

The Visual Guidance of Dance Images in Humanities Documentaries

Kun Yu¹, Hani Salwah Yaakup¹, Sharifah Sofiah Syed Zainudin¹, Siti Aishah Hj Mohammad Razi¹

¹Department of Communication, Faculty of Modern Languages and Communication, Universiti Putra Malaysia

Correspondence: Hani Salwah Yaakup, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Malaysia.

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Abstract

Do communicators' emotional expressions in dance-themed visual expressions in humanities documentaries depend on the visual guidance of dance camera language? There is limited information related to humanities documentaries with dance as a theme in the literature. The purpose of this study was to examine the effect of the creator's visual guidance on an audience's perception of dance images. Based on a humanities documentary's overall tone, the communicator selected appropriate dance sequences and dance clips and recorded them from a dancer's point of view to capture an image's moral expression and bring the humanities documentary to a climax. The study explored whether an audience's perspective of visual information from a dance in which the dance body language is guided by a video varies from that perceived when watching the dance in the past. This analysis opens up new avenues for video display and dance representation for the expression of dance video, to satisfy an audience's sense of observation and communicate an emotional expression.

Keywords: dance images, humanities documentaries, visual guidance

1. Introduction

The visual guidance model, originated from the study of visual attention. In 1998, L. Itti and C. Koch combined computer technology with cognitive psychology. For the first time, a visual attention computational model with biologically plausible rationality which attracted widespread attention was proposed. This guided visual observation methodology can assist users accurately focus on a communicating object rather than on irrelevant things when this approach is applied to video communication. While the camera has boundaries, dance body language is extensive in nature, and documentaries enrich and refine a storyline through body language displays.

The audience is not just subjected to a bland character story and character interview, but to body language from the dancer's perspective and resorts to the dance expression's storyline. The visual guidance provided by an image is not only limited to simply leading an audience to find a point of view, but to also quickly reach an ideographic base, form a body language narrative under the camera, reduce unnecessary errors and loss of point of view, and enhance the audience's visual aesthetic experience. When creating dance imagery for a documentary, these dance images influence the final conception of the overall narrative, which is required for visual direction.

2. Literature Review

Several industries have used the visual guidance model in different ways. First, in the 3D industry, Zhao et al. (2020) argue that the proposed method can easily archive tip-to-surface distances of 0.5 mm, a distance within the clinically acceptable range of intraocular visual guidance based on results of both static calibration and dynamic testing. (p.69) The visual guidance model is accurate to the human visual field observation range and thus better serves the audience's perception of an image's content. In web video image visual segmentation, Yang, Wang, Xiong, Yang, and Katsaggelos (2018) posit that visual modulators extract semantic information, such as cat, color, shape, and texture in the visual guide, and generate corresponding channel weights to reposition the segmentation network to segment objects. (p.6501)

Visual guidance permits focused attention on seemingly unimportant events throughout a system, especially when identifying key elements. Zhao et al. (2020) state that visual guidance can help participants develop more accurate mental models after a single navigation in an audio and video application. (p.8) Visual guidance can lead the audience, to mental reconfigurations that may overturn previous cognitive situations and reshape new cognitive models. When visual guidance is applied to guide the use of dance therapy, Barrero (2019) argues that input from below the neck can only be controlled by gear intervention and visual guidance of the extremities to control their movement. (p.99) Visual guidance

observes the object and the manner and method of movement. Therefore, prominent representatives have emerged in the use of visual guidance in various industries.

Second, a different effect occurs when visual guidance models begin target dance images. With the rise of popular culture, especially the popularity of television from the 1960s, communicators began using television to disseminate dance to audiences. Cisneros, Stamp, Whatley and Wood (2019) proposed that dancers be provided with real-time visual guidance for each body part's spatial orientation (head, torso, pelvis, elbows, hands, knees, and feet) based on the pivot of rotation from the center of each body part. (p.69) In dance video creation, dance body language is expressed through the camera's rhetoric to create a unique visual expression.

