



# Historical Development and Cross-Cultural Influence of Dance Creation: Evolution of Body Language

Xun Peng <sup>1\*</sup>

<sup>1</sup> PhD Candidate, Department of Fine Arts in Musicology, International College, Krirk University, Bangkok, Thailand  
\* **Corresponding Author:** [247428083@qq.com](mailto:247428083@qq.com)

**Citation:** Peng, X. (2024). Historical development and cross-cultural influence of dance creation: Evolution of body language. *Herança*, 7(1), 88-99. <https://doi.org/10.52152/heranca.v7i1/764>

## ARTICLE INFO

Received: 27 Sept 2023  
Accepted: 15 Nov 2023

## ABSTRACT

This paper delves into the historical evolution of dance creation and its cross-cultural influences, with a particular focus on the transformation of corporeal language. Commencing from the dance traditions of ancient cultures, the article retraces the dances of Ancient Egypt and Ancient Greece, as well as the religious and courtly dances of the medieval and Renaissance periods. Subsequently, it scrutinizes the emergence of modern dance, encompassing the American modern dance movement and European expressionist dance, along with the evolution of dance techniques and forms. The article delves into the varied manifestations of dance, including pure dance, narrative dance, and experimental dance compositions. It also analyzes the impact of cross-cultural influences and globalization on dance, encompassing dance's role as a medium for cultural dissemination, as well as the internationalization of dance education. Finally, by examining the evolution of corporeal language, it underscores the connection between dance and emotional expression and social corporeal language, including trends in dance creation and interdisciplinary research in the digital age. This article encapsulates the metamorphosis of dance as a form of corporeal language, emphasizing its significance and forthcoming challenges.

**Keywords:** Dance Creation; Historical Development; Cross-Cultural Influence; Corporeal Language.

## INTRODUCTION

Dance, as an artistic form of expression encompassing emotions, culture, and individual physicality, boasts a long and diverse history. It extends beyond mere movements and postures of dancers; it is a form of corporeal language with profound cultural backgrounds and cross-cultural impacts. Over time, dance creation has evolved through different cultures and historical periods, giving rise to unique dance traditions (Banks, 2012; Caldwell, 2013; Carmichael, 2013; Du, 2023, Goodill & Schelly Hill, 2017; Grayson, Howard, & Puloka, 2019; Hérard-Marshall & Rivera, 2019; Kawano & Chang, 2022; Kenny, 2002). This article will delve into the historical development of dance creation and how it has shaped the evolution of corporeal language in a cross-cultural context.

As a visual and dynamic art, dance is not only a cultural heritage but also a medium for cultural dissemination. It reflects the evolution of societies, histories, and individual bodies, simultaneously providing a potent tool for cultural exchange. Understanding the history of dance creation and its cross-cultural influences enhances our ability to appreciate and interpret dances from various cultures and offers insights into how corporeal language has evolved into its current form (Grayson et al, 2019; Hérard-Marshall & Rivera, 2019).

This article employs diverse methodologies to analyze the historical development of dance creation and its cross-cultural influences. It reviews past research and scholars' perspectives to establish a research framework. It subsequently conducts case studies to analyze classic dance works from different cultures, delving into their historical and cultural contexts (Caldwell, 2013; Chang, 2009). Moreover, the article combines qualitative and

quantitative methods to analyze comprehensively. Through this methodological approach, it unearths the history of dance creation and cross-cultural influences, providing a robust foundation for understanding the evolution of corporeal language (Goodill & Schelly Hill, 2017; Grayson et al, 2017; Hérard-Marshall & Rivera, 2019). This, in turn, aids in better appreciating and interpreting dance works from diverse cultures and offers new perspectives and methods for future research.

## HISTORICAL DEVELOPMENT OF THE DANCE

### Dance in Ancient Cultures

In ancient cultures, dance possesses profound historical foundations and serves multifaceted roles, encompassing the realms of religion, celebration, and social interaction. Expressly, the dances of ancient Egypt represent a sacred form of expression, intricately interwoven with religious ceremonies and celebratory occasions. These dances emphasize ritualistic movements and enigmatic symbolism, serving to worship deities and convey mysterious messages. The dances of ancient Egypt convey ancient traditions and stories through the medium of bodily language and music. These traditions and stories constituted integral components of their society, reflecting their beliefs, values, and way of life.

