

THE TRAINING VALUE OF ANHUI HUAGUDENG DANCE*

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Abstract

The traditional training methods for Anhui Huagudeng dance have notable issues that hinder its effectiveness. Specifically, male and female dancers are trained separately in art colleges in China, which is problematic. This separation fails to support the emotional expression and interpersonal dynamics required for effective performances, especially in duet (pas de deux) and group dances. Moreover, the current teaching practices do not fully leverage the potential of the dance's movements in developing essential skills such as control over the waist, legs, and feet. Addressing these challenges is vital to enhancing the dancers' abilities to embody the emotional and technical nuances of Anhui Huagudeng dance.

This study aims to analyze the training value of Anhui Huagudeng dance, focusing on the skills it cultivates and its contribution to emotional expression. Using literature research and participatory observation methods, the research found that the dance significantly improves the dancers' control over their waist, legs, and feet. Additionally, its movements, rooted in the expression of love and emotion, require male and female dancers to train together to foster mutual adaptation and emotional communication. Furthermore, the study highlights the importance of duet performances in honing these skills,

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making integrated training sessions essential for achieving high-quality performances.

The findings underscore the training value of Anhui Huagudeng dance in both solo and group formats. Its unique movement techniques and emphasis on emotional expression are invaluable for developing dancers' physical and expressive capabilities, suggesting the need for revised teaching practices to optimize its impact.

Keywords: Anhui Huagudeng Dance, Training Value, Dance Performance.

Introduction

Anhui Huagudeng dance is a kind of folk dance of Han nationality in China. It is a folk art spread in the Huaihe River valley in China. In the folklore of the Huaihe River basin, Anhui Huagudeng originated in the Xia Dynasty in ancient China. Yu, the emperor of the Xia Dynasty, was so busy with the flood that he passed his house three times that he had no time to enter it. His wife took Yu home with her son in her arms. In the end, his wife turned into a stone. She did not wait for her husband to come back. At that time, the emperor Yu and his wife moved people, in order to commemorate the emperor "Yu" and his wife, the people began to perform Anhui Huagudeng dance in front of the "Yu Palace" every year on March 18 of the lunar calendar.

According to historical records. In the Tang Dynasty of ancient China, the art "Hesheng" came into being, which was later inherited by the Song Dynasty of ancient China, forming a new art form "Goulan". Today, Anhui Huagudeng dance derives a lot of content and form from "Goulan" (Sun Chao, 2017). Moreover, Anhui Haugudeng is widely spread in Huaiyuan County, Yingshang County, Fengtai County, Huainan City, Bengbu City and Fuyang City of Anhui Province in the Huaihe River basin (Ning, et al, 2024).



At present, Anhui Huagudeng dance is not only widely spread in the Huaihe River basin of Anhui Province, China, but also Anhui Hagudeng is included as a compulsory course for ethnic folk dance majors in art colleges and universities in China. It can be seen from this that Anhui Huagudeng is of training value to dancers. However, there is a question, and this question is what is the main value of Anhui Huagudeng's training for dancers. After 17 years of study and teaching practice, the researchers have different views on this issue compared to the experts.

First of all, Anhui Huagudeng dance has a wide range of movements, and sometimes the speed between movements is very fast. Therefore, Anhui Huagudeng's dance training was mainly reflected in the dancers' ability to control the waist, legs and feet. Secondly, Anhui Huagudeng's solo dance, duet dance and group dance all have the expression of dancers' emotions and emotions. Whether it is the cooperation of pas de deux, or through the dance movement and dance rhythm to convey the emotions of both sides. These aspects are of training value for both male and female dancers.

Finally, in the current dance teaching in Anhui Huagudeng, an art college in China, male and female dancers are trained separately, which is unreasonable. Because, in order to fully embody the emotions and emotions of the characters in the dance performance, the male and female dancers need to be together for a long time in the classroom training. Based on the practice of Anhui Huagudeng's dance, this paper analyzes the training value of Anhui Huagudeng's dance for dancers through participatory observation method and literature research.

