

COMPARATIVE ANALYSIS OF TEACHING AND AESTHETIC PRINCIPLES IN CHINESE CLASSICAL DANCE AND CLASSICAL BALLET

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Abstract

This article explores the distinct teaching systems and aesthetic principles of Chinese classical dance and classical ballet, focusing on their cultural, religious, and philosophical underpinnings. While both forms represent refined, long-established art traditions, they emerge from different cultural contexts that shape their respective techniques and expressive qualities. Chinese classical dance is deeply intertwined with traditional Chinese beliefs, including the principles of martial arts, Tai Chi, and opera, emphasizing fluidity, inner strength, and the harmonious balance of body and spirit. Its teaching system reflects the philosophical concepts of balance, breath control, and the spiritual connection between movement and the universe. In contrast, classical ballet, rooted in European history, particularly in Russian and French traditions, reflects ideals of elegance, discipline, and the pursuit of perfection, with an emphasis on symmetry and anatomical precision. Both forms are influenced by cultural values and, in some cases, religious beliefs. Chinese classical dance being linked to Confucian, Taoist, and Buddhist concepts, and ballet drawing on European ideals of grace, beauty, and transcendence. This comparative analysis examines how these beliefs and cultural frameworks shape the development of dance techniques, the teaching process, and the stylistic expression of both art forms. Ultimately, the article highlights the unique ways in which cultural and religious ideologies shape the teaching, performance, and perception of Chinese classical dance and classical ballet. This article presented (1) teaching methods

of dance class in Chinese university, and (2) differences and characteristics between Chinese classical dance and classical ballet.

Keywords: Comparative Analysis; Teaching; Aesthetic Principle; Chinese Classical Dance; Classical Ballet

Introduction

The study of dance as an art form offers profound insight into the cultural, religious, and philosophical values of different societies. Chinese classical dance and classical ballet, two of the most prominent classical dance traditions, present a fascinating contrast in their training systems, techniques, and aesthetic principles. Rooted in distinct cultural histories, Chinese classical dance draws heavily from traditional Chinese opera, martial arts, and Tai Chi, reflecting the nation's belief in harmony, balance, and the spiritual connection between the body and the universe. In contrast, classical ballet, with its origins in European courts, particularly Russian and French schools, emphasizes discipline, elegance, and anatomical precision. These two art forms, while both refined and deeply ingrained in their respective cultural landscapes, embody contrasting approaches to movement and expression, shaped by the different religious, cultural, and philosophical ideologies that inform them. This article aims to explore these differences and examine how beliefs, culture, and religion influence the development and practice of Chinese classical dance and classical ballet, shedding light on the ways in which these traditions embody their respective cultural identities.

Teaching Methods of Dance Class in Chinese University

Ballet teaching method: In ballet base teaching, the rod teaching, also can be understood as help the teaching, which mainly refers to the dancers with fixed on the wall, the use of various parts of the body, give full play to the strength of all parts, their own body flexibility, flexibility, stability, coordination and so on fully reflected, the ability of teaching effectively applied to the teaching process. Among them, it will also include the leg, waist, body cadre rod teaching and so on, each rod teaching, in fact, can also be divided into many types. Only really clear the content of the rod teaching, and presents a clear

teaching purpose, to make the teaching process has more distinct skills and characteristics, and dancers also need to fully aware of the teaching content and core, try to master the specific teaching method, so as to effectively improve the ballet rod teaching overall quality and effect, will put the rod teaching should play the value of fully reflected. Generally speaking, it seems that there are mainly one-hand handle and two-hand handle. The one-hand handle requires the dancer to face the pole, about half a step away from the pole, the inner side of the hand needs to gently hold the pole, the body slightly forward, and then hold the pole with the left hand, after the left to the other side with the hand. The hands require the dancer to face the pole, about half a step away from the pole, the hands and shoulders are the same width, and gently hold the pole, so that the elbows and shoulders appear naturally drooping. The upper body is naturally upright and the center of gravity leans slightly forward. Ballet teaching is a very important part, so it is actually very necessary to analyze the importance of its teaching.

