



Wo Ke Xi Huan Ni Dance: Kindergarten Dance Policy and Choreography in Context
of Modern China

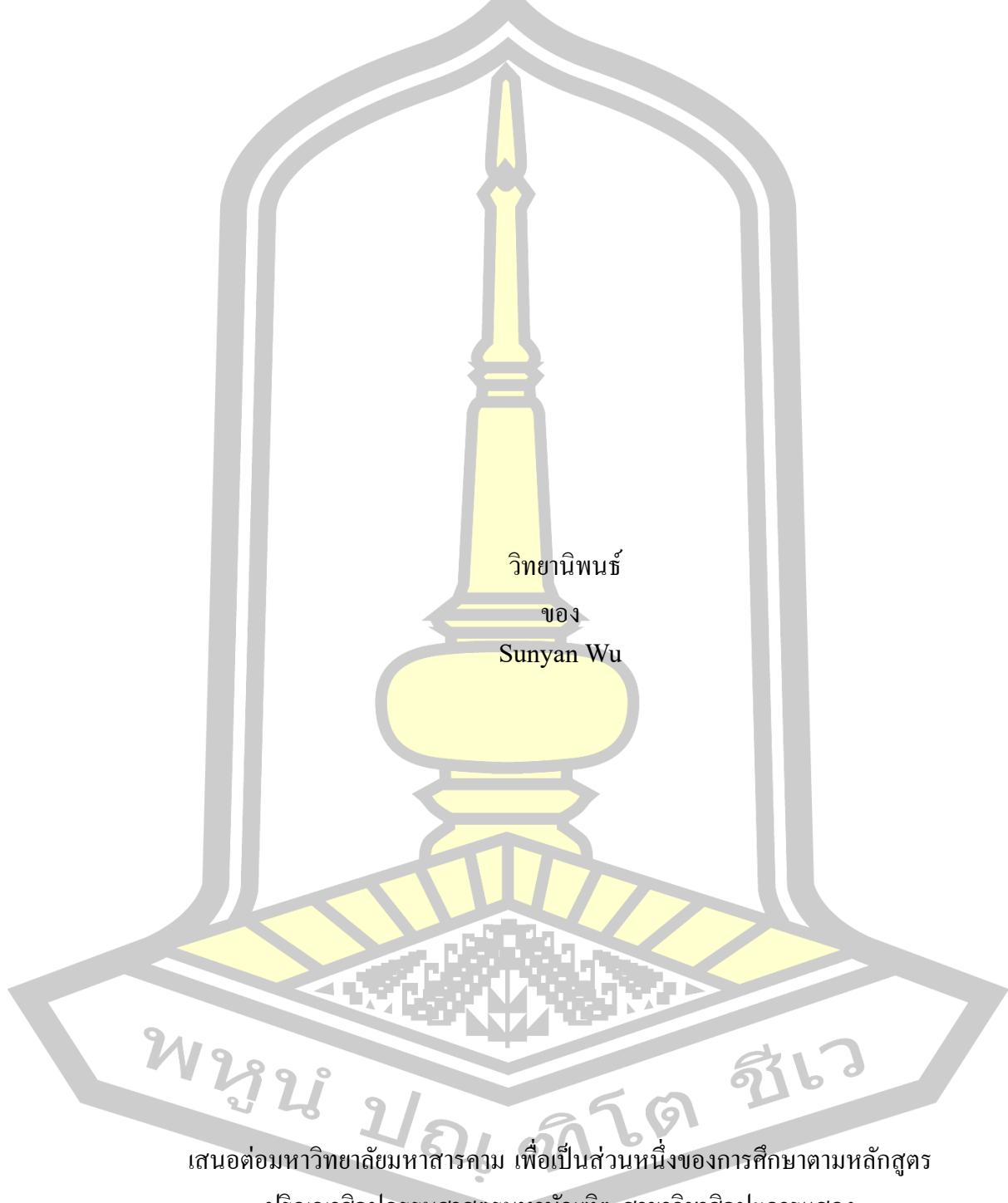
Sunyan Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

