Dance Images in the Documentary Films: Its History and Development

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ABSTRACT

Since its development, various types and forms have been introduced in documentaries. This includes the usage of dance images in the documentary. The existence of the dance video is used as a segment of the documentary to express the rich artistic image. Therefore, the use of dance images in documentaries needs to be treated rationally for the audience to understand its meaning. The audience has its own perception, and at the same time has its own cognition and understanding, and whether the audience understands the rhetoric of body language conveyed by the communicator. At the same time, the documentary does not lack the occurrence of the story, and the relationship between the dance image and the plot is also an issue that needs attention. However, the relationship between dance images and plots in documentaries is still debatable due to the lack of research done in this area. In this article, the focus will be given to the history and development of dance images in the documentary as a foundation of further study on this area. The discussion includes the history of dance images and the development of dance images from the perspective of visual narrative, visual vocabulary, imaging environment, and its relation to video technology & dance video.

Keywords: dance video; visual narrative; visual vocabulary, imaging environment; documentary development.

INTRODUCTION

The development of documentary has produced different forms of sub genres. As Zhang (2018) believes that the various type of documentary is important in conveying the value of the live performance to its audiences. This includes dance video. The existence of the dance video is used as a segment of the documentary to express the rich artistic image. Therefore, the use of dance images in documentaries needs to be treated rationally. Deng (2019) believes that dance art is a concentrated sensibility. When perceptual art and rational technology intersect, the problem of the degree of integration of the two is the biggest hidden danger. While paying attention to the dissemination of dance images, one must look at the problem from the

perspective of the audience to understand the needs of the audience. Arendal & Barnes (2016) argues that the dance on the screen makes the dance a more understandable and popular dance. He adds that the expansion of the audience is a revolutionary advancement in dance, and it also shows that the body and the machine are closely integrated in the "social relationship" (Arendal & Barnes, 2016).

When the audience feels the dance images, they are also constantly thinking about the relationship between them. Just as the dancer and philosopher Philippa Losfield (cited in Martin, 1983) believes, "When the audience is really close to the movement in spatial distance at the same time, they can produce a kind of kinesthetics experience." The audience constantly confirms their feelings when they meet the dance images, so they are immersed in it. According to Martin (1983), body movement is inherently contagious. The audience will have a sense of muscle when watching the performer's actions, that is, the performer's body movement can drive the audience's body movement perception. As the audience of image perception, it does not appear as a mode of passive acceptance. The audience has its own thinking, and at the same time has its own cognition and understanding, and whether the audience understands the rhetoric of body language conveyed by the communicator. Consistently, there is no relevant research and investigation, there is no way to verify. Whether there will be a misunderstanding of the audience's dance images, due to the lack of interaction between the communicator and the audience, whether the communicator and the audience's cognition can be unified, is also a problem that needs to be paid attention to.

The documentary does not lack the occurrence of the story, and the relationship between the dance image and the plot is also an issue that needs attention. Wang (2021) believes that the dance in the video has no specific plot and the audience's perception of dance videos depends entirely on their own experience and subjective cognition. Therefore, there is a certain debate about the relationship between dance images and plots in documentaries, and it has not been concluded whether there is a mutual influence between the two, and this is also the focus of this research. In this article, as the initiative to widen the discussion on dance images in the documentary, it will be focusing on the history and development of dance images and how it has been used in the documentary. The discussion will look in-depth on how this development affected dance images in the documentaries and on how dance images have been used throughout the history. In order to achieve this, the methodology used is library research based on relevant literature, documentation, and other data from relevant sources with these topics.

HISTORY AND DEVELOPMENT OF DANCE IMAGES AND DANCE VIDEO
THE HISTORY

From a broad perspective, dance video refers to the field of activity that is different from traditional theater space and contains dance and moving images (Cheng, 2018). Dance transforms body language into lens language through artistic expression. The body language of dance is the main body of the artistic image, and the language of the lens is used as the artistic expression medium to form a complete system of artistic expression of the artistic charm of the dance image. For creators, dance images can be regarded as a brand-new means of dance expression. Through the multi-scene, multi-view and multi-directional scheduling of the lens language, the display rules of body language are re-planned, and the body language and lens language form a difference. The artistic collision of language systems. Different from the previous stage dances, the audience's body language presented through the lens language can personally experience the charm of dance from the creator's perspective. Different

perspectives produce different understandings of dance, and the imaged dance image is the closest and most appropriate. Show the true emotion of dance.

