

Evaluating Body Rhythm Elements as Applied in Classical Dance Teaching Topic for Thesis

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Abstract: Focusing on the application of rhythm in Chinese classical dance, this article deeply explores the importance of rhythm in Chinese classical dance by analyzing its expressive forms and artistic effects. The article first analyzes the characteristics of rhythm in Chinese classical dance, including diversity, hierarchy, and close integration with music. Furthermore, this article elaborates on the role of rhythm in shaping dance images, expressing themes, and guiding audience emotions, revealing how rhythm enhances dance expression through change and control. In addition, the article also explores how dancers can enhance their dance skills and artistic appeal by accurately grasping and applying rhythm.

Keywords: Chinese classical dance; Rhythm; Expressive power; Dance techniques; Artistic infectiousness.

1. Introduction

Rhythm is an artistic language and an indispensable way of expression in artistic expression. In the traditional Chinese music, the music is singing in harmony, and the spring breeze is full of Los Angeles. These descriptions of music all show the artistic charm of rhythm. Rhythm gives music artistic image and language, which makes Chinese traditional music form a unique aesthetic style. Rhythm plays a more important role in dance, which highlights and emphasizes the distinctive national style of classical dance. Therefore, how to strengthen the cognition and grasp of the body rhythm of Chinese classical dance through rhythm? How to strengthen the artistic expression of Chinese classical dance through the dynamic force, power and space shown in the dynamic rhythm? Becomes the question we have to think about. When the classical dance presents the dynamic image of the dragon flying Phoenix dance through the combination of static and static, and the unified movement law, it has clearly told us that the dynamic rhythm is full of rich rhythm. Of course, Chinese classical dance, which has grown up under the influence of Westernization, has a more obvious sense of time rupture between it and its inherited matrix such as opera and martial arts. It is this sense of fracture that makes us admire the achievements of Chinese classical dance in the space factor while still feeling that there is not enough fun, that is, its performance in the rhythm factor is mediocre and lackluster. To eliminate this mediocrity and make it improve, you can do it through two channels, one is the stage and the other is the classroom. But the ideal rhythm doesn't just happen. Chinese classical dance, which developed in response to Chinese opera and martial arts, should get some inspiration by rethinking the unique rhythm of opera and martial arts. Secondly, all the effective rhythm components in traditional Chinese dancing experience, such as folk dance, have accumulated a large number of unique and unique rhythm patterns, which can be absorbed.

2. Literature Review

2.1. Rhythm in Chinese Classical Dance

2.1.1. Sub-section Headings

Theoretical research on the application of body rhythm

elements in classical dance teaching(Liu, 2022) broke down the most basic, most typical, and most training six elements from the rich waist movements, namely, lift, tilt, tilt, move, and twist and cooperated with the training of various parts of the body.(Meng, 2022) classified and analyzed rhythmic elements, five main typical movements and some branch movements, analyzed the dance language, and explained the external forms, internal rhythms and movement rules of classical dance.(Yang, 2022) summarized the operating rules of body rhythmic movement, and deeply explored the expressiveness of actors upper limbs, especially the waist. Students find this element training method both new and unfamiliar, with its complex forms and simple construction methods.(Jin,2022) found that the element of dynamic rhythm is driven by the heart and controlled by the respiratory reflex of the waist. This rule runs through all the movements of classical dance, which can be said to be the initial mastery of body rhythm techniques.(Yi,2022) believes that the waist is the hub of body rhythm, and the so-called from the heart, hair from the waist, the shape of the body means this. Train the waist again by lifting, sinking, lunging, leaning, containing, shy, moving, carrying and waiting for the elements to form.(Wu, 2022) analyzes and organizes the entire process of the construction of classical Chinese dance, and discusses in detail the extraction, development, and application of the elements of body dance.