April 2024

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นาฏกรรม Wo Ke Xi Huan Ni : นโยบายนานาชาติกรรมระดับอนุบาลและนาฏกรรมประดิษฐ์ใน
บริบทของจีนสมัยใหม่



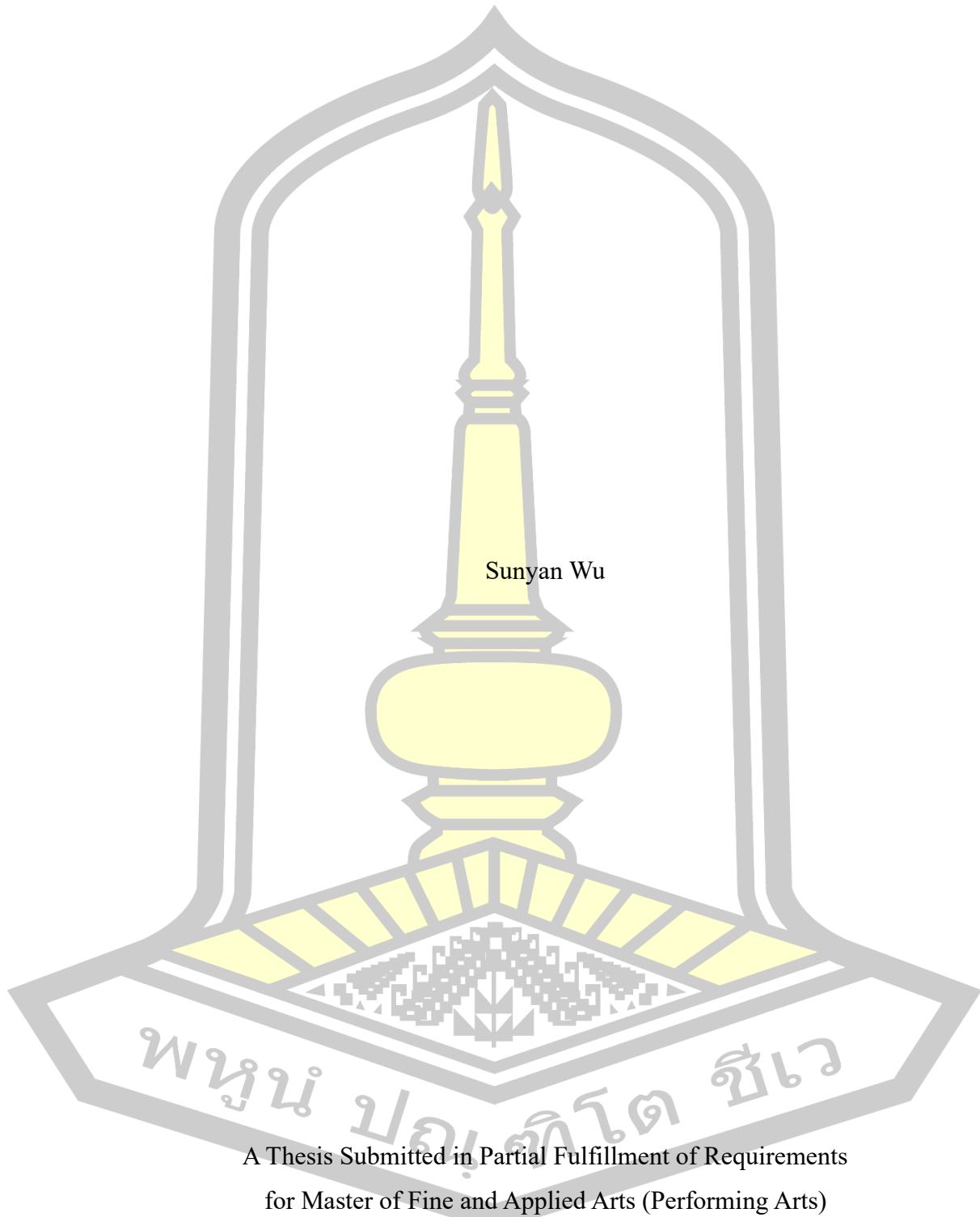
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Wo Ke Xi Huan Ni Dance: Kindergarten Dance Policy and Choreography in Context
of Modern China