The history of dance images can be traced back to 1832. The photographer captured the waltz in the standard dance through the technique of image retention. The audience watched the dance with continuity and the use of image technology used close-up shots to capture the dance. The details of body movements, enjoy the advantages of visualization technology. From 1840 to 1860, the improvement of image technology changed the audience's understanding of human body shape in the past and created a breakthrough in body language imagery. In 1879, a scientist name Eadweard James Muybridge invented an animal experiment mirror to process and replay dynamic pictures. This invention is also considered the first cinematic instrument for showing human motion and ballet. In the mid-1880s, the founder of German silent film by Ottamar Anschutz's, *Schnellseher* demonstrated a new media impact. From the public, the intermittent influence of the continuous camera uses the human body as a rhythmic segment and has based on scientific knowledge, the aesthetic characteristics and spectacle nature of the human movement type of the resume (Cheng, 2018). The capture and exploration of body language builds the foundation for shooting dance images. Albert Lund recorded the movements of a gymnast in 1893 (Cheng, 2018). In 1894, a scientist name William Dickson assisted Edison in recording Ruth Dennis's short skirt dance, which lasted two minutes, and this dance mainly used the language of the camera to show the high kicking movement of body language, fixed. The camera position thus forms a moving body and an immobile background. At the same time, Edison also filmed the performance of the children's sword dance champion, Jesse Cameron. In 1895, the Lumière brothers in France invented an event movie machine that can shoot, show, and attract. The stimulator can continuously shoot and show 16 frames per second.

In 1896, when Edison exhibited an experimental moving film projector at the Concert Hall in New York, the video showed the "umbrella dance" expressed by the body language of the two sisters filmed in Edison's Revival Studio. This kind of screening is a mechanical loop broadcast to show the audience. In the same year, the Lumière brothers filmed the dance works *Dance of Fire* and *Dance of Snake* by the famous dancer Roy Fuller. More audiences paid attention to dance images, and at the same time, they also knew about dance images keep deepening. At the end of the 19th century, the expression of body language and the reorganization and interpretation of lens language attracted the interest of many artists and scientists, especially groups represented by artists and scientists. Avant-garde film leader Maya Delun use video dance to produce a film titled *A Study of Dancing for the Camera.* Martha Graham launched the famous original dance film *A Dancer* and *The World* opened a new style of dance creation for camera choreography, ushering in the arrival of experimental dance video creation practice (Cui, 2020).

Early silent films in the early 20th century are represented by the dance fragments in *The Train Robbery*. The dance images currently advocate the liberation of the body and free dance. The 1916 dance video work *The Female Hunter Diana* emphasizes the combination of an open natural environment and dance body language. Dance videos are no longer limited to video records in a closed environment, but gradually focus on the combination of dance and other elements. In 1928, the film *Hands: Women's Life and Love* focused on partial image movements. The creators began to pay attention to the creation of partial body movements. The lens scheduling and image focus in the film were all displayed through the hands of the body movements. Woman emotions. On May 26, 1931, the American Maria Gambarelli became the first dancer to dance to the TV camera in front of him (Judy, 2002). This is a leap forward as a media, and it is also an opportunity for the development of dance video. It was not developed

until the 1940s that, due to the unique purpose of the creator's arrangement, a definable and complete body scheme was formed, and the dance image came into being (Cheng, 2018).

Beginning in 1941, the American Broadcasting Corporation CBS produced the new village dance department program. Dance video is no longer an art form that a few people can appreciate, and the audience continues to grow. In 1949, the dance show *Crossing the Crystal Ball* was broadcast for the first time. In 1950, the successful broadcast of the dance video *Giselle* became the first ballet broadcast on television. In the 1950s, color TV catching rape became popular. In 1956, NBC broadcasted the Sleeping Beauty in the Ballet Theater, and in 1957, it broadcast the dance film *The World of Dancers*. The first year of dance video was the "choreography for the shot" project launched by the British BBC television in 1994. Since then, dance video is no longer a mechanical record, and dance body language must serve the video. From then on, excellent dance video works were born, such as dance video works *The Tempest*, *Boy*, *Achilles into the Arena* and so on. Dance video creation has entered a golden age, and excellent works have emerged from then on. At the same time, dance video has slowly entered the ranks of academic research.