2.1.2. Research on the applied value of body rhythm in classical dance teaching

(Jin, 2022) found that from the perspective of the hierarchical relationship of motion, the waist element brings out the upper or lower limb elements, and the relationship between the waist and the upper limb and lower limb elements is successively related.(Sun, 2022) found that the combination of dance posture and momentum, as well as the complementarity of body methods and techniques, is the ultimate goal of body rhyme training. The basic skill training of Chinese classical dance adopts different types of combination methods, which not only includes training, but also has expression and style.(Rong, 2022) believes that the rhythm of body rhythm can effectively solve the problem of body relaxation, form dance positions from "qi" to "shape", and maintain "outer relaxation and inner tightness" during the dance process.(Cheng,

2021) believes that the growth and reconstruction of body rhythm elements is an important link in the language expression of Chinese classical dance. When elements are extracted from opera, they take on the character of "linguistic essence". Even if it becomes an abstract symbolic action in the later teaching of body rhythm, its linguistic element should still be preserved to support the compilation and creation of teaching. (Liu, 2021) Ideological teaching, body rhythm elements give different artistic language images, train students in rhythm, strength, breathing, expression, emotion, imagination sensitivity and adaptability, body training more possibilities, explore the personality expression that can be derived, so that the external form of God and the internal organic combination, and ultimately achieve the unity of God. (Liu, 2021) classical Chinese dance works cannot be separated from the elements, starting with the law, on the basis of the principle of capturing the aesthetic form of the spirit of classical Chinese dance and implementing it into the work. (Rong, 2021) The derivative and transformation of the body rhythm element must enter into the performance level of the dance work, in the context of the specific work, so that the element is again broken, showing different forms of breathing, expression, power texture movement, highlighting the traditional cultural and aesthetic connotation.

2.2. Theoretical and Conceptual Framework

As the core part of technical training, rotation skill has a very important training value and status. "Spin" is one of the most important kinds of Chinese classical dance technique, as the Chinese classical dance teaching training content and increasingly perfect teaching material system, in constant teaching practice, Chinese classical dance rotation technology from single to diversified development, and gradually in the teaching and training show a unique aesthetic attributes and style.

2.2.1. Chinese classical dance

Classical dance is a kind of traditional art gradually developed in the long river of history. Classical dance of all nationalities in the world has different characteristics and each has its own unique styles. Chinese classical dance belongs to a category of Chinese dance, founded in the 1950s, it will be ballet system and traditional folk dance, after constant sublimation and creation, the formation of classical dance with the characteristics of Chinese classical style, the movement essentials including rotation and turn, in Chinese classical dance skills teaching, rotation is the core, has an important position. (Wang Yan, 2012)

Classical dance is a very important art category in Chinese dance art. Since its establishment in the 1950s, it has been explored and practiced by countless experts and teachers, and after a long time of artistic test, forming a modern Chinese classical dance with distinctive characteristics. (Ma Tao, 2010) In the training of technical skills of Chinese classical dance, "the technology of body rhyme, technology and rhyme" and "training body with body" are the main thoughts, which run through the teaching of Chinese classical dance, and accurately interpret the needs of the aesthetic and style characteristics of Chinese classical dance culture.

2.2.2. Body training rhythm elements

Na Zhao (2021) found for the body training rhythm elements must not split to view, its composition for Chinese classical dance base training provides methodology guidance,

to jump, turn, turn movement element analysis, can further help students in the face of complex technical skills, to decomposition, seize the essence to strengthen practice, so as to promote the teaching material, teaching continuity and effectiveness.)

