

# "Beng" in Chinese Classical Dance: Origins, Comparison, and Cultural Examination

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**Abstract:** *The "beng" movement in Chinese classical dance is a core element supporting its stylistic characteristics and cultural expression. However, current research on "beng" largely remains at the level of technical description, lacking systematic tracing of its origins, cross-genre comparison, and in-depth cultural examination. This paper uses literature review, comparative analysis, and case studies to trace the semantic connotation, physical form, and historical evolution of "beng," comparing its differences with ballet and modern dance in terms of dynamic logic and aesthetic orientation, revealing the intrinsic connection between "beng" and the balance of Yin and Yang, and traditional etiquette culture. The study finds that contemporary classical dance suffers from problems such as Westernization of form, weakening of cultural connotation, and emphasis on technique over principle in creation and teaching. The inheritance of "beng" needs to return to Eastern body aesthetics, adhere to the principle of using Qi (vital energy) to control force and the balance of strength and gentleness, and achieve contemporary expression while upholding its cultural core, providing theoretical reference for the ontological construction and innovative inheritance of Chinese classical dance.*

**Keywords:** Chinese classical dance; "beng"; Movement elements; Cultural connotations; Comparative study.

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## 1. Introduction

Chinese classical dance carries thousands of years of historical and cultural heritage, vividly embodying the spirit and aesthetic taste of the Chinese nation. Throughout its long history, it has continuously absorbed and integrated the essence of various ethnic dances, gradually forming a unique stylistic system. The concept of "beng", permeating the movements and rhythms of Chinese classical dance, is one of its core elements, playing a crucial role in shaping the style of the dance, expressing emotions, and conveying cultural connotations. Exploring the rich historical and cultural connotations behind "beng" helps to accurately grasp the essential techniques and skills of classical dance, and to inherit and promote the excellent traditional culture of the Chinese nation.

## 2. Conceptual Definition and Cross-Dance Genre Comparison

### 2.1 The Basic Meaning of "beng"

#### 2.1.1 Definition of "beng"

In Chinese dictionaries, the meaning of "beng" is rich and layered. The Kangxi Dictionary defines "beng" as "to bind" or "to stretch," describing the binding and tightening of an object, as if one could see a

rope being pulled forcefully, presenting a straight and taut form. The Xinhua Dictionary further expands the semantic scope of "beng," defining it as "to tighten, to pull taut" and "to stand stiffly, to endure." The definition of "to tighten, to pull taut" emphasizes the change in the state of an object through external force, achieving a taut effect; while the definition of "to stand stiffly, to endure" extends the concept of "beng" from the physical state of an object to the realm of human emotions and physical expression.

From an English perspective, the word "stretch" is often used to describe the extension or lengthening of limbs. It emphasizes the active exertion of muscles to extend body parts such as legs and arms as much as possible in space, thus making the limbs appear longer and taut. "Tighten" emphasizes the meaning of tightening, pulling, and making tighter, involving more the internal gathering and contraction of muscle force, putting the relevant parts in a state of tension. "Stretch tight" literally translates to "stretch and tighten," emphasizing the key role of stretching in achieving a state of tension. "Bind" means "to bind or restrain," and the meaning of "tension" expressed by this word focuses more on restricting an object or body part through an external binding force, thus presenting a state of tension. In certain dance scenes or art forms, we can see this "bind"-like application of "beng". Dancers use special costumes or props, such as tight belts or wrapped ribbons, to enhance the "beng" of their bodies, thereby showcasing a unique dance style and artistic effect. This "beng" achieved through external constraints adds more possibilities and richness to dance expression.

By comparing and analyzing the definitions of "beng" in Chinese and English dictionaries, we can find that although different languages express "beng" differently, they all revolve around core concepts such as tension, stretching, and constraint. These different definitions also provide us with diverse perspectives for understanding the rich connotations of "beng" in the context of dance.

## 2.1.2 The connotation of "beng" in the context of dance

### 2.1.2.1 Tension and extension of the limbs

In the artistic context of dance, "beng" is not just a simple tension or stretch of a certain part of the body, but a unique state in which the dancer's body presents tension and extension through precise control of muscles and a deep understanding of body movement.

