

The Innovation of Dance Art Communication in TV Dance Program

Taking "Dance Storm Season 2" as an Example

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ABSTRACT

It is the collision between the characteristics of popular communication of TV and the minority property of dance art that makes the elegant art enter the public, so that more people can understand, appreciate and love dance. This paper starts with the current situation of Chinese TV dance programs in the dissemination of dance art, and focuses on the analysis of the innovation points of the excellent TV dance programs "Dance Storm Season 2" in the dissemination of dance art, in order to promote the innovation of Chinese TV dance programs, and then promote the dissemination of dance art in the current era.

Keywords: TV dance program, "Dance Storm Season 2", Communication of dance art.

1. INTRODUCTION

Dance art is the earliest art produced in human beings before language, text, pictures, symbols, etc. It can fully express the history of human civilization and culture. Compared with other art types, it can more vividly show the rich emotional activities in human hearts [1]. From the point of view of an aesthetician or philosopher, dance is not only a dynamic plastic art, but also an art that has been sublimated from life to life. Therefore, it is particularly important to highlight the vitality of dance art. Nowadays, with the development of science and technology and the integration of media, the dissemination of dance art can be effectively promoted with the help of various media. TV, a popular communication platform to a large extent changed the spread form of dance, and to expand the scope of the spread of dancing, coupled with the use of TV technology such as image splicing, stage design, makes up for the limitations of the dancing on the body language performance and is able to make the audience appreciate the beauty of the dance from the audio-visual aspects and provides a more diversified dance art route of transmission [2].

2. STATUS QUO OF CHINESE TV DANCE PROGRAMS COMMUNICATING DANCE ART

As the American dance historiographer Sorrell said, there is a kind of extreme romance between dance and TV, in this new video dance development, if the medium of television and dance art has not yet found a way to understand each other between intentions of language, the dialogue between will always remain the way a controversy [3]. How to use the media of television to promote the dissemination of dance has always been the direction of the efforts of all countries in the world.

The development of TV dance programs in China has experienced a spiraling process from the popular aesthetic narrative, to the emotional narrative of the reality show, and then to the professional aesthetic narrative on the artistic level [2]. In the early 1990s, TV dance programs entered the domestic audience's vision, and mostly stayed in the stage of mass popularization and superficial art appreciation in the early stage. The role of television media in this stage is only reflected in the recording of dance performance and the dissemination of visual images. There were many interviews with well-known dancers during this

period. For example, the dance feature film "Chen Ailian, the Master of Communication between Chinese and Western Dance Cultures" produced by CCTV and the dance feature film "Oriental Dream Full — Yang Liping and Her Dancing" produced by Shanghai TV. Most of these programs closely revolve around the dance works themselves and the artistic beauty of dance. The main purpose is the popularization and popularization of dance art. The visual beauty brought to the audience by the dance program at this stage only stayed at the surface appreciation level, and the vast majority of the audience could only judge the quality of the dance works by the difficulty of the dance movements, and failed to have a deep understanding of the connotation and dance art of the dance works.

Reality TV shows are the product of the development of the times. American cultural critic James Jameson once proposed that TV shows have the characteristics of the times of the post-modern consumer society and are daily entertainment activities with mass culture as the mainstream [3]. In the 21st century, with the improvement of living standards and the change of audience demand, dance programs with competitive competitions and reality shows as the main genre are popular. Among them, CCTV's TV Dance Competition and Dragon TV's Dance in the Dance Room are the most successful cases. The TV dance programs at this stage were emotionally oriented, which weakened the professionalism of the dance program, and the experience and dream behind the dancers became the focus of the program. There are two features of the program in this period. First, it pays attention to the combination of dance, lighting and music in the application of technology to enhance the visual impact and make the program more enjoyable. Secondly, in terms of content, choreographers focus on the story of dance works to enhance the audience's sense of substitution and arouse the resonance of the audience. At the same time, by telling the dancer's personal experience and the difficult process of pursuing the dance dream, the program will shift the audience's attention from the dance work itself to the emotion behind it. The communication strategy of arousing the emotional resonance of the audience has been successful for a long time. However, with the homogenization of reality talent shows and the improvement of audience's artistic appreciation ability, the development prospect of reality TV shows is not optimistic.