The visual guidance mode allows an audience to recognize dance movement patterns and the principles of dance movement. This mode requires not only maximizing the dance extension within a limited frame to convey the communicator's emotional expression on-camera, but also empathy formation between the emotions conveyed by the dance language and the audience. John Martin argues that body movement is inherently contagious, and that audiences experience a musculature empathy when watching a performer's movement. This means that a performer's body movements can drive the viewer's perception of movement. (Chen, 2018, p.106) However, the empathy formation between dance body language and an audience depends on the camera language.

Philippa Rothfel posits that live dance invites an audience to "participate" in the performance, while dance video allows the audience to "observe" (Chen, 2018, p.107). In dances seen in humanities documentaries, cutting out the live nature of dance results in an audience perceiving only a dance image from the creator's perspective. However, an image frame's lopsidedness should be captured and grouped through a professional perspective since an event captured from the same viewpoint can only ever be an image of the event, not a sense of time that can adequately evoke a shared experience (Chen, 2018, p.108). By capturing the fragments of dance body language, at the same time, without diminishing the extended emotional expression of dance body language, it requires a professional viewpoint selection to be close to the professional dance perspective of the dancer, and an extended expression of dance body language suitable for the audience's understanding, thus resorting to the visualized expression of dance.

Kang and Liu (2020) argued that video recordings such as dance images in humanities documentaries, are not numerous, yet they deserve considerable humanistic attention as a special, artistically painted, and serpentine expression of humanities recordings, and for the pluralistic philosophical, sociological, and aesthetic theories they involve. (p.31) Dance images in humanities documentaries, as expressions of storylines, need to not only express dance movement ideation adequately, but to also express dance movement emotion. Therefore, dance in humanistic documentaries needs to be open to the outside world through various organs, synergistically. In this way, every moment can be richly communicated and can interact with changing situations giving the body's presence huge depth and breadth (Maurice, 2005, p.257).

The extended lens of dance body language is the mark of the dance's emotionally amplified words. It can be seen as selection of the dance's perspective, the abstract beauty of the human body in dance body language, and the need to capture the key body structure of the key nodes. For the audience, the dance body language information received will directly or indirectly affect the audience's understanding of the dance and the overall plot of the documentary. Therefore, a communicator should adopt a point-of-view approach to the expression and choreography of a dance that is in line with the dance's body so that the externalized nature of the dance body language can be expressed fully without affecting the plot.

Yu (2019) reasoned that European and American dance systems focus more on the externalized lower body beauty driving the upper body's body expression, while the Chinese dance system focuses more on the introverted upper body's display driving the lower body's moving beauty. (p.2) To capture a dance's point of view and to appreciate the visual guidance of dance, different movement rules of dance categories and dance power must be followed. Besides, the camera language should follow the movement rules of dance power to capture images that express the dance's complete power and extension. Because dance body language is essential to the plot of humanities documentaries, visual guidance plays a vital role in the overall emotional grasp of a film.

3. Method

The case study uses literature to collect information and arguments by focusing on identifying more prominent case situations. The films "Black Swan" and "Tango Mania", and the documentaries "Liu Haier" and "Song and Dance China" were chosen to address the study's aim. A case study approach was to compare differences between the cases, dig into the issues behind events, summarize issues in relevant video clips, and review diverse and complex subject areas explored.

4. Results and Conclusions

Dance in the context of visual guidance is classified into European and American dance systems, and Asian dance systems. In this study, the dance images in the four films are all dance systems represented by European and American

dance whose camera characteristics of the dance body language focus on the expression of the camera language from the bottom upwards. Moreover, within the effective shooting range, the fluidity of dance movements can be effectively controlled to help the creator of the image to realize the visual capture of dance visual guidance. In addition, for the humanities documentary dance images, the use of visually guided capture has a balanced point of force, less difficult to capture the camera, and other characteristics.