First of all, the rod teaching of ballet can effectively shape the perfect body shape for the dancers. As is known to all, ballet performance itself of dancers, individual form condition is higher, so the dancers must have long arms, legs, neck, so stretch the body form more conducive to present a better visual enjoyment, at the same time more conducive to dancers to maintain their body stability, and better carry out the basis of ballet teaching and performance. Secondly, it can effectively improve the physical flexibility and flexibility of ballet performers. Through the teaching, the dancer can increase the flexibility between the joints, and can also improve the flexibility of all parts of the dancer's body. For example, in the process of ballet pole teaching, the one-leg squat can effectively help the ballet performers to train the ligaments of the legs, thus making it stretch to the maximum extent and enhance the flexibility of the leg muscles. Thirdly, the teaching can improve the ground performance skills, and effectively improve the body stability of the dancers in the process of jumping. In ballet, there are many ways to jump, so these movements need to be completed by using the rod related teaching. Finally, the dancers can be cultivated to form a good external temperament. The rod teaching can make the dancers more confident, and chic when performing the performance, but also can effectively improve the spirit and temperament of the dancers to a great extent. To a certain extent, the pole teaching of ballet requires the dancer's body

is always in a tall and straight state, which always brings people a sense of dignity. At the same time, it can also show a handsome and confident feeling, which is the key to shaping a good temperament image (Li, 2021).

Take the teaching: The next teaching is also called off the teaching, its difficulty is relatively large, the action mainly exists in the hands and feet two aspects. For example, the dancer's arms need to dance in a wavy shape, the feet need to show a round movement, and the pace and the toe part of the teaching. Such as gentle step teaching, jumping step teaching, broken step teaching, and so on. At the same time, you also need to increase jumping exercises, such as small jump, middle jump and so on. Relatively speaking, the difficulty of the teaching is bigger, it makes the dancers legs, bounce, arm combination, thus teaching the ballet performers own basic ability, also makes the dancers to adjust for their own posture, to master the technology and ability better applied to the ballet performance process.

Methods of combination exercises: In the teaching process of basic skills of ballet, we should emphasize the method of combination practice. This is, because the teaching process of ballet must not be too impatient, but need to uphold the principle of step by step, and it is impossible to achieve the goal of basic skills teaching overnight. Therefore, it is necessary to fully combine the physical quality and ability of the dancers themselves, to formulate a scientific, effective and targeted teaching plan, so as to make up for their own shortcomings in the practice process, so as to effectively improve the ballet dance skills and ability. The basic skills teaching of ballet is mainly to better complete the performance requirements of the subsequent combination of movements. Therefore, how to combine the structure of the basic movements is the highest standard and requirement of ballet interpretation. Therefore, in the process of basic teaching of ballet, the practical effect of basic teaching of ballet can be effectively improved by adopting the method of combination practice. First, we should start from a single action, and improve the difficulty of this action. Second, there should be a gradual shift from the initial individual dance moves to the continuous dance moves. Thirdly, by integrating and connecting these single and simple ballet movements, a dance form with continuity and picture sense is formed. Such a basic skills teaching method can effectively help the ballet performers to strengthen the basic skills, but also can make them have

a more comprehensive understanding of the ballet performance, so as to better perform the ballet.

Methods of assisting music exercises: In the process of ballet teaching, on the one hand, need to pay attention to the teaching of basic movements, on the other hand, also should be through the way of music auxiliary, as far as possible to help dancers to improve their music, makes it can realize the perfect combination between music and dance, which also makes the ballet itself has stronger artistic performance value. Therefore, it is necessary to provide more opportunities for the ballet performers to appreciate the ballet music, so that the performers can truly feel the musical charm of the ballet itself. After that, it is necessary to combine the basic movement performance to truly extend it into a more complete dance system. By constantly guiding and helping ballet performers to feel music, so that they can have the consciousness and ability of music appreciation, and then better use music, integrate music, and finally truly achieve the comprehensive integration of music and ballet movements, when following the music to perform, show the flexibility and coordination of the body.