THE DEVELOPMENT OF DANCE IMAGES AND DANCE VIDEO VISUALIZED NARRATIVE

Since the 20th century, the form and function of imaging methods have continued to develop. Dance images are still based on preservation, and their substantive value has not changed. The aesthetic expression of dance imaging has not realized value excavation. It is still based on the complete record of theater in 1902, the choreographer of the Royal Danish Ballet, August Bournonville succeeded in recording dance images through the shooting of the court photographer Peter Elfeldt. The photographer used a fixed camera position without any scheduling. Should be recorded, and this kind of recording still has a certain subjective nature, and it still has a breakthrough value for today's perfect artistic cognition. Meili Ai uses live dancers in *Magic Lantern*. What has been visualized is to promote the authenticity of the dance. In addition to this, there is also a representative, the French dance in *MADONE* in 1928. Flamenco dance in *Devil Woman*. The unification of these dance images is based on narration as the principle of promotion, and dance is used as a plot promotion element to show the charm of dance. Although each dance has its own body language expression, the rhythm, music, and costumes are also different, but through the appropriate lens language combination to show different dance styles, the photographers and dance performers also accept and recognize. The result of the combination of lens language and body language for a long time. The combination of dance and video forms a plastic art under lens language. This form of artistic expression uses multi-dimensional lens scheduling and changes in dance performers' body language. The cooperation of the two achieves precision and unity. Dance's body language is a symbol of strength, and lens language is a symbol of fluidity.

Dance itself is fluid and extensible. Due to the effectiveness of lens language scheduling, it is particularly important to rely on lens scheduling to achieve fluid expression of body language. The expression of the image will eventually return to focus on narration, the image is promoted with the help of dance elements, and the body language is used to convey the content and theme of the body language after the image, to achieve the development of the plot and improve the needs of the image narrative. From the early days, the 1929 pioneer short film *Theme and Accompaniment* used cross-editing production techniques between the ballet dancer and the language of the lens to serve as the overall expression of the film. Then to the 2003 Taiwan documentary *Song and Dance in China*, the cultural impact of jazz dance shaping, the use of dance moves to promote the development of the story, has completed the mission of

dance video narrative. Dance-like images not only show the body language of the dance itself, but also show the model of dance as a movement. With the lens suitable for the body language in the dance images, the body language of the dance can be realized to express the identity of the dance. The above artistic video expressions have promoted the development and creation of later dance videos, but this is only an artistic expression based on the identity of the communicator and the dance performer. There are still certain shortcomings in realizing the audience's video narrative acceptance.

VISUALIZATION VOCABULARY

Dance video can express surreal and super common sense, which is conducive to the complexity of dance ideology and the diversity of dance performances and enhances the dissemination and influence of dance art (Wang, 2019). When the vocabulary of dance images is used as the process of encoding and decoding, the audience decodes the dance images that they feel, and experiences the creation of the lens language image of the dance performer's body language, and then performs the encoding that conforms to the dance image. The language of the lens is the medium, and it is displayed with faces that conform to the form of dance meaning. Many dance creators and theorists have closely linked dance images and dance films with "dancing for the camera" (Liu, 2011). Dance choreography that relies on lens language has a stronger status than body language. The creation of dance images serves the artistic nature of the image, rather than recording for the purpose of recording dance. "Dance form" refers to how the external situation of dance itself uses lens language to shape dance body language in different situations, and the plot effects produced are also different, so it can be divided into the following aspects (Zi, 2012).

The sculpted fixed-point action forms a cohesive point. In the process of physical movement, dance modeling has a strong aesthetic value for grasping space, especially the instantaneous cohesion points formed in the dance posture connection-they perfectly outline the muscle lines of the human body (Liu, 2011). The sculpting in the space depends on the movement of the lens language to realize the connection of the lens fixed-point information. The creator uses the lens language to divide the body language into segments and parts, using the lens language in a familiar environment. Finiteness, the body language is segmented linearly. Under the media form of lens language, the fixed-point meaning and residence time of different body parts have different meaning expressions, and this kind of plastic expression needs to be combined in the context required by the creator and complete. Dance is to describe everything the dancer perceives through the body occupying space, feeling space, and constructing space (Xue, 2017).