The "Basic Training Course for Chinese Classical Dance" at the Beijing Dance Academy mentions that pointing the toes is one of the important foot movements in basic training of Chinese classical dance. It is accomplished by extending the toes and ankle joints. Specifically, the ankle is extended, the instep is arched upwards to the maximum extent, and the toes are pressed downwards and pointed as much as possible, creating a smooth, straight line between the foot and leg. During the movement, it is necessary to maintain appropriate tension and control in the leg muscles to ensure the beauty and fluidity of the entire limb's lines.

Taking the "point step" movement, a common element in classical Chinese dance, as an example, the supporting leg's knee needs to be slightly bent and maintain a certain degree of tension. This slight bend is not a casual relaxation, but rather a build-up of power, like a compressed spring. Simultaneously, the tension in the knee ensures body stability, laying a solid foundation for subsequent movements. The working leg, on the other hand, needs to start from the toes and extend upwards along the leg line, pointing the toes to their maximum extent, causing the leg muscles to be taut. In this process, pointing the toes is not only for aesthetic purposes but also to extend the leg line, enhancing the expressiveness and tension of the movement.



**Figure 1:** Forward step movement

#### 2.1.2.2 Energy gathering and release

In dance performances, "beng" acts like an energy reservoir and transmitter, allowing for the orderly accumulation and instantaneous burst of energy through the dancer's body movements and muscle control.

Take a dancer preparing for a large leap as an example. In the instant before takeoff, the dancer tightens their abdominal muscles, straightens their back, and tenses their leg muscles, putting their body in a highly tense and energetic state. At the moment of takeoff, this energy, gathered in various parts of the body, is rapidly transferred from the core to the extremities, propelling the dancer lightly into the air. In the air, the dancer must maintain this tension to ensure stability and graceful posture. This tension in the air requires not only strong muscle strength and body control but also a grasp of the rhythm of the dance movements. By maintaining this tension, the dancer can stay in the air longer, showcasing more graceful and fluid movements. Upon landing, the dancer skillfully controls the tension to cushion the impact and smoothly complete the movement. Throughout this process, the tension controls the speed and direction of energy release, making the transitions between dance movements more natural and fluid.

### 2.2 A Comparison with the "beng" in Ballet and Modern Dance

#### 2.2.1 "Beng" In ballet

Ballet demands extreme "beng". Taking the First Position as an example, the dancer's feet need to be turned out to the maximum extent, with heels touching and toes pointing outward in a straight line, forming a perfect "I" shape.



**Figure 2:** Front view of a foot



**Figure 3:** Instep of a foot

In this foot position, the leg muscles from the toes to the groin must remain highly taut. This tautness is not only for maintaining stability and proper footwork, but also for showcasing the unique lines and elegance of ballet.



**Figure 4:** shows the side of the floor being wiped.

In Battement tendu (floor rubbing), the movement begins with the toes, pointing them to their maximum extent, concentrating the power of the toes into a single point, as if capable of penetrating the ground. Simultaneously, the calf muscles tighten and lift upwards, making the legs appear longer and straighter. The thigh muscles also need to remain tense, working in tandem with the calf muscles to support the body's weight. This comprehensive tension from the toes to the groin creates an exquisite beauty in the dancer's leg lines on stage, like the graceful neck of a swan, exuding a sense of fluidity and nobility.

Swan Lake is a classic of ballet. In Swan Lake, dancers, through their pointed toes and long, slender legs, perfectly showcase the elegance, nobility, and agility of the swan. In every leap, spin, and glide, the dancer maintains tension in all parts of their body, making the movements lighter and more fluid. During leaps, the dancer uses the tension in their leg muscles to propel themselves high into the air, as if the swan is flying. In the air, the dancer continues to maintain tension, controlling their posture and balance, making the leaps more graceful and stable. During spins, the dancer uses the tension in their waist and legs to propel their body rapidly, while the tension in their arms and head provides balance and coordination, making the spins smoother and more continuous.



**Figure 5:** Stills from the ballet "Swan Lake"

## 2.2.2 "Beng" in modern dance

Modern dance, as a dance genre distinct from traditional ballet, emphasizes free expression, innovation, and a focus on real life. In the development of modern dance, the use of the "beng" technique has also presented unique styles and characteristics.

Martha Graham, one of the founders of modern dance, proposed the principle of "contraction-release," which has profoundly influenced the use of tension in modern dance. In Martha Graham's dance works, tension is intertwined with contraction and relaxation. During a momentary contraction, muscles exhibit a noticeable state of tension. This tension is used to achieve pauses, transitions, or sudden releases of power, and is closely coordinated with breathing. In the instantaneous release, the dancer rapidly extends their limbs in a tense state, unleashing accumulated energy to create a powerful visual impact.