Methods of will practice: Compared with other types of dance performances, ballet performance movements are more complex. For ballet performers, it requires not only the corresponding talent, but also requires the dancers' tireless practice and persistence. Therefore, in the process of the basic skills teaching of ballet, we should pay attention to the cultivation and teaching of the willpower of the ballet performers. Therefore, in the process of teaching the dancers, teachers should be required to influence the performers through their own professional quality, ability and professional ethics, and at the same time, they should guide them patiently and carefully, so as to better complete the practice and teaching of dance movements. At the same time, ballet performers should be encouraged to train hard, even if they do not give up easily in the process of practice, so as to lay the foundation for the long-term practice and future performance of ballet. In the process of ballet performance, more time need is the performers have a certain degree of willpower, especially for some dance skills is not strong performers, should give more affirmation as much as possible, can through contact and understand some stories about ballet dancer

teaching, to constantly improve their willpower and comprehensive ability, will own more energy into ballet teaching and performance process.

Teaching method of emotional infiltration aspect: In fact, ballet performance is actually an art form of emotional expression with emotional characteristics, and it is mainly the emotional transformation and expression through human body form and action. So, for the ballet performance itself, its soul is to convey the emotion and to show the culture. Therefore, in the process of the basic dance skills teaching, we should pay special attention to the integration of emotion, and through the use of imaginative language, we can create a dance performance form with freedom characteristics, image thinking ability and artistic imagination. Only in the process of dance performance, the emotional integration can make the dance performance be full of dynamic form of beauty and artistic performance at the image level, and finally truly arouse the resonance of the audience, make the audience's aesthetic consciousness can be stimulated, and obtain more audience recognition and praise. Therefore, in the process of future ballet performance, we should pay attention to interpreting the dance movements into moving art forms as much as possible, so as to better promote the ballet art to the stage, and be widely promoted as an important form of artistic expression.

Teaching methods of basic movement specifications: In the process of dance learning, adjusting and standardizing the movements is the key to master the basic skills, which is also the problem that the dancers must pay attention to in the early stage of learning. Because all the movements in each complete set of ballet performances are the essence left by being carefully selected, so all the details should be strictly regulated and clear. Therefore, the standardization of ballet movements should be the primary consideration. Through the appropriate teaching material or specification of dance action performance as a fundamental and core, and in accordance with the inherent law of dance performance, adhering to the principle of shallow to deep, especially for contact ballet performers, but also need to increase the teaching of the basic skills, a lot of basic teaching will be the premise of normative action. When the ballet dance table itself has a certain dance foundation and the movements have been relatively standardized, we cannot ignore the daily teaching of basic skills. Only by strengthening the standardization of movements can the performance on the

stage, and then reduce the damage to the body as much as possible in the process of performance, so as to make the effect of dance performance more obvious (Qin, 2013).

Teaching Methods of Chinese Classical Dance

From the aesthetic perspective of classical dance, the pole teaching can play up the auxiliary teaching of body ability, movement range, body form, rhythm, rhythm, balance movement and jumping movement. The classical dance rod teaching always adheres to the scientific teaching method. Through the help of the rod, the dancers can master the standard requirements of the movement, regulate the body form of the dancers, and improve the technical ability of the dancers. The rod teaching content of various, for exercise dancers body coordination, the most common is the ground movement, squat legs, small kick, movement, etc., second on the leg, help the big kick, legs, kick purple gold crown larger action, and then the middle body rhyme combination teaching, blanket teaching, etc., these movements is beneficial to improve the comprehensive quality of dancers.