Conclude the research problems

Anhui Huagudeng dance, a traditional folk art of the Han nationality in China, holds significant cultural and artistic value. However, the current approach to its teaching and training raises several issues. First, the dance's



wide range of movements, often requiring rapid transitions, demands exceptional control of the waist, legs, and feet from the dancers. This poses challenges for effective skill acquisition during training. Second, the dance emphasizes the expression of emotions and the interpersonal dynamics of the performers, particularly in duet and group dances. Yet, current teaching practices, which separate male and female dancers during training, fail to provide the collaborative environment needed to develop these expressive elements. These challenges highlight the need to rethink and improve existing training methods to optimize the dance's artistic and technical potential for dancers. Giving the reason for presenting this paper

This paper is presented to explore the training value of Anhui Huagudeng dance, which is deeply rooted in the cultural traditions of the Huaihe River basin in Anhui Province, China. By examining its historical significance and current pedagogical practices, the study seeks to address the existing gaps in training methods and highlight the dance's potential to develop technical skills and emotional expressiveness in dancers. Based on participatory observation and literature research, the findings offer insights that can enhance the teaching of Anhui Huagudeng dance in art colleges and promote its preservation and continued relevance as an integral part of China's folk dance heritage.

Research Objective

To study the training value of Anhui Huagudeng dance for dancers.

Literature Review

The training value of Anhui Huagudeng dance has been a subject of growing interest, particularly regarding its technical, expressive, and pedagogical aspects. Anhui Huagudeng, a traditional folk dance originating from the Huaihe



River basin, is rooted in the cultural heritage of the Han nationality in China. It reflects the region's historical and artistic traditions, such as those evolving from the ancient art forms "Hesheng" in the Tang Dynasty and "Goulan" in the Song Dynasty, which continue to influence its structure and performance today (Sun, 2017).

Technical Training Value

The dance's dynamic movements, characterized by rapid transitions and intricate coordination, emphasize the physical conditioning of dancers. Mastery of Anhui Huagudeng requires strong control of the waist, legs, and feet, making it a valuable training tool for enhancing technical skills. According to Ning et al. (2024), these elements are critical for the development of body coordination, flexibility, and balance, which are essential for professional dancers.

Emotional Expression and Performance

Anhui Huagudeng dance also emphasizes the conveyance of emotions, particularly in its solo, duet, and group performances. The pas de deux, for example, involves not only technical synchronization but also emotional interplay between the dancers. This feature underscores the dance's dual role in refining both physical techniques and the ability to portray nuanced emotional narratives. Training in such expressive elements is crucial for dancers to connect with audiences and convey the cultural essence of the dance (Ning et al., 2024).

Current Teaching Practices

Despite its training potential, the current pedagogical approach to Anhui Huagudeng in Chinese art colleges presents challenges. Male and female dancers are often trained separately, which limits their ability to develop the collaborative skills needed for duet and group performances. Ning et al. (2024) argue that joint training sessions are essential to fully realize the dance's



expressive and technical potential, as they allow dancers to adapt to each other's movements and emotional cues in real-time.

Historical and Cultural Context

The historical roots of Anhui Huagudeng add another layer to its training value. Originating in the Xia Dynasty and performed annually to honor Emperor Yu, the dance integrates storytelling and traditional cultural practices. This historical significance not only enriches the dancers' understanding of their craft but also connects them to their cultural heritage, making it a holistic training experience (Sun, 2017).

Conceptual Framework

The conceptual framework for this study on the training value of Anhui Huagudeng dance is based on two primary research methodologies: Literature Research and Participatory Observation Method. These methodologies collectively form the foundation for understanding and analyzing the technical, expressive, and pedagogical aspects of Anhui Huagudeng dance.

1) A comprehensive review of Chinese and international academic journals, dissertations, and other materials was conducted.

2) Online resources, such as Baidu (<https://www.baidu.com>), were used to collect relevant information.

3) The focus was on expanding the knowledge framework of Anhui Huagudeng dance and understanding its training value for dancers.

4) The researcher's 17 years of study and 8 years of teaching experience in Anhui Huagudeng dance provide a unique insider perspective.

5) Practical experiences were enriched by learning from renowned artists and national inheritors of Anhui Huagudeng, including Mr. Sun Chao, Mr. Zhang Haigen, Ms. Lou Lou, and Mr. Chu Xuya.