**Figure 6:** Still from the play "Elegy"

In Martha Graham's classic work "Elegy", dancers vividly portray the character's inner pain, struggle, and catharsis through movements that alternate between tension and relaxation. When expressing pain, the dancer's body contracts intensely, muscles tense, as if burying all suffering deep within. The dancer's body also presents a distorted, deformed state, using the force of "beng" to visualize the inner pain. Conversely, when releasing emotions, the dancer's body rapidly extends in this "beng" state, releasing all inner pain and repression at once. This method of conveying emotion through changes in physical tension and relaxation allows the audience to deeply feel the emotional turmoil within the dancer's heart, creating a strong emotional resonance. Beyond Martha Graham's dance system, other modern dance movements are also constantly exploring and innovating the use of "beng". Modern dance's "beng", centered on emotion and breath, is not bound by external lines, forming a clear distinction from the stylization of classical dance and the extremes of ballet.

## **3. Chapter Two: Historical Forms, Cultural Roots, and Differences Between Ancient and Modern Times**

### **3.1 The Historical Forms of "Beng"**

#### **3.1.1 The "Beng" in ancient classical dance**

Since there are no clear written records of the classical Chinese dance "Beng" in ancient times, we can

only speculate on its traditional form through research on ancient paintings, poems, documents, and unearthed cultural relics.



**Figure 7:** Tang Dynasty Painted Pottery Female Dancer Figurines

Judging from the unearthed Han and Tang dynasty dancing figurines, their body postures are vivid and natural, displaying a dynamic and dynamic beauty. Their arms are slightly bent, with a distinct "beng" force at the wrists. This "beng" is not a stiff, rigid movement, but rather an elegant and subtle display of controlled strength. The leg lines are smooth and natural, with slightly bent knees and toes that tend to point outwards. This posture suggests that "beng" already existed as a latent movement element in traditional Chinese classical dance.

Ancient Chinese poetry is replete with vivid descriptions of dance, offering rich imaginative space for understanding the use of the "beng" technique in ancient dance. For example, the lines "Lightly swirling and turning like snowflakes, gracefully moving like a dragon in flight" depict the dancer's light and graceful movements, as if snowflakes were swirling in the air or a dragon were meandering in the water. By "tensioning" their legs and waist, dancers maintain a stable and graceful posture during rotations and leaps. Simultaneously, the skillful transitions between "beng" and "song" create rhythm and cadence in the dance, providing a beautiful aesthetic experience.

Based on ancient texts, such as the descriptions of the relationship between dance, emotion, and etiquette in the "Book of Music", we can further speculate that the "beng" movement in ancient classical dance may be closely related to the etiquette norms and emotional expression of the time. In ancient society, etiquette was an important guideline for people's behavior, and dance, as an important cultural activity, was inevitably subject to strict constraints of etiquette.

### 3.1.2 The "Beng" in Modern Classical Dance

Since modern times, Chinese classical dance has been inheriting traditions while continuously

absorbing elements and concepts from modern dance, presenting a diversified development trend.



Figure 8: Eight Elements of Classical Dance Body Movement Style

In the Shenyun school of classical dance, the "beng" is integrated with elements of body movement such as "lifting, sinking, rushing, leaning, containing, protruding, and shifting," forming an organic whole. The Shenyun school emphasizes the inner rhythm and emotional expression of dance, focusing on overall body coordination and breath control. When a dancer performs the "cloud hands" movement, the "beng" in the arms must be closely coordinated with the body's twisting and the rhythm of breathing. During the "beng", the arms should extend and contract naturally and smoothly along the body's movement trajectory, while the breath should be synchronized, making the movement more rhythmic and melodic.



Figure 9: Images of Han and Tang Dynasty classical dance basic training.

