the inner world of the role. This deep understanding enables the dancer to more naturally show the role's emotions and behaviors when performing, ensuring that each dance action has a clear emotional orientation. The choreographers can enhance the dancers' sense of role substitution, which can make the performance more authentic and infectious, more effectively convey the inner experience of the role to the audience, and improve the artistic expression of the work.

## **4.3 Strengthen the emotional resonance of the audience**

In the choreography of narrative dance, the choreographers can use dramatic action thinking to strengthen the emotional resonance of the audience. With the carefully designed emotional movements of the characters, dance can vividly show the inner world of the characters, making it easier for the audience to understand the complex emotions of the characters. Dramatic action thinking emphasizes the narrative nature of dance movements and the authenticity of emotional expression, which can shorten the distance between the audience and the role, so that the audience can deeply experience the emotional changes of the role in the process of watching, so as to produce strong emotional resonance.<sup>[3]</sup>

# **5 Narrative dance choreography strategy based on dramatic action thinking**

## **5.1 Application method of role analysis**

In the narrative dance creation strategy based on dramatic action thinking, the application method of role analysis is an important theoretical basis, which can effectively improve the narrative depth of dance works. In the process of choreography of narrative dance, role analysis is not only a simple summary of the character's surface characteristics, but also an in-depth discussion of the character's intrinsic motivation, emotional state and psychological changes. Role analysis requires editors to dig deeply into the background story and personality characteristics of the role. Through the detailed study of the role background, the choreographer can understand the behavior logic of the role in a specific situation, and design the dance movements that conform to the characteristics of the role. The character of the role determines its physical performance on the stage, and the behavior motivation can further guide the action choice of the role in the situation, making the dance more narrative. Role analysis also needs to pay attention to the emotional development of the role. With the analysis of the role's emotional clues, the choreographer can accurately express the role's emotional ups and downs in the dance arrangement. This emotional expression can not only enhance the narrative effect of the dance, but also make the audience feel the inner world of the character more deeply, so as to produce stronger emotional resonance. The delicate display of the role emotion often depends on the precise movements of the dancers, as well as the changes of

dance rhythm and spatial layout, which need to guide the editing practice through role analysis. The application of role analysis also includes the exploration of the relationship between roles. In narrative dance, the interaction and relationship changes between the characters are the key factors to promote the development of the story. Through role analysis, editors and creators can clarify the emotional ties between roles, and use the design of dance movements to express these complex relationships. The interaction between roles can not only enrich the narrative level of dance, but also increase the tension of stage performance, making dance works more dramatic. Role analysis can help choreographers build vivid and three-dimensional role images in dance, and improve the narrative effect and artistic expression of dance works.

## **5.2 Construction skills of plot structure**

Choreographers effectively integrate drama elements into dance performance, which can make dance not only have visual beauty, but also have profound narrative. In the process of choreography of narrative dance, the construction of plot structure needs to carefully use dramatic action thinking to ensure that the dance action and stage performance can clearly convey the story. The construction of plot structure should take the action of the character as the core, and show the psychological state of the character in different situations through dance movements. In narrative dance, every movement should have a clear motivation, which usually comes from the inner needs and external stimuli of the role. Editors and creators should use dramatic action thinking to carefully design the dance movements of the characters, so that they can fully reflect the character characteristics of the characters. The construction of plot structure also needs to pay attention to the setting of situation. Under the guidance of dramatic action thinking, editors and creators should build a logical and clear-cut plot framework, so that each part of the dance performance can be logically connected. The setting of the plot should have four basic parts: the beginning, the development, the climax and the end. Each part should be expressed through dance movements, and gradually guide the audience into the story situation to understand the action logic of the characters. In this process, the dancer's performance should not only convey the emotional state of the role, but also interact with other roles to promote the development of the plot. The plot structure in the choreography of narrative dance also needs to enhance the drama through the display of contradictions and conflicts. Conflict is an important part of dramatic action thinking, which can stimulate the action force of the role and promote the development of the plot. In dance, this kind of conflict can be reflected through the action confrontation between dancers and the competition for space occupation. Choreographers need to skillfully use these skills to design dance scenes full of dramatic tension, so that the audience can strongly feel the struggle between the characters. The construction of the plot structure should also take into account the changes of the overall rhythm of the dance. The choreographer should make use of the progressive rhythm to promote the plot layer by layer. Drama action thinking emphasizes that the editors and creators should gradually guide the audience into the inner world of the character and experience the emotional journey of the character. This can not only enhance the narrative of the dance, but also enhance the audience's viewing experience, so that the dance works can achieve the effect of resonance at the visual and emotional levels.

