



## Construction and Verification of the Theoretical Model of Dance Sports Performance Dance Creation and Application from the Perspective of Semiotics

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### Abstract

**Background and Aim:** This is research and development research. Therefore, the objectives of this research were (1) to study the corresponding relationship between semiotics and the creation of sports dance performance dance. (2) to construct the theoretical model of sports dance performance dance and (3) to verify the theoretical model of sports dance performance created by semiotics.

**Materials and Methods:** This thesis introduces the theories of choreography and semiotics, and adopts the methods of literature, video observation and analysis, case analysis, interdisciplinary method, simulation method (model method), system science method, and comprehensive thinking method to analyze dance sports performances. More systematic and in-depth research has been carried out on the creation and arrangement of dance. The construction of the application theory model of dance sports performance dance creation includes two basic links: construction and verification. Model construction includes (1) Model positioning: The model established in this thesis is neither an abstract and generalized pure theoretical model, nor a purely creative schematic diagram of practice, but an applied theoretical model combining theory and practice. (2) The idea of model construction: Construct the overall outline and each main module of the overall model; build sub-models step by step according to the idea of from sub-to-general, and finally integrate the 6 sub-models into a comprehensive theoretical model of overall performance dance creation and application. The verification of the application theory model of dance sports performance dance creation is divided into two parts: theoretical verification and practical verification. (1) Theoretical verification. Choose dance theory and semiotics theory to verify all sub-models and the final total model. (2) Example verification. The paper selects 6 more classic case examples to verify the overall model.

**Results:** The research results show that: (1) Interaction is the basis for the existence of dance sports performance dance; (2) Dance sports performance dance has both artistic attributes and sports attributes; (3) Dance theory and semiotics both prove that dance sports performance dance creation contains content Creation and form creation are the two most basic links; (4) The construction of the model can not only reflect the theoretical results of this paper, but also has objectivity and operability, which is convenient for combining theory with practice, and provides a good source for dance sports performance dance creation. Effective theoretical reference and practical operation mode.

**Conclusion:** The Conclusion was (1) Interaction is the basis of performance dance; (2) Performance dance has both artistic and sports attributes; (3) Both dance theory and semiotic theory have proved that the creation of performance dance consists of basic links; (4) The content of the performance dance determines the form; (5) The interaction and translation between form and content is the basic way of the form and content of performance dance, etc.

**Keywords:** Semiotics; Dance Sports Performance Dance; Creation; Interaction; Theoretical Model; Verification

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## Introduction

International background: artistic beauty and artistic expression are increasingly valued by the world of sports dance. After more than 100 years of development, dance sports have become more and more popular in the field of sports dance, competitive dance, and performance dance. much attention.

As the most representative and influential international top events such as the Blackpool Dance Festival in the United Kingdom, more and more attention is paid to the artistic rhythm and artistic beauty of competitive dance, and more and more attention is paid to the artistic charm of costumes and other accessories. Pay attention to the display of multicultural elements.

The World Dance Sports Federation (WDSF), an authoritative organization in the world of dance sports, has held several "World Dance Sports Championships". Excellent works such as "The Smile", whose high level of creation, exquisite conception, and strong performance ability have been called fine works of dance art and have been widely recognized and praised. From 2014 to 2017, the World Dance Sports Federation successfully held four world-class "WDSF World Performance Dance Championships" in Chengdu, China for four consecutive years, and achieved very good results (Qian Xi. 2016). "The performance in just a few minutes combines the characteristics of various dance styles of sports dance and draws on the stage performance skills of other dances. From music, costumes to storylines, all of them have been carefully selected, especially the combination with music is more closely more ornamental."

Domestic background: The vigorous development of performance dance is the feature and highlight of Chinese sports dance. 1) Performance dance has become an important part of Chinese dance art. 2) The low level of creation is the bottleneck restricting the development of Chinese dance sports performance dance. (1) Excellent performance dance works are lacking. (2) Lack of creative talents. (3) Lack of creation theory (Guo YuLian, 2015).

The practice of Chinese dance sports performance dance is relatively active, but the theoretical research lags. The current creation basically stays at the level of relying on experience and feeling, lacks systematic and specialized theoretical research and guidance, and has not really clarified the basic programs, specifications, and requirements of creation, and it is difficult to guarantee the level of creativity and the quality of creation. If there is an appropriate creation theory as a guide, the effect of the creation must be very different. Therefore, the importance of the research in this paper lies in: 1) Helping creators to improve their level of creativity. 2) Help performers improve their performance levels. 3) Help appreciators improve their appreciation level. And 4) Help the referee broaden the perspective of judgment. (Fan Cuihong & Kong Xiangkui, 2011)

Theoretical model" is a scientific law that reflects the development law of the movement and changes of things reflected by people's perspective and imagination, and uses images or charts to describe the internal components, structures and operating mechanisms of things (Zhang, Q., Yu, Q., & Liu, W., 1990)

The "dance sports performance dance creation application theory model" is to use choreography and semiotics to discuss and explain the purpose, methods, procedures, approaches, and other operating laws and internal mechanisms of dance sports performance dance creation, using icons or images. Images that trace the corresponding elements, programs, and mechanisms. Objectively speaking, it is the basic idea of dance sports performance dance creation and the model of its practical application.