2.2.3. The Aesthetic Characteristics of Adding Body Rhythm to Chinese Classical Dance

The emergence of body rhythm has solved the contradiction between stylized dance and functional training that existed in Chinese classical dance when it emerged from opera, changing the dilemma between opera and ballet. It enriches and develops the function of physical performance by exploring the expressive power of the human body with its rich and colorful movement forms, applicable era styles from ancient to modern times, and the combination of dance and ethnic aesthetic characteristics. Not limited to the expression range of human body movements already existing in classical dance, but focusing on the artistic language of the middle part of the human body with the waist as the axis, showcasing distinct ethnic characteristics and profound artistic charm. The potential expressive power of the human body has been fully utilized, providing new artistic means for creating vivid and distinct dance images. (Jia Zhen (2021) found that Chinese classical dance inherited a large number of traditional movement forms and language elements in opera and martial arts. It was not until the creation of body charm that the language characteristics contained the connection between traditional aesthetic appreciation and traditional culture. Rong Jue (2021) that body rhyme rhythm elements in the derivative and transformation, must enter the dance works of expressive level, in the context of specific works, to make elements again "broken", show different breath, expression, strength texture action form, highlights the traditional cultural and aesthetic connotation.)

2.3. Significance of the study

2.3.1. Theoretical significance

1. The application of body rhythm and rhythm elements in classical dance teaching can improve students; self-confidence and enhance the performance of classical dance.
2. Help teachers understand the elements of classical dance teaching and body rhythm, promote the timely adjustment of teaching methods, and strengthen the teaching effect.

2.3.2. The actual meaning

The main objective of the original research is to understand the current situation of sound changing rhythm elements in classical dance teaching, understand the characteristics of the application of body rhythm elements in classical dance teaching, and explore teaching strategies and suggestions.

2.4. Specific Objective

The main goal of rhythm training in Chinese classical dance is to cultivate the dancers' sense of rhythm, improve their expressive power, enhance their control ability, and enhance their artistic cultivation. Through rhythm training, dancers can better understand and grasp the relationship between dance and music, demonstrating more exquisite dance skills and artistic charm.

2.5. Methodology

This topic takes the teachers of dance department of Shanxi University of the Arts as the research object. In the research process of this paper, the interview method is adopted, which is the foundation of the smooth development of this research

topic.

In the interview, it is necessary to assess whether the interviewer understands the content of the dance rhythm, including the strength of the movement, the speed of the speed, the increase or decrease of energy, and the size of the range of various comparative laws. It is also necessary to evaluate the interviewer's understanding that the change and development of different rhythms reflect different styles and characteristics of the dance, and express different emotions and emotions. For example, fast, jumping rhythmic movements, more happy, excited mood or emotion, slow, deep rhythmic movements, more melancholy, sad mood or emotion.

2.6. Population of the study

The research objects include 5 classical dance base training teachers and students in his class from Shanxi Vocational College of Art. Visited the dance department of Shanxi Vocational College of Arts .

3. Data Collection Tool

At present, through face-to-face conversations with relevant people, I am deeply understanding the research topic, and on this basis, I will think and analyze and summarize. At the same time, MATLAB, SPSS, CNKis and other software were used to sort out relevant literature and materials, so as to realize this study and improve the application of the assessment of body rhythm elements in classical dance teaching.

3.1. Data Gathering Procedure

According to the research needs of the subject, determine the way to conduct the interview for research, and determine the questions and contents of the interview according to the research literature and objectives.

Through communication with the school, 5 teachers from Shanxi Art Vocational College were identified to conduct the interview. The interviewer and the interviewee completed the interview in their spare time and both sides completed the interview within one hour of the prescribed time.

The interview results will be recorded and counted, refined and analyzed, and become the content code of the interviewees, which is convenient to discuss the subsequent papers.

3.2. Treatment of Data

According to the research needs of the subject, it is decided to use the interview method to carry out the research work, and on the basis of literature review of the subject, determine the questions and contents of the interview.