In Han and Tang dynasty classical dance, the use of "beng" emphasizes the precise grasp of ancient dance movements and the inheritance of style. Dancers strive to recreate the grandeur and magnificence of Han and Tang dynasty dances through precise control of the "beng" in various parts of the body. When performing Han dynasty long-sleeved dances, dancers need a moderate amount of "tension" in their arms to create a smooth and flowing effect. Holding the long sleeves, dancers skillfully switch between "beng" and "song" in their arms, making the sleeves flutter in the air, sometimes like flowing clouds and water, sometimes like a sudden storm, showcasing the unique charm of Han dynasty dance. When performing Tang dynasty court dances, dancers pay even more attention to the strength and angle of the "beng" in their postures to showcase the grandeur of the Tang dynasty and the magnificent solemnity of court dances.

### **3.2 The Cultural Roots of "Beng"**

#### 3.2.1 Alignment with the concept of Yin-Yang balance

The concept of Yin-Yang balance in traditional Chinese culture permeates Chinese classical dance. "beng" represents Yang, signifying strength, expansiveness, and outward movement; "song" represents Yin, signifying gentleness, introversion, and inward movement. In terms of rhythm, the dance varies from fast to slow. Faster rhythms involve stronger tension, showcasing masculine energy; slower rhythms embody more relaxed movements, reflecting feminine beauty. Regarding spatial application, the dance incorporates high and low, open and closed movements. Tension is often associated with upward and outward expansion, while relaxation corresponds to downward and inward contraction. In terms of force, the dance varies from strong to weak. Tension generates greater force, while relaxation weakens it, achieving a state of balance and harmony. These two aspects are interdependent and mutually transformative, resulting in a harmonious blend of strength and gentleness in the dance movements. This concept is simultaneously reflected in the contrasting variations of rhythm, space, and force, creating an overall aesthetic of harmonious balance.

#### 3.2.2 Reflection and embodiment of etiquette culture

In court dances, the "flexed" posture strictly adheres to etiquette norms, characterized by upright posture and solemn steps, showcasing imperial authority and hierarchical order. For example, in dance performances during court ceremonies, the dancers' positions, the sequence of movements, and the degree of "flexion" in their bodies are all clearly prescribed. The dancers stand tall, their waists straight, their legs taut, and their steps steady and dignified; every movement demonstrates reverence for imperial power and respect for etiquette.

In folk dance, "beng" is often used in festive ceremonies, such as dragon and lion dances during the Spring Festival. Dancers "beng" their bodies to move the dragon and lion with uniform and powerful movements. The movement of the dragon's head requires the dancers to control it with a strong "beng" force, showing the dragon's majesty and agility. The dancers on the dragon's body and tail need to cooperate closely, using appropriate "beng" force to maintain the continuity and fluidity of the dragon's body, symbolizing unity and strength, and carrying people's yearning for a better life and their prayers for harmony and unity in their families and communities.

### **3.3 Differences Between the Ancient and Modern Forms of the Chinese Classical Dance "Beng"**

#### 3.3.1 Morphological differences

The "beng" movement in ancient classical dance is characterized by its delicate, subtle, and restrained nature. It emphasizes the subtle control and gentle transmission of strength in various parts of the body, without pursuing an overt sense of power. The fingers are often in the graceful shape of orchid fingers, with the fingertips lightly taut without being stiff; the arms maintain a slightly curved, flowing arc, with the tension contained but not overt; the waist exerts power gently and moderately, balancing agility and elegance. The overall movements are rounded and graceful, highly consistent with the aesthetic pursuit of "concealed yet profound, with charm residing in the bones" in traditional Eastern culture.

The "beng" in modern classical dance is characterized by its diversity, exaggeration, and visual appeal. To adapt to large-scale stage performances and the aesthetic habits of modern audiences, the range of motion, limb extension, and muscle control have been significantly enhanced. Some works have even

amplified the strength and range of the "beng" to strengthen expressiveness. Furthermore, modern classical dance incorporates physical expression techniques from modern dance and ballet, enriching the presentation of the "beng". For example, in the dance drama "Dunhuang Dream," dancers extend their limbs with strong, expansive tension, directly showcasing the resilience of ancient craftsmen carving grottoes and the weight of history, creating a stronger visual impact.

### 3.3.2 Differences in rhythm and rhyme

In ancient classical dance, the rhythm of "beng" is generally soothing, steady, leisurely, and elegant, highly consistent with the rhythms of traditional court music, poetry, and songs. Movements are mostly slow rises and falls, with smooth and natural transitions between tension and relaxation, unfolding gradually with the long, drawn-out beats of ancient music. Tension is gently increased at sustained notes and adjusted softly at pauses, creating a tranquil, far-reaching, and poetic stage atmosphere. Court music and dance, in particular, are characterized by a steady, even-paced tension that permeates the entire performance, embodying a solemn and harmonious rhythm, consistent with the slow-paced, evocative lifestyle and spiritual pursuits of the ancients.