In this paper, mainly use the following symbol theory to discuss the creation of performance dance. The following theory may seem strange and difficult to understand to those unfamiliar with semiotics, but it is very useful. This paper will be combined with the actual situation of the creation of research to be flexible use, and appropriate to be easy to understand the explanation.

## Objective

1. To study the corresponding relationship between semiotics and the creation of dance sports performance dance.
2. To construct the theoretical model of dance sports performance dance.
3. To verify the theoretical model of dance sports performance created by semiotics.

## Literature Review

Wang Yuan's doctoral dissertation from Fujian Normal University [The Exploration of Winning Rules of Competitive dance sport] (Wang Hua. 2014). This is the first doctoral dissertation in the direction of dance sports in China that the author has collected. The author gives a clear definition of the features of competitive dance sports and summarizes the features of the competition: mainly to show the difficult beauty of the competition; The balance of the combination of technology and art, as well as the characteristics of energy metabolism, sociology, and culturology.

Sun Yihui's [Study on the Phased Characteristics of the Development of Standard Dance] (Yihui Sun.2015). Takes the influential historical events in the development of standard dance as the clue, and makes a linear review of the development process of Western standard dance and that of Chinese standard dance. This paper also makes a difference in the development of Chinese and Western standard dancing from four aspects: operation model, development environment, training model, and innovation level. Based on this, it also puts forward policy suggestions and prospects for the future development of Chinese standard dancing. The writing of this dissertation is relatively rigorous and standardized. It uses historical and sociological perspectives to clearly comb, summarize and compare the development process of standard dance (namely, Modeng dance), which has good historical reference value for the writing of this thesis.

Xu Fengping's [Thoughts on the "Sinicization" of dance sports Music] (Xu Fengping. 2009), takes dance sports music as the research entry point and attempts to integrate Chinese folk music with ethnic elements and traditional cultural characteristics into the theoretical exploration of dance sports. This paper analyzes the successful cases of "Sinicization" of Western dance and sports art music; This paper analyzes the characteristics of the combination of a sports art form and Chinese folk music, probes into the relationship between various elements of dance sports, and explains the characteristics of dance sports music. The discussion of this thesis has certain positive significance to the theory and practice of Chinese dance sports performance dance creation.

CAI Xuejing, Zhang Jinqing [On the Choreography of dance sports] (Cai, X., & Zhang, J., 2013: 223-224.), discusses the choreography of dance sports from the aspects of movement choreography, emotion expression art, coordination art, music rhythm art, color composition art, space composition art, and time choreography. This paper covers a wide range of aspects and lacks theoretical depth.

Zhang Qiong, Yu Qiming, Liu Wenjun, and others [Construction of Scientific Theoretical Models] (Zhang, Q., Yu, Q., & Liu, W.,1990), is a rare monograph devoted to the construction of

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theoretical models in China. This work discusses the basic characteristics and construction methods of scientific theoretical models and systematically illustrates the application of thinking methods such as analogy, abstraction, deduction, and induction in the construction of theoretical models by combining them with many typical cases of theoretical formation in the history of science.

The performance capacity analysis and its application in the integral dance sports training model (Viorel Dan Năstase. 2012:967-971)

This is a paper to discuss the artistic expression of dance performance in the process of sports training application of the comprehensive model (Viorel Dan Năstase. 2012:967-971). The author believes that in the field of dance sports, compared with practice and performance, the analysis of theory and principle is not paid much attention to. The author thinks that a professional model of performing arts expressive force training includes three important aspects: analysis, formulation of appropriate methods, and establishment of scientific training approaches. The purpose of the model is to continuously develop and maximize the performance ability of dance sports performers. At the same time, the model also takes into account the improvement of technology and creative ability. The greatest merit of this paper is that the author puts forward such a point of view: appropriate and comprehensive integration of various scientific theories will bring more opportunities and power for improving the artistic expression of dance sports performance dance. This point has a lot in common with the viewpoint of this paper. At the same time, how to establish a theoretical model for the author has a good inspiration.

Guo Yulian et al, Northeast Normal University [Research Dynamics of sports semiotics from the Perspective of Semiotics] (Guo Yulian, Chen Gang & Wang Yue. 2015:23-27), introduced the status of foreign sports semiotics research, summarized the problems of domestic sports semiotics research: the research content is too simple, the research innovation is insufficient, the research analysis is insufficient, summed up the trend of Chinese sports semiotics research. The content of this paper largely repeats the outline of Wei Wei's Sports Semiotics, and finally adds the assumption of Chinese sports semiotics, namely the assumption of five changes, the content is relatively vague.

