

Symbolic Meanings and Cultural Transmission of Props in Chinese Traditional Dance

Xiaoxiao Xiong ^{1,*}

¹ School of Music, Southwest University, Chongqing, 400000, China

* Correspondence author: lu0728xx@outlook.com

Abstract: Props in Chinese traditional dance carry material, performative, and cultural functions at the same time. Fans, sleeves, umbrellas, drums, lanterns, handkerchiefs, baskets, feathers, and related objects enter the dance field from everyday life and ritual practice, then develop into symbolic media for emotional articulation, narrative construction, ritual presentation, and identity marking. Based on dance studies, folklore, and semiotics, this article examines the sources of props, modes of movement, semantic structures, transmission chains, and contemporary transformation. The study argues that props form a visible system of cultural coding in Chinese traditional dance. They preserve collective memory, condense local experience, shape aesthetic style, maintain ritual order, and remain active in education, choreography, media circulation, and intangible cultural heritage protection. In the current stage environment and digital context, research on props needs to integrate original context, craft genealogy, movement logic, and aesthetic spirit, so that traditional dance culture may continue its living transmission with renewed vitality.

Keywords: Chinese traditional dance; dance props; symbolic meaning; cultural transmission

1. Introduction

The history of traditional Chinese dance shows that body movements do not exist alone, and cultural relics, costumes, music, places, rituals, and viewing methods all contribute to constructing the meaning of dance. Props occupy a central role in this process, possessing the unique advantages of being visible, tangible, movable, and capable of conveying meaning widely. Dancers organize their movements through props; audiences identify dance styles through props; communities perpetuate rituals and customs through props; educators convey knowledge through props; and creators reconstruct imagery through props. Props thus serve as a vital link connecting the body, objects, and culture. Academic research on dance props has been increasing year by year, focusing on multiple areas such as performance functions, narrative functions, stylistic shaping, educational applications, and innovative design. These scholarly findings provide a crucial foundation for this paper. Like language, costumes are a form of symbolism; they can serve not only as emblems of a nation's honor or disgrace and the rise and fall of a state but also as expressions of the diverse roles played by members of society. Within specific collective consciousness and traditional concepts, costumes function as concrete cultural symbols. Dance costumes and props not only help the audience distinguish between characters but also convey various messages during dance performances [1]. Focusing on the typical props of traditional Chinese dance, combined with the actual situation of classical dance and other aspects, an exploration is carried out on the origin, symbolic logic and other aspects of prop culture. By means of a discourse approach extending from ontology to cultural interpretation and in-depth into the dissemination mechanism, the key position of props in the traditional dance system is demonstrated.



2. The Cultural Origins of Traditional Dance Props

2.1. *The Historical Trajectory of Everyday Objects Entering the Realm of Dance*

Many props used in traditional Chinese dance originally belonged to daily life and ceremonial practices. Fans were used for cooling; umbrellas for shelter from the sun and rain; drums to assist in rituals, convey messages, and accompany music; lanterns to provide light and invoke blessings; back baskets to carry loads during labor; handkerchiefs to wipe sweat and serve as adornments; and feathers for ceremonial processions and performances. Once these objects entered the realm of dance, their original functions did not disappear entirely but coexisted, interwoven with new aesthetic functions. The modes of production, regional environments, and seasonal calendars of folk society have imbued these objects with distinct local experiences. Dance transforms such experiences into rhythmic movements and visual imagery, elevating them from everyday objects to artistic symbols. Chinese folk dance emphasizes the expression of emotions through objects. In performances, these objects often reach the audience's experience before words do, evoking associations with scenes of labor, festivals, wedding customs, rituals, and recreational activities [2]. Dance does not have a negative attitude towards the material properties of props, but uses the characteristics of props themselves to expand the ways of movement rhetoric. Take the handkerchief for example, its characteristics have a promoting effect on the evolution of techniques such as throwing; and then look at the fan, whose opening and closing and other actions help to express emotions. Dance absorbs the material characteristics of objects, and objects are re-endowed with meaning through dance, and the two jointly build the foundation of traditional dance aesthetics. From the historical dimension, folk festivals and other events make props tend to be stylized. With the passage of time, some objects gradually have fixed uses and specific connotations, and thus a performance knowledge structure with shared characteristics is constructed. The prop tradition in the history of dance provides materials for the subsequent stage creation and leaves a context for dance research.