The "beng" movement in modern classical dance is rhythmically complex and dynamic, closely following the beats of modern music with flexible transitions between fast and slow tempos. In strong drumbeats and fast-paced melodies, the "beng" movement is quick and explosive, tightening instantly; in lyrical passages, it transitions to a softer, more sustained tension, creating a strong contrast between fast and slow. This varied rhythmic treatment gives "beng" greater dramatic tension and modern appeal, making it suitable for diverse themes and better meeting contemporary audiences' demands for rhythm, impact, and emotional intensity in dance.

### 3.3.3 Differences in cultural connotations

The "beng" in ancient classical dance carries a profound and pure core of traditional culture. Philosophically, it strictly adheres to the concept of Yin-Yang balance, with tension representing Yang and relaxation representing Yin; the two are mutually reinforcing and mutually restraining, alternating and transforming, reflecting the traditional worldview. On an ideological level, it is deeply influenced by Confucianism and Taoism. The tension in court dances is dignified and orderly, conforming to the hierarchical etiquette; while the tension in sacrificial and literati dances is relaxed and ethereal, implicitly containing the Taoist pursuit of naturalness and non-action. Its cultural orientation is clear, and its spiritual core is stable.

The concept of "Beng" in modern classical dance is both contemporary and complex in its cultural connotations. On the one hand, it is imbued with modern themes such as environmental protection, national identity, and humanism, making its connotations more diverse and open, and closer to contemporary social life. On the other hand, under the impact of globalization and popular culture, some works have excessively pursued formal innovation and visual effects, weakening the traditional core of "Beng," such as the philosophy of Yin and Yang, the spirit of etiquette, and Eastern aesthetics. This has resulted in a problem of emphasizing technique over culture and form over connotation, leading to a gradual blurring of the traditional cultural identity of "Beng" and posing certain challenges to its inheritance.

## **4. Chapter Three: Current Situation, Problems, and Conclusions**

### **4.1 Current Status of the Use of "Beng" in Classical Dance**

#### 4.1.1 Performance in the creative field

In contemporary classical dance creation, the use of "beng" presents an overall pattern of both traditional adherence and innovative exploration. On the one hand, mainstream creations adhere to cultural foundations, integrating "beng" with classical body movements, breathing rhythms, and artistic expression, achieving tension without stiffness and tightness without rigidity. This preserves the harmonious, subtle, and expansive qualities of classical dance while meeting the aesthetic demands of the contemporary stage. Taking the dance drama "Only This Green" as an example, the creators precisely grasped the strength and proportion of "beng", echoing the tension and extension of the body with the artistic conception of mountains and rivers. They used a subtle and restrained tension to present the elegance and gentleness of Song Dynasty aesthetics, making "beng" a key movement language for conveying cultural charm and shaping the poetic atmosphere of the stage, thus achieving an organic integration of traditional essence and modern expression.

On the other hand, some commercial performances and fast-food style works have fallen into the trap of innovation. In pursuit of visual impact and live effect, these works deliberately amplify the range of motion of the body, intensify muscle tension, and blindly add high-difficulty movements, causing the "beng" to gradually deviate from the rhythmic system and cultural context of classical dance. Although dancers frequently present large-scale, high-intensity leg and waist stretching movements, the movements lack inner support, achieving only superficial tension and stiffness, losing the essential characteristics of classical dance, "tension within relaxation, and a balance of strength and gentleness," ultimately turning the "beng" into a mere visual gimmick, failing to evoke deep emotional and cultural resonance from the audience.

#### 4.1.2 Manifestation in the field of teaching

In professional education institutions, the training of "beng" has formed a systematic and standardized teaching system. From basic foot pointing, stepping, and control to comprehensive application combined with body rhythm, it emphasizes the unity of muscle control, breath coordination, power logic, and aesthetic cognition, helping students to establish a scientific understanding and accurate grasp of "beng".