Beginners after solving the soft opening in order to make its perfect on the stage show difficult front leg after the dance movements, dancers control the body also need to day after day targeted practice, such as many students soft opening is very good, but once close to 180 degrees after the front leg is completely unable to present, such as to solve the above problems dancers need to use the pole leg control ability teaching, strengthening dancers body flexibility, coordination, standardization, make the body parts are fully trained, perfect preparation for the stage (Li, 2020).

Classical basic teaching integrates rod teaching into the element of "body rhyme", making it form a unique style rhythm. The unique rhythm enables the dancers to find the outlet of breath in the teaching. In the dance movements, bending, leaning, twisting and leaning can be seen everywhere. There are obvious contrast and changes in the movement rhythm, so as to achieve the unique style of "the unity of form and god and the combination of inside and outside". The beauty of Chinese classical dance is implicit and reserved, and there is no lack of strong beauty in the dance movements. This unique aesthetic

makes the development of Chinese classical dance more and more vigorous. The teaching elements of "body rhyme" also include basic techniques, such as verve breathing and "essence, qi, god, strength and law". Among them, "essence" refers to the mental state of the dancer, and the dancer's performance brings the visual impact and sensory spirit to the audience. "Qi" refers to a dancer turning around during a performance. "God" refers to the depiction of the dancer's body orientation, expression and character heart, which is embodied in "the unity of mind and mind, spirit and harmony between mind and qi, qi and force, force and shape". Heart, meaning and qi are the concrete embodiment of the body rhyme. "Strength" refers to the power of the dance, which includes the weight, strength, length, rigid and soft, mainly reflected in the external internal rhythm and the sense of hierarchy. "Law" refers to the dance movements follow dance spirit rhythm as the main characteristics, is also the whole process of dance rhythm, this paper mainly from two aspects of rhythm and law, is law is the feeling of "shun", create a flowing, unified rhythm, rhythm from the other side is irregular smooth, create an unexpected emotional atmosphere (Tang, 2008).

"Classical dance basic skills teaching is starting from the aesthetic value of the human body, starting from the classical dance stage performance needs, research and exploration of Chinese classical dance professional actors should have body structure, muscle line, physical quality and realize the human dynamic life vitality jumping, rotation and turn to the space skills of aesthetic characteristics and technical characteristics. "The teaching purpose of the basic skills teaching of Chinese classical dance is to solve the physical ability. Only when the body has the soft opening degree, muscle quality, technical skills and other skills, can it reflect the aesthetic appreciation of Chinese classical dance style. For example, in the combination of "big kick", because some students' soft opening has not been solved, or the muscle ability is not enough, the speed of the kick is not enough, cannot show the classical dance "big kick" should be fast, crisp and powerful beauty. Can not kick up, fast cannot go up, then again beautiful connection action, again melodious music, is a burden for students, also can not reflect the requirements of Chinese classical dance for big kicking. Solution for basic ability: first of all, strengthen the teaching of body soft opening, use kicking, moving, control, consumption and other ways in the classroom combination, strengthen the stretching of ligament, strengthen the teaching of soft opening. Secondly, to strengthen the physical quality, you can

use sandbags as an auxiliary prop, do more physical quality practice, such as kicking, control, standing half foot, jumping, abdominal and back muscle and other movements teaching, strengthen the muscle endurance and explosive force. Again, the arrangement of the combination of optimization and streamlining, such as the combination of kicks, different kicks can be used, such as the upper step alternating kick, power leg continuous kick, fast kick slow fall, kick and moving control, etc., to strengthen the speed and strength of the kick. Finally, emphasize the essence of the action requirements, for the students whose basic skills are not good, the teacher put forward more requirements, will only make them feel overwhelmed. Then it is necessary to simplify the problem, put forward the main problems to be solved at this stage, and carry out step by step teaching. In undergraduate course teaching stage, the basic ability of the body is very important, for the basic skills not solid students, the first to streamline combination, optimization combination, in the actual daily teaching through different teaching methods, transverse longitudinal alternating body function teaching, for students to reserve good physical quality, solve the students body soft degree, muscle ability, technical skills, students can better control the body movements, performance style of rhythm (Li, 2014).