Dancers in ancient Egypt were regarded as sacred intermediaries, with their movements and performances believed to establish a connection with mystical cosmic forces, facilitating more profound connections between people and the divine. During festive events, dance was not merely entertainment; it held a sacred ritualistic significance, bestowing a unique depth to the celebrations. The attire and adornments of the dancers also played crucial roles, showcasing their social status and holy identity. These ancient dance forms and traditions continue to influence modern culture, providing a window to understand ancient Egyptian culture (Kenny, 2002; Ko, 2019; Sun, 2001). Furthermore, they underscore the significance of dance as a form of expression transcending time and culture. The dance types as shown in Figure 1.

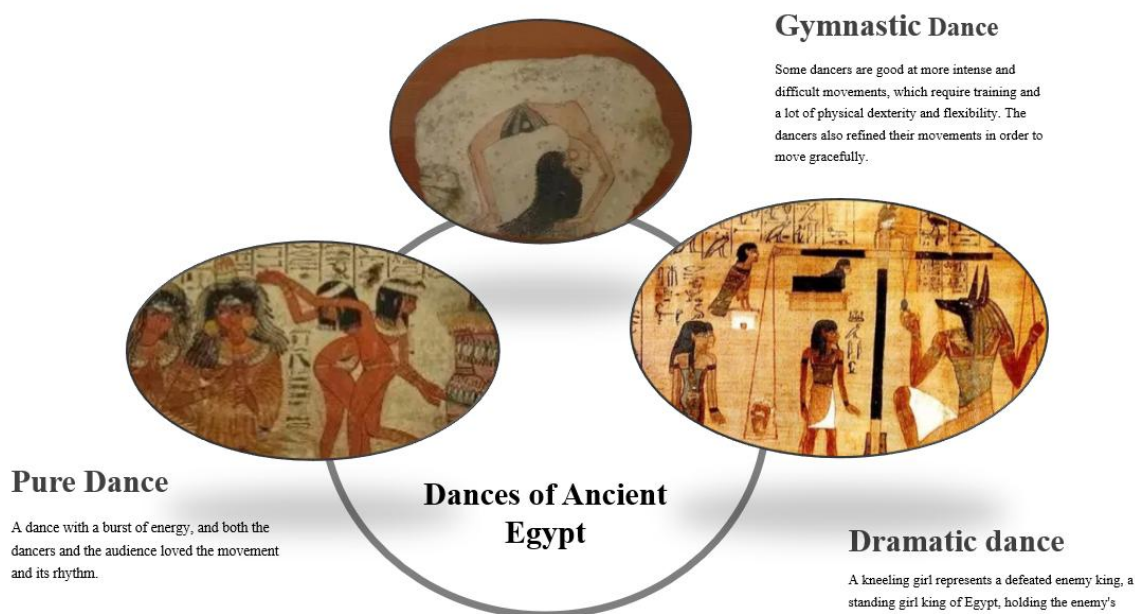


Figure 1. Types of Ancient Egyptian Dance

Ancient Greek dance, on the other hand, emphasized the grace and harmony of the body. In ancient Greece, dance was closely intertwined with music, sports competitions, and social gatherings. Greek dance not only emphasized bodily coordination and aesthetics but also bestowed cultural and educational significance upon it. Dance productions in ancient Greece were renowned for their intricate footwork and postures, laying a solid foundation for contemporary dance forms like ballet. In Greek antiquity, dance was also considered a means of expressing thoughts and emotions, closely associated with philosophy and literature (Yang, 2011; Tang, 2001).

The dance tradition in ancient Greece underscored the importance of physical health and fitness, which is closely linked with athletic competitions. Athletes regularly used dance as a potential to instruct their bodies, enhancing their coordination and strength, which performed an effective position in their success in sports

activities competitions. Furthermore, dance performed a giant position in social gatherings in historical Greece, including pleasure and leisure to banquets and celebrations (Figure 2).

Dance productions in ancient Greece were regarded as an elegant art form, often performed in theaters and temples, attracting large audiences. These performances emphasized the expressive power and aesthetic value of art, leaving behind a rich cultural legacy for future generations. The unique characteristics and influence of ancient Greek dance continue to persist in the modern world, providing a valuable heritage to the realms of art and culture.



Figure 2. Types of Ancient Greek Dance

**Dance in the Medieval and Renaissance Eras**

Dance during the medieval period exhibited distinct characteristics. Religious dances held a significant place during this era and were utilized to convey piety and doctrine. Sacred dances performed within the church emphasized emotions of faith and reverence, often featuring fixed dance steps that mirrored the forms of religious ceremonies. Simultaneously, courtly dances thrived within European noble societies (H. Y. Wu, 2015; Z. Q. Wu, 1982; D. M. Zhang, 2010; W. Zhang, 2004). These dances became a part of social interaction and entertainment, emphasizing graceful postures and coordination. During the Renaissance, courtly dances grew more intricate, highlighting the importance of culture (Figure 3). Masters such as Leonardo da Vinci engaged with these dances, infusing them with elements of art and science.