### Conceptual Framework

Established the "theoretical model of dance sports performance dance creation" based on the use of choreography and semiotic principles to explore and explain the movement rules and internal mechanisms of dance sports performance dance, as well as the purpose, method, procedure, and approach of creation and compilation, with lines, geometry Graphics, etc. are used to display the image model of the internal laws and methods of the creation theory.

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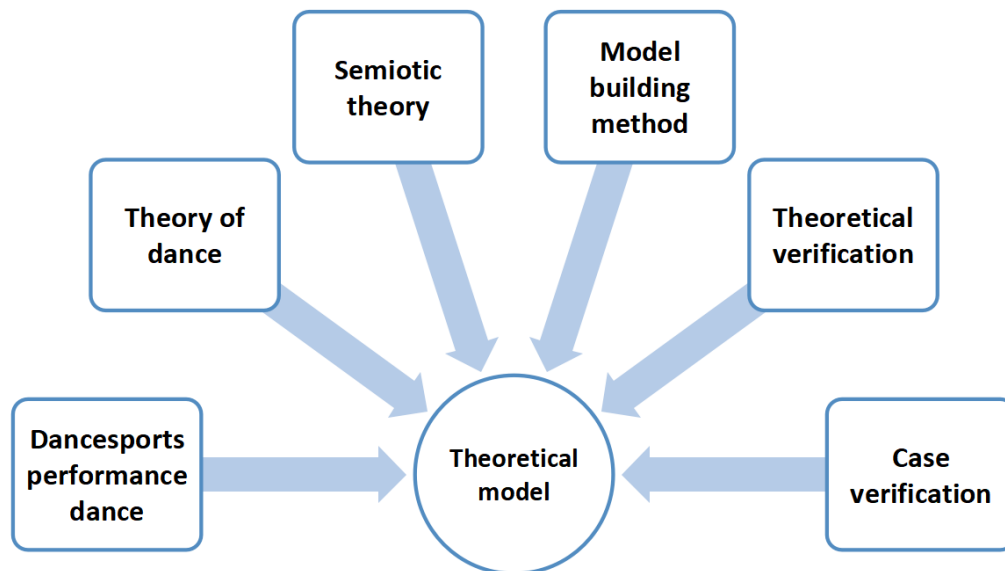


Figure 1 Conceptual Framework

## Methodology

This paper studies 1 theoretical model (with 2 sub-models,). The theoretical verification analysis is given in the process of theoretical model verification. In the process of verifying the theoretical model with examples, experts selected 1 excellent work of Chinese performance dance for example verification.

Nine experts were consulted to test the reliability and validity of the questionnaire and finally determine the content of the questionnaire.

Using a questionnaire survey, the questionnaire was distributed to 15 experts, and one domestic work was selected by the experts among many domestic performances works as a case for case analysis.

This paper uses expert questionnaires and statistical results to finally select the work "Yellow River", and uses the combination of macro and micro to conduct case analysis from the following aspects: 1) Correlation analysis of the basic idea of creation. 2) The specific creation analysis of the work. And 3) Model verification.

This article adopts the method of cross-research between dance and semiotics and combines the relevant rules and requirements reflected in the competitive nature of dance sports performance dance competitions to explore and study related issues in the creation of Chinese dance sports performance dances.







## Results and Discussion

### 1. Theoretical support

*1.1 Theory of dance:* On this basis, research and discuss the basic elements such as themes, genres, and structures involved in the creation and choreography of dance sports performances, discuss the layout and arrangement of movements, dance sentences, and dance paragraphs, and discuss the combination of literature and movements, music, clothing, etc., focusing on the study of the layout of the time running mode and the space running mode of dance sports movements according to the predetermined theme and content.

In short, the introduction of dance theory should solve the problem of "how to do" performance dance creation.

*1.2 Semiotic theory:* This paper mainly uses the following symbolic theory to discuss the creation of performance dance. The following theory may seem weird and incomprehensible to those unfamiliar with semiotics, but it is very useful. This article will use it flexibly in combination with the actual situation of creation and research and give a moderate and easy-to-understand explanation.

This is in line with the author's original idea that dance movements are symbols and the psychological presumption of "homogeneity and heterogeneity" between dance sports movements and emotional conception. (Yuan Jiexiong.2014)

### 2. Basic features of theoretical models

#### *2.1 Theoretical model has a certain logical structure*

"A mature theoretical model typically consists of three components:

2.1.1 Core Assumptions. That is a set of statements that describe some hypothetical constituent elements within a thing, the arrangement of elements (structure), and the operation constraint relations (operation mechanism).