2.2. *The Interplay Between the Properties of Objects and the Properties of the Body*

The value of props extends beyond their visible form. An object's weight, length, flexibility, center of gravity, resonance, and material continuously influence a dancer's method of generating force, movement trajectories, and rhythmic structure. Relevant research has already pointed out that the expansion and development of a prop's functions are, in essence, inseparable from the reconstruction of bodily techniques and movement structures [3]. Unfolding a fan relies on the coordination of wrist and finger strength; striking a drum depends on upper-body strength and trunk support; moving long sleeves requires the coordinated control of shoulders, elbows, and wrists; and movements with a back basket demand a unified combination of trunk lean, footwork, and center-of-gravity adjustment. Props are not merely attached to the movements but are embedded within them, directly shaping the body's expressive form. Traditional Chinese dance has always emphasized the integration of spirit, form, energy, and grace. Props provide a clearer visual foundation for this energy and grace. When dancers perform while holding objects, their movement trajectories extend, reverse, envelop, intertwine, and vibrate in response to the props, making it easier to visually convey the emotions and temperament expressed by the body. Thus, props serve not only as auxiliary media for bodily movement but also as internal factors in the formation of stylistic expression.

2.3. *How the Original Context Shapes the Meaning of Props*

Under different cultural contexts, the implications of the same object in dance are different. In military ceremonies, drums play a role in evoking a solemn feeling; in the harvest season, drums arouse a festive and united atmosphere among people. The lanterns in the New Year represent the meaning of reunion and blessing during the festival, and in dramatic dance, lanterns convey the role of arousing memories and promoting the progress of the narrative. The meaning of props is constructed through the object, the way of use, and the situation. Once separated from the original situation, it is easy to be simplified into a single-stage role. According to the relevant findings of narrative research, props can convey information about time, promote the process of space conversion, and arouse specific contextual atmospheres [4]. These elements can play a role because the props carry specific memories of the folk life scenes. The viewers see the lanterns and their hearts float with temple fairs, alleys and other scenes; they look at the rear baskets and recall mountain roads, farm work and other rural situations. Dance can arouse spatial memories, making objects no longer just ordinary physical objects, but become trigger factors of specific emotional backgrounds.

3. The Symbolic Structure of Traditional Dance Props

3.1. Emotional Symbolism

In the field of traditional dance, with the help of props, the intangible emotions can be transformed into concrete and perceptible actions. The sleeves reveal the melancholy longing, the fans show the delicate and flexible state, the silk scarves display the free and easy posture, and the handkerchiefs convey the joyful feeling. The emotions gradually present along with the movement of the objects, and the props determine the direction, speed and form for the emotions, thus creating a more attractive visual feeling.

When analyzing the cultural significance of props in northern Shaanxi folk dances, it can be found that props are often closely connected with the local emotional structure, full of strong daily warmth and profound collective psychological imprints [5]. In northern Shaanxi Yangko, colorful silk scarves, fans, drum sounds and formations interact to build a warm, unrestrained and inspiring atmosphere. This atmosphere is created by props, rhythm, space and facial expressions. So emotional symbols are the key to interpreting traditional dance props.

Flexible props—such as water sleeves, long sleeves, and silk ribbons—are better suited to expressing fluidity, circular motion, subtlety, and lingering resonance. Rigid props—such as drums, staffs, gongs, and wooden instruments—are more closely associated with decisiveness, strength, cohesion, and vibrancy. Different materials correspond to different emotional spectra, and the material properties of the objects align with the emotional atmosphere, thereby establishing an aesthetic correspondence.

3.2. Narrative Symbolism

In dancing, the plot advancement does not mainly rely on dialogue, but props are the key support for constructing the narrative structure. Umbrellas can represent encounters and so on, baskets behind can represent labor and so on, and lamps can represent night travel and so on. The exploration of props in Tibetan traditional folk dances shows that during performance, props have functions of clear identity marking, creating atmosphere and maintaining narrative rhythm [6]. Props, as the substantial markers of narration, help the audience quickly integrate into the story situation with limited stage information.