Figure 3. Film Religious Dance and Court Dance



### The Emergence of Modern Dance

At the dawn of the 20th century, the American modern dance movement made its mark, representing a rebellion against and innovation beyond traditional ballet. Pioneering dancers like Martha Graham and Isadora Duncan spearheaded a revolution in contemporary dance, emphasizing the liberation of bodily expression and the conveyance of emotions (Gu, 2004). This marked a breakthrough from traditional dance forms, encouraging innovation and the presentation of self through dance.

Simultaneously, European expressionist dance highlighted the significance of emotions and abstract themes. These dance works reflected societal and psychological conflicts, injecting new ideas and feelings into modern dance. Both of these movements collectively propelled the development of contemporary dance, rendering it a field teeming with diversity and innovation (Zhu, 2007). These three eras constitute the evolution of dance, with each period establishing distinct dance traditions within various cultural and historical contexts, enriching the heritage and inspiration for contemporary dance creation, as depicted in Figure 4.

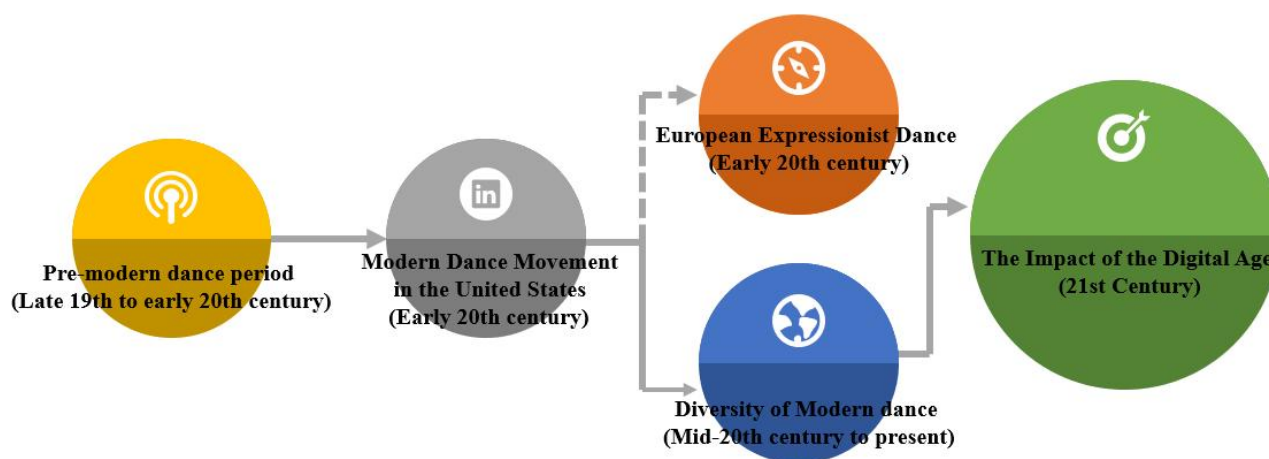


Figure 4. The Development Process of Dance

## DANCE CREATION'S TECHNIQUES AND FORMS

### Evolution of Dance Techniques

#### The Development of Ballet

Ballet is a classical form of dance that emphasizes the elegance, strength, and flexibility of the body. Over time, the techniques of ballet have undergone continuous evolution. In the early stages of ballet, dancers' movements were relatively rigid, with a strong focus on posture and lines. However, as dancers underwent rigorous training and improved their technical skills, ballet movements became more fluid and intricate. Early ballet placed a strong emphasis on narrative elements, whereas modern ballet places a greater focus on the pure aesthetic beauty of dance. This developmental process demands more skill and physical mastery from the dancers (Luan, 2007).

As time has passed, ballet has also gradually incorporated elements from different dance styles and cultures, enriching its artistic expressiveness. Contemporary ballet works may include more emotional expression and abstract elements, allowing audiences to find deeper emotional resonance in the dance. This diversification has made ballet a highly creative and expressive art form, attracting a broad audience and dancers. And the evolution of ballet is a fascinating journey that balances skill, aesthetics, and expressiveness (Xie & Yi, 2009). This art form continues to reach new heights worldwide, offering enchanting stage performances for audiences and challenging yet rewarding career paths for dancers. as depicted in Table 1 for the development of ballet.

