

Dance "Wo Ke Xi Huan Ni": Innovation and Choreography in Modern Chinese Kindergarten Dance Education

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Abstract

Against the backdrop of modern Chinese society, early childhood art education, especially dance education, is increasingly being recognized. "Wo Ke Xi Huan Ni," as a children's dance work with both educational and artistic value, has been recognized on multiple stages and has also demonstrated its unique value in educational practice. With the push of related policies, the quality of education and artistic innovation in the field of children's dance has been further promoted.

This study employs methods such as literature review and interview surveys, aiming to explore the creative ideas behind the "Wo Ke Xi Huan Ni" dance piece and its impact on young children's emotional and social skills. By analyzing the aesthetics and structure of the dance, the study examines how dance education can shape children's artistic perception and emotional expression together. The results show that this dance work, through its unique artistic expression, effectively supports the development of children's emotional expression and social skills, while also revealing the significant role of kindergarten dance education in promoting the comprehensive development of young children.

Keywords: "Wo Ke Xi Huan Ni", Early Childhood Dance, Dance Education

Introduction

In the context of modern China, preschool education, as an essential component of the national basic education system, has received unprecedented attention and development. With the progress of society and the renewal of educational concepts, early childhood education is no longer confined to the impartation of basic knowledge but increasingly emphasizes comprehensive development, particularly in the field of art education. Against this backdrop, kindergarten dance education, as an important branch of art education, has become particularly crucial for development and innovation. The children's dance piece "Wo Ke Xi Huan Ni" has not only gained widespread recognition as an art form on numerous stages but has also demonstrated its unique educational value and significance in educational practice, becoming an important window for studying modern Chinese kindergarten dance policy and choreography.

Firstly, from a policy perspective, China's preschool education policies have entered a new phase of rapid development since 2000. The introduction of the "Kindergarten Education Guidance Outline (Trial)" and the "3-6-Year-Old Children Learning and Development Guide" marks a new height in national attention to the quality of early childhood education. These policy documents not only provide clear guidance and standards for kindergarten education but also emphasize the importance of art education, especially in the core concept of promoting coordinated development of children's physical, intellectual, moral, and aesthetic aspects.

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Under this policy guidance, kindergarten dance education has gained new developmental opportunities, where dance, as an art form that expresses emotions and creative activities through body language, has been endowed with more educational meaning and value.

Among the numerous children's dance competitions in contemporary China, "Xiao He Feng Cai" is a national children's dance exhibition approved by the Central Propaganda Department and led by the China Federation of Literary and Art Circles. It started in 1998 and has been held twelve times to date, serving as an important stage for the exchange and display of children's dances in China (Luo, 2020). Over the 25 years of "Xiao He Feng Cai," many outstanding works have emerged, including the classic children's dance piece "Wo Ke Xi Huan Ni" from the fifth exhibition, which has been created for 15 years and is still widely performed and propagated in kindergartens and art training institutions across China. "Wo Ke Xi Huan Ni," as a specific case, displays the innovation and practice of modern kindergarten dance education on multiple levels. This dance piece is not just a performance item but also an educational project, involving the cultivation of children's emotions, bodies, and creativity. The design of the dance movements is simple yet expressive, capable of arousing children's interest and participation while also being easy for their bodies to understand and mimic. More importantly, the process of creating and performing this dance is actually a cultivation of children's independent thinking and creative expression abilities. Through such artistic activities, children can learn how to express their emotions and ideas while enjoying art, which is a precious part of early childhood education.

The widespread dissemination and sustained impact of this dance piece also prove its profound influence on educational and socio-cultural levels. Nationwide, countless kindergartens and art training institutions have incorporated "Wo Ke Xi Huan Ni" into their teaching content, making this dance piece not only a cultural symbol but also a bridge connecting children from different regions and cultural backgrounds. The popularization of this art and the practice of education further emphasize the role of dance education in promoting comprehensive development of young children, as well as the important position of art education in the modern education system.

However, kindergarten dance education still faces some problems and challenges in practice. In recent years, children's dance in China has encountered issues such as "emphasis on skills, adultification, lack of innovation, and mimicry, with little childlike charm," leading to a one-sided performance of "knowing dance" and "learning dance," lacking systematic theoretical support. Therefore, this study aims to deeply explore the artistic expression and creative ideas in "Wo Ke Xi Huan Ni," systematically analyze the structure and aesthetic features of the dance work, and discuss how to better utilize this art form through improved teaching methods and strategies to promote the comprehensive development of children, ensuring that every child benefits from it.