Props have narrative value, with stable semantics and can be repeatedly used. After long-term stage practice, some objects gradually have clear cultural associations. Choreographers can efficiently construct scenes by integrating themselves into the works. Chinese traditional dances tend to be freely expressed and simply presented, and props are the key means to freely tell stories. A few objects can arouse diverse social experiences and visual memories.

3.3. Symbolism in Customs and Traditions

Traditional dances take ritual customs as important foundations. Specific objects are often integrated into rituals. In scenes like weddings, the props have meanings such as showing order and are recognized by the community. The ways of operating them are restricted by norms. The etiquette props cannot be replaced casually because they reflect social identity and the functions of rituals.

A semantic exploration of the small prop "octagonal handkerchief flower" in the Northeast Yangge of China shows that it is no longer just a simple decoration; its specific design and rotation mode are closely related to the local aesthetics [7]. In the long-term use process, the folk community endows objects with stable meanings, and then makes them transform into life visual symbols in ritual habits. Dance retains the imprints of ritual customs through continuous display, and props maintain the coherence of social emotions through repeated use.

3.4. Symbols of Status

China is a vast country, and the styles of its regional dances vary significantly. Props are often the most striking symbols of regional and ethnic identity. Bronze drums, long drums, bowls and chopsticks, floral umbrellas, handkerchiefs, headscarves, back baskets, bowls and cups, and feathers each correspond to different cultural lineages. Research on bronze drums in the dances of ethnic minorities in northwestern Guangxi has already pointed out that bronze drums serve multiple functions—as musical instruments, ritual vessels, and symbols of identity—and possess a highly cohesive cultural representativeness in dance [8]. When audiences see these forms, they often immediately associate them with the history of specific ethnic groups and local rituals.

Feathers in classical Chinese dance also carry distinct connotations of identity. Closely tied to character types, aesthetic traditions, and their origins in traditional opera, they continue to serve an

iconic function—conveying valor, nobility, ferocity, and radiant vitality—in their adaptation to dance [9]. Symbols of identity are not limited to visual recognition but are also manifested through the manner in which props are used. Different regions and genres often exhibit variations in how similar objects are handled, and it is precisely these differences that define stylistic boundaries.

4. Aesthetic Expression Through Typical Props

4.1. *The Light and Airy Language of Fans and Handkerchiefs*

Fans and handkerchiefs are often used as props in Chinese traditional dances, and their application is quite extensive. They have the characteristics of lightness, softness, slenderness and agility, which can create a unique visual situation. In the Northeast Yangko, the movements of the handkerchief and the shoulders and other parts cooperate with each other, showing a bold and lively style. In the categories of Han folk and classical dances, the dancers focus on elements such as lines, and actions like opening and closing convey rich and diverse emotions.

An exploration of the multiple meanings of the backbasket shows that its aesthetic value is doubly influenced by material characteristics and life experiences [10]. The same principle applies to fans and handkerchiefs. Handkerchiefs were originally daily necessities. When they are integrated into dance, they still retain the daily atmosphere and at the same time become a symbol of aesthetics. Fans have both practical and ceremonial levels. In performances, they can create an enchanting and delicate atmosphere. Both are easy for the audience to touch because they are close to daily life and have added extremely high artistry with dance techniques.

4.2. *Rhythmic Tension in Drums and Percussion Instruments*

Drum things got both look and sound good, and their big show effect is real strong. Drum hits make group rhythm one, and drummers' shape and stand make feel of power and rite. When a group dance go round drums, a space middle come fast, and the together of moves and the big push get more strong. Hit tools not just drums; bowls, sticks, wood clappers, and bronze plates can all be in this kind. When these things make sound, the dance get a clear hear shape on top of its look rhythm, so the order of the show get more firm.

Conduct dance creation practice on the props held by Northeast yangge singers. The research finds that props can achieve a new height of expression with the interaction of actions and rhythms [11]. Drums are quite obvious in their application. Playing the drums is not just an accompanying behavior in music, but a comprehensive action involving many factors such as physical exertion, team cooperation, spatial coordination, and spiritual inspiration. When the audience hears the drumbeats, they will simultaneously receive many messages like power, unity, celebration, and rituals, so the tension of the rhythm has a depth at the cultural level.