Table 1. The Development of Ballet

Period	Description
Late 15th to Early 16th Century	Origin of ballet during the Italian Renaissance, focusing on court dances and ballets.
17th Century	Ballet flourished at the French court, with Louis XIV promoting and standardizing ballet. Early ballets such as "The Sun King" were created.
18th Century	Further development of ballet in France laid the foundation for basic movements and positions. Composers like Mozart and Beethoven composed music for ballet.
19th Century	Romantic ballet became popular, with works like "Giselle" and "Swan Lake" emphasizing storytelling and emotional expression.
Early to Mid-20th Century	The rise of modern ballet, innovating in techniques and forms, was represented by figures like George Balanchine and Rudolf Nureyev.
Late 20th Century to Present	The ongoing evolution of ballet, incorporating experimental elements, diverse dance styles, and cross-cultural influences, showcasing diversity and innovation.

Innovative Techniques in Modern Dance

Modern dance indeed breaks the boundaries of traditional dance forms, emphasizing the freedom of bodily expression and innovation. The techniques of modern dance allow dancers to use more parts of their bodies to convey emotions and thoughts, free from the constraints of traditional dance norms. Dancers can engage in floor movements, abstract postures, and the expression of feelings, making modern dance a highly creative and experimental art. From a technical standpoint, modern dance places greater emphasis on the core strength and balance of the body to support more complex movements and postures.

Modern dance pursues a form of expression that is free, diverse, and personalized. Dancers have more autonomy, allowing them to shape their dance pieces according to their creativity and emotions. This makes modern dance a field that permits dancers to explore novel movements and emotions, attracting numerous artists and audiences seeking to break away from tradition. Modern dance is a vibrant and innovative art form that encourages dancers to transcend traditional dance limits, showcasing their creativity and individuality. This art form brings imaginative and emotional performances to the audience and provides a stage for dancers to explore new forms of dance language and emotional expression freely. From a technical standpoint, modern dance places a greater emphasis on the core strength and balance of the body, enabling more complex movements and postures, as illustrated in Figure 5.



Figure 5. Modern Dance

## Forms of Dance Expression

### Pure Dance Works

Table 2 presents representative works in different dance forms. Pure dance works emphasize the aesthetics and dynamic expression of dance, typically devoid of explicit narrative threads. In this form, the movements and postures of the dancers become the primary means of expression, guiding the audience to experience emotions and moods rather than a storyline (Stone, 2023). This form underscores the abstraction of dance, enabling the audience to interpret and share the work freely.

### Narrative Dance Works

Narrative dance works incorporate stories, themes, or emotions into the dance. Dancers use movements, expressions, and stage design to tell a story. This form combines dance with theatrical elements, creating works with distinct plots and characters. Audiences can more easily understand and immerse themselves in narrative dance works, which typically convey clear emotions and information.

### Experimental Dance Works

Experimental dance works challenge traditional dance forms and techniques, emphasizing innovation and aesthetic experimentation. This form allows dancers and choreographers to explore new forms of artistic expression, pushing the boundaries of the dance field (Kurt, 2023). Experimental dance works may introduce multimedia elements, unconventional movements, interactivity, and other art forms, enabling the audience to experience more avant-garde and challenging dance creations.

Table 2. Representatives of Different Dance Forms

Dance Type	Example Works
Pure Dance Works	Bach's "Mozart Music Sonata" - Mark Morris's "Bach Symphony"
Narrative Dance Works	"Swan Lake" - Joseph Bell's "Romeo and Juliet"
Experimental Dance Works	Pina Bausch's "Rite of Spring" - Martha Graham's "Lamentation"

These diverse dance techniques and forms constitute the richness and diversity of dance creation, providing dancers and choreographers with various choices to craft unique and unforgettable dance works. The evolution of dance techniques and forms not only reflects artistic progress but also offers audiences a variety of dance experiences.

## CROSS-CULTURAL INFLUENCE AND GLOBALIZATION

### Cultural Dissemination of Dance

#### Cross-Cultural Exchange

Dance has always been a bridge transcending borders between cultures. Dance pieces often promote cultural exchange between different cultures through international tours, collaborations between dance groups, and cultural exchange activities. Dancers and choreographers draw inspiration from various cultural traditions, creating works that fuse multiple elements. This cross-cultural exchange enriches dance creation and fosters cultural diversity and understanding (Figure 6).