The creator’s visual guidance of the dancer's dance image can be represented by Figure 1 shows:

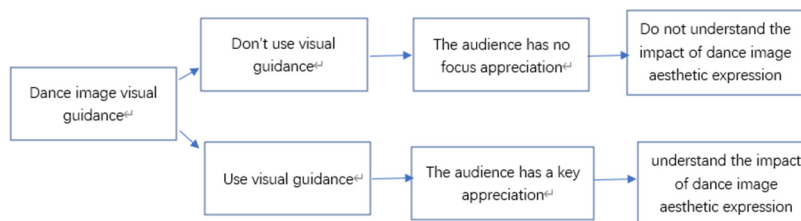


Figure 1. Effect of using visual guides or not using visual guides on the storyline

The visual guidance presentation effects of dance images in several films are used as the text of this study to show the importance of visual guidance of dance images in humanities documentaries through an in-depth analysis of the visual guidance patterns of the films.

4.1 Scope of Dance Movement

By extending the body language of real dance, dance has the characteristic of "small people dancing big," and the body language of dance uses the limits of the dancer's own body extension and the limits of the dancer's range of motion to extend of dance. The body language of dance in humanities documentaries uses a reasonable range of movement to reduce difficulties in capturing dance movements and control the range of movement. When the creator instructs the dancer to dance, the dancer will extend the dance to the maximum while narrowing his or her range of movement to help the creator to capture close-up shots. When controlling the extensibility of the dancer's body and expanding the range of movement of the dance, choose a dance body language that fits the range of movement of the dance itself.

Controlling a reasonable range of movement is the first step in visual guidance for European and American dance. The controllable range of movement depends on environmental factors of the dance and the conditions of the dancer's own dance. For the creator, restoration of the dance in the dynamic expression of body language is divided into placing the dancer in a confined space, delineating the area, and planning the language of the shots that can be intercepted in each scene of the image. The language of the shots should meet the expression of the dance image and capture a balanced range of elements. The natural environment in which the dancers are placed is expansive, and the dancers can use the camera as an axis to take the dance memory of a confined space as the focus point of the dance momentum, control their range of movement, externalize extended movements of dance limbs, and envision the controllability of the dance language.

However, the capture of dance in documentaries is sometimes uncontrollable. Dance capture depends on the dancers' own sense of camera and the dancer’s own operating range of dance kinetic momentum. Usually, when dancers face the camera, their range of body movements do not extend outward to exceed the frame. This controllability all depends on the creator's movement capture of live dance camera language. The delineated range of dance progression exists in the use of camera scheduling between the creation and the dancers, not as a result of the expression of the image dancers' own dance emotions. In dance images in the humanistic documentary, the dancers control their range of movement of dance by slowing down its kinetic momentum and playing with the characteristics of dance extension to achieve a stylized fixation of dance and a visual extension of dance body language.

Although the fluidity of the dance is destroyed, it does not affect the outward release of the emotion by the dance image. In the spatial position, the space in which a dancer is located is divided into eight fixed-point surfaces as the basic position markers. Four points of the spatial frame structure are used as symmetry centers to control position orientation. When the creator needs the dancers to use the rumba in European and American dance as the setting for a plot of the documentary, the choice of space will affect the film’s overall narrative.

Figure 2 shows that when dancers are in a confined space, a medium scenery shot maximizes the display of the dancers' shapes and dance extensions, minimizes the range of dance momentum thus awakening the beauty of the portrait of the dancers' body language, which differs from the scene, in the audience. Figure 3 shows that the natural environment in which dancers are located. An audience feels that the vast environment compresses the range of dance momentum, and the dancers can use the lens as a center point to expand the beauty of dance extension without deviating from the lens. The dancer can use the camera as a center point to expand the beauty of a dance without deviating from the camera, and

grasp the beauty of the shape of the dance. For the creator, the wide environment of the camera helps to capture the body language of the dance. Moreover, it is highly controllable, and the use of fixed-point camera shift, the dancers' "dance beauty" can be seen. Controlling the range of movement of dance beauty locks the beauty of dance under a controllable range and pushes the plot in the humanities documentary to the climax, with range as a precondition to guide and select the point of view.