Research Objectives

1. To study the creative ideas behind the "Wo Ke Xi Huan Ni" dance work, exploring its artistic expression originating from children's lives and emotions, and its impact on young children's emotional and social abilities.

2. To examine the aesthetics and structure of the "Wo Ke Xi Huan Ni" dance work and how they collectively shape young children's artistic perception and emotional expression.

Literature Review

1. Research on Early Childhood Dance Performance and Choreography

Xu Lei and Wang Shanshan (2019) noted that rich facial expressions are a prominent feature in early childhood dance, and proper use can effectively enhance the dance's emotional impact. They analyzed the significance and characteristics of artistic expressions in dance and examined how the art of facial expressions is applied in the dance process—through dance interpretation, movement coordination, expression training, and basic skill practice—to enrich the dance's content.

Ning Fen (2018) believes that imagination is a complex and intricate process in the human brain that plays a critical role in dance performance, exerting significant leadership. Dance performances during childhood are not merely imitations of movements but should express children's traits and nature through the most dynamic and vital body movements and emotional language. Therefore, capturing the golden age of children's imagination development and using artistic means to nurture and develop it is an indispensable link in inspiring children's dance performances and a crucial means for the development of children's physical and mental intelligence.

He Yun (2021) mentioned that early childhood dance showcases pure artistic forms and reflects the lively and lovely image of children, possessing endless charm. The creation of early childhood dance should combine the developmental needs of young children, reasonably integrate dance elements, enrich the forms of children's dance, and enhance the artistry of children's dance choreography, thus promoting the healthy development of children's minds and bodies. It is also essential to involve children in the creation of dance, playing an active role and making the dance more relevant to children's real-life experiences.

2. Research on the "Wo Ke Xi Huan Ni" Dance Work

Children's dance is not just about bouncing around; it requires creators to deeply observe children's lives, capturing the essential minutiae and overlooked details. Through dance, "Wo Ke Xi Huan Ni" expresses children's inner worlds and behaviors. The work has won the affection of many audiences (Hao, 2017).

Zhang Xiaoyi (2012) believes that the dance "Wo Ke Xi Huan Ni" has been well-received and liked largely because it straightforwardly reflects the psychological needs of young children, naturally expressing the desires of children for interaction, communication, and integration into groups. Reflecting on these simple dialogues not only provides children with insights into interacting with peers but also reminds adults to create a positive social education environment for children's healthy psychological growth.

Research Methodology

This project primarily utilizes methods such as literature review and interview surveys to conduct the research.

1. Population and Sampling Group

1.1 Key Informants

Cao Errui: Member of the Chinese Dance Association, member of the China Children's Song and Dance Art Committee, director of the China Children's Song and Dance Academy, etc. For nearly thirty years, Teacher Cao has immersed herself in children's lives, focusing on the choreography and teaching of children's dance. Her choreographies for children are distinctively characterized by innovative selection of themes, clever concepts, depth in simplicity, and vibrant childlike charm, winning the hearts of many audiences and inspiring many young dancers to love the stage.

Chen Ye: Member of the Guangxi Dance Association, associate professor at the Dance Department of Nanning Normal University, graduate of the Guangxi Academy of Arts. Chen is a judge in major children's dance competitions in Guangxi and has led numerous municipal-level projects and published papers, with extensive experience in dance choreography and children's dance education.

Lai Chunhui: Member of the Guangxi Dance Association, preschool education teacher at Guangxi Foreign Languages Academy, holds a master's degree in Early Childhood Education from Nanning Normal University, and serves as the Artistic Director at the Guangxi Nanning Love Ballet Art Center, specializing in young children's dance teaching and curriculum development.

1.2 Secondary Informants

Primarily consists of two dance teachers from Guangxi Experimental Kindergarten. They possess extensive experience in leading kindergarten classes and are proficient in child psychology and educational theory, especially skilled in the design of arts education for kindergartens.

1.3 General Informants

Composed of several children from Guangxi Experimental Kindergarten who have participated in the performances of the work.