Dance is a universal art form that can communicate emotions, stories, and thoughts through bodily language. Therefore, dance holds tremendous communicative power on the international stage, helping people bridge linguistic and cultural barriers and understand and appreciate the beauty of different cultures. Collaborations among dance groups and international tours also allow artists to learn from one another, deepen their skills, and share their culture with a global audience (Fitton, 2022). This process of mutual inspiration brings new perspectives and innovations to artistic creation, making dance pieces more diverse and profound.

In conclusion, as a globally appealing art form, dance fosters communication and understanding among different cultures. It not only provides a means for artists to express themselves but also offers audiences the opportunity to appreciate and experience cultures from around the world, making it an essential bridge between cultures.



Figure 6. Modern Dance

The Societal Role of Dance

Dance wields a profound influence on society. It can convey cultural values, identity, and history while delving into social issues and challenges, as a form of corporeal language, dance aids in expressing emotions, building connections, and evoking resonance (Ayobade, 2021). In a cross-cultural context, dance can be employed to address common human rights issues, social justice, and cultural fusion. It is not solely an artistic expression but also a powerful tool for societal transformation.

Dance as a Medium for Cultural Exchange

Examples of Cross-Cultural Dance Works

Cross-cultural dance is a valuable heritage within the dance domain, reflecting the unique traditions and values of different cultures. Flamenco, originating from Spain, is renowned for its passionate dance, music, and singing, influenced by the Gypsy, Moorish, Jewish, and Andalusian cultures. Indian classical dance emphasizes the fusion of body movements, facial expressions, and music to convey religious, mythological, and historical themes. Phoenix dance, derived from China, imitates the graceful movements and flights of the phoenix, showcasing traditional Chinese culture and mythical stories. Additionally, some famous cross-cultural dance works demonstrate the fusion of different cultural elements (Pürgstaller, 2021). For instance, American modern dancers draw inspiration from African dance, creating modern dance works with strong folkloric styles. This cross-cultural fusion enriches the expressive power of dance, breaks down cultural barriers, and allows the audience to appreciate and understand the beauty of different cultures, highlighting the diversity and appeal of cross-cultural dance.

Internationalization of Dance Education

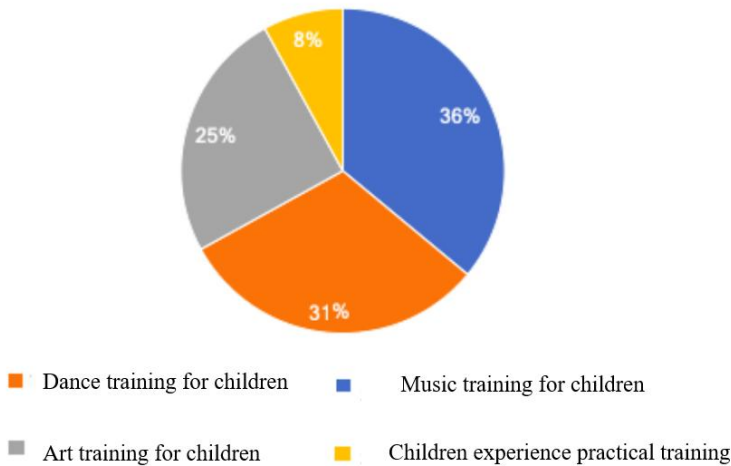


Figure 7. The Proportion of the Industry Scale of the Main Market Segments of World Children's Art Training

As shown in Figure 7, dance education is thriving globally. Students can delve into the dance traditions of different cultures through international exchange programs, dance studios, and cross-cultural learning opportunities. This internationalized dance education helps cultivate globally-minded dance artists and educators who can promote cross-cultural exchange and understanding on international stages (Putri & Widiyono, 2022).