Figure 2. Dance in a confined space: the middle shot of the two dancers embracing each other, eliminates external



Figure 3. Open space dance: The dancers' dance on the grass can directly hit the characters' hearts

4.2 Choosing a Dance Segment of a Dance Image

The dance captured by the creator not only sets up the plot and drive of a narrative, but helps understand the dance, what it is and how it can help the plot's main narrative, rather than presenting a dance for the dance's sake alone. Therefore, the choice of dance sequences directly affects the overall tone and narrative integrity of a humanities documentary. The selection of dance sequences should align with a creator's intention and a dancer's emotional expression. Dance in documentaries is immediate, repetitive, and regular. On the eve of a dance narrative, it is vital to understand the dance characteristics of the dancers and, the capture of the dance stepping. Dance serves the plot, not the particularity of the expression of the dance itself. Excessive dance language expression confuses an audience and cannot promote a plot.

Therefore, selection of dance segments is intentional to serve a storyline or dance content and lead to the development of a storyline. The selection of dance segments tends to be classic and symbolic. The content of the selected section should not only fit the dancer's inner world, but also invoke the dancer's inner world in the audience. Therefore, what kind of dance is classical and symbolic, which has the following aspects, slow beat, many shapes, and little flow.

A slow rhythm is usually selected from a rhythm of four two beats, represented by the rumba. The rhythm can be slow or fast, modeling can be extended or reduced, the range of flow could vary according to the scope of the lens to reduce the rhythm for ease of capturing the dance fragment, the dancers body language expression in the random shuttle, and selecting the key shots for post-group connection. The "stylized" means that the dance body language itself follows the rhythm to produce freeze frame movements, which are helpful for the capture of the camera and can compress the narrative rhythm. The "less flow" refers to the range of progressions framed by the body language of the dance. Since, dance is fluid, the infinite extension and movement from one point to another shortens or lengthens the distance between the stage and the audience. And the mobility of the camera helps the dance body language to achieve a fluid transformation.

The mobility of the dance is not required, sufficient is the dancer's feelings transformed into the extension of the dance. The camera's mobility accelerates the emotional change of the dance. The dancer only needs to do a good job of body self-expression in front of the camera and the audience outside the camera will not feel the diminished mobility of the dancer. Therefore, for the creator of the dance section of choice, the overall language expression of the dance body language should always follow the two situational principles, fit the plot, tighten the rhythm of the main theme to express the emotions of the dance body language.

After the elements of the dance itself are determined, the next step is to determine whether the dancer is a single dance,

Double Dance, or group dance. The dance section of the single dance focuses on the dancer's body shape, and the dancer should try to put the extension of body language to the maximum under the suitable situation of camera capture. Moreover, the dancer and the creator are in a state of mutual cooperation to complete the narrative of the dance. When the dancer shows his or her body language, he or she observes the orientation of the camera, whether it is beyond the midline between the dance and the camera, causing an excessive stretching of the camera, or beyond the borderline of the dancer, placing the dancer's body outside the frame causing the key shot to be uncatchable, which is a result of mutual cooperation, not just the personal guidelines of the creator. Therefore, the selection of single dances favors dances with sufficient range, for example, individual showcase selections of Latin dance, individual dance body language expression, in the absence of a partner's cooperation, presenting the dancer's own form and stature.

Figure 4 shows the humanities documentary dance images, just as a personal emotional expression, can choose single dance jazz as an option, within the scope of controllability. For instance, figure 5 shows a duo dance focused on the cooperation of the dancers: the dancers should try to maintain an average shape and the rhythm as a fast and slow rhythm will make the audience perceive a sense of stripping. For example, if the dance partner appears only as a companion out of the camera, the camera will be the main dancer's focus to maximize the capture of the picture. When the two dancers cooperate with the illusion of emotion, the camera should be evenly distributed and as the dancer does not cover their partner, their stage emotions transferred to the camera.

Regarding dance body language expression choice, with intense emotions both dancers mutually achieve the extension of the body language in front of the camera. If the emotion conveyed is sadness, a partner helps the main dancer to extend the dance and illuminate the emotion. Although pairing of two dancers amplify the emotion of the dance body language, they make it less fluid. In the dance images in the humanities documentary, the selection of the duo's coordination stems from whether the events of the characters in the main theme are singular. Figure 6 shows that a group dance focuses on neat and tidy dancers' synchronization and shows the grandeur of the dance through the group image. Each dancer has to accurately grasp the central axis of their dance presentation as well as the outreach space failure to which there will be a loss of the dance as a whole.