6) Insights gained through teaching and learning were utilized to explore the training value of Anhui Huagudeng dance for dancers.

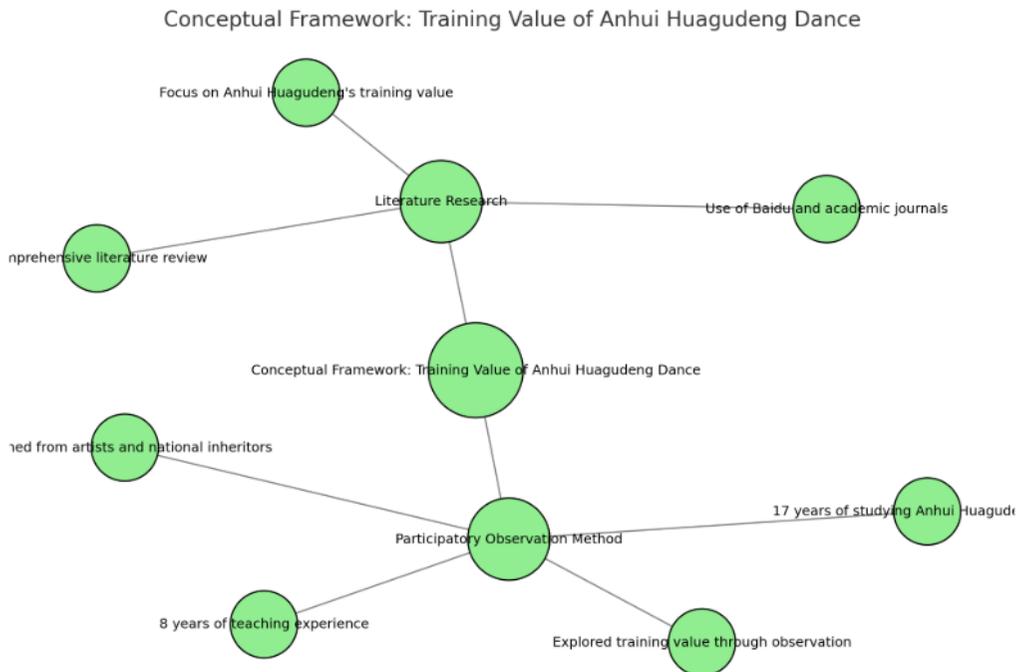


Figure 1: Conceptual Framework

Research Methodology

1. Literature research

The researcher conducted a comprehensive literature search using resources such as the website (<https://www.baidu.com>). A review of Chinese and foreign literature, including academic journals, dissertations and other relevant materials. Focus on collecting information related to Anhui Huagudeng dance and the training value of Anhui Huagudeng dance in order to expand the knowledge framework.

2. Participatory observation method

The researcher studied and worked in Anhui Huagudeng's dance for 17 years. The researcher has studied Anhui Huagudeng dance for 17 years and has taught Anhui Huagudeng dance for 8 years. During the 8-year teaching experience in Anhui Huagudeng Dance, the researchers have a lot of practice and teaching experience in Anhui Huagudeng Dance. During his dance career,



he also learned Anhui Huagudeng dance from many artists and national inheritors of Anhui Huagudeng. For example, Mr. Sun Chao, associate professor of Anhui Art Vocational College, Mr. Zhang Haigen, National inheritor of China, Ms. Lou Lou, national inheritor, and Mr. Chu Xuya, associate professor of Anhui Art Vocational College, etc. In the process of learning and teaching, the researchers studied the training value of Anhui Huagudeng dance for dancers through the method of participatory observation.

Results

1. A brief introduction about Anhui Huagudeng dance.

Anhui Province is a provincial administrative region in China, located in the Yangtze River Delta region of China, is one of the important origins of Chinese civilization. However, the Huai River flows through Huaiyuan County, Fengtai County and Yingshang County in Anhui Province. Anhui Huahudeng spread and distributed in Fengtai, Yingshang and Huaiyuan counties in Huaihe River basin of Anhui province.