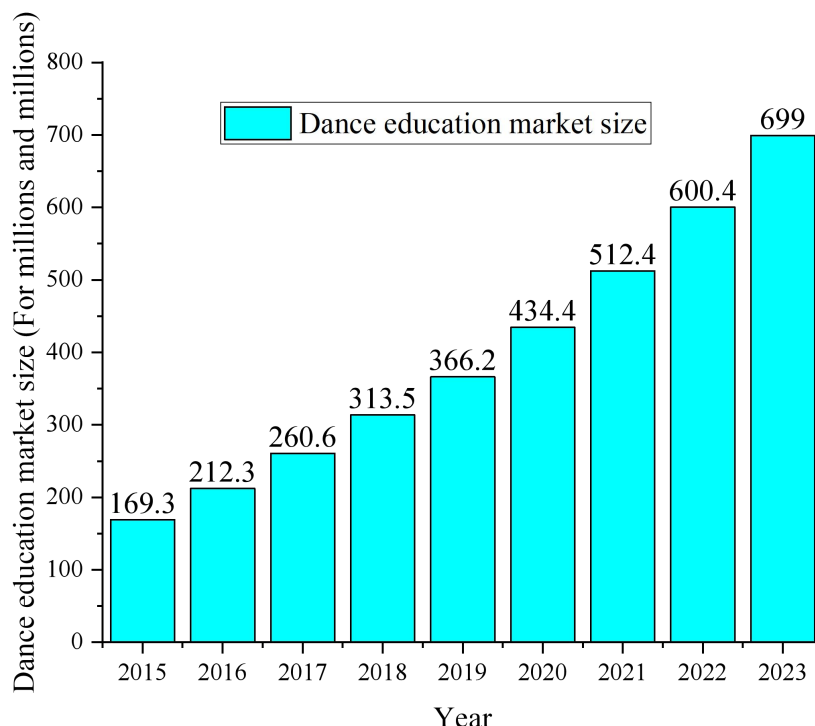


Figure 8. Dance Education Market Size

Figure 8 shows that cross-cultural influence and globalization have transformed dance into an art form with broad cultural significance. It not only showcases the uniqueness of different cultures but also fosters dialogue and cooperation between cultures. As a form of corporeal language, dance powerfully emphasizes the importance of cultural diversity while providing a tangible medium for cross-cultural exchange (Abdumutalibovich, 2020).

## BODY LANGUAGE EVOLUTION

### Dance and Physical Expression

#### Dance and the Expression of Emotion

Dance, as an art form with its distinctiveness, provides performers with a powerful means to convey their inner emotions and emotional states through the language of the body, movements, and postures. Various dance styles and techniques afford dancers a multitude of ways to articulate a broad spectrum of emotions, be it joy or sorrow, love or hatred, and even the subtleties of inner elation or apprehension. When audiences partake in the observation of a dance performance, they often find themselves deeply resonating with the emotions that the dancers are communicating (Farmer & Brouner, 2021). This form of emotional resonance transcends linguistic confines, rendering dance a universal medium for emotional expression.

#### Dance and Social Corporeal Language

Dance serves not only as a conduit for individual emotional expression but also bears the imprints of the corporeal language of society and culture. Different cultures' dance forms reflect the values, rituals, and traditions of the respective organizations. For instance, some cultures emphasize unity and collaboration within their dance performances, accomplished through coordinated dance movements and collective choreography, which symbolize the significance of each individual within the collective, effectively communicating messages of teamwork and social cohesion. Conversely, in other cultures, Dance may underscore the importance of individuality and self-expression, encouraging each performer to manifest their unique emotions and movements (Filippidou, 2023). This form of Dance accentuates the value of self-identity and the importance of free expression.



Furthermore, Dance plays an essential role in various societal rituals. Specific dance performances often accompany weddings, funerals, and celebrations. These dances not only convey the emotions associated with the particular event, be it celebration or mourning, but also communicate the society's values and traditions through distinctive movements and postures. Dance, as a medium for social interaction, assists people in conveying messages, promoting cultural heritage, establishing social connections, and commemorating pivotal moments in society. Consequently, Dance is not solely an art form; it is also a crucial instrument for social communication and cultural legacy (Table 3).

Table 3. Body Language of Dance in Different Periods

Period	Evolution of Body Language
Ancient Times	Dance was used in religious rituals, social celebrations, and ceremonies to convey mystery and reverence.
Renaissance and Courtly Period	Dance emphasized elegance, posture, and etiquette, highlighting the protocols of social and courtly cultures.
Emergence of Modern Dance	The dance began to emphasize emotional expression, free movement, and self-expression, breaking away from traditional norms.
Development of Experimentation and Diversity	Dance gradually became more diverse, incorporating abstract movements, emotional expressions, body deconstruction, and experimental elements.
Impact of the Digital Age	The emergence of digital media and technology expanded the possibilities of body language, creating new modes of interaction and expression.

Future Prospects of Dance

This Dance Creation in the Digital Age

With the rapid advancement of digital technology, dance creation is evolving continuously. Dancers and choreographers can now employ virtual reality, augmented reality, and digital media to create and present dance performances. This offers new possibilities in dance creation, allowing the exploration of novel forms of body language expression in the virtual realm and the development of unique dance works. Digital technology also provides audiences with broader engagement opportunities, enabling online viewing, interaction, or participation in virtual dance experiences (Midgelow, 2023).