The dance space is positional and directional, while the dance space under the lens language is rhythmic and temporal, completing the image structure of body language. The length of the modeling will divide the music under the language of the lens. The rhythm of the music will show the body language. The body language that is out of rhythm lacks the dance tension, and the audience cannot feel the shock brought by the apex of the modeling. Styling fixed-point movements are not blindly stopping, but for the overall dance narrative. Next, the choice of dance body language parts brings the inflection point of the cut. Each fixed-point model is the focus of the dance itself and the creator at the same time. The inner visual focus is also the rhythm switching point of the image producer, and the node of this kind of image is indispensable. In 2003, the dance film *Sing and Dance China* in Taiwan, China, the heroine stood on a platform of a high-rise building, squatted down, and embraced herself with her hands.

Figure 1. *Sing and Dance China*

The modeling shows the relationship between people and the environment. The lens language uses a fixed lens and a big perspective to capture the dancer's fixed-point changes. The dancer is like an oil painting lightly embellished, the music rhythm is relaxed, and slowly enters. The end of the rhythm stuck, and the combination of this fixed lens language and the end of the slow rhythm stuck is a perfect combination of image expression, and the result of this image shows the harmony between people and life. The audience intuitively feels the picture, the music rhythm leads the intuitive feeling into the fantasy stage, and finally feels the beauty of the dancer and the environment. Through the environment, the creator uses music as a means of segmentation to truly record the emotions that the dance itself wants to show. Come down. Another work I must mention is the dance film *Dream Ballet* produced by the United States in 2006. From the overall narrative point of view, it tells the story of a group of Russian girls and boys joining the ballet in the twenties in the form of a documentary. In the film, there are dance videos that recall narrative and realistic narrative dance videos,

Figure 2. *Dream Ballet*

So as far as the dance image recalls the narrative, this fixed point is the fixed point of ballet. The male dancer holds the female dancer's waist with his hand, and the female dancer opens her arms and investigates the distance, using her body language to symbolize the white swan facing the sky. Yearning. Because the body language is in a confined space, the image expression of the lens language is lacking the embellishment of other reference objects, the background is clean and the visual focus is concentrated, and the audience's perception is completely immersed in the body of the dance performance. The image uses the segmentation of the music rhythm to show the dancer's emotions. Currently, the fixed-point modeling exchanges the emotions of the characters, so that the image segmentation of the language of the lens expresses the completeness. Therefore, in the dance image creation method based on fixed-point modeling, the lens language, body language, music rhythm, and fixed-point modeling are properly combined to realize the vocabulary expression of dance images.

Local body language focuses on dance emotions. The capture of lens language is limited, while the extension of body language is unlimited. To capture infinite emotions with limited means, we need to grasp specific visual elements. The capture of local details cannot

only rely on the casual expression of the creator but realize the meaning expression based on the real scene and emotion of the dance. In the dance images, due to the intervention of the lens, the subtleties of the dancer's body can be captured by the lens (Liu, 2011). The body language is divided into three parts: face, upper body, and lower body to capture and present the picture through the segmentation of lens language. The local movements show the details of body language, reflect the dancer's heart, and are externalized in the form of body language.

Facial expressions are used as the expression window of dance emotions, and intuitively express the emotions of the characters. In dance images, it is very common to use lens language to capture dancers' eyes. The audience usually understands the dancer's inner activities through the dancer's spiritual emotion, understands the value of the dance itself, and makes a conclusion based on the music rhythm and the dancer's look. The music is fast, and the dancer's facial expressions may become anxious, may become relaxed and happy. The music is slow, and the dancer's facial expressions may become sad or affectionate. Music is used as an auxiliary factor of the camera language to capture the fixed point, relying on the dancer's facial expression to convey the final emotion. The transmission of this kind of emotion will be constantly changing with the progress of the dance, and the body language and the image rhythm of the lens language will achieve the final expression.

The body language of the lower body is used as a fluid tool of dance. The movement and progress of dance are transformed by the movement of the lower body. The lower body language includes the legs and feet, the displacement of the lower body and the stride and frequency change the space together. Position, the fluidity of the dancers is segmented by the rhythm of the music, to maintain the consistency of changes. Due to different dance types, the key structure of the lower body language is different. The European and American dance system pays more attention to the appearance of the lower body to drive the physical performance of the upper body, while the Chinese dance system pays more attention to the display of the introverted upper body to drive the movement of the lower body (Yu, 2019). In the dance movement, the focus of dance force is different, and the dance emotions created are different. Where the focus of the dance is, the language of the lens should capture the image according to the focus of the dance force and ignore the point of force. Will misjudge the visual expression of image capture.