The dancers do not have much opportunity for self-expression and are illuminated as a group, flattening out in front of the camera. The camera fully uses the dancers' body language expression of "face" as a unit, and captures large scenes to shock the audience with the music rhythm and strong and weak drumbeats that pave the way for a grand narrative. The dance images in the humanities documentary show the dancers' inner ambition and hope for the future with the help of grand dance scenes. Thus the fixed-point strong dance narrative is used in the captured images and selected dance segments. Therefore, the choice of the dance selection is one of the important parts of visual guidance, the lack of which causes irreversible damage and loss of the dance as a whole.



Figure 4. The dance on the roof: the open space shows the relationship between a dancer and the environment



Figure 5. Two-person jazz dance: Both are the protagonists of the dance, and the choice of dance segment cannot destroy the cooperative relationship between the two dancers



Figure 6. Group dance: The choice of dance tends to be simple and uniform

4.3 The Light and Color of Dance Images

Color externalizes a dancer's psychological expression, and light and shadows underline the division of body language. For light and shadow, Li (2004) contends that the combination and adaptation of the film machine (including camera lens, aperture, filter, etc.), as well as a series of film production elements such as the setting of artificial light source) and an object's natural light accomplish the function of image making. The image is shaped by light and shadow; without light and shadow, there is no image visibility. (p.42) The image shaped by light and shadow gives the dancer's dance body language a sense of texture and contour, and the audience a novel viewing experience.

For light and shadow shaping, different orientation of light and different color changes express different emotions. The light source guides the audience to tap into the body language elements and immerse the audience's visual senses in a certain part of the dancer or a certain shape. Under the premise that the light source is constantly changing, the audience selects to follow the light through which the camera guides the audience's point of view and conveys the creator's intended focus of the dance to the audience. Color guides an audience's aesthetic feeling, and the color of light expresses different meanings. Since dance body language is symbolic in nature, an audience's grasp of the dancer's emotions is usually weak. Thus color externalization fills a dancer's emotions and accurately shapes the intended emotional expression. Therefore, the dance images in a mature humanities documentary have both light and shadow to the same degree to for audiences to properly grasp the emotion and rhythm.

A light source placed on top of the dancer projects onto the dancer's body through a cluster light. Figure 7 shows a light source that places a dancer in the center of the stage. This top light source is usually seen in the stage as the "main character halo." When shaped in front of a camera, a dancer will pay more attention to his look and the combination of body language. The dancer will run the dance based on the range of the top light source and independently choose to focus on the body language presented where the strong light source is located, whereas the light source at the edge of the location will be stripped of the unwanted elements. When the dancer as a whole is placed in the center of the top light source and the outer ring of the light source is discarded, the dancer uses shape and still movement to express emotion, usually a freeze frame, or a beginning, or an end, of a dance body language.

The top light is placed at the dancer's central point of view to externalize emotion and all projection sources originate from a central location. The figure 8 shows that when the light source is placed at the side of the dancer, the image of the dancer's dance body language will appear to be primary and secondary when projected onto the dancer's body through the cluster light. Without a clear expression of light and shadow, an audience cannot grasp the focus of the images of the dancers' body language. Especially in a duo dance, the sidelight labels and focuses on the main dancers and the panning camera's drawing in and zooming out creates a camera language that matches the dancers' hierarchical expression. For the single dance, sidelight with the dance in the language of the camera, through the lens to create a narrative shot with the specific emotions with the dancers will not need to show a particular dance body movements through the use of sidelight mapping to capture the key shots. Therefore, different light positions divide the dance body language into different expressions that support the creator's viewpoint capture and meet the aesthetic needs of the audience.

Color externalizes emotion, and different lighting colors show different emotions, for instance, red represents passionate and exuberant emotions and white represents quiet and peaceful emotions. In the film "Tango Love," a spirited red color is used with the tango dance and the dance itself also externalizes passionate emotions to help convey the dancers' emotions to an audience. The dancers' body language is more obvious under the projection of color, and the dancers change the fluidity of the dance by changing the rhythmic nodes of the dance stuck in the camera frame and marching to the beat of the exciting music (Figure 9).