4.3. *The Use of Imagery in “Long Sleeves” and “Feathers”*

In the category of classical dance, long sleeves, water sleeves and feather ornaments have obvious symbolic functions. They can expand the lines of the body, make the curves of movements more abundant, and also prolong the emotional resonance. Movements such as swinging sleeves can transform the emotions of the characters into flowing imprints, and the movements of feather ornaments are suitable for expressing the heroic spirit and the tense state of the spirit. The symbolic conventions of opera are transformed into the internal expression of dance through props.

Research on the embodiment of space indicates that props can play a profound role in the reconstruction of the performance space. This is particularly true of long sleeves and feathered plumes. They extend the body's boundaries outward, so that the space occupied by the dancer is no longer limited to the reach of their limbs but expands into a perceptual field delineated by the trajectories of the props. What the audience sees is not a single movement, but the spatial script left behind by the movement. The free-spirited style, the beauty of vitality and rhythm, and the poetic expression of classical dance thus gain richer visual support.

4.4. *The Regional Symbolism of Back Baskets and Lantern Umbrellas*

Props such as baskets, lanterns, and flower umbrellas are closely related to daily life and have obvious regional imagery characteristics. The experiences of mountain work, the sights of the journey, the customs of southern festivals and the Lantern Festival, the climate of water towns, and the cultural elements contained in umbrellas are integrated into the dance through the presentation of objects. When baskets appear on the stage, they often make people associate with mountain paths, layered terraced

fields, markets, daily life, and a sense of nostalgia; lanterns and flower umbrellas often can arouse people's associations with alleys, night scenes, spring outings, wedding scenes, and festive atmospheres. These items condense regional culture with the simplest forms.

Table 1. Symbolic Functions and Key Points for the Transmission of Typical Props in Traditional Chinese Dance

Props	Primary Forms	Core Symbolism	Expressive Methods	Key Elements of Transmission
Fans and Handkerchiefs	Round fans, folding fans, octagonal handkerchiefs	Lightness, joy, subtlety	Opening and closing, rotating, twirling, and creating visual interplay	Preserving regional techniques and hand movements
Drums and Percussion Instruments	Waist drums, large drums, bronze drums, bowls and chopsticks	Strength, Ritual, Unity	Striking, Circling, Pushing Forward, Echoing	Integrate ceremonial contexts with rhythmic training
Sleeves and Feathers	Water Sleeves, Long Sleeves, Feathers	Expressive, Vivid, Graceful	Tossing, Swinging, Extending	Emphasize opera origins and line control
Umbrellas and Lanterns	Flower Umbrellas, Lantern Decorations, Hand-held Lanterns	Reunion, Shelter, Festivals	Lifting, Swirling, Marching, Group Formations	Preserving the Context of Local Festivals
Back Baskets and Farm Tools	Back Baskets, Bamboo Utensils, Farming Tools	Rural Life, Labor, Migration	Carrying, Turning, Bending, Moving	Teaching Integrated with Regional Life Experiences

See Table 1, the embodiment of space in dance exhibits multilayered characteristics. Although Merleau-Ponty did not directly use dance as a case study, his concept of “bodily schema” explicitly analyzes how the body, through movement within the external world, exists in sensation and perception, thereby influencing human cognition of the world; the way objects stimulate spatial imagination can enhance a work’s sense of place and locality [12]. When the back basket is carried on the back, the body’s posture adjusts in response to shifts in the center of gravity, allowing the performance to convey the authentic texture of labor and movement. As the umbrella lantern is raised and rotated, the stage takes on a composite imagery of enclosure, shelter, flow, and illumination. Regional imagery is not a static tableau but is constantly generated through the dynamic interaction between the body and props.

5. The Mechanism by Which Props Convey Meaning

5.1. Meaning Generation in Action Logic

Props convey meaning not because objects inherently possess fixed meanings, but because actions endow them with recognizable pathways of meaning. When laid flat, a handkerchief is merely a piece of cloth; it is only through actions such as flinging, flipping, twirling, and tossing that it acquires qualities such as cheerfulness, agility, or playfulness. When a drum is at rest, it is merely an object; only when it is struck, lifted, circled, and moved in formation does it transform into a composite symbol of power, invocation, and ritual. The logic of movement determines how the object’s meaning is manifested.