Relying on the scheduling of the lens language, the stride length and shift of the lower body language are shortened and restricted to a certain lens language, but it is only a reduction of fluidity, not the effect of eliminating fluidity. In the lower body language, the legs are generally completed with the feet. Stretching of movements, in a set of dance shots, except for the key lower body language, which has a fluid shift, the lower body language will be shot only when there is no other change in the upper body language and expression. Interpretation, so in the overall image expression, the image capture of lower body language is not much, but it should not be ignored. When the audience feels the image lens, they will make a visual evaluation and identification based on the image after the lens group is connected, and if a certain type of action or a certain detail is captured too much, it is not known whether the audience understands or accepts it.

IMAGING ENVIRONMENT

The visualized environment in the dance video refers to the visualized recording of the dance body language expressed by the dancers in an open environment and a confined space

through the language of the lens. The visual expression of the environment is different, and the emotions of the dance visualized are also different. The first is the dance image in an open environment, which means that the shooting location of the dance image is often set in the natural environment or the environment of daily life (Liu, 2011).

The founder of this kind of choreography with the help of an open environment transforms body language through the transformation of body, space, and force, and overlaps the focus of imaging on the background of the environment. The advantage of an open environment is that it is convenient for framing and dance emotions can be externalized through changes in the environment. The open environment includes natural environment (woods, lakes, flowers) and living environment (modern architecture, ancient architecture). Dance video creators are guiding dancers' body language expressions to be close to the charm of the environment, integrating emotion and environment as the creative purpose, thereby enlarging the dancer's image. harmonious. Different environmental characteristics, the dancers express their emotions differently.

When the dancers are placed in the woods in the natural environment, the dense woods represent the tall and majestic shores. Currently, the music is magnificent. The dancers use the woods as the background to check the rhythm. At each rhythm point, the dancer starts or ends with extension. The grasp of dance images mainly focuses on the capture of fixed-point actions and the details of the dancer's expression. The camera restricts the dancer's mobility. This method of capturing images is mostly used in documentaries, where the surging emotions of the dancers are shown to the audience through body language.

When dancers are placed in a lake in a natural environment, the lake represents clarity. The rhythm of the music currently is gentle. The dancer takes the lake as the background. Thoughts slowly come out of the predicament. The grasp of dance image creation mainly focuses on the capture of large scenes and detailed shots. The scheduling of images is that the dancer's mobility does not exceed the interval of the big scene. The grasp of the image focuses on the dancer's traveling direction, to better limit the dance. The dancer controls the lens distance in the flow radius, thus forming the constancy of body language and lens language.

When the dancers are placed in the flower bushes in the natural environment, the flower bushes represent vitality. Currently, the rhythm of the music is slow. When the dancers use the flower bushes as the background, the dancer's fluidity is particularly important. The flowers bushes have different forms, and the dancers move. Sex is particularly important. The selected range cannot exceed the cluster of flowers. Dance video recorders usually follow the dancer's progress and movement. The premise of highlighting the dancer's mobility is to grasp the dancer's lower body stride and speed. The dancer's own dance activities are not random, and every dance movement has meaning. The dancer's detailed expression is cheerful and slow, but with a breath of life. The footsteps change speed according to the rhythm. The dancers follow the basic rhythm of the dance. The language of the camera is based on the rhythm nodes to capture the dancers and express their emotions. Demonstrating the dancer's love of life, the relationship between the lens language and body language controlled by the rhythm node is particularly important in the recording of dance videos.

When dancers are placed in a building in the living environment, the architecture represents human civilization. Currently, the music is strong and weak. The rhythm of the music represents the rhythm of modern life. The environment behind the dancer may be a single building or it maybe It is a multi-building complex. When there is no interference from other background factors, the dancers' body language expresses their emotions through costumes, facial expressions, and gestures. Because there are too many other interference elements in the building, the focus of the image limited by the lens language is often focused on the dancer's body. To grasp the characteristics, the dancer's fluidity is still limited to the visible area of the

lens. The dancers will amplify the dance movement with the fixed-point rhythm, attracting the image communicator to grasp the fixed-point movement.