2. Research Tools

Survey Questionnaires: To collect data on children's perspectives on dance based on the "3-6 Year Old Children Learning Development Guide."

Mobile Phones: Mainly for communication and exchange of information with the subjects of the study.

Visual Materials: Initially to review and study the "Wo Ke Xi Huan Ni" performance, and later to record and save periodic footage of the rehearsal units.

3. Data Collection

Literature Review: Research includes papers from the China National Knowledge Infrastructure, Google Scholar, books from libraries, and website surveys and investigations.

On-site Data Collection: Conducts surveys and interviews with teachers, performers, and audience members using questionnaires and interviews.

4. Data Organization and Analysis

Researchers use theoretical and related research principles to analyze the data.

4.1 Review the collected data.

4.2 Obtain organized information.

4.3 Summarize and analyze the data.

4.4 Obtain edited information.

5. Research Report

Researchers summarize the results of the data analysis based on the research objectives and discuss the findings using analytical methods.

Research Results

Creative Philosophy of the "Wo Ke Xi Huan Ni" Dance

"Wo Ke Xi Huan Ni" was one of the representative works at China's 5th "Xiao He Feng Cai" Dance Exhibition in 2009 and won the 15th "Star Award" from the Ministry of Culture of the People's Republic of China in 2010. The performance is primarily by a group of 4-5-year-old girls (Figure 1). The children's emotions and psychological states are directly reflected in their movements and language. They express love openly and vividly, demonstrating a deep desire to receive love. This piece is a dance that responds to and reflects their emotional lives.



Figure 1 A still from "Wo Ke Xi Huan Ni," a representative piece at the 5th "Xiao He Feng Cai" Dance Exhibition in China, 2009. (Source: "Dance", 2009, Issue No. 9.)

1.1 The Principle of Starting from a Child's Perspective

"Wo Ke Xi Huan Ni" is a representative work of children's emotional life. The "3-6 Year Old Children Learning and Development Guide" specifies social goals such as "interacting with peers" and "caring for and respecting others." Cognitive skills are intertwined with social-emotional skills, both of which are interconnected and continuously developed throughout life (Andreas, 2021).

During performances of this dance, audiences are invariably moved by the children's innocence, liveliness, and sincere enthusiasm. Children's emotions and psychological states are directly reflected in their movements and language, where they express love openly and with eagerness, demonstrating a profound desire to be loved. This dance emerges from these expressions. The children loudly shout "Wo Ke Xi Huan Ni, do you like me?" This direct form of expression, which is characteristic of children, runs throughout the dance, making the entire performance shine with the light of childlike innocence.

This dance is approached from three angles: first, it extensively explores dance materials to capture children's characteristics; second, it starts with the children's thought processes and expressive movements, delving deeper beneath the surface to explore more profound aspects; third, it begins from the children's innocent and pure hearts, translating their mindset into dance vocabulary, thereby truly becoming a dance "for children."

1.2 Extracting Themes from Life Details

The foundation of any concept comes from life, and the motivation for any concept comes from the intense desire expressed by the emotional impulse of creation. The technical arrangement of dance should be subordinate to the conceptualization of the dance work; this is a rule that should be universally followed (Hao, 2017). Beyond superb and experienced choreographic techniques, determining the theme is of utmost importance. It should not only portray the compelling life scenes of children but also reflect their innocence and romantic artistic side.

"Wo Ke Xi Huan Ni" specifically reflects the aspect of children's social communication abilities. Starting with "liking" as a breakthrough point, it moves from the individual child, to the family, and then to societal affection, showing the social aspects in a detailed to broad manner. Such a work displays the most sincere and pure innocence, striking directly at the heart of every viewer, creating a strong sense of immersion that is unforgettable.

1.3 Clever Structural Arrangement

In Teacher Cao Errui's dance works, based on an understanding of children's psychological and physiological uniqueness, the structure of the article—the beginning, the development of the main body, and the conclusion—is well-coordinated. The beginning of the dance should be spectacular, captivating enough to grab the audience's attention; the main body should have rich content and emotional elevation; the conclusion should be the crowning touch.