Discussions on the use of props and the polysemy of music point out that the meaning of an object is often continuously amplified through the interplay of movement, rhythm, and sound [13]. The mechanism of meaning-conveyance thus exhibits a composite nature. The audience sees the object, feels the rhythm, and remembers the overall image. Movement draws the object from its material state into a cultural one, and it also elevates dance from a purely technical display to an aesthetic expression.

5.2. The Expansion of Meaning in Spatial Organization

Props also expand semantic boundaries through spatial organization. The difference in meaning between a single person holding a fan and multiple people holding fans in a given space is quite evident. The former tends to emphasize the emotional state of the performer, while the latter more readily creates a festive atmosphere and a collective style. When a drum is placed at the center of the stage, the spatial order converges toward the center; when lanterns are arranged in rows and moved forward, the

space shifts toward the visual experience of a parade or procession. Spatial relationships ensure that props are no longer confined to localized movements but become integral parts of the overall composition.

Explore the cultural significance of the dance props of the intangible cultural heritage in Lianyungang and find that the props are related to the local performance venues, folk rituals and related structures [14]. Space carries movement and constructs cultural cognition. The relative positions of dancers, groups, audiences and props influence the interpretation of meaning. Therefore, the planning of space is an important aspect for traditional dance props to play their roles.

5.3. The Accumulation of Meaning in the Rhythm of Time

The symbolic meaning of props accumulates with the passage of time. After being used by multiple generations, it gradually forms rules and emotional bonds. In community festivals, the repeated actions and items condense into collective cultural memories. The scope covered by dance goes beyond the simple performance period, involving history, seasons and the time experienced in dissemination. Things are continuously endowed with new meanings, and the original meanings become more profound.

Research on the preservation and innovation of costumes and props in intangible cultural heritage dance indicates that the transmission of props and the transmission of movements are always interdependent [15]. Without props, many movements would be difficult to fully recreate; without movements, props would lose their vitality in performance. Repeated use over time allows props to maintain their visible form on a material level and their tangible warmth on a cultural level. The continuity of traditional dance is sustained precisely through the joint transmission of props and movements.

6. The Practical Chain of Props and Cultural Heritage Transmission

6.1. Knowledge of Artifacts Transmitted Through Oral and Practical Instruction

The transmission of traditional dance relies on oral explanations and physical demonstrations. The relevant knowledge about props is integrated into the master-apprentice inheritance and group drills. Elders demonstrate the angle of the fan, etc., and learners continuously imitate to clarify the connection between props and the body. The knowledge of props belongs to the practical category, focusing on practical operations and specific situations. Therefore, the dissemination of dance props has a unique significance at the physical level.

An analysis of Hakka dance prop art points out that the regional, cultural, and folkloric characteristics embodied by props must be perceived and grasped through concrete performance practice [16]. Written instructions cannot fully replace physical training. The tactile sensation, weight, range of movement, sound, and rhythm of props can only be truly understood through hands-on handling. If the transmission of this art is detached from practical handling of the props, cultural information will rapidly be lost in the process of abstraction.

6.2. Cultural Continuity in the Genealogy of Craft Techniques

The props of traditional dances are not produced without reason. For example, the making of fan ribs, the embroidery of handkerchiefs, the unfolding of drums, the assembly of lanterns, the attachment of feathers, the weaving of back baskets, etc., are all related to the local craft traditions. These manual techniques contain a large amount of information in terms of material selection, color aesthetics, regional skills, social functions, etc. If the spread of dances only focuses on performance and ignores the prop craftsmanship, the cultural chain will break.

Promote props to return to original characteristics with the help of process protection. Substitutes made by industry can be produced in large quantities, but such substitutes often change characteristics like the weight and flexibility of the object, thus affecting the style and aesthetic effect presented during movement. Regarding protection, a balance needs to be sought between production and use, so that the form, material, and movement of props form a proper connection. The inheritance of technological traditions is the inheritance of the deep structure of traditional dance culture.