This kind of video recording in an open environment pays special attention to the coordination between body language and lens language in the Peugeot background. The background can easily become the focus of vision. When the communicator chooses an open background, he should not only consider the promotion of the overall image. In narration, it is also necessary to consider whether the selected background will affect the dancer's emotional expression. If the background becomes the focus of the audience's experience in the video, the dance video recording will fail. Therefore, the creator must have a certain sense of lens to complete the dance video recording in a diverse environment. The creator must not only be good at discovering the "danceability" that is good at showing the characteristics of dance in the environment, but also in the practical application. Only by visualizing body language from the perspective of camera language can the final visualized scheduling be completed.

Under the background of this situation, the dance created must be more visualized rather than staged. Dancers can add improvisational performances to the image narrative. Image creators also need to cooperate with the dancers in improvisational shooting to complete the overlapping of images. Sometimes, the dancer's body language needs to be repeated many times in different backgrounds. This requires experimenting with different scenes based on the needs of the scene at the time and the changes in the creator's image. This type of image experiment can only be used in a context with a background. Different scenes bring different emotions, and at the same time, the meanings are different. The smaller the correlation of the background, the greater the visual impact. The creator fully reflects the relationship between the background and the dancer through montage editing, showing the same dance posture in different scenes, which is also the technique of image dance creation. In an open environment, not every background condition can achieve the coordination between different backgrounds and the same dance. Creators should constantly eliminate factors that affect body language expression in an open environment and use video storylines to connect with regular and emotionally conscious backgrounds. With the improvement of technology, the scenes of daily life may no longer require on-site research and shooting (Shiwei, K. & Guangyu. L., 2020). Open background reproduction can be carried out through information technology, regardless of the situation in which the dance image is performed, the emotion of the open environment and the dancer's body language focus. The snapshot will not change. This is exactly the advantage of dance video recording in an open environment.

Secondly, images placed in a confined space environment means that dancers use extended expressions of body language to modify within a limited range in the space. In this environment, creators pay more attention to the capture of dancers' body language. The requirements for image production are even higher. The documentary filming of dance in a closed theater is due to the partition effect of the theater itself, the airtightness of the space, and the rhetoric of the imaginary space (Yu, 2019). The confined space environment itself has spatial and positional relations, without the interference of background factors, the expression of body language is purer. Dance type, light intensity, color style, music rhythm, and lens scheduling are the matching methods of image output. The position of the light is different, and the emotions of the dancer are different. The specific light source used by the dancer depends on the type of dance and the coordination of the music. If the top light position is suitable for the dancer's overall body line, the side light position is It is suitable for the snapshot and visual focus of the dancer's lateral figure. Different colors represent different emotions of dancers. Color and the position of light play the same role, and both focus on externalizing dancers' emotions. The music rhythm segmentation guides the lens to schedule and capture the key images. The body language actions captured by the lens language are not pure and non-

emotional bodies. The visualized body language uses a closed virtual space to realize the collision of various artistic elements. The intersectionality and diversification of artistic elements will affect the positional expression of body language in dance images. Auxiliary artistic elements are just to create visibility for dance performance. Without the blessing of auxiliary elements, dancers are more sophisticated, and the three elements of dance: time, space, and power are grasped.

The first is the relationship between dance and time under the language of the lens. The running mode of dance is linear, and the rhythm of music is fixed-point. The body language is stuck to the music rhythm. If the body extension is required, the stuck-point rhythm frequency will be lengthened, and the lens language Capture the relevant detail shots in each extension card point. Time can be used to express the duration of body language. No matter what the action is, it is an instant, and the duration is very short. The fixed-point modeling can last a long shot, and this time can just match the capture rate of the lens language. The change in the body rate is not Relying on the dancer itself but relying on post-processing to increase the switching shots to speed up the dance, visually becomes faster, but in fact the speed has no essential change. Time can be used to express the speed of body language. Body language also has its own rhythm. In a unit time of body language, the more body language a dancer shows, the shorter the time of a single body language, and the rhythm of the dance will be very high. Fast, and in a unit time of body language, the less body language the dancers show, and the longer the time of a single body language, the slower the dance rhythm. The timing of the action meets the needs of the language of the lens. The rhythm of the time in the mind of the dancer should fit the needs of the specific image, so that there is a rhythm in the heart, and the time of the image is controlled by the scheduling of the lens.