Beginning Part: This mainly reveals and explains specific primary emotions, dance images, and environments, using the lyrics "Many friends, many friends, I really like you, do you like me?" to set the scene for an emotional dance environment about young children's social interactions. Compared to adult dance, children's dance should not be lengthy and slow-paced but should directly convey the time, place, characters, and background to the audience.

Development Part: As the heart of the dance work, the development of the story determines the success or failure of the piece. The content closely follows the conceptual intention of the work and is expressed through dance movements and language. In "Wo Ke Xi Huan Ni," Cao Errui progressively shows the various ways children express liking: starting

with ordinary friendly interactions among little friends, "I give you my things to eat (play), do you like me?" "I will play games with you, do you like me?" followed by praise for positive behavior, "I fell down, I didn't cry, do you like me?" and then reflecting children's eager desire for attention, "My mom and dad like me, do you like me?" and finally expanding to audience interaction, "Auntie (Uncle), I give you my things to eat (play), do you like me?" expressing the children's social psychological need to be noticed. The development of various layers of "liking" pushes the dance to a climax. The children repeatedly shout, "I really like you, do you like me?" huddling together. Their eyes are earnest, joyful, and they jump and shout with faces full of innocence, purity, and enthusiasm, presenting a scene that endears them to the audience.

Concluding Part: In "Wo Ke Xi Huan Ni," after several repetitions of "I really like you, do you like me?" just as the audience expects a repeated emotional expression, suddenly a little girl runs to the center of the stage, carefully twists her body and asks, "Do you like me?" After receiving a loud affirmation from the audience, she quickly runs off, leaving the audience in laughter and applause, thus putting a perfect full stop to the dance. Therefore, children's dance structures are brief; the conclusion should not be draggy or verbose, and certainly not vague. After the introduction sets the theme, and the development organizes the content, the conclusion should serve to put the finishing touch on the piece.

2. The Aesthetics of the "Wo Ke Xi Huan Ni" Dance

Fundamentally, dance aesthetics is a type of modern aesthetics, a form within the theory of dance performance that possesses characteristics of dance studies and conveys artistic features, enriching its aesthetic qualities. The organic integration of dance and aesthetics has constructed a new discipline, dance aesthetics. In studying dance aesthetics, the main research directions include the aesthetic laws of dance, aesthetic features, aesthetic consciousness, and the aesthetic connection between people and dance (Shen, 2023).

2.1 Appropriate Use of Body Language

Different from the development of adult body language, special attention should be paid to children's body language because their bones are not yet fully developed. Ages 3-6 are a critical period for children's growth and development and are also the best time to cultivate good behavioral habits (Sun, 2023). The choreography of children's dance should start from the child's age and psychological state, fitting their capacity for comprehension and enabling the expression of the child's inner emotions (Figure 2). It should also enhance the role's image in the dance work, closely tied to the children's life experiences, characterized by being vivid, exaggerated, and straightforward. The movements are simple yet engaging, designed to captivate and entertain.



Figure 2 An example of a child sitting and crying in the "Wo Ke Xi Huan Ni" dance performance (Source: Screenshot by researcher)

Consequently, in the "Wo Ke Xi Huan Ni" production, the choreographer has simplified the children's movements, bypassing the limitations of children's body language and refining this "clumsiness" into a characteristic of children's dance. Actions like happily jumping up to clap hands, two people hugging, joyfully pulling on a skirt, and stretching out hands to ask for a hug (Figure 3) are transformed into expressions of dance emotions on stage. This approach compensates for the lack of technical dance skills in young children while also presenting a positive image of children.



Figure 3 An example of the action of asking for a hug in the "Wo Ke Xi Huan Ni" dance performance (Source: Screenshot by researcher)

2.2 Minimalist Formation Arrangement

In the process of creating a dance, the arrangement of formations is extremely important. The change in formations is a crucial technique that runs through the entire dance narrative, not only enhancing the effect of artistic choreography but also determining the overall impact and artistic expression of the dance on stage. In the choreography for young children, symmetrical formations are beneficial as they help the children remember their

placements and facilitate ease of movement, while also producing a visually comfortable and harmonious effect on stage.

In the variation of formations, there are typically two types: "linear scheduling" and "geometric scheduling," which refer to line formations and geometric formations, respectively. Linear scheduling can consist of simple line diagrams and complex line diagrams (Figure 4). Whether simple or complex, each formation has a unique visual appeal and significance in dance interpretation.