6.3. The Living Preservation of Ritual and Customary Practices

The most vibrant way for props to exist is still within community rituals and festive events. New Year dragon and lion dances, Shahuo parades, lantern dances at temple fairs, wedding songs and dances, harvest celebrations, and ritual ceremonies all provide a social space for the continued use of these props. In such contexts, these objects do not rely on theatrical staging but participate directly in

public life. Community members' understanding of these props is shaped by observation, participation, and intergenerational memory, thereby giving cultural transmission a broad foundation.

Introducing props into the theater will bring a brand - new visual presentation and unique creative effects. The expression of drama is very crucial, but if it is divorced from community practice, the significance of the targeted object is easy to become void. Vivid heritage focuses on the continuous state in daily life, and realizes the renewal and protection of cultural roots through performance. Dance props originate from long - term breeding under the background of ritual and custom, and carry life stories.

7. Issues and Adjustments in Contemporary Transformation

7.1. The Trend Toward Scenicification and Semantic Dilution

Contemporary theater emphasizes visual impact, and some productions pursue oversized props, innovative materials, and spectacular effects. While visual effects can certainly capture the audience's attention, excessive exaggeration can diminish the cultural significance inherent in the objects. Oversized props may restrict movement space; excessive ornamentation may obscure regional characteristics; and mechanized operation may diminish the human warmth inherent in manual handling. Semantic dilution often occurs when objects are detached from their original logic.

The key lies in whether innovation retains the original cultural background, not how the innovation itself is. Creators need to clarify the reason why an object is created, the way it is used, where it is spread, and who endows it with meaning, so that they can re - think about it based on the contemporary situation. When props are integrated into new media and new stages, the innovation at the aesthetic level needs to go hand in hand with cultural analysis, so that such dance creation can retain the charm of traditional spirit in modern communication.

7.2. Knowledge Reconstruction in Educational Transformation

The key reliance for the spread of traditional dances is institutional education and public art education. In addition to teaching the relevant skills and routines of holding the props, prop guidance also needs to involve contents such as the origin of folk customs, craftsmanship, the internal logic of movement, and traditional aesthetics. To enable students to accurately capture and show the artistic essentials during performance, they need to first be familiar with the root and connotation of prop culture. Teachers introducing physical demonstrations, archive videos, regional case studies, and craftsmanship explanations into the classroom can help students build a complete knowledge system.

Educational transformation needs to handle the relationship between standardized training and regional differences. Courses focus on standardization, while local traditions highlight vitality and diversity, and there is a tension between the two. Teaching plans can show the characteristics and usage methods of props in different regions, retain basic skills, and make students understand various aspects of traditional Chinese dance. Prop teaching is a good link between technical training and cultural cognition.

7.3. Archival Construction in Digital Media

Digital technology opens up a new path for the exploration, preservation and dissemination of dance props. Record the movement details with high-quality videos, retain the workpiece structure with 3D modeling, store information such as names and sizes with databases, and supplement the experience stories of traditional inheritors with oral interviews. Digitalization makes the appreciation of cultural relics no longer limited by the site, and provides long-term help for future research and teaching.

Digital communication needs to focus on cultural interpretation and must not be reduced to superficial presentation. Short videos emphasize the impact brought by speed, resulting in props becoming visual attractions. The construction of archives needs to focus on systematic integration and the guarantee of traceability. Researchers, performing art groups and cultural institutions can build theme resource libraries with representative props as the core, integrate information such as creation, performance, background setting and historical materials, and create a comprehensive academic education platform. Digital media can become a new path for the revival and dissemination of traditional dance props.

8. Conclusion

Traditional Chinese dance props embody the multifaceted value of material culture, physical artistry, and the memory of rituals and customs. When objects such as fans, sleeves, drums, lanterns, back

baskets, handkerchiefs, feathers, and umbrellas are incorporated into dance, they form a complete chain that progresses from the physical nature of the object to movement, from movement to imagery, and from imagery to cultural identity. Props help dance construct emotions, organize narratives, shape styles, preserve rituals and customs, and signify identity; they also continue to play a supportive role in teaching, creation, dissemination, and the preservation of intangible cultural heritage. Looking to the future, research on props needs to further advance comprehensive discussions on the history of objects, craftsmanship, performance, and dissemination. At the practical level, emphasis should be placed on the interconnection between community rituals and customs, academic education, stage creation, and digital archives to form a multidimensional framework for transmission. The cultural vitality of traditional Chinese dance is embodied in the long-standing symbiosis between objects and the body. The material warmth, local experiences, and aesthetic spirit embodied by props will continue to contribute to the formation and development of contemporary dance culture.