3.3. Ethical consideration

During the research process, respondents will participate openly. Interviewees will receive training opportunities in a number of regional folk dances, and the important information they provide for research will be respected. First, the informed consent form is signed to ensure that respondents understand the purpose, process and possible risks of their participation in the study and participate voluntarily, providing clear instructions and respecting their right to choose. To protect the privacy of respondents and ensure that the information collected will not reveal the identity of respondents. The use of anonymous codes or identifiers instead of personal identification is limited to

research purposes. Maintain a fair and objective attitude during data collection and analysis. Ensure that the interests of the research are balanced with those of the respondent. In some cases, researchers may find that there are problems in the research process, or the research results may lead to adverse consequences, in which case, researchers should have the right to withdraw the research, to prevent the adverse impact on the research object and society, researchers have the right to disseminate their research results to the public through various channels, so that other researchers can understand and evaluate the research results. When disseminating research results, researchers should take care to remain objective, impartial and true, and avoid misleading and damaging the interests of others.

4. Results and Discussions

After interviewing five interviewees, the author transcribed, refined and summarized the interview data, and discussed and analyzed the interview results.

4.1. The Characteristics of Using Body Rhythm in Classical Dance

Some of the teachers said that adding body rhythm to classical dance is necessary and difficult, and requires mutual cooperation between the teacher and students to complete it. Some teachers also say that classical dance and body rhythm complement each other, not only serving dance performances but also improving students' physical fitness. So in subsequent research, in order to further understand classical dance and body rhythm, the researchers conducted a teaching plan and observed that adding body rhythm to classical dance during teacher teaching was indeed effective, but it took time to accumulate and complete better.

The survey results show that 70% of students believe that determining the use of body rhythm elements in classical dance is important, which can effectively improve physical motivation and better understand dance. About 60% of students believe that the use of body rhythm in classical dance can enhance their appreciation and interest in dance. Students' understanding of dance varies, but overall there is a positive trend. However, having such an understanding can help improve their understanding and attitude towards dance, and some students have room for improvement in their understanding of these elements.

4.1.1. The application of body rhythm by students in classical dance performance

At the beginning, when combining body rhythm with basic skills, there may be some stiffness. After practicing body rhythm separately and checking each student, it was obvious that the quality of combining body rhythm and combinations had improved significantly. Later, adding body rhythm to classical dance because of the control of breathing and strength would make researchers realize the importance of body rhythm. On the contrary, the application of body rhythm is also very proficient, requiring accumulated training over time.

4.2. The importance of using body rhythm

Researchers have understood the significance of the research and become more aware of the importance of body rhythm. They will improve the problems with body rhythm, such as developing different teaching plans for lower grade students and higher grade students.

5. Conclusion and Recommendations

5.1. Conclusion

This approach can enhance students' enthusiasm and sensitivity towards dance. Chinese classical dance is a perfect combination of technology and art. It is famous for its rich connotations, traditional dance forms, and magnificent stage performances. As an art form, body dance has its own unique and beautiful language expression. This teaching method helps to enrich dance education, enable students to better convey cultural information in performances,

5.2. Recommendations

The teaching of the charm of Chinese classical dance should be established from a training perspective, which should simultaneously address physical training, quality training, technical skills training, artistic expression training, and image shaping on stage Training and other tasks. So, to solve the problem of muscle quality and soft opening Degree, endurance, explosive power, resilience, and center of gravity are indispensable for training students. Body rhythm also has its derived, evolved, and developed characteristics of the times. How to grasp the timeliness of body rhythm is the key to the success or failure of classical dance training. Therefore, in training, the spiritual style of contemporary people should be fully reflected, in order to achieve the unity of classical dance and the spirit of the times.

5.3. Conclusion

In summary, the conclusion was drawn through interviews and questionnaire surveys.

1. Body rhythm emphasizes the integration of body and rhythm, expressing emotions and emotions through dance beats and breaths, enabling a better understanding of real life and psychological changes.

2. The body rhythm highlights the typical characteristics of traditional Chinese culture, with a subtle Eastern beauty that showcases humility and understatement.

3. The body rhythm is soft with hardness, and the combination of hardness and softness is achieved. Behind the softness is hardness, which can better achieve softness, reflecting the traditional harmony between yin and yang in China.

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