Trends in Interdisciplinary Research

The field of dance is increasingly moving towards interdisciplinary research. Dance is being explored in conjunction with fields like culture, social sciences, neuroscience, kinesiology, and more. This interdisciplinary research enhances our understanding of body language, the psychological effects of dance, and the interactions between the body and culture. These studies will provide excellent theoretical support and innovative insights for dance creation, further enriching and expanding the future of dance (Otero, 2021). Existing examples of interdisciplinary research are shown in Table 4 below.

Table 4. Cross-Research Between Dance and Different Fields

Interdisciplinary Research Area	Examples
Dance and Cultural Studies	Research on African dance and culture, examining the connections between West African tribal dances and religious rituals.
Dance and Social Sciences	Social science research on how dance reflects and shapes societal values, such as gender, identity, and power dynamics.
Dance and Neuroscience	Neuroscience studies investigating the impact of dance on the brain and emotions, such as how dance influences cognitive and emotional processing in the brain.
Dance and Kinesiology	Kinesiological analysis of dance movements, studying the biomechanics and motor control of dancers' movements.

As a means of expressing emotions, culture, and social body language, dance possesses not only a rich history but also an ability to adapt to different eras and technological challenges. It will continue to play a significant role, not only as part of the artistic domain but also as a vital subject of culture, society, and scientific research (Risner & McNamara, 2023). The future of dance holds promise, full of innovation and diversity.

## CONCLUSION

This study aimed to explore how combining art theory and film aesthetics enhances visual storytelling, aiming to uncover its potential for enriching artistic experiences and narrative engagement. Through a mix of in-depth interviews and data analysis, we gained valuable insights into the themes, concepts, and implications of this fusion. The interviews, featuring perspectives from visual storytellers, artists, and filmmakers, revealed key themes such as artistic convergence, integrating multiple artistic forms, the power of visual language, emotional resonance, pushing artistic boundaries, audience perception, and an interdisciplinary approach. These findings underscored the transformative nature of this fusion, showcasing its ability to break traditional boundaries and create immersive narratives that captivate and connect with audiences. The quantitative analysis complemented these qualitative findings, providing numerical data that supported the insights from the interviews. Participants' responses affirmed the fusion's positive emotional impact, originality, audience engagement, cultural diversity, and overall influence on the visual storytelling landscape, adding a quantitative dimension to our understanding of the fusion's effects.