For the creation and editing of performance dance, it refers to the various means and elements to be used in the creation and editing, as well as the interaction between elements, as well as the operation mechanism and combination techniques of the whole elements.

2.1.2 "Bridge" Hypothesis. That is, a set of statements describing the correspondence between the supposed elements, structures, and observable properties of the surface of things.

It is to establish the relationship between the internal mechanism and the specific elements and techniques of expression of the performance dance by corresponding the theoretical assumption of the creation and composition of the performance dance with the inner operation law revealed by semiotics.

2.1.3 Logical Inference. It is a description of the laws that things must follow under the action of this imaginary secret mechanism". ("Dancing"entry.<https://baike.baidu.com>)

In other words, it describes the rules and operating procedures of dance creation with drawings and shapes.

#### *2.2 The theoretical model is testable*

The purpose of constructing a theoretical model is not to display or look good, but to provide some kind of generalization and explanation, or to provide some kind of theoretical solution to the problem. Therefore, the theoretical model must be tested by theory and practice, at least logically.

Whether the theoretical model of performance dance creation and application is successful must be tested and verified by theory and practice. Which is consistent with Communication Theories. (Severin, W.J., & Tankard, J.W. 1997:47-63)

### 3. Construction of theoretical Model of performance dance Content Creation

The model constructed is based on the previous theoretical explanation, demonstration, and induction, using image means such as lines and geometric figures to concisely outline the theoretical model of performance dance creation.

#### *3.1 Description of the model*

3.1.1 Contents covered: The two sub-models are causal. The first sub-model reflects the interaction between Chinese cultural connotations and foreign dance sports forms. The second sub-

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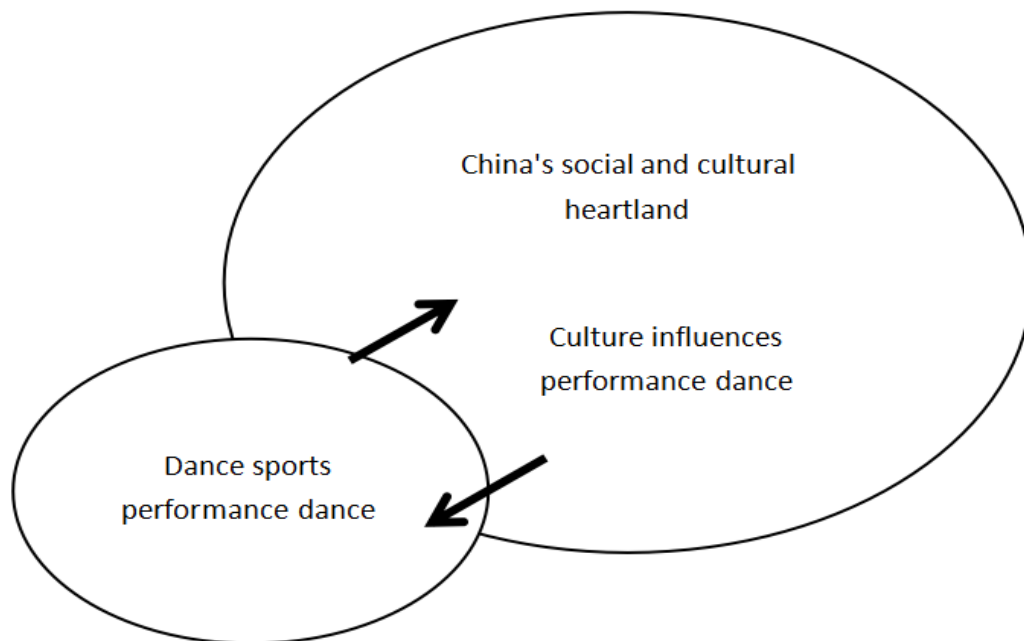


model reflects the interactive relationship between performance dance works and Chinese social culture and reveals the basic source of the theme, content, and intention of dance sports performance dance.

3.1.2 Main theoretical basis: Lottman's symbolic space theory and foreign text theory.

3.2 *Construction of a theoretical model of creation and editing of performance dance content*

3.2.1 Theoretical model of interaction between performance dance and Chinese social culture a) Model of interaction between performance dance and Chinese social culture. In China, dance sports and dance sports performance dance, as a kind of foreign dance culture, must be combined with Chinese culture to take root in China, to truly integrate into Chinese culture, and get the recognition of the audience.