## **5.3 Design principles of emotional actions**

In the narrative dance choreography strategy based on dramatic action thinking, the choreographers should be able to let the dancers effectively convey the inner emotions of the role on the stage, so that the dance performance not only has the physical beauty, but also has the

emotional reality. In the process of choreography of narrative dance, the design of emotional movements should follow a series of principles to ensure that the emotional expression of the role can arouse the resonance of the audience. The design of emotional action should be based on the intrinsic motivation of the role. Dramatic action thinking emphasizes that every action of a character should be the external expression of his inner feelings. Editors and creators need to dig deeply into the emotional sources of characters, understand the emotional needs of characters in specific situations, and design dance movements according to these emotional motivations. A dance movement expressing lost emotions may present a dejected posture and slow and heavy rhythm, while a dance movement expressing happy emotions may show a light jumping and open body posture. In this way, the dancer can accurately express the emotion of the character on the stage, so that the audience can feel the inner world of the character. The design of emotional action should also pay attention to the delicacy of action to enhance the level of emotional expression. In narrative dance, the emotions of characters are often complex, and simple motion design is difficult to fully show the emotional state of characters. Based on drama action thinking, editors should rely on multi-level and diversified action design to carefully express the emotional changes of the role. When expressing sad feelings, dancers can not only use slow body movements, but also rely on the delicate shaking of hands and subtle facial expression changes to further enhance the sense of emotional authenticity. Such diversified action design can make the audience more deeply experience the emotional fluctuation of the role. The editors and creators should also think according to the dramatic action, so that the emotional action is no longer isolated, but should be consistent with the development of the plot before and after. Each emotional action should find a reasonable position in the role's emotional logic to form a complete emotional expression chain. When the character changes from sadness to anger, the dance movement needs to reflect the process of emotional change, from slow and heavy steps to fierce and powerful movements. With this coherent action design, the editors can ensure that the emotional expression is natural and smooth, so that the audience can smoothly follow the emotional changes of the role. The choreographers' application of dramatic action thinking in the choreography of narrative dance can create dance works with profound emotional expression, and make the audience have strong emotional resonance in the process of appreciation.<sup>[4]</sup>

#### **5.4 Optimization strategy of audience experience**

In the choreography of narrative dance, the strategy of applying dramatic action thinking to optimize audience experience is the key to improve the narrative effect. Audience experience is not only about visual enjoyment, but also about emotional resonance. The editing strategy based on drama action thinking can optimize the audience's experience by means of various techniques and make the dance works more expressive. The establishment of emotional connection is an important strategy to optimize the audience experience. In narrative dance, the audience can understand the development of the story by the action of the character. Therefore, editors and creators should establish the emotional connection between the audience and the role by virtue of exquisite emotional action design. Drama action thinking emphasizes that every action of a character should convey its internal emotion. The creator can use the intensity and speed of the action to express the emotional state of the character, so that the audience can deeply experience the emotional changes of the character visually and emotionally. When the characters express sadness, the choreographer can use slow dance steps and low posture to convey the despair, so as to arouse resonance in the audience. The control of rhythm and beat is also the key factor to optimize the audience experience. In narrative dance, the change of rhythm and beat will directly affect the audience's mood. Editors and creators can apply dramatic action thinking and skillfully use the speed change of rhythm to

create different emotional states such as tension and relaxation, and guide the emotional direction of the audience. With this dynamic rhythm control, the audience can not only better follow the development of the story, but also get rich viewing experience in different emotional scenes. Enhancing the sense of participation is also an effective strategy to optimize the audience experience. The audience is not only a passive spectator, but also an active participant in the stage performance. The narrative dance choreography strategy based on dramatic action thinking can enhance its sense of participation by means of interactive design with the audience. Editors and creators can use the expression technique of breaking the fourth wall to directly make eye contact with the audience, so that the audience can feel that they are part of the story, so as to enhance their emotional input.

## 6 Conclusions

Looking forward to the future, narrative dance, as a bright pearl in the palace of art, will be an endless journey of exploration. In this rapidly changing era, the audience's aesthetic needs are increasingly diversified and refined, and their pursuit of emotional resonance and ideological depth has reached an unprecedented height. Therefore, editors and creators need to adhere to the spirit of ingenuity, constantly tap the delicate emotions and complex philosophies in the depths of human nature, and draw art scrolls that touch the soul with dance as the pen and stage as the paper. This requires that the choreographer not only have profound dance skills and keen artistic perception, but also have a broad vision and the courage to innovate, dare to cross traditional boundaries, integrate multicultural elements and modern scientific and technological means, and inject new vitality into narrative dance. In the process of creation, every spark of inspiration is a broadening of the boundaries of dance language; Every sincere expression of emotion is a gentle comfort to the hearts of the audience.

At the same time, choreographers also need to keep up with the pulse of the times, listen to the voice of the society, and skillfully integrate the spirit of the times with personal emotions, so that dance works can become a bridge connecting the past and the future, and connecting the soul and reality. Only in this way can narrative dance continue to shine in the vast starry sky of art, lead the audience through the waves of emotion, and jointly experience those wonderful moments that go beyond words and hit the soul directly. In the days to come, let's look forward to more editors' unremitting efforts and exploration to jointly write a more brilliant chapter of narrative dance.

## About the Author

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