Until October 2019, the TV dance program "Dance Storm", which shows the instantaneous

beauty of dance as its focus, has aroused people's love for dance programs again, and also provided new advantages for the dissemination of dance art in the new era. As soon as the show was broadcast, it aroused wide attention and heated discussion among viewers and social networks, with many media outlets praising the "huge audience" and "innovation" in their reports. In terms of program form, Dancing Storm is still a dance competition program based on talent show, but the contestants in this program are all professional dancers, which is essentially different from the previous programs of the same type, which are mostly composed of stars or amateur dancers. Only by ensuring the professionalism of the program can the public's aesthetic ability be improved and the dissemination of dance art be promoted. The lights around the stage serve as a visual expression of the countdown at the beginning of the performance, which also gives the program a certain sense of ritual [4].

3. THE INNOVATION OF THE TV DANCE PROGRAM "DANCE STORM SEASON 2" SPREADS DANCE ART

3.1 Enhancing the Professionalism of the Program to Improve the Level of the Main Body of Dance Art Communication

The program Dancing Storm has received rave reviews since it was broadcast. By the end of the first season, the rating on Douban had reached 9.2. This year's second season is even more amazing, with two episodes aired and a 9.5 rating on Douban. One of the main reasons for the success of this niche variety show is its professional programming. With the development of network information technology, the audience can get to know the professional knowledge in the field they are interested in through various channels. At the same time, the audience's demand for professional variety shows is also increasing, and the production of Dancing Storm caters to the audience's demand. The show's professionalism begins with the contestants. Before the first season began, the show spent a year selecting 50 masters from nearly 6,000 groups of dancers with different styles, including professional art colleges, troupes and dance studios. Finally, 36 groups were selected for TV selection. A group of outstanding dancers, including Li Xiang, Liu Jia, Hu Shenguan, Ao Dingwen and Wang Zhanfeng, stood out and became well known

to the audience. In the second season, there are more excellent dancers involved: Li Xing, who has won two gold MEDALS in a CCTV dance competition and was called "a clean and delicate dancer" by The New York Times; The Ceiling of Modern Dance, Xie Xin; Tan Yuanyuan, the only Chinese leading actor of San Francisco Ballet; Li Yanchao, the lead dancer of the only dance program "Fresh Breeze" in the 2017 CCTV Spring Festival Gala.

The participation of professional judges guarantees the credibility of the program. In the second season of the program, three witnesses of the storm were retained: choreographer Shen Wei, who created a dance technique system called "natural body development"; Chinese dancer Yang Yang, who was the first Chinese dancer to go to the United States for further study of jazz; and famous Chinese dance performance artist Shen Peiyi. In addition, the judges also added Zhang Yixing, a young music producer with all-round development in the fields of music, film and television. One of the features of the show is that the judges retain a large number of professional opinions on the contestants' works. As the dancers perform, the on-screen tips also help the audience understand some of the technical terminology of the dance art. Although the audience cannot fully understand some of the judges' professional evaluation, but from the judges' popular explanation is conducive to the audience to improve the aesthetic ability of dance art. After Li Xing performed "Man Walking in Time", teacher Shen Wei suggested that he should use the middle part of his body rather than the chest and waist when doing dance moves. In addition, the emotional expression in the dance can not only stay in the expression, to go deep into the performance of the emotional expression.