The examining committee has unanimously approved this Thesis, submitted by Ms. Sunyan Wu , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

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TITLE	Wo Ke Xi Huan Ni Dance: Kindergarten Dance Policy and Choreography in Context of Modern China		
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ABSTRACT

This study aims to: 1) study the background and choreography of the children's dance pieces entitled 'Wo Ke XI Huan Ni'. To study the work of 'Wo Ke XI Huan Ni' in Guangxi Experimental Kindergarten as the unit of analysis. All data were collected from literature and field work. The research tools include: in-depth interviews, video data and observations. The population and sampling group are one preschool education expert, one dance associate professor, one kindergarten teacher, and 37 kindergarten children, respectively. And draw conclusions through descriptive analysis.

Research findings. During the practical application of the dance piece "Wo Ke XI Huan Ni" in Guangxi Experimental Kindergarten, the following problems were found: (1) limited cognitive ability of young children in innovative creation; (2) boys and girls have different levels of participation in the creation process. (3) Kindergarten teachers have insufficient creative skills. In addition, the creation of children's dances has always been a concern of society. The creation of children's dances in this article, "Wo Ke XI Huan Ni", is based on the "Guidelines for Kindergarten Education" and "Guidelines for Learning and Development of 3-6 Year Old Children". Researchers conducted field research in experimental kindergartens in Guangxi, China, to study the correct direction of children's dance creation. The first step in creating children's dances is to find out what kind of dance is suitable and loved by children. How to create such a dance, and how to encourage children to create and perform dance?

This study aims to: 1) . study the background and choreography of the children's dance pieces entitled 'Wo Ke XI Huan Ni'. To study the work of 'Wo Ke XI Huan Ni' in Guangxi Experimental Kindergarten as the unit of analysis. All data were collected from literature and field work. The research tools include: in-depth interviews, video data and observations. The population and sampling group are one preschool education expert, one dance associate professor, one kindergarten teacher, and 37 kindergarten children, respectively. And draw conclusions through descriptive analysis.

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Keyword : Wo Ke Xi Huan Ni, Kindergarten, Dance, Choreography



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As I write this, my dissertation is coming to an end, time is flying, and my two years of graduate studies are also coming to an end. Farewell is imminent, standing at another turning point in life, it is inevitable that a myriad of thoughts arise in the heart, and a feeling of gratitude arises naturally.

Thank you to my thesis supervisor, Assistant Professor Peera Phanlukthao, Ph.D. for his guidance and supervision, as well as for his understanding and tolerance. This paper was completed under the careful guidance and encouragement of my teacher, and received a lot of professional guidance from my teacher in terms of topic selection, ideas, and research methods. Assistant Professor Peera Phanlukthao, Ph.D. is knowledgeable, has a rigorous academic attitude, and strives for excellence in his work. He has a noble and tireless teaching ethics, which will deeply inspire and motivate me. Throughout my entire process of learning this course, he not only helped me academically, but also provided equally important and unforgettable life lessons like his family. Dr. Peera has played an important role in shaping the trajectory of my studies in performing arts research and creation. Sincere thanks to the teacher!