Differences and Characteristics between Chinese Classical Dance and Classical Ballet

Chinese classical dance and Classical ballet teaching: Both Chinese classical dance and classical ballet are classical dance. Here, "classical" does not mean "ancient", but refers to those dance art forms that have long developed and evolved in the long history. The teaching systems of these two dances not only carry profound cultural traditions, but also conform to the trend of The Times of artistic development, and are committed to the teaching and teaching of dance talents. The teaching system of Chinese classical dance is established by Chinese dancers in order to form the vocabulary of national dance drama, train professional dance actors, and inherit and carry forward the essence of Chinese classical dance culture.

It takes traditional Chinese opera dance, martial arts and tai Chi as the main sources of rhythm, dance posture and movement, and draws on the teaching and teaching system and scientific principles of ballet. The Russian

classical ballet teaching system is the third important stage in the history of ballet development. Compared with the previous two periods, it further clarified the procedures and norms of teaching, and opened up the classic form of "pas de deux" and "character dance" in classical ballet. Vaganova teaching method combines the characteristics of Italy and France, and, on the basis of centuries of experience, integrates the national character and aesthetic taste, as well as Vaganova's personal pioneering spirit and outstanding achievements (Huo, 2024).

Chinese Classical Dance and Russian Classical Ballet Teaching

Comparison of basic skills teaching: The teaching of Russian ballet adheres to the principle of "open, stretching, straight and standing", while Chinese classical dance emphasizes the principle of the body beauty of "twist, leaning, round and bending". "Open, stretched, straight and stand" is the brief theory of the external form of the body. "Open" refers to the external rotation of the hip joint and the legs; "stretched" includes the smooth lines from the knee, ankle to toe, the sensitivity of the ankle to toe and the extension from crotch to toe; "straight" involves the connection between the body and the ground, especially the trunk; "straight" emphasizes the height and lightness, and the pursuit of infinite upward extension, which is also the core source of ballet temperament. The law of "twist, tilt, round and song" of Chinese classical dance also has its own connotations. "twist", It means "two axes and three sides" With the waist and neck as the axis, "Three sides" from the head, chest and waist, But the "three sides" are not in the same plane of motion and are staggered, Finally form different angles with the shape of beauty, Concentration highlights the inner strength of the body twisting upward; "incline", It means that when a dancer stands in a "meridian phase" position, The center of gravity on the front half of the foot and slightly forward, And the teaching of the focus during dynamic dancing; "circle", It is the outer line of the dancing body, And the movement of dance movements in pursuit of harmony, The main performance is flat circle, circle, eight circle three forms; "bent", About reverse movement when not directly in place, It presents a twists and winding, euphemistic and delicate Chinese power. These two different aesthetic principles run through every movement and teaching combination of the basic skills teaching (Yan, 2013).

Chinese classical dance attaches great importance to the flexibility teaching of shoulder, waist, leg and crotch. In the development and application of large body joints, it is very similar to the teaching purpose of Russian ballet. At the same time, teachers can learn from the combination structure of integrating rod and ground teaching, as well as the combination teaching of specific single parts, carry out scientific teaching with a targeted way, and conduct targeted teaching on local muscle ability and flexibility through local body teaching. On the other hand, the classroom combination of Vaganova Dance School is relatively simple and meticulous. It can be seen that no matter the combination of grade years, their teaching focuses on the teaching of solid technical foundation and muscle ability. The Chinese classical dance teaching system and the Russian ballet teaching system completely separate the ballet base teaching course and the character dance course, and the classical dance teaching system hopes to solve the style teaching and basic skills teaching of Chinese classical dance in one course. "Body rhyme" (also known as "body rhythm") is a course integrating the style teaching of Chinese classical dance and the basic skills of the teaching. Integrating the dance elements of martial arts, Tai Chi and opera with the traditional rules of self-cultivation and qi movement, refining and sorting out the dance vocabulary with national characteristics. By integrating the unique rhythm into the basic skills, the dancers can find the "import and export" of breath in the teaching. In the dance movements, bending, leaning, twisting and leaning movements can be seen everywhere. There are obvious contrast changes in the rhythm, so as to achieve the unique charm of "the unity of form and god and the combination of inside and outside" (Huo, 2024).