Anhui Huagudeng is a folk song and dance art in Anhui Province with the most widespread spread, the largest number of participants, the largest influence, and the contents and forms are colorful. In the Notice of The State Council on Announcing the First Batch of National Intangible Cultural Heritage List issued by The State Council on May 20, 2006, Anhui huagudeng was included as one of the typical representatives of Han folk traditional culture (Cao Ning, 2009).

Fengtai County, located in the northern part of central Anhui Province, is the central area of Huaihe River Basin (Han Yongdao, 1998). Yingshang County, belonging to Anhui Province, is located in the northwest of Anhui Province, at the confluence of Huaihe River and Yinghe River, and at the southernmost point of Huaibei Plain (Wu Duozen, 1995). Huaiyuan County belongs to Anhui

Province, located in the north of Anhui Province, the middle reaches of Huaihe River, the southern end of Huaibei Plain (Zhiqin Yi, 1990).

Anhui Huagudeng is mainly spread in Fengtai, Yingshang and Huaiyuan counties in the Huaihe River basin of Anhui Province. Anhui Huagudeng is loved by the people in this area. These areas not only have the products and resources of southern China and northern China. Moreover, the art of Anhui Huagudeng in the Huaihe River basin has both southern culture and northern culture.

2. The training value of Anhui Huagudeng dance for dancers' limbs.

Because the Huai River and the Qinling Mountains are the dividing lines between southern China and northern China. So, south of the Huai River is the southern region of China, and north of the Huai River is the northern region of China. As we all know, people in different regions not only have different historical traditions, customs and ways of working, but also the character characteristics of people in different regions and the content and form of art in different regions are different.

For example, people in the north of China are frank, bold and extroverted. However, the character of people in southern China is gentle, pragmatic and introverted. Due to the different aspects of the people in the north and south of China, their performing arts are also different. For example, in terms of dance, the Mongolian dance experience in northern China is heroic and enthusiastic. However, the Dai dance of southern China is soft and dexterous. Therefore, the style, content and form of dance in specific regions are different.

Anhui Huagudeng has been circulating for a long time in the Huaihe River basin in Anhui province, which is located at the junction of southern and northern China. This results in Anhui Huagudeng's dance being both bold and passionate, as well as gentle and dexterous. Anhui Huagudeng not only has the



characteristics of southern and northern Chinese dances, but also the content and forms of Anhui Huagudeng dances are rich and diverse. Dancers in Anhui huagudeng have to go through years of training before they can perform the dance well. One of the reasons is that Anhui Huagudeng puts a high demand on dancers' control of the waist, legs and feet.

In Anhui Huagudeng dance, there are a lot of foot movements in people's limbs which are of great training value for dancers. Anhui Huagudeng dance has many foot movements that require dancers' foot control and explosive ability to perform well, such as "Banibu", "Guanbu" and "Shaizibu". Among them, the foot movement "Banibu" is one of the basic steps in Anhui Huagudeng. In Anhui Huagudeng dance training, male and female dancers learn this foot movement. According to the 17 years' study and observation of Anhui Huagudeng dance, the author found that the dance move "Banibu" imitated the foot movements of peasants walking in the mud in the Huaihe River basin. The mud on the ground after the rain in the Huaihe River Basin is very sticky. If a farmer wants to walk in this mud, if he puts too much force under his feet, he will fall down. If the farmers foot force is small, the farmers will not be able to pull out the feet stuck in the mud.



Figure 1: "Banibu" Movement Form

Picture source: longmao, August 15, 2024

When dancers perform, they do it in a place where there's no mud. The dancers have to reproduce the rhythm and posture of this movement, so that the audience feels that the feet of the dancers are walking in mud. In this case, dancers have to go through a lot of foot training, so as to achieve a very accurate control of foot strength, dancers can complete the "Banibu" dance movement.

Of course, Anhui Huagudeng had many foot movements. For example, Zhuangbu is the dynamic dance of Huaihe people walking on the arid land. When dancers performed and trained, they needed to move forward quickly, flexibly, steadily and substantially. This foot movement shows a forthright, flexible figure. It can be seen that in order to complete this dance movement well, the dancer's foot control and explosive ability must be very good.