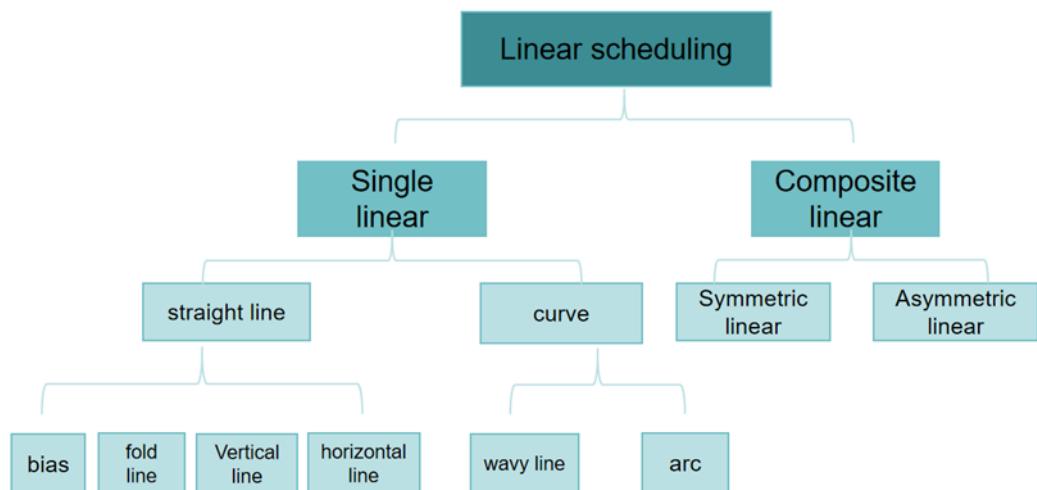


Figure 4 A common decomposition diagram of linear scheduling in dance choreography.
(Source: Constructed by the researcher)

In "Wo Ke Xi Huan Ni," the dance formation arrangement employs a linear scheduling with a unique single horizontal line at the front of the stage, a rare approach among many choreographic techniques. This long horizontal line positioned at the front of the stage creates a striking visual impact. Accompanied by the diverse, exaggerated, and clearly layered postures of the young performers, and leveraging the advantages of being at the front of the stage, this arrangement optimizes the physical posture of the young dancers. The frozen frame of the dance accurately captures the children's innocence, liveliness, and charm, enhancing the artistic impact of the stage presentation (Figure 5).



Figure 5 An example of the single horizontal line formation in the dance "Wo Ke Xi Huan Ni." (Source: Screenshot by researcher)

In the choreography of dance pieces, geometric patterns can be divided into two types: regular and irregular shapes (Figure 6). In the "Wo Ke Xi Huan Ni" performance, there is extensive use of circular formations in the arrangement of dance formations. For instance, the circular formation at the opening gives the audience a space full of imagination. When the children play games and form a circle, it evokes a sense of excitement and tension. If a child falls, everyone gathers around in a circle, showing urgent concern and comforting with love and mutual assistance. When the children are happy, they hug each other in a circle, which reflects mutual care and encouragement. Asking uncles and aunts if they like them also forms a circle, demonstrating the children's innocence and their longing to be loved. Paired with the diverse, exaggerated, and clearly layered postures of the young actors, the extensive use of circular formations throughout the piece symbolizes the children's harmony and completeness, as well as the friendship and cohesion among young children (Figure 7).