The second is the relationship between dance and space in the language of the lens. The space part in a closed environment is mainly divided into two types: position relationship and direction relationship. The positional relationship is based on the relationship in ballet. The general direction description is in accordance with the description of the eight direction points of the lens language. The dancer takes the lens facing the front as the front and himself as the circle point, and the entire circle is drawn from right to left. The position relationship is divided into eight parts, which are turned back to the original origin position. This is the eight positions of the dancer in front of the camera. In the image creation that conforms to the lens language, the dancer follows the lens language according to the position point relationship, and the creator is in After being familiar with the dance position points, define a certain position relationship, and complete the coordination relationship without affecting the effect of body language performance. There are also some ways to divide space, which can be divided into "main space" and "secondary space" (Xue, 2017). Dance images in a confined space only have the main space, which is the space occupied by the body. The image creators grasp the relationship between the lens language and body language, which can expand the scope of the main space of the dancer's body language, but not Go beyond the limits of the range that the lens language can withstand.

Finally, the relationship between dance and power in the language of the lens. Power is the external presentation of the dancer's body language and is the focus of the creator's video recording. Just as the time and space effects mentioned above are all for the effective presentation of the dancer's body language power. Any movement in body language is a form of expression that is formed by overcoming external resistance under the dual action of bones and external muscles in the human body. Whether it is the fixed point in body language, the extension of dance movements, and the fluidity of the body, it requires the cooperation of forces to complete. In a confined space, the addition of other artistic elements is only to better grasp the dancers' inner emotions more clearly and guide the audience what to see and understand

the dancer's emotions. This is an image from the dancer's perspective. Records, whether it meets the audience's imaging needs, is not supported by relevant surveys. The removal of artistic elements is the combined performance of the three elements of dance: time, space, and force. The three elements focus on the body language expression of dance. The two types of dance video recording methods in a confined space have their own advantages and disadvantages, and they have always been a method of choice for creators.

DISCUSSION

The development of image technology promotes the continuous improvement of dance images. The creative thinking of dance images has gradually become a kind of artistic thought, and the creators continue to add their own thoughts when performing dance images. In the 20th century, the development of image technology played a vital role in the expression of artistic language (Zhang, 2018). The increase in media forms has brought new inspiration to dance video creation, focusing on changes in visual elements and using light and color to create body language. Pay attention to personalized video recording. The creators use the characteristics of editing to create dance beauty in dance video recording. Whether it is dance posture or modeling movements, it can be processed in the later stage, extending body language movements, and creating creations that guide audiences to pay attention to creation through editing. The visual focus that the reader wants to present. This is all due to the changes in linear editing and non-linear editing in imaging technology.

The earliest dance images were mainly film cameras, and the image recording method was based on film as the recording medium. The length of the film was determined according to the creator's grasp of the dancer's overall time. The length of the dancer's dance performance is controlled within the length of time agreed by the creator. During this period, the dancer's body language expression time will be recorded for as long as the dance video. If there is a mistake, the video creator will use the stop-and-shoot method. Form a montage effect.

In the 1990s, with the development of linear editing technology, tape cameras became the mainstream of image technology. The imaging quality of dance images and the convenience of image recording increased, and the image expression of dancers in front of the camera became more vivid. If dance performers If there is a mistake, rewind the tape to the position of the mistake in the image recording and re-record it. When the dancer's performance is over, the editing of the dance image will also end. This kind of editing depends entirely on the cooperation of the creator and the dancer and is artistic. The performance is completely immersed in the technical points of the creator in the contextual creation.

At the beginning of the 21st century, image technology gradually shifted from linear editing technology to non-linear editing technology. The feature of this technology is to liberate the relationship between dancers and creators. Worry, creators can use multi-camera, multi-view shooting, and unified video editing. The final dance video product may completely exceed the effect of video recording. This is the advantage of the ever-changing imaging technology. Different locations, different times and spaces can be grouped together, and the same movements can be combined into a complete set of movements in different environments, and all of this is to increase the visibility of dance images.

In the development of dance video technology, many dance artists have participated in the production of dance video. For example, the American modern dance master named Merce Cunningham, with the help of technology, using portable cameras, computer editing program graphics and other technologies, explored the possibility of creating a variety of dance images, and this method of image creation continues Provide methods for later generations of image creation methods. In general, the development of video technology has brought unlimited

possibilities for "visibility" among dance video creators, and the development of editing technology has provided convenience for dancers' body language combination, and all of these have benefited. For the development of editing technology and imaging technology. From another perspective, dance images are a special form of existence in video technology.

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