For example, according to the author's study and observation in Anhui Huagudeng dance for 17 years, he found the dance movement "Ganbu", when Chinese men expressed their love to Chinese women, the woman ran away quickly because she was shy, because she didn't really hate the male suitor. She will run away from the male and wait for him to come to her again. In this case, the female dancer runs with fast, high level, small amplitude foot movements, the dancer suddenly and steadily stops her body in the prescribed dance rhythm, and takes the position of the dance. This requires very high control and explosive ability of the dancer's feet.



Figure 2: "Ganbu" Movement Form

Picture source: Longmao, August 5, 2024

Dancers learning Anhui Huagudeng dance is like a construction company building buildings. If a construction company wants to build a very tall building, then the construction company needs to lay a very deep foundation. In the same way, in dance performances in Anhui Huagudeng,



dancers had to go through a lot of foot movement training in Anhui Huagudeng before they could give a perfect performance.

Therefore, the dancers' foot training is the basis of learning Anhui Huagudeng dance. Through a lot of foot training, the dancer's feet not only have strength, but also strong control. This strong lack of foot control is also useful for dance performances and learning other dances. Therefore, the training of Anhui Huagudeng's foot movements and the movements themselves have training value for dancers.

In Anhui Huagudeng dance, there are a lot of movements about people's limbs and legs which are of great training value for dancers. Anhui Huagudeng dance has many leg movements that require the dancers' leg bouncing ability and kicking strength to perform well, such as "Erqitui", "Datui" and "Daxieshi". Among them, the dance movement "Erqitui" is derived from the refining of martial arts movements. Dancers need strong kicks when performing the Erqitui dance movement. According to the study and observation of Anhui Huagudeng dance for 17 years, the author found that the dance movement "Erqitui" belongs to the movement of fighting with the enemy, and the movement simulated by the dancer is the soldier kicking the enemy's head. The dancers in Anhui Huagudeng dance must have strength in their kicks and have good leaping ability. The strength of the dancer's bounce and kick is also useful for dance performances and learning other dances. Therefore, the training of leg movements in Anhui Huagudeng dance and the movements themselves have training value for dancers.



Figure 3: "Erqitui" Movement Form

Picture source: Longmao, August 15, 2024

In Anhui Huagudeng dance, there are many movements about the waist and middle of people's limbs which are of great training value for dancers. For example, "Huangshen", "Shengshi", "Bawang Juding" and so on. Among them, the action "Huangshen" shows the optimistic, calm and confident, gentle and forthright character of people in the Huaihe River Valley. According to the author's 17 years of learning and observation in Anhui Huagudeng dance, it is found that when dancers are doing the movement "Huangshen", the dancers' waist should continue to exert force, so that the dancers' body can move smoothly and at medium speed like people gently moving the scales in the laboratory.

For example, the movement "Bawang Juding", which the author has studied and observed for 17 years in Anhui Huagudeng dance, is derived from an imitation of the great generals of Chu who during the Warring States Period of China. The general's name is Xiangyu, he in order to prove his great strength, he directly lifted a very heavy and large bronze tripod. When the dancer performs

this movement, although the dancer does not lift the ding, the dancer should reflect the waist as the main force point, and the dancer's limbs simulate the movement and momentum of lifting the ding. Dancers in Anhui Huagudeng need to have a keen sense and strength in their waist. The keen perception and strength of the dancer's waist is also useful for dance performances and learning other dances. Therefore, the training of waist movements in Anhui Huagudeng dance and the movements themselves have training value for dancers.



Figure 4: "Huangshen" Movement Form

Picture source: longmao, August 12, 2024

3. The training value of lyrical movements in Anhui Huagudeng dance.

Dance is to convey the dancer's own emotions and thoughts to the people watching the dance through the dancer's body movements. Dance is a refined, organized and beautified human movement as the main means of expression to express people's emotions, thoughts and inner spiritual world that other arts are difficult to express (Long Yinpei&Xu Erchong, 1997).

This is the essential attribute of dance, Anhui Huagudeng dance also belongs to this category. In Anhui Huagudeng dance, there are many



movements of emotional communication between male and female dancers. The dance moves represent scenes of men and women expressing their love for each other in the Huaihe River Basin. The exchange of movements and facial expressions between the male and female dancers in this scene is varied and full of emotion.