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Sunyan Wu

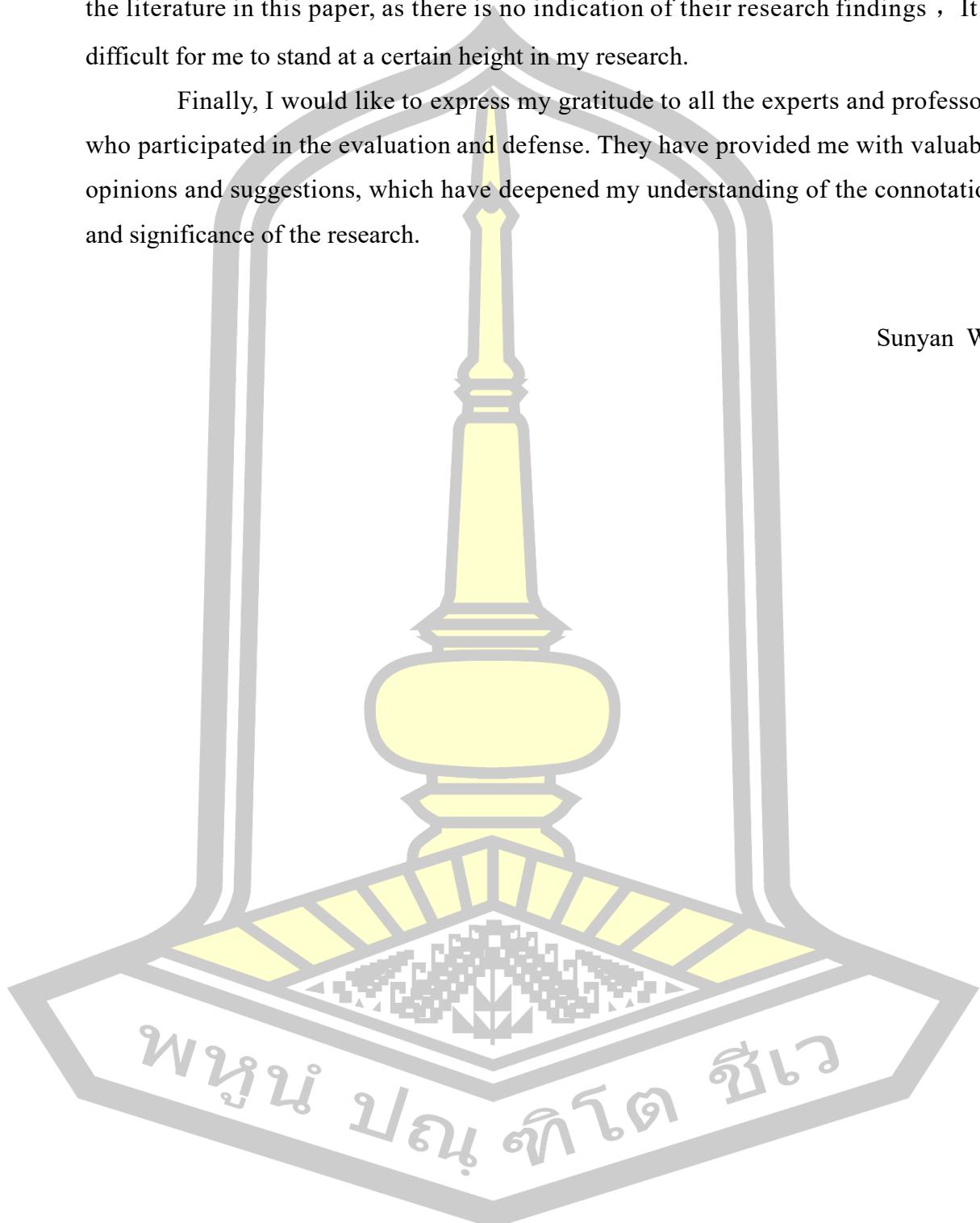
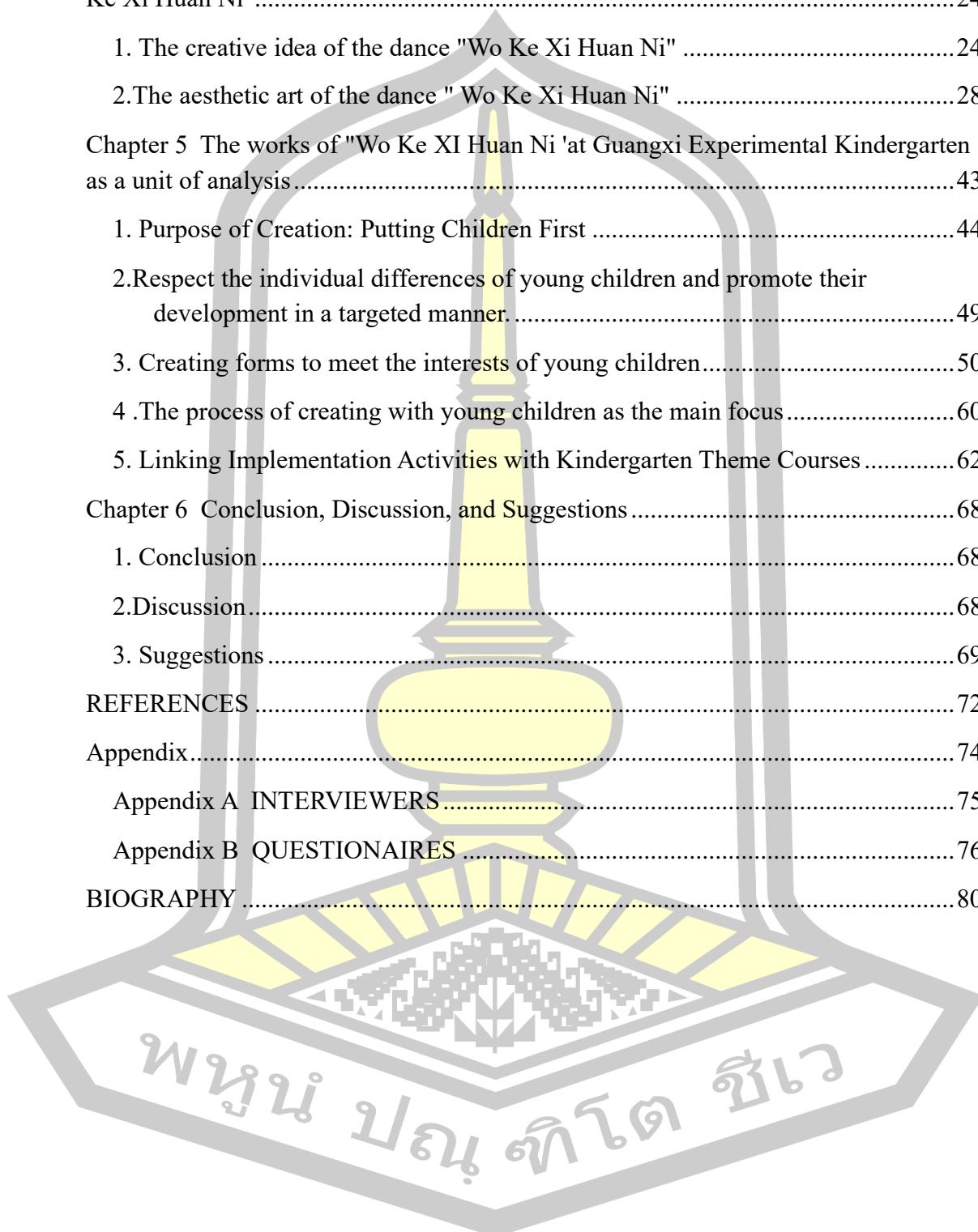