Comparison of Technical Skill Teaching

Vaganova classical ballet teaching system inherits the aesthetic characteristics of classical ballet standard, elegance, specification, coordination and unity. On the basis of adhering to the aesthetic principles of "light and elegant", "open and upright" and "vertical upward", the posture of neck and arm is repositioned from the inspiration of Russian blood and aesthetic orientation; In the study of sports science and human body structure, it scientifically recognizes the relationship between body line and movement law, and strengthens the aesthetic understanding of rotation, jumping and dance steps

from the level of body language meaning. Typical, classical ballet often appear in prepare specific posture: upper limb movements to shoulder height and slightly forward, active leg position for Scotland skirt to support the ankle, en dedans pirouette (support component outside the body rotating movement), suggest active component through the calf extends to the trunk side transition movement, and then return to support the initial position of the ankle. The technical movements of classical ballet mainly rely on a series of basic movements, such as: plum (flexion and extension), battement (abduction and adduction), rond de jambe (circular movement), etc. Academic consensus agree that Russian classical ballet has three basic general abilities-guiding ability to adapt and readapt to sports, and learning ability. For the dancers, motor learning ability is a higher stage, and teaching coordination, strength and body position at the best time are the decisive factors in achieving motor performance.

The basic skills of Chinese classical dance teaching are mainly divided into: dancing, transfer, turning and control, which have similarities with ballet, but most of the dance technical skills have distinct national style. The dancing skills in Chinese classical dance teaching have the same requirements as ballet in the movement texture, that is, light and elegant. Drawing on the big dance skills of ballet for reference, combined with the national characteristics of the rich dance posture and improve the technical difficulty, adding classical dance modeling and martial arts movements, and finally showing the characteristics of "flash, exhibition, moving" in the dance skills. The rotation technique in the teaching of Chinese classical dance is the technique in the teaching of ballet (Li, 2003).

Comparison of Dance types and Style Teaching

The contrast of the style teaching of the two dance teaching systems is actually the comparison of the national elements behind the teaching system. It is undeniable that the fundamental significance and ultimate pursuit of the teaching goal of cultivating international dance performance education talents is the inheritance and development of their own national dance culture and art, and the development of dance cultural heritage on the basis of inheritance is the due meaning of the title. On the basis of national character and the character, a scientific, cultural, ethnic identity and iconic dance teaching system is carried

out. In order to create a name card of folk-dance culture, it is necessary to lay the foundation in teaching first, so as to further present the cultural characteristics and style of folk dance on the stage. In the development of Chinese classical dance teaching, more and more attention is paid to the dance style attributes of the teaching system. We should strengthen the penetration of the classical dance style in the combination, and minimize the presentation of the elements of the ballet teaching system in the combination. Through the integration of body and teaching combination, we can complete the unity of functionality and teaching, inherit and carry forward the traditional combination of classical dance, and find the aesthetic embodiment of Chinese classical spirit in the action implication full of Chinese classical elements and traditional culture. As a kind of introduced art, ballet in the process of Russian localization, has formed a lyrical atmosphere, high momentum, exclusive to the typical characteristics of Russian ballet. What the Chinese classical dance teaching system aims to shape is the body of the Chinese people who is strong, strong and soft, the spirit of the Chinese nation that is proud and unyielding, and the national temperament that is open-minded and fearless. Chinese classical dance places the essence of countless traditional cultures in the dance vocabulary and characters with classical atmosphere, which is the embodiment of Chinese history and culture in the past five thousand years.