3.2 Innovating the Requirements of Program Competition System to Enhance the Communication Effect of Dance Art

Short plays have a larger "calling structure" in content expression [5]. Wolfgang Iser points out that literary texts constantly arouse readers' reading expectation based on the existing horizon, but arouse it in order to break it and make readers acquire a new horizon. Nowadays, the academic field regards "calling structure" more as the open structure existing in the works of literature or art, so as to let the audience participate in and get their own experience through the way of imagination. In

other words, a good work of art must have an appreciation space for viewers to appreciate according to their own experiences and emotions. Only the works that can arouse the resonance of the audience and have personalized thinking can be more meaningful to the dissemination of dance art. In the second season, two groups of dancers are used in each link, so that the audience and the judges can compare the two groups of dancers. The repertoire is often required to be shorter, giving the audience more space to appreciate the dance works. Inspired by Li Bai's "Drinking Alone under the Moon," Luo's classical dance "Ask about the Moon" shows a poet drinking alone under the moonlight. And Li Bai's talent is different, Luo Yuwen molded the image of the poet more heroic and free and easy. However, it depends on the audience's own understanding whether the last hand in the dance is the meaning of helplessness to life or relief.

Compared to the format of the first season, the biggest highlight of the second season is the rivalry between the two teams. In this part, the dancers themselves choose two captains, and all the dancers join the two teams. Each team arranges its own solo and group dance programs. Only by outscoring its opponents can the whole team advance. Such a cruel competition system not only enhanced the excitement of the audience, but also promoted the communication and integration between dance types, injecting new connotation into the dance art. Houston Ballet's principal dancer Chen Zhenwei, collaborated with a number of modern female dancers to create many classic images. In their dance "Mr. And Mrs. Smith," Chen and Zhu vividly show a killer couple who are both suspicious and in love with each other. In the dance "my savage girlfriend", Chen Zhenwei and li Yanchao partner, staged a savage girlfriend and affectionate boyfriend love story.

3.3 Being Empowered by "Storm Time" Technology to innovative Communication Methods of Dance Art

According to existing scientific research, about 70 percent of the information received by the human body comes from the eyes, and only 30 percent of the information received by the other sensory functions combined [6]. Humans are hardwired to prefer visual communication. Against the background of rapid development of multimedia technology and in-depth development of media convergence, visual communication has

become the dominant form of communication." *Dancing Storm* uses a 360-degree loop design, with 128 high-speed cameras positioned around the stage to focus on the dancers' highlights as they dance. The "storm moment" presented by the "space-time condensation" not only brings the audience a more intuitive sensory experience, but also reshapes the audience's cognitive way of the dance program [2]. The technique first appeared in the 1999 film *The Matrix* in a scene called "bullet time."

Hong Xiao, the producer of *Dance Storm*, said that "Storm Moment" is a "pressure splash" in a dance, similar to the "pressure splash" in diving [7]. It is difficult for most audiences to judge the dancers during their performance. "Storm Moment" allows the audience to intuitively feel the judging criteria of dance. The interpretation of this movement by the dancers can also help the audience to better feel the connotation of the dance art.

The biggest highlight of the works in the second season is that the dancers are good at using new media and other technical means to serve the works, which not only makes the dance works better to watch, but also helps to show the ideological connotation of the works. In the final, Chen and Hu's modern dance "Distance" used artificial intelligence props to tell the audience a story about a teenager who is addicted to electronics. This dance "Storm Time" uses artificial intelligence props to show friends to dissuade teenagers to warn the audience not to lose themselves in front of technology. It was also Xie Xin's modern dance "Monologue of a Dancer" in the final that brought tears to the eyes of all the dancers. Its "Moment of the Storm" is a scene in which a single beam of light shines on the dancers on a dark stage, and in that beam of light there are many photographs surrounding them. Those pictures are symbolic of the dancer's past experience. In that moment, the audience also found an emotional connection: no matter what your career, when you look back on the past, every success or failure is a precious treasure in your life.

4. CONCLUSION

The development of TV dance programs in China is becoming more and more mature, but just like other TV programs, they will face the challenge of homogenization. "Dance Storm" from the professional, competition arrangement, technology and other aspects of innovation,

effectively promoted the popular dissemination of dance art. These innovations provide examples for the development and upgrading of other TV programs, as well as new ways for the dissemination of dance art.

AUTHORS' CONTRIBUTIONS

This article is independently completed by Rulin Yuan.

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