In figure 10, a solid color background used to externalize movement and bring the dancers closer to an audience. A

dancers' body language shows the beauty of the human body lines through silhouettes, a quiet and peaceful foreshadowing of the darkness before the storm. The silhouette is shaped to unify the dancer's emotions and foreshadows the difficulties to be met, not evaded. In visual image selection, the panoramic view sets the atmosphere. Moreover, dancer's overall body language is presented in its entirety for the audience's aesthetic experience. The creator also relies on the dancer's background to place the dancer's image in a storyline and show uncertainty about the future.

Based on the above cases, color plays an important role in shaping the characters in humanities documentaries, the emotions of the characters externalized in the plot, and influences the visual guidance of the creator to the audience.

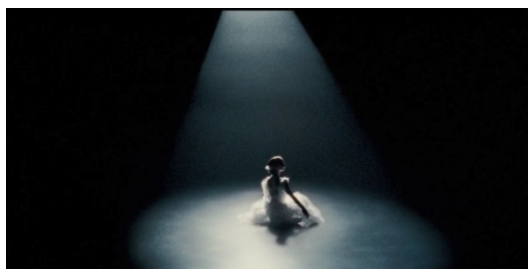


Figure 7. Personal top light dance: only shows personal dance relationship with no interference from external factors

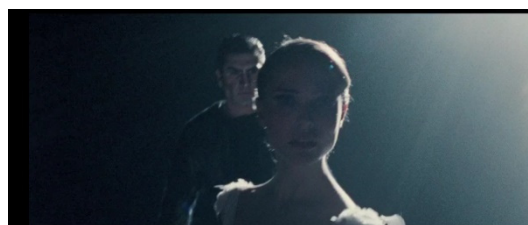


Figure 8. Side light dance for two: the light shows the dark side of the relationship between the characters



Figure 9. Warm red-light source: Conveys the uncertain emotions of the two dancers



Figure 10. Group dance silhouette: dancers collectively show the overall relationship between characters and their physical strength

4.4 Viewpoint Selection of Dance Images

Yu (2019) maintains that different types of dances capture different points of view of dance. European dance favors a bottom-up approach to dance movement, while Chinese dance favors a top-down approach to dance movement. (p.2) European and American dances usually use the strength of the lower body to externalize the emotion of the dance while the upper body remains upright. Asian dance, on the other hand, often uses upper body force to drive the mobility of the lower body. In this study, we focus on the European and American dance's point of view. European and American dance pursues dance uprightness. For instance, in ballet the father of European and American dance, the overall elements of

dance which are concentrated in the legs and feet including opening, bouncing, straightening, and standing, influence the shape of other dances.

European and American dance pays more attention to the shaping of the beauty of the lower body in the human body structure. But focusing on the beauty of the lower body of dance is not the only focus of capturing the lower body, but also capturing the plot narrative created by the body language from the bottom up. On the one hand, the environment acts as a mediating factor in the visual guidance of the characters and the environment, allowing the dancers' display to follow their heart and not destroy the emotions and beauty they carry. Figures 11, 12 and 13 show a set of visual guidance shots in "Song and Dance China." Shots capture the face, half of the body and the feet to account for the dancers' emotional state, as well as the dynamic situation of the dance without expressing too many words all of which guide an audience to focus on important dance display body movements to better understand the dancer's emotions at that time. At this point, the environment as the dancer's external inner emotions, showing just the right amount.

On the other hand, there are many dance viewing elements on the stage preventing an audience from focusing on the body language information conveyed by the dance. The dance body language captured through a camera language need not apply only to the dance body language narrative, but also needs to cause a change of plot, or a change in mood in the documentary through a change in rhythm and music. Figures 14, 15 and 16 show the characters' appearance in "Tango Mania." The audience is treated to a predetermined pattern of visual perception with a complete focus on the dancers' body lines, and the audience's emotions sinks into these lines as the music changes in intensity. Under the camera, lower body dance movements, which are quiet and peaceful, can be used as the beginning of a dance, followed by an impactful outburst, or a gentle and delicate slow narrative all set to music, through body language processing to show either an exciting plot, a long plot, respectively.