Comparison of Stage Creation Derivative

Whether it is Russian ballet teaching or Chinese classical dance teaching, dance repertoire course is a crucial link. Improving the dancers' stage performance ability and comprehensive control ability is an important lesson to become a qualified dancer. The Vaganova teaching system is contemporary and developmental, and the reason lies in its attention and follow-up to dance drama performance. Combining the emerging artistic techniques and absorbing them in the construction of teaching materials, using the developmental dance vocabulary of dance drama to enrich the ballet teaching, and then enrich the dance teaching. "Teaching and drama combination, teaching serves the performance" is the policy of the dance school.

New Knowledges

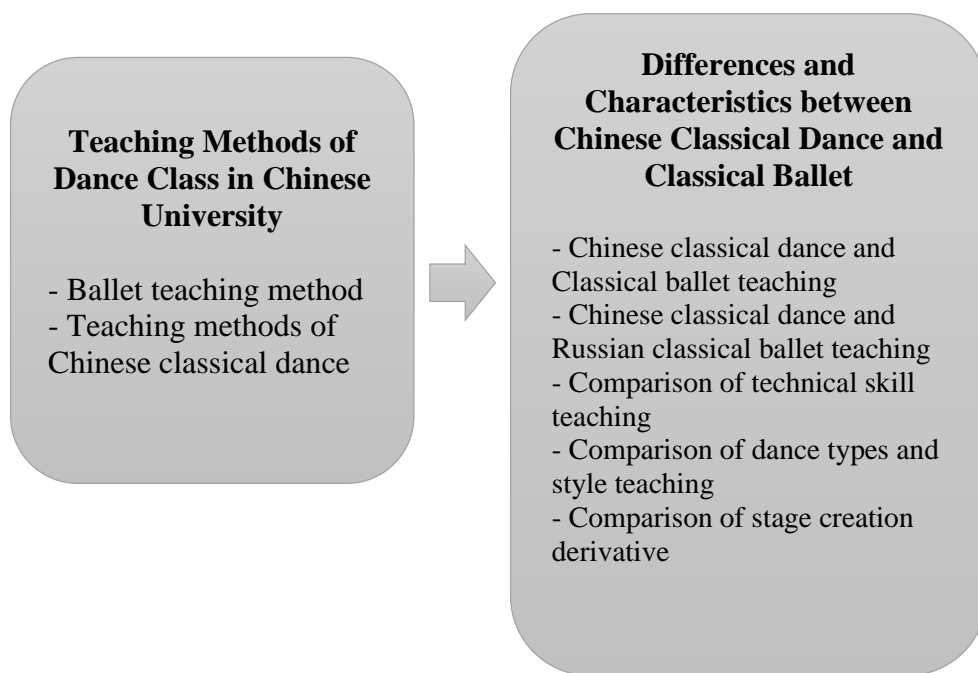


Figure 1: Diagram Show the Teaching Methods of Dance Class in Chinese University.

Conclusions

In conclusion, Chinese classical dance and classical ballet are both refined art forms with distinct teaching systems and aesthetic principles shaped by their respective cultural and historical contexts. While classical ballet emphasizes structured elegance, linearity, and upward extension, Chinese classical dance celebrates fluidity, circularity, and the integration of inner and outer harmony. Both forms prioritize the cultivation of technical skill and artistic expression but differ in their approaches: ballet separates foundational teaching from style, while Chinese classical dance merges style and technique into a unified system enriched by martial arts, Tai Chi, and traditional opera. Together, these art forms highlight the rich diversity of dance as a medium for cultural expression, demonstrating how teaching systems can both preserve heritage and adapt to contemporary artistic demands.

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