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Visuokinetic Synesthesia in Calligraphy and Dance: A Practice-Based Inquiry into Choreographic Pedagogy

书法与舞蹈的视觉动觉联觉：编舞教学的实践研究

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Abstract

This study applies the theory of synesthesia to the teaching of choreography within undergraduate dance programs. Focusing on the interrelationship between Chinese calligraphy and dance, the research examines the foundations, processes, and outcomes of transforming visual and kinesthetic elements between these two art forms. Particular attention is given to how the application of synesthetic theory in pedagogical practice can stimulate the generation of dance vocabulary. Adopting a case study methodology, the research was conducted with first-year undergraduate dance majors over one semester at University A in China (a pseudonym). The central question addresses how to overcome the tendencies toward formulaic structure, excessive virtuosity, and conceptual emptiness that often arise from choreographic approaches overly focused on lyrical expression, narrative representation, or symbolic meaning. By introducing calligraphic movement principles as a visual-kinesthetic reference framework, the study explores alternative pathways for developing dance movement vocabulary grounded in bodily perception and spatial articulation. The findings aim, on the one hand, to contribute to the innovation of pedagogical models in choreography education and, on the other, to reawaken choreographic attention to the intrinsic expressive value of movement itself.

Keywords synesthesia, calligraphy and dance, choreography pedagogy, movement vocabulary, embodied perception