After the starting action, the lower body dance movement, a panoramic lens explains the relationship between the dancers (the single dance, duo dance, group dance), the relationship between the dancers and the development of the plot (whether it is a person's loneliness, the emotions of two people, or the confusion of the self in the group), and introduces an emotional lens. The next point of view chosen is a close-up of the upper body that directly captures the dancers' expressions and emotions at this time by framing structure of the shot to retain the dancers' emotions within a limited scope and link these emotions to the overall narrative plot.

In the films "Tango Love" and "Song and Dance China," the principle of viewpoint selection for the recording and the plot expression of body language does not necessarily start with a shot of the lower body's body language, but remains centered on the lower body's body language. For creators, the bottom-up viewpoint capture gives an audience a different visual experience, a more delicate understanding of the expression of body language, and a better immersion into the overall narrative in the documentary. Thus planning dance body language through dance genres is not only beneficial to narrative expression of dance images in a documentary, but also enables an audience understand the real charm of a dance.



Figure 11. Personal facial close-up shot: an opening shot to explain the state of the character



Figure 12. Bottom angle shot of individual dance: a connecting shot linking to the starting shots, showing the relationship between the character and the environment



Figure 13. Close-up shot of a dancer's lower body: the ending shot of a performance, it shows the momentum of the dance movement



Figure 14. A close-up shot of a dancer's footsteps is a starting position of the dance performance: the dancers gather their feet to accumulate energy, explode, and brew, as an inspiration for the dance

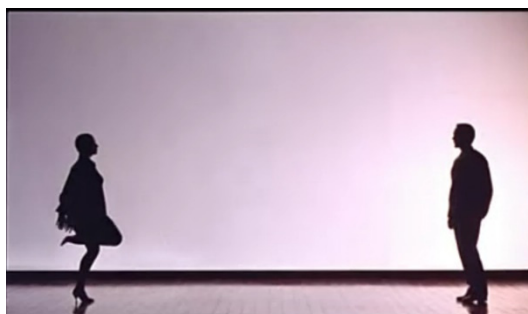


Figure 15. The panoramic view of the silhouettes of two dancers facing each other: their body frames express their own emotions, the female dancer is ready to move, and the male dancer is calm



Figure 16. Close-up shots of two dancers' binocular acquaintance: it portrays the relationship between the characters and their emotions

5. Conclusion

Meng (2012) argued that when dance as dynamic plastic art accomplishes a series of functions such as emotional externalization, narrative expression, and descriptive speech through body language, a camera can focus on it and continue creating this form of movement. (p.5) Body language is not assimilated into camera language but extends into camera language expression. Visual perception originates from an audience's need for a certain kind of material, and the plot narrated is more tense when rendered by an impression of attractive dance body language. The creator combines light, shadow, and appropriate viewpoints, based on a dance type, to capture a dancer's language, focus shots clearly and forms a visual guide for the dance images.

However, this aspect in the humanities documentary, as a serious lack of research in this area, focusing only on the plot's narrative and ignoring the dance body language, the emotion behind the idea of conveying, the traditional flat shots mask the beauty of the dance body language itself. Yu (2019) argued that while the visual guidance of the characters is unified, the visual guidance of the dance varies according to the dance genre's characteristics. (p.27) The use of categorized dance footage visual guidance catches can address the problem of asymmetrical body language catches and emotional expressions that do not match the dance itself. Yu (2019) states that visual guidance in the virtual-real effect is key to what kind of dance movements are conveyed to an audience and leads them to understand the dance's characteristics. (p.29)

Therefore, when adding dance video elements to a character documentary, the communicator should decide in advance whether the dance body language will be used in the plot, and whether the body language "slow movement" or "rapid movement" will be used for visual capture. Additionally, it is important to determine the expression properties of a dance's elements; whether a dance body language is expressed through the upper body or the lower body, and to determine the flow of the camera language pilot capture for a specific type of dance expression. However, further research in this field, beyond that which is presented in this paper, is needed. Furthermore, the cases used in this article are documentaries and films in which dance occupies the main space as a case study and may not apply to every type of documentary with dance images. Here, the author only provides some references on which other practitioners could base their studies.

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