References

1. DAI Gang, WU Lei. Research on the Functions of Costumes and Props in Chinese Folk Dance[J]. *Journal of Silk*, 2016, 53(05): 39-42.
2. JIN Nian. Entrusting Emotions to Objects: A Brief Discussion on the Use of Props in Chinese Folk Dance[J]. *Popular Literature and Art*, 2013(16): 163-164.
3. QIU Siyan. Research on the Functional Development of Dance Props[D]. Hangzhou: Hangzhou Normal University, 2023.
4. TANG Liang. The Narrative Function of Dance Props: A Case Study of Those Tiger-Head Shoes[J]. *Literature and Art Weekly*, 2024(09): 73-75.
5. SONG Qimin. The Cultural Connotations of Dance Props in Northern Shaanxi Folk Dance[J]. *Dance*, 2022(12): 89-91.
6. WEI Hao. The Role and Cultural Connotations of Props in Traditional Tibetan Folk Dance[J]. *Cultural Industry*, 2022(29): 46-48.
7. MA Na. Exploration of Dance Semantics and Creative Development of the Octagonal Handkerchief Flower as a Minor Prop in Northeast Yangge[J]. *Chinese National Expo*, 2025(03): 1-4.
8. FAN Wenhua. Research and Innovation on Dance Props of Ethnic Minorities in Northwestern Guangxi: A Case Study of the Bronze Drum[J]. *Home of Drama*, 2025(04): 136-138.
9. GUO Jingtao. Research on the Cultural Inheritance of Feather Props in Chinese Classical Dance[J]. *Era Report (Benliu)*, 2025(04): 93-95.
10. LONG Xingzhu. The Polysemy Expressed by the Bamboo Basket Prop in the Dance New Miao Songs of Shibadong[J]. *Art Sea*, 2022(10): 46-49.
11. SHAN Luran. Research on the Creative Practice of Hand-Held Prop Dance in Northeast Yangge[D]. Jinan: Shandong Normal University, 2024.
12. NI Liyuan. Exploring the Embodiment of Space in Dance: A Case Study of the Sichuan Intangible Cultural Heritage Dance Work Ba Elephant Drum[J]. *Popular Literature and Art*, 2025(04): 85-87.
13. HU Bing, JIANG Lei, WANG Shan. Research on the Musical Polysemy of Prop Application in Dance Skill Creation[J]. *Voice of the Yellow River*, 2025(22): 137-140.
14. XU Mengyao. An Analysis of the Cultural Connotations of Intangible Cultural Heritage Dance Props in Lianyungang[J]. *Art Evaluation*, 2024(19): 171-176.
15. LI Xiaoyan, LI Ning, SUN Ye. Adhering to Tradition While Pursuing Innovation in the Inheritance of Intangible Cultural Heritage Dance Costumes and Props: A Case Study of the Nantong Region[J]. *Hundred Schools in Arts*, 2021, 37(06): 174-180.
16. JIAN Lizhi. Regionality, Cultural Symbolism, and Folk Customs: An Artistic Interpretation of Contemporary Hakka Dance Props[J]. *Journal of Longyan University*, 2023, 41(03): 99-105.

About the Author

Xiaoxiao Xiong was born in Luzhou, Sichuan, P.R. China, in 2006. She is currently pursuing the bachelor's degree in Dance Studies at the College of Music, Southwest University, where she enrolled in 2023. She has served as a member of the Presidium of the Student Union of the College of Music and has received the National Scholarship of China and several university honors for her academic excellence and leadership. As the project leader, she successfully completed a Chongqing Municipal Undergraduate Innovation Project entitled Zhiwu Zhixin: An Integrated Service Project for Adolescent Mental Health Detection and Art Therapy Based on AI Dance Motion Recognition Technology. Her research interests include traditional Chinese dance, dance props, Chinese dance history, cultural heritage preservation, and dance performance analysis. She has also participated in the organization of the 10th Student and Graduate Student Congress of Southwest University and in the live broadcasts of the China Media Group Spring Festival Gala in Chongqing and Yibin in 2025 and 2026.