Model of Interaction between Performance Dance and Chinese Social Culture (Submodel 1)

3.2.2 Relevant instructions: As a foreign culture from the West, performance dance has entered the field of Chinese society and culture since the last century. This model embodies the cultural interaction theory of Semiographer Lotman. The big circle in the model represents the symbolic space of Chinese society and culture. In the center of the circle is the central area of Chinese society and culture, where traditional Chinese culture and values occupy a central position. The small circle at the bottom left indicates that performance dance is moving from the edge of Chinese culture to the center of Chinese culture. In the process of moving, it will be increasingly influenced by the mainstream values of Chinese society and culture (Lotman, I.M., Lenhoff, G., & Vroon, R., 1977)

To be recognized by the mainstream of Chinese society, performing dance must enter the center of Chinese society and culture. On the one hand, when performing dance enters the center of Chinese mainstream culture, it must be combined with the traditional values of Chinese traditional culture, such as advocating harmony, the mean, and the unity of nature and man. It must be restricted by Chinese society and culture, reflect Chinese local customs and worldly conditions, and highly reflect the traditional connotation of China, such as philosophy, history, ethics, and morality.

On the other hand, the small circle performing a dance as a foreign form enters the big circle of Chinese society and culture, which will enrich the cultural elements of China.

3.2.3 Theoretical model of an interactive relationship between literary content and philosophical content of performance dance works. The artistic content of Chinese dance sports performance dance works does not come out of thin air but is the result of the interaction between Chinese social, cultural, and aesthetic values and the works.



a) Model construction

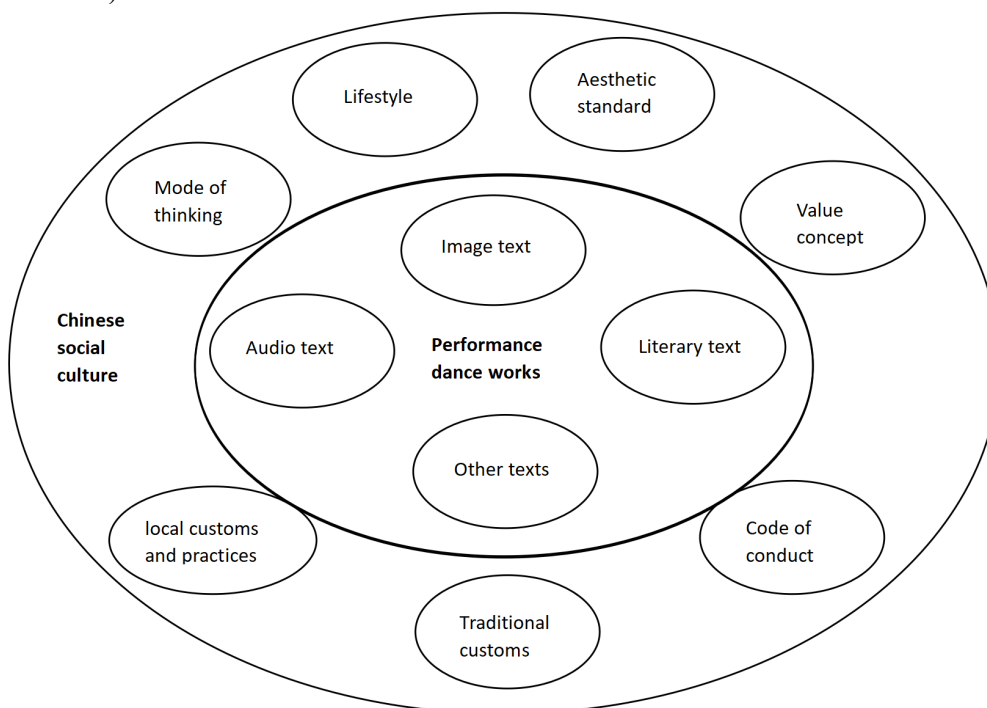


Figure 2 Theoretical model of the interactive relationship between literary content and philosophical content of Chinese dance sports performance dance works (sub-model 3)

b) Relevant instructions

Performance dance works are in the macro background of Chinese society and culture. The two form an interactive relationship. Each dance performance is a reflection and miniature of Chinese society and culture's way of thinking, way of life, aesthetic standards, values, local customs, traditional customs, norms of behavior, etc. (The work "The Seven Year Itch" reflects the changes of marriage values in today's Chinese society); On the contrary, the various aspects and factors of Chinese society and culture are the inexhaustible source of materials for performing dance works, the basis for their foothold and survival in China, and also the mission of the creation and compilation of performing dance works.