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Chapter1

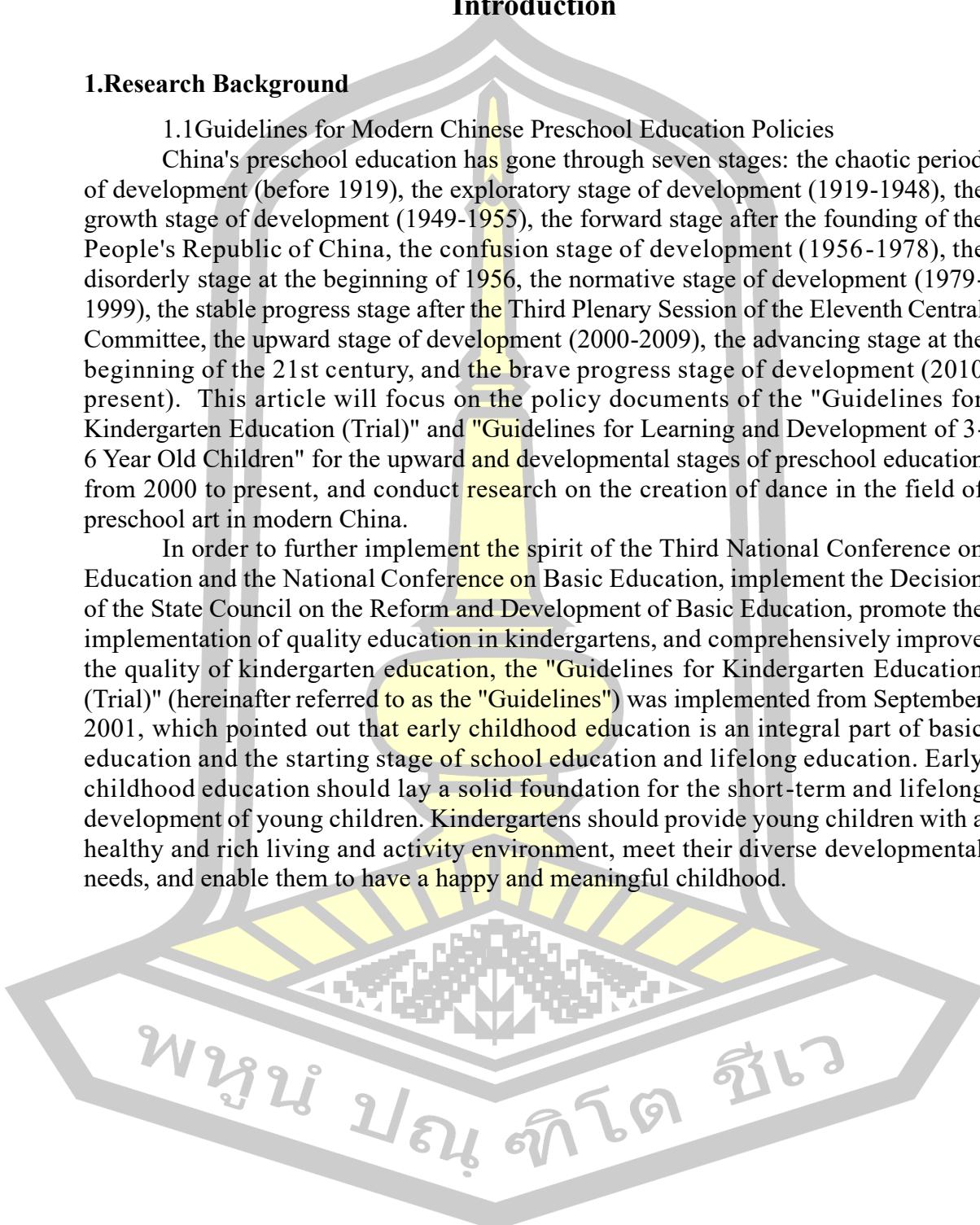
Introduction

1. Research Background

1.1 Guidelines for Modern Chinese Preschool Education Policies

China's preschool education has gone through seven stages: the chaotic period of development (before 1919), the exploratory stage of development (1919-1948), the growth stage of development (1949-1955), the forward stage after the founding of the People's Republic of China, the confusion stage of development (1956-1978), the disorderly stage at the beginning of 1956, the normative stage of development (1979-1999), the stable progress stage after the Third Plenary Session of the Eleventh Central Committee, the upward stage of development (2000-2009), the advancing stage at the beginning of the 21st century, and the brave progress stage of development (2010 present). This article will focus on the policy documents of the "Guidelines for Kindergarten Education (Trial)" and "Guidelines for Learning and Development of 3-6 Year Old Children" for the upward and developmental stages of preschool education from 2000 to present, and conduct research on the creation of dance in the field of preschool art in modern China.

In order to further implement the spirit of the Third National Conference on Education and the National Conference on Basic Education, implement the Decision of the State Council on the Reform and Development of Basic Education, promote the implementation of quality education in kindergartens, and comprehensively improve the quality of kindergarten education, the "Guidelines for Kindergarten Education (Trial)" (hereinafter referred to as the "Guidelines") was implemented from September 2001, which pointed out that early childhood education is an integral part of basic education and the starting stage of school education and lifelong education. Early childhood education should lay a solid foundation for the short-term and lifelong development of young children. Kindergartens should provide young children with a healthy and rich living and activity environment, meet their diverse developmental needs, and enable them to have a happy and meaningful childhood.