However, in general education and children's training, the teaching of "beng" (a type of rhythmic movement) often exhibits a utilitarian tendency, emphasizing form over substance and technique over culture. Teachers frequently only require students to imitate external forms such as pointed feet and legs, making achieving the correct movement the sole objective. They rarely explain the intrinsic connection between "beng" and yin and yang, etiquette, or Eastern aesthetics, nor do they guide students to experience the coordination of breath and strength. Over time, learners can only mechanically complete the movements, making it difficult to understand the cultural connotations and aesthetic significance of "beng," and even more difficult to grasp the core principles of classical dance: "using breath to control strength and using form to convey spirit." This is detrimental to the cultivation and long-term inheritance of classical dance artistic literacy.

### 4.2 Existing Problems

#### 4.2.1 Deviation in form

In the development of modern classical dance, some works have suffered from blind Westernization

and a misalignment of their core essence, particularly evident in the use of the "beng" principle. Some creators have simply applied the ballet aesthetic of "openness, tension, straightness, and uprightness," overemphasizing pointed toes and extreme elongation of limbs, while neglecting the inherent principles of Chinese classical dance: fluidity, graceful curves, and internal control over external expression. This rigid transplantation results in stiff, rigid movements and a detached style, disrupting the original subtle, dynamic, and elegant style of classical dance. Consequently, the works "appear classical in form but are not classical in substance," causing a deviation from the true essence of the art.

At the same time, some works excessively borrow from the power exertion methods and structural logic of modern dance in their choreography, making the use of "beng" lack traditional rhythmic support and difficult to integrate with the body movements, rhythms, and breathing of classical dance, further exacerbating the deviation at the formal level.

#### 4.2.2 Lack of cultural connotation

Contemporary creative work and teaching often prioritize technique over philosophy and form over spirit, reducing "beng" (meaning to stretch or flex) to mere physical skill and severely weakening its deeper cultural value. The core connotations of "beng," such as the philosophy of yin-yang balance, traditional etiquette, and Eastern aesthetics, are constantly being diluted, and the movements lose their cultural foundation, becoming nothing more than a display of technique.

Many works, even those using classical themes and costumes, fail to convey the corresponding cultural temperament and emotional connotations through the use of "beng", resulting in works that are all form and no spirit, technically proficient but lacking in charm. Over time, the cultural distinctiveness of Chinese classical dance continues to weaken, and its unique Eastern aesthetic character gradually dissipates, affecting not only artistic quality but also hindering the effective inheritance of traditional cultural spirit.

### 4.3 Conclusion

#### 4.3.1 Summary of Research Findings

This study takes the core movement element "beng" in classical Chinese dance as its starting point, systematically defining its semantic connotation and intrinsic meaning in dance, clarifying that "beng" is a comprehensive movement language that combines limb control, energy gathering, and cultural expression. Through comparison with ballet and modern dance, it highlights the unique characteristics of "beng" in classical Chinese dance: internal control over external movement, unity of spirit and rhythm, and subtle restraint. It also traces the evolution of its form, rhythm, and connotation from ancient times to the present, confirming that "beng" is deeply rooted in the philosophy of Yin-Yang balance and traditional etiquette culture, and is a concentrated embodiment of Eastern body aesthetics.

Currently, the application of "beng" in creative works suffers from excessive Westernization and visualization, while teaching tends towards a utilitarian approach that prioritizes form over substance and technique over culture, thus hindering the artistic quality and cultural inheritance of classical dance. The authenticity of Chinese classical dance lies not in the replication of movements, but in the unity of upholding its cultural core and contemporary expression. The application of "beng" must return to its traditional roots, adhering to the principle of tension within relaxation and the balance of strength and gentleness, using culture to guide technique and spirit to govern form, making it a core carrier for conveying the Chinese spirit and showcasing Eastern aesthetics.

#### 4.3.2 Research Prospects and Limitations

This study still has limitations in its exploration of ancient dance literature and folk dance materials, and further research is needed on the human kinematic mechanisms and cross-cultural transmission pathways of "beng" (a type of body movement). Future research can be expanded in three aspects: first, by combining human science and dance psychology to deepen the study of the force exertion mechanism and emotional expression of "beng"; second, by strengthening the morphological research of "beng" in folk classical dance and local dance genres to enrich historical and practical samples; and third, by exploring the transformation pathways of "beng" in international dissemination, using more distinctive body language to enhance the international influence of Chinese classical dance. This research aims to provide a reference for the micro-theoretical construction, teaching optimization, and creative practice of Chinese classical dance, promoting innovation in inheritance and upholding tradition in innovation.

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