Various elements of Chinese society and culture (mode of thinking, way of life, aesthetic standards, values, local customs, traditional customs, norms of behavior, etc.) are not isolated and static, but interrelated and mutually influenced. Which corresponds to "Balance cultural differences, break through the stylized creation and performance of the elements of international standard dance recognition and grasp." (Du Jingge.2012:119-120)

#### 4. Theoretical verification of the theoretical model of content creation of performance dance works

##### 4.1 Theoretical Verification of the Interaction Model between Performance Dance and Chinese Society and Culture

###### 4.1.1 Verification of interactive arguments in Lotman's symbolic space theory

a) Related content of Lotman's symbolic space theory: The concept of multilingual cultural existence is a basic viewpoint of Lotman's cultural semiotics and artistic semiotics. Lotman believes that in human culture, art, and other fields, there are multiple cultures, multiple languages, and multiple forms. All kinds of culture, language, and art coexist in the theoretical framework of "symbol space". Symbolic space theory is an important theory put forward by Soviet semioticians according to the concept of "biosphere". "Symbol space, also known as symbol domain, symbol circle, symbol field,

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and other different concepts. Just as there are various interrelated biological communities in the biosphere, different cultures and different texts, such as literature, music, aesthetics, architecture, film and television, are distributed in the symbol space. "Performance dance is also one of the elements.

b) The relevant contents of Lotman's thought of binary opposition: The idea of binary opposition also exists in Lotman's symbolic space theory. Lotman believes that in various cultures and texts in symbol space, some in the central zone and some in the peripheral zone, the imbalance and asymmetry between the central zone and the peripheral zone will lead to the bidirectional movement of different cultures and texts in the cultural center and the peripheral zone. Therefore, Lotman believes that "the heterogeneity in the structure of symbolic space constitutes the potential of dynamic processes, which is one of the mechanisms for generating new information".

#### *4.2 Theoretical verification*

Perhaps in the whole world of dance sport symbol space, China, and even the whole of Asia because of the gap in technical level and artistic accomplishment, and in the world of dance sport performance dance symbol space is at the edge. However, in the symbolic space of Chinese social culture, dance performance, as a foreign cultural form, is on the edge of the zone. If it wants to become a mainstream culture in China, it must occupy the position of cultural center. The Chinese social culture in the center continues to expand to the edge, which will exert a strong influence on Chinese dance sports and performance dance. Therefore, Chinese dance sport, especially performance dance, has distinct cultural characteristics from the very beginning. From the theme content to music, costumes, and props, Chinese national colors are more and more distinct. Even performance dance has become a complete dance art form in China, which is also the result of China's social and cultural environment. Therefore, in order to truly take root in China, to become the mainstream culture of China, to gain the general recognition and acceptance of the Chinese people, performance dance needs to further accept the influence of the central position of Chinese culture, to show more and more profound characteristics and charm of Chinese culture as the theme, in order to be more widely recognized. Corresponds to "Mode is the key in communication, and the influence of audience's understanding on communication is discussed from the perspective of acceptance." (Severin, W.J., & Tankard, J.W. 1997:47-63)

### **5. Example verification of the theoretical model of content creation and compilation of performance dance works**

Through a questionnaire survey to 15 experts, the word "Yellow River" was finally selected as a case for example verification. "Yellow River" (also known as "Defend the Yellow River", director: Wang Xin)

#### *5.1 General overview of creation and editing*

5.1.1 Related factors of creation and editing: Creation intention: Participate in the 2015 CBDF National Ballroom Dance Art Performance Dance Championship. Venue: Shenzhen, China. Interactive audience: Chinese audience and judges. Social and cultural factors: Chinese modern political culture, reflecting the historical facts of the Anti-Japanese War. Environment and Place: professional stage. Skill level of performers: excellent domestic players in China. Performance: Gold Medal of the 3rd National Ballroom Dance Art Performance Dance Championship in 2015.

5.1.2 Overview of works: Source material: The fourth movement of the famous piano Concerto "Yellow River", "Defending the Yellow River".

Performance time: about 6 minutes 40 seconds.

Performance form: male and female group dance. Basic dances: Paso doble, etc.

Cultural type: Poetic style, depicting the Chinese people's resistance against Japanese aggression, defending their hometown, and defending the social history and culture. Chinese cultural space.





Artistic features: There is no specific plot, with dance movements to express the ambition of resisting Japanese aggression. Video link: <https://v.qq.com/x/page/h0176pj2p82.html>.

## 5.2 Specific creation analysis of the Works

5.2.1 The literary content of the work: Basic plot: The performance of the “Yellow River” chorus “Yellow River” lyrics “the wind is roaring, the horse is barking, the Yellow River is roaring. Picked up the native lance and the foreign lance, and took up the sword and spear on his back to protect his hometown, the Yellow River, and the whole of China!” Poetic ambition.

Basic theme: Fight against the Japanese fascist, defend the country, and save the nation. Character image: Patriotic youth who defend the country and fight against the Japanese invasion. Genre type: poetic dance. Basic structure: Introduction + theme + five variations.

5.2.2 The expression form of the work: Action text: Paso doble is the main dance, and integrates rumba, samba, national dance, modern dance, and other dances.

Corresponding emotions of action text: resistance, struggle, confusion, reverence. Binary opposition mode of action text: comparison of performance combination mode (the most important), orientation, speed and slow, etc. Music: The fourth movement of Piano Concerto “Yellow River”, “Defending the Yellow River”.