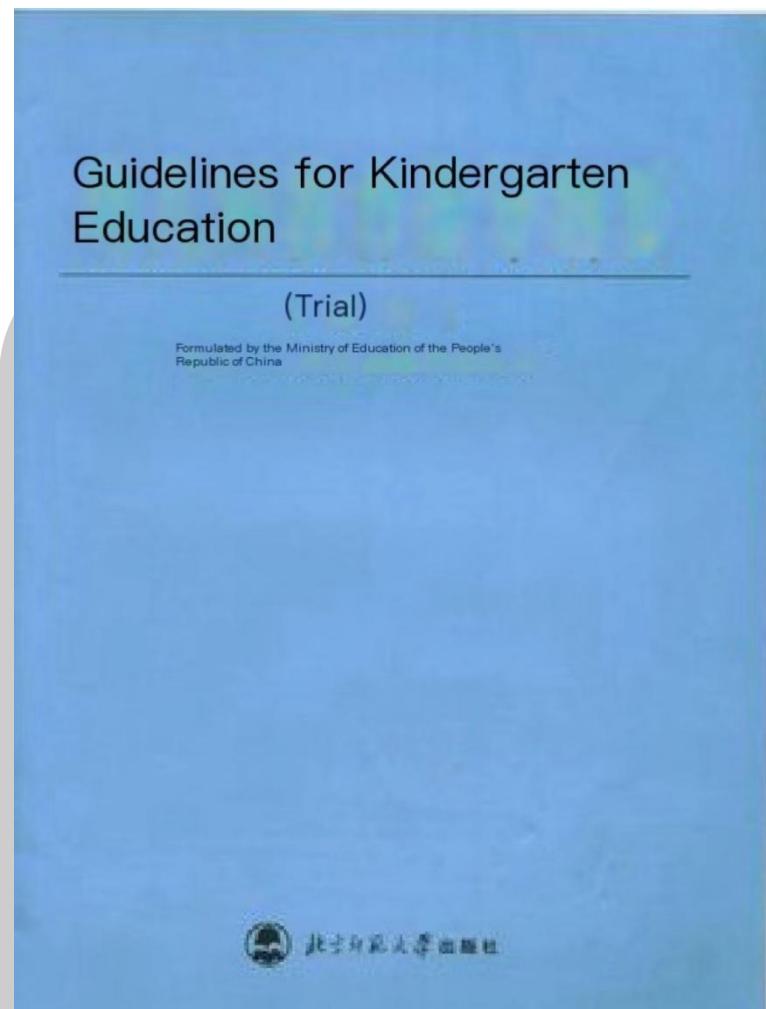


Figure 1 Cover of the "Guidelines for Kindergarten Education (Trial)"
source: Baidu

The Guidelines for Learning and Development of Children Aged 3-6 (hereinafter referred to as the Guidelines). The guide divides young children into three age groups: 3-4 years old, 4-5 years old, and 5-6 years old. The Guide aims to establish a solid foundation of quality for the subsequent learning and lifelong development of young children, with the core of promoting coordinated development in physical, intellectual, moral, and aesthetic aspects. By proposing learning and development goals and corresponding educational suggestions for children aged 3-6, it helps kindergarten teachers and parents understand the basic laws and characteristics of learning and development for children aged 3-6, establish reasonable expectations for their development, implement scientific care and education, and enable children to have a happy and meaningful childhood. Describe the learning and development of young children from five fields: health, language, society, science, and art. In the Guide, the art field is divided into two sub areas: "feeling and appreciation" and "expression and creation" to set goals. Each field is divided into several aspects based on the most basic and important content of early childhood learning and development.

Each aspect consists of two parts: learning and development goals and educational recommendations.