## REFERENCES

- Abdumutalibovich, A. M. (2020). The art of musical culture in medieval period in central Asia (V-XV centuries). *Asian Journal of Multidimensional Research (AJMR)*, 9(8), 48-51.
- Ayobade, D. (2021). Invented dances, or, how Nigerian musicians sculpt the body politic. *Dance Research Journal*, 53(1), 5-22.
- Banks, O. C. (2012). Katherine Dunham: Decolonizing anthropology through African American dance pedagogy. *Transforming Anthropology*, 20(2), 159-168.
- Caldwell, C. (2013). Diversity issues in movement observation. *American Journal of Dance Therapy*, 35, 183-200.
- Chang, M. (2009). Cultural consciousness and the global context of dance/movement therapy. In S. Chaiklin, & H. Wengrower (Eds.), *The art and science of dance/ movement therapy: Life is dance* (pp. 299-316). Abingdon, UK: Routledge.
- Du, J. (2023). Challenging stigmatization through cultural dance: Exploring the role of fengyang flower drums in shaping collective identity, revitalizing tradition, and overcoming social prejudice. *Herança*, 6(2), 218-233.
- Farmer, C., & Brouner, J. (2021). Perceptions of strength training in dance. *Journal of Dance Medicine & Science*, 25(3), 160-168.
- Filippidou, E. (2023). Dance and performance: Performing the wedding ritual outside of its context. *European Journal of Humanities and Social Sciences*, 3(3), 55-60.
- Fitton, R. (2022). Funding bodies: Five decades of dance making at the national endowment for the arts (book review). *Dance Research Journal*, 54(3), 116-119.
- Golonka Carmichael, N. (2013). Turning towards multicultural competence in dance/movement therapy. *American Journal of Dance Therapy*, 34(2), 99-113.
- Goodill, S. W., & Schelly Hill, E. (2016, October). The body knows: Integrating movement elicitation in qualitative research. In *Workshop presented at the American Dance Therapy Association Conference, Washington, DC*.
- Grayson, A., Howard, L., & Puloka, R. (2019). ADTA 2018 keynote plenary panel: Power and privilege within the ADTA. *American Journal of Dance Therapy*, 41(2), 143-157.
- Gu, Z. G. (2004). Wudao yishu de shenmei tezheng yu xinshang [Aesthetic characteristics and appreciation of dance art]. *Journal of Beijing Dance Academy*, (4), 72-77.
- Hérard-Marshall, N., & Rivera, M. E. (2019). Embodied resilience: Afro-Caribbean dance as an intervention for the healing of trauma in dance movement therapy. *Critical pedagogy in the arts therapies*.
- Kawano, T., & Chang, M. (2019). Applying critical consciousness to dance/movement therapy pedagogy and the politics of the body. *American Journal of Dance Therapy*, 41(2), 234-255.
- Kenny, C. (2002). Music therapy: A war for ideas. *Voices A World Forum for Music Therapy*, 2(1).
- Ko, K. S. (2019). Reentry experiences of dance/movement therapists in East Asia after training in the United States. *The Arts in Psychotherapy*, 66, 101556.
- Kurt, B. (2023). An autoethnographic analysis of a space for belly dancing women: Istanbul educational and cultural association of oriental dancers. *Dance Research*, 41(1), 19-39.
- Luan, X. M. (2007). Zou jin wudao shijie -- wudao yishu jiaoyu yu daxuesheng suzhi peiyang [Getting close to the world of dance -- Dance art education and quality training of college students]. *Educational Arts*, (5), 27-28.
- Midgelow, V. (2023). Introduction to research in dance practice: Practice-as-research. In *Dance Research Methodologies* (pp. 41-47). Abingdon, UK: Routledge.
- Otero, D. (2021). The evolution of the Latin dances through the Belly dance & Roma cultures. *American Research Journal of Humanities Social Scienc*, 4(3), 51-74.
- Pürgstaller, E. (2021). Assessment of creativity in dance in children: Development and validation of a test instrument. *Creativity Research Journal*, 33(1), 33-46.
- Putri, A. F., & Widiyono, Y. (2022). Efforts to improve dancing skills in traditional dance materials using peer tutoring methods at sd Negeri Pangenrejo 1. *Edunesia: Jurnal Ilmiah Pendidikan*, 3(2), 177-189.
- Risner, D., & McNamara, J. (Eds.). (2023). *Dancing mind, minding dance: Socially relevant and personally resonant dance education*. Abingdon, UK: Taylor & Francis.

- Stone, S. (2023). The interdisciplinary nature of dance scholarship as seen through a citation analysis of MFA theses. *Notes*, 79(4), 475-494.
- Sun, X. M. (2001). Shi xi wudao chuanbo meijie [Analysis of dance media]. *Journal of Beijing Dance Academy*, (3), 56-60.
- Tang, S. (2001). Ren lai ren qu changge xing -- tangshi zai tang dai jiezhru yinyue, wudao chuanbo [People come and go singing -- Tang poetry spread through music and dance in the Tang Dynasty]. *Journal of Vocational University*, (3), 12-14.
- Wu, H. Y. (2015). Wei shidai shi yu zhong minzu minjian wudao chuanbo lujing tanxi [An analysis on the transmission path of ethnic and folk dances from the perspective of micro-era]. *Journal of Shanxi Radio and Television University*, 20(4), 110-112.
- Wu, Z. Q. (1982). Wudao yishu zhong yinyue he wudao de guanxi [The relationship between music and dance in the Art of Dance]. *Music Research*, (1), 60-71.
- Xie, J. E. & Yi, X. Q. (2009). Zou jin shen mi de wudao shijie [Into the secret dance world: A brief analysis of dance art]. *Journal of Neijiang Normal University*, 24(B07), 48-49.
- Yang, Y. M. (2011). Jiyu dazhong meiti de wudao chuanbo tujing diaoyan baogao (jiexuan) [Research report on dance communication channels based on mass media (excerpt)]. *Journal of Beijing Dance Academy*, (1), 86-92.
- Zhang, D. M. (2010). Shi lun wudao yishu huodong zhong de chuangzaoxing si wei [Artistic thinking and dance Art]. *Beauty & Times*, (9), 2.
- Zhang, W. (2004). Wudao yishu zoujin dazhong de tantao [Discussion on dance art entering the public]. *Journal of Hanshan Normal University*, 25(1), 115-120.
- Zhu, X. Q. (2007). Wudao yishu xingxiang ying yu wudao yinyue xingxiang xiang tongyi [Artistic image of dance should be unified with the image of dance music]. *Hundred Schools in Arts*, (2), 195-196.

---

#### ETHICAL DECLARATION

---

**Conflict of interest:** No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.