Sound effect: None

Structure layout: Introduction + theme A+ five variations A1, A2, A3, A4, insertions, A5, the overall rhythm is relatively slow and steady, forming the effect of a wave higher than another wave. Clothing: Chinese modern young students' clothing, female students' skirts, and male students' clothes. Props: Red strip lighting scenery: top light, side light, and other lighting means, combined with smoke, etc., to create the scene of battlefield smoke, rendering the atmosphere of war.

## 5.2.3 The combination of content and form

a) Introduction In the trumpet music of the introduction, male and female dancers in the center of the stage with national dance, and modern dance movements pose, creating impassioned modeling.

b) The theme of “Yellow River” was presented for the first time. With the introduction of a deep and powerful piano bass, the theme of “The Yellow River” is presented, and the male and female dancers present the circular operation of the Paso doble. The piano played a formal theme of “Yellow River”, and the dancers performed the paso doble in the form of a line dance. The contrast between the height of the movements of male and female dancers and the change in the distance between male and female dancers show the effect of cadence.

c) The first variation. Women dance in groups. The formation moves to the right of areas 9, 4, and 7. Change the bullfighting movement to the left, in position 2 do an upward gathering pattern. Symbol of women unwilling to be left behind, on the anti-Japanese battlefield.

d) The second variation: “Defend the Yellow River” melody appears in the string part. The paso doble movement adopts men's single solo dance, men's double, men's four, men's and women's eight paso doble, and so on. The piano is set off by strong force, dense texture, and fast sound flow. Combined with the male dancers holding the legs and feet of the female dancers, the movement of holding the gun is symbolized that the soldiers on the front line are the main force of the war of resistance.

e) The third variation: Piano and band play the theme of “Yellow River”. Under the strong and firm string of the piano, men, and women in the form of a group dance variation of the paso doble movement. Dancers appear from the left and right sides of the stage, forming two performance dance centers in 6 and 7, symbolizing men, women, and children working together to fight against tension.

f) The fourth variation: the trombone plays the theme of “Defending the Yellow River”, and the woodwind imitates the wind with rapid sound decomposition. The bullfight is also the fourth variation. The paso doble movement changes into the rotation and big jump form of the men's solo dance. Female dancers join the bull movement that forms a duet, moving from position 2 to position 4. Combined with the use of the dim light symbol of the Anti-Japanese War into the arduous phase.

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g) The fifth variation: the piano and the band made tonal variations on the theme of “Defending the Yellow River”. The melody and tone were blurred, leading to the male and female group dance. The Paso doble’s Spanish steps, electric steps, kicks, and dim stage lights symbolized the need for strong leadership in the hard stages and the confusion of the struggle against the Japanese. The wavy shape symbolizes the concerted efforts of the anti-Japanese army and people.

h) The music theme of “Oriental Red” has been added. The band played a wide melody of “Oriental Red”, with the piano interspersed with magnificent passage lines. The stage lights suddenly lit up, symbolizing the leader Mao Zedong and the leadership of the Communist Party as if setting the clouds to see the sun, pointing the way forward for the Anti-Japanese War. The rumba dance movement form of group dance expresses the admiration, trust, and love of the anti-Japanese military and civilians towards the Party Central Committee and Chairman Mao. The triangular forward stage scheduling reflects the unity of all after the direction is clear. The red lights, modern dance movements, and rumba dance movements show the great respect of the CPC Central Committee and Chairman Mao.

i) Sixth Variations: Summarize the entire piece, featuring melodies from “Defending the Yellow River”, “Oriental Red”, and “International”, forming a synthesis of musical elements. The movement shape of modern dance symbolizes the determination of the soldiers and the people in the War of Resistance to the end and the revolution to the end under the leadership of the banner of Mao Zedong Thought.

### 5.3 Model verification

#### 5.3.1 Creation achievements and features of the works

a) The work “Yellow River” adopts the “symphonic choreography method” which is relatively rare in performance dance. Symphonic choreography is a method of composing large-scale works (such as dance dramas). Such choreography is based on symphonies and reflects the inner charm of music. On the basis of paso doble as the main movement, the creators of “Yellow River” incorporated rumba, samba, and other movements to fully and accurately express the connotation of the work, and its shocking effect even exceeds that of ballet, national dance, modern dance, and other forms. The realization of foreign forms of foreign for use. Due to the unique vision and talent of the author, he has achieved a good effect in expressing Chinese social and cultural content with a foreign form of dance sport. Realize that sports dance is a foreign form of foreign use. It explores a new way to combine dance sports with Chinese cultural connotations.

b) It has achieved a great breakthrough in the creative techniques of performance dance, breaking the assertion that performance dance is not suitable for expressing major revolutionary or historical themes. Before “Yellow River” came out, there were experts who said that performing dance was not suitable for expressing big scenes and themes. The appearance and award of “Yellow River” swept away the flagging and decadent wind of performance dance works, and brought a great sense of righteousness to the creation and performance of performance dance. The success of “Yellow River” proves that as long as the choreographer is willing to work hard, and can really give full play to imagination and creativity, the limitations of dance sport movement, and style limitations can be made considerable breakthroughs.