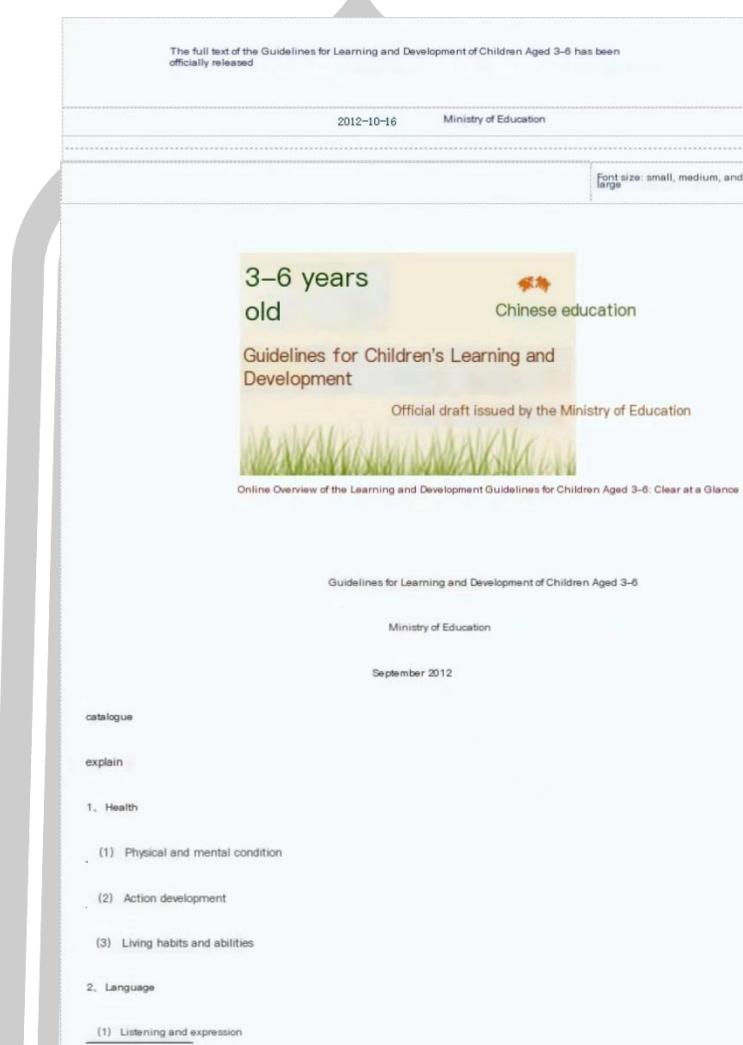


Figure 2 Cover of the Ministry of Education's "Guidelines for Learning and Development of Children Aged 3-6"

source: BaiduImage source: Baidu (2023.07)

With the implementation of quality education and the continuous deepening of kindergarten curriculum reform, art education has become one of the important fields of quality education for children, which has set off a wave of childhood art education across the country.

In the guiding points in the field of art, the Outline also proposes that art activity is a kind of emotional and creative activity. Children should have a sense of pleasure and personalized performance in the process of art activities. Teachers should understand and actively encourage children's distinctive ways of expression, and pay attention not to turn art education into mechanical skill training. As an important part of quality education, art education has attracted more and more people's attention. And preschool dance education is an important part of art education, therefore, the

development of children's comprehensive quality is inseparable from children's dance education.

The Guide clearly points out that art is an important form for human beings to feel beauty, express beauty and create beauty, and it is also a unique way to express their own understanding and emotional attitude towards the world around them. Among them, in the goal of enjoying a variety of art forms and works, children aged 3-4 like to listen to music or watch dance, drama and other performances. 4-5 years old children can concentrate on watching their favorite artistic performance or art, have a model

1.2 Preschool dance "Wo Ke Xi Huan Xi"

Among many contemporary children's dance competitions in China, "Xiaohe Style" is a national children's dance performance, which is a national children's dance performance approved by the Propaganda Department of the Central Committee and under the leadership of China Federation of Literary and Art. The first session began in 1998, and it has been held for 12 sessions so far. It is an important stage for the exchange and exhibition of children's dance in China. Nearly 1,000 outstanding works have been presented to the public on the stage of "Xiaohe Style". They are not only healthy and