For example, the dance move "Paitui Xialanhua" is an emotional exchange between male and female dancers. This action is represented on stage by the man slapping the outside of his leg with both hands while the man shouts loudly. In order to clearly show the role of the dance movement "Paitui XiaLanhua" in the dance plot and shaping the character image, it is necessary to tell the story background of this dance movement.

According to the author's study and observation of Anhui Huagudeng dance for 17 years, the story background of the dance movement "Paitui XiaLanhua" is a scene in which two lovers express their love to each other. In the story, the man expresses his love to the woman, because the woman is very shy at this time, the woman turns away from the man. However, women do not really want to ignore men, but women especially want men to communicate with her. At this time, in order to continue to communicate with the women they like, men thought of a way to break this impasse. The idea is that the man slaps the outside of his leg with both hands while shouting to frighten the woman. At the same time, the male half crouched his body to observe whether the female was frightened by the loud noise he made himself.

Sure enough, the women were still in a state of shyness, and the women were still facing away from the men. Suddenly, the woman heard loud leg slapping and shouting behind her, and the woman was really scared. Later, the woman knew that this was the man's intention to frighten her in order to

continue to communicate with her, and the woman began to deliberately gently hit the man with her palm.

Of course, the woman is not angry, her heart is happy. After the male was gently slapped with the palm of the female, the male pretended to be injured by the female, so the male shouted. The woman thought that the man was really hurt, and she observed the man with self-blame. Men then laughed that it was cheating women, in order to let women care about themselves, men want to see if women really love themselves. So, women happily and men tell their love for men.



Figure 5: "Paitui Xialanhua" Movement Form

Picture source: longmao, August 12, 2019

In the pas de pas of Anhui Huagudeng dance, there are many dance moves to convey the ambiguity between lovers, such as "Fenghuang Sandiantou", "Huitou Wangyue", "Shouda Liangpeng" and so on. These dance movements have the function of expressing characters' emotions and shaping characters' images. A large number of dance performances and the expression of characters' emotions exist in the dance movements of Anhui Huagudeng pas de deux. These dance movements not only required the dancers' control and



strength of body movements, but also the dancers wanted to perform the pas de deux in Anhui Huagudeng dance well. After the dancers have to understand the emotions and emotions of the characters in the dance, the dancers then convey the information to the audience through the body, and the dancers need to express the emotions and emotions with the body to generate emotional resonance with the audience. This is very valuable training for dancers.

4. The training value of male and female dancers in Anhui Huagudeng dance training together.

In Chinese dance teaching, male and female dancers are trained separately in Chinese folk dance. Some dances can be trained separately for men and women, and even for men and women, this training mode will produce higher efficiency. For example, Chinese contemporary dance solo dance, Chinese classical dance, male or female group dance and so on. Anhui Huagudeng dance requires dancers to express emotions and emotions through their bodies to resonate with the audience, which are generated by the communication between lovers.

Therefore, the training of Anhui Huagudeng dance could not completely separate male and female dancers. Anhui Huagudeng dance requires physical communication between the sexes, and even in solo dances, both men and women have movements that communicate between the sexes. In Anhui huagudeng dance, men and women had to train together for a long time, and they reached a high degree of unity in emotional and physical coordination. In this way, the various dance movements in the dance can be clearly expressed, and the dancer's affection can be expressed. Male and female dancers train together in this way, which enhances the dancers' proficiency in emotional communication and dance coordination between the

pair. Therefore, the way in which male and female dancers train together in Anhui Huagudeng is of great training value to dancers.

Discussion

Scholars and experts in Anhui Huagudeng's dance field generally believe that the training value of Anhui Huagudeng's dance is to train dancers' foot control ability and strength. For example, in dance moves in Anhui Huagudeng, both male and female dancers paid great attention to the training of foot movements (Li Yan, 2009). For example, the basic training of Anhui Huagudeng dance is foot training, and there are various kinds of foot training (Li Yan, 2015). Anhui Huagudeng dance not only improves the body language ability of dance, but also strengthens the comprehensive ability of dance performance (Wang Yanzhang, 2019).