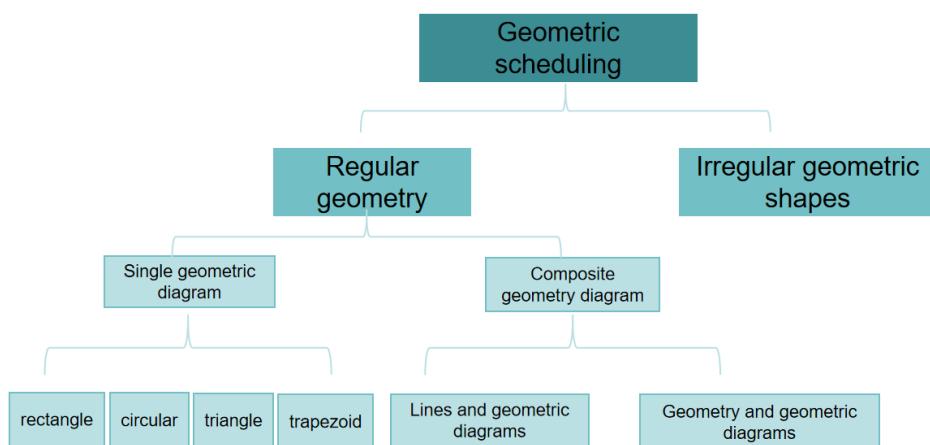


Figure 6 A decomposition diagram of commonly used regular single geometric shapes, complex geometric shapes, and irregular geometric shapes in stage formations. (Source: Constructed by the researcher)



Figure 7 An example of the circular formation in the dance "Wo Ke Xi Huan Ni."
(Source: Screenshot by researcher)

2.3 Integration of Language in Dance Music

Music is the soul of dance, significantly aiding in shaping the complete dance image and expression of emotions for young children, enriching their performance with vitality and artistic charm. Complete dance art must achieve unity between visual and auditory experiences. Similarly, children's dance requires music that fits the theme of the dance, with dance and music intertwined.

In the work "Wo Ke Xi Huan Ni," language elements are also integrated into the music. When children express emotions, language often leads, accompanied by body movements. Although dance is an art of body language, it still needs to highlight the behavioral and psychological traits of children. Incorporating language characteristics of children into the music makes the musical expression more vivid and direct. In "Wo Ke Xi Huan Ni," the phrases "Many friends, many friends, I really like you, do you like me?" clearly set the emotional theme of the dance from the beginning. The frequent use of the phrases "I really like you, do you like me?" leaves a deep impression on the audience and has even become a popular greeting phrase.

2.4 Distinctive Dance Costumes

Children's dance costumes, which are worn during dance performances, enhance the depiction of the dance's themes and increase the performers' ability to impact the audience. These costumes are intricately designed, uniquely styled, and well-crafted, enhancing the artistic quality of the pieces, fully reflecting the innocence of children, and elevating the level and depth of the dance, enriching the content of children's dance and making its presentation distinctively unique (Guan & Chen).

The role of color in dance costumes is also significant, with each color representing different personalities; red signifies passion, while white symbolizes purity. Each color is rich in meaning. Appropriate color combinations can create significant visual impact (Gao, 2022). Children are particularly sensitive to colors, and their favorite colors on stage can enhance the dance atmosphere and appeal, thereby stimulating their desire to perform.

In the design of costume colors, "Wo Ke Xi Huan Ni" features costumes primarily consisting of a red top and a white poofy skirt. Red, representing romance and passion, signifies a positive connotation in costume colors, while white represents purity and sanctity, creating a vibrant atmosphere on stage with a sense of expansion (Figure 8). When selecting fabrics for dance costumes, comfort and safety must be considered, as well as the dance content and stage lighting. Spotlighting at evening performances focuses light around the stage, and the costumes in "Wo Ke Xi Huan Ni" are chosen for their glossy fabric, which reflects light to outline the human form. The shiny surface of the fabric changes as it moves, giving the children's costumes a dazzling, flowing appearance as they move on stage.



Figure 8 Costume display from "Wo Ke Xi Huan Ni. (Source: Photography by researcher)

From the above research, the following conclusions are drawn:

(1) Child-centered, Inspiring Creativity

"Wo Ke Xi Huan Ni" effectively supports the development of young children in emotional expression and social interaction through its child-focused creative ideas and artistic expression. Dance works should continue to explore creative methods starting from the everyday life and direct experiences of young children, emphasizing the development needs of the children. This involves encouragement and rewarding guidance to help children develop innovative and creative thinking. Any type of dance arrangement should be child-centered, derived from children's lives, attentive to children's experiences, and aimed at stimulating their interests and promoting their development.

(2) The Role of Dance Choreography in the Comprehensive Development of Young Children

The structural design and aesthetic considerations of dance are crucial for enhancing children's artistic perception. Dance, rich in emotional awareness and cultural features, naturally elevates children's observation, awareness, imagination, and thinking. Dance requires the correct physical posture to create beautiful movement, which helps form a robust and graceful physical appearance and dignified manners in children. Compared to other

arts, dance is more communal, and training in mutual care and coordination fosters moral qualities in children, highlighting another important aspect of dance education.