#### 5.3.2 Verify the model

a) To verify the effectiveness of dualistic opposition and interaction of dance sports movements, the work “Yellow River” takes Paso doble as the most important dance in order to express the spirit of resistance. The creators have made rich development and changes in the basic movements of the Paso doble dance: first, the contrast of gender, that is, the contrast between male and female dancers, which is a typical example of the binary opposition and interaction between male and female gender.

“Yellow River” makes full use of the binary opposition of many and few, and uses the interaction between solo dance, duet dance, quad dance, eight dance, and group dance to constantly develop and change the Paso doble movement.





The work “Yellow River” makes full use of the interaction of stage orientation, front and back, left and right, concentrated and scattered, to carry out rich stage scheduling and accurately express the corresponding significance.

Therefore, the effective application of “Yellow River” to the binary opposition fully proves the rationality and feasibility of using gender, movement, orientation, height, and other binary opposition and interactive relations in the creation and editing of the “Dance sports performance application theoretical model”. The interactive relationship between music and action is highlighted.

The successful interaction between music and dance sports movements also verifies that the model of interaction between music speech and movement language is completely valid within the performance dance text.

The success of “Yellow River” also proves that dance sport can not only effectively connect with traditional Chinese culture and give proper consideration to real life, but also express grand realpolitik themes. This also fully proves that in the symbolic space, the foreign culture of dance sport can fully interact and connect with the Chinese society and culture, and dance sport is also fully possible to enter the center of Chinese culture and play a greater influence.

#### 5.3.3 Verification results

The success of “Yellow River” fully validates the elaboration of the “Theoretical model of dance sport creation and editing Application” on cultural interaction, and the effectiveness of the creation and editing must seek materials and absorb nourishment from the interaction of social and cultural backgrounds. Therefore “creation should take into full account the audience, that is, the audience's understanding ability and interest.” (Severin, W.J., & Tankard, J.W. 1997:47-63)

## Conclusions

1. Performance dance has both artistic attributes and sports attributes. Artistic attributes take absolute priority. The competition rules and scoring standards of performance dance appear to be the rules of sports competitions, but in fact, they are the scoring standards of dance art. The weighted analysis of each key element of performance dance and the final results of the 2016 World Dances Ports Performance Dance Championships reflect the bias of the referee's judging criteria for artistry and prove that creation and choreography have a decisive impact on the performance of performance dance competitions.

2. The interaction and mutual translation between form and content is the basic way of expressing content in the form of performing dance. Chinese dance sports performance dance is the result of the interaction between Western dance form and Chinese cultural connotation and is an organic combination of Western dance language, sports language, and Chinese culture and aesthetic habits. The mission of Chinese dance sports performance dance creation is to use appropriate dance sports movements to show and promote Chinese culture.

3. Constructing the theoretical model of dance sports performance dance creation is the direct and intuitive embodiment of the research results of this paper. The construction of the model can not only reflect the theoretical results of this paper, but also has objectivity and operability, which is convenient for combining theory with practice, and provides effective theoretical reference and practical operation mode for the creation and choreography of performance dance.

After the theoretical demonstration and example verification, it is proved that the theoretical model of this thesis is basically reliable in theory and effective in practice.





### Recommendations

The recommendations were (1) to shorten the gap between Chinese dance sports performance and the world's advanced level, we must attach great importance to the creation and editing. (2) the creation and editing of Chinese dance sports performance dance should attach great importance to the play of the artistic attributes of the performance dance. (3) firmly establish a sense of mission to express, convey and promote Chinese culture in the form of foreign dance sports. (4) the reference to dance is not deep enough. (5) since it is the first time to introduce the theory of dance and semiotics, it attaches importance to the integrity and totality of theories and viewpoints, but the combination of details is not deep enough, and the particularity of the application of dance sport needs to be explored further and (6) limited by the space, the number of examples can be further increased and expanded.

### Authors' Contributions

This paper studies the creation of performance dance in the theoretical research mode of dance and semiotics, which has no precedent in China or even in the world. Therefore, the preliminary construction of the theoretical model of performance dance in this paper can make accurate positioning of the fundamental tasks and essential attributes of performance dance, and then clarify the fundamental direction of efforts in the creation and choreography of performance dance and clarify the basic procedures and techniques of performance dance creation. The plight of lack of talents and theories faced by dance sports performance dance will have constructive theoretical significance and obvious practical guiding value.







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