Previous scholars and experts in Anhui Huagudeng dance field had incomplete views and cognition on the value of Anhui Huagudeng dance training. Anhui Huagudeng dance not only has training value for the dancers' feet, but also the dancers' waist and legs during the dance training in Anhui Huagudeng. When dancers are doing dance training, the way of generating force of dance movements is also explained in detail, and the background and story of dance movements are also told to students by teachers during training. In the training of solo dance, duet dance and group dance in Anhui Huagudeng, dancers should also pay attention to the convenient expression of emotion in dance movements.

Especially for the pas de deux part, the teacher should ask for a male dancer and a female dancer to be trained together. Instead of training male and female dancers separately in the current Chinese national and folk dance classes. Whether it is from the emotional communication of the dancers in the dance, or the proficiency of the movement coordination, it requires the



male dancer and the female dancer to work together continuously for a long time. Only in this way can the content and form of Anhui Huagudeng dance be well demonstrated.

To sum up, it is not only the training of Anhui Huagudeng dance for dancers' feet, legs and waist, but also the plot of Anhui Huagudeng dance movements, the meaning of movements and the expression of emotions. These not only have training value for Chinese folk dancers, but also have training value for dancers in other fields. A lot of Anhui Huagudeng's dance is an exchange of people's emotions. The way dance is taught and trained needs to change, whether it is solo dance, duet dance, group dance, which requires male and female dancers to train together. It also opens new avenues for other areas of dance training.

There is a large Anhui Huagudeng study in Chinese journals. Among them, there are few articles on the clear elaboration of Anhui Huagudeng dance's "Gujiazi" movement characteristics and Taoist culture. Anhui Huagudeng is the spiritual product of Huaihe culture, which contains the cultural heritage behind it and sustains the Huaihe people's expectations for life (Li Yan, 2009). Although Li Yan mentioned Anhui Huagudeng to express the people's hope for life, she did not mention that the idea was based on Chinese Taoism.

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Conclusion

Based on the analysis of Anhui Huagudeng dance training, it is recommended that training programs and curricula for Chinese folk dance—and potentially other forms of dance—should incorporate a comprehensive approach. This approach should go beyond training solely in foot control, focusing also on the holistic development of dancers' physical abilities, such as waist and leg strength, as well as the emotional and expressive dimensions of movement. Teachers should emphasize the origins, meanings, and cultural



stories behind Anhui Huagudeng movements, enhancing dancers' understanding of the historical and cultural significance of the dance.

In duet training, it is suggested to conduct joint sessions for male and female dancers to improve their coordination and emotional connection in movements. This collaborative approach is crucial for embodying the emotional depth and intricate coordination essential in Anhui Huagudeng, especially for duet performances. Additionally, integrating the training of solo, duet, and group performances with a focus on emotional expression would be beneficial.

Recommendation: furthermore, research on Anhui Huagudeng should expand to explore more about specific movements, such as the "Gujiazi," and their Taoist cultural significance. The unique cultural elements of Huagudeng, particularly those rooted in Huaihe culture, are rich with insights that connect dance to local philosophies and life values, especially those influenced by Taoism. This expanded focus would benefit not only Anhui Huagudeng dancers but also contribute to a deeper understanding and appreciation of Chinese folk dance traditions among practitioners and audiences alike.

Recommendation

The analysis of Anhui Huagudeng dance training, the following recommendations are proposed to enhance the training and appreciation of this traditional Chinese folk dance:

1. Holistic Training Approach

Training programs should extend beyond technical mastery of foot control to emphasize the comprehensive development of dancers. This includes improving physical abilities such as waist and leg strength and cultivating the emotional and expressive dimensions of movement.

2. Cultural Integration



Teachers should integrate the origins, meanings, and cultural narratives behind Anhui Huagudeng movements into the curriculum. This approach will deepen dancers' understanding of the historical and cultural significance of the dance, fostering a more authentic and meaningful performance style.

3. Enhanced Duet Training

Joint training sessions for male and female dancers should be incorporated to enhance coordination and emotional connection. This collaborative practice is critical for achieving the intricate coordination and emotional depth required for duet performances in Anhui Huagudeng.

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