Discussions

The creative ideas deeply reflect the life experiences and emotional worlds of young children. This work, through its direct and sincere expression, effectively enhances children's social abilities and emotional expression. This mode of artistic expression not only provides a platform for emotional release but also fosters their emotional and social skills development. The analysis of the structure and aesthetics of the "Wo Ke Xi Huan Ni" dance reveals how dance elements—such as music, costumes, and choreography—work together to influence children's artistic perception and emotional expression. The arrangement of dance formations and the selection of music particularly emphasize the importance of creativity and expressiveness in dance education, showing how artistic activities support comprehensive child development through multisensory experiences.

However, long-term development of dance teaching in kindergartens lacks a systematic educational theory, which has not played a significant role in the effectiveness of kindergarten dance education. Research and investigations have identified some problems in current kindergarten dance education, such as:

2.1 Limited Cognitive Ability for Innovation in Children

During the research process, researchers and choreographers found that without well-defined examples of formations, children faced difficulties in creating more complex formations like heart shapes and irregular ones, leading to confusion and implementation challenges during the creative process. There should be more use of simple and clear formation diagrams such as horizontal, vertical, and diagonal lines, and choreographers need to provide sufficient guidance to better inspire children's innovative capabilities.

2.2 Different Levels of Participation Between Boys and Girls

Researchers have observed a pattern during the choreographic process in kindergartens: girls generally show stronger dance abilities and participation levels than boys. Girls more frequently attend external dance classes, possessing a foundation in dance skills and stage experience, whereas boys generally lack a dance background and are somewhat weaker in physical development.

Recommendations

1. Theoretical Suggestions

Developing a Comprehensive Early Childhood Dance Education Theory: Currently, early childhood dance education lacks a complete theoretical framework. It is recommended to conduct more foundational research, systematize the integration of knowledge in psychology, physiology, education, and art related to dance education, and develop theories suitable for young children's development. This includes developing dance curricula appropriate for different developmental stages, studying children's cognitive and emotional responses during dance activities, and examining the impact of dance on their social skills.

Enhancing Interdisciplinary Research Depth and Breadth: Encourage collaboration between disciplines such as psychology, education, and art to explore the application of early childhood dance education at the intersection of these fields, thereby fostering innovation in theory and effectiveness in practice. For instance, psychologists could study the effects of

dance activities on children's emotional regulation, while educators could explore how to integrate these activities into daily teaching practices.

Researching Gender Differences and Educational Adaptability: Conduct further research to understand the underlying causes of observed gender differences in dance education and explore how theoretical adjustments can balance participation levels between boys and girls in dance activities. The findings could guide teachers in adjusting teaching strategies to ensure all children benefit from dance education.

2. Policy Suggestions

Formulating Supportive Policies: Educational management departments should establish specific policies to encourage and support the development of early childhood dance education. This includes providing financial support, improving facilities, enhancing the quality of teacher training, and evaluating the effectiveness of dance education. Policies should also include regular training and professional development for dance teachers, as well as accreditation and monitoring of dance programs implemented by educational institutions.

Promoting the Popularization of Arts Education: Policymakers should incorporate arts education, particularly dance education, into the national education system to ensure every child receives basic arts education. Additionally, public awareness of the importance of early childhood dance education should be enhanced through government-funded public advertising and educational activities.

3. Practical Suggestions

Innovating Teaching Methods and Materials: Educators should innovate dance teaching methods and materials according to the age characteristics and psychological development needs of young children, such as using more interactive and engaging teaching tools and technologies. This may include utilizing digital media and virtual reality technologies to create captivating dance learning environments.

Professional Development Training: Provide teachers with professional training in dance and early childhood education to enhance their understanding of dance art and child psychology, enabling them to more effectively support the comprehensive development of young children. This training should cover a wide range of content from child psychological development to dance skills.

Strengthening Family and Community Involvement: Increase family and community involvement and support for early childhood dance education, for example, by organizing open classes, family day activities, and community dance events. This not only helps enhance children's motivation to learn but also strengthens familial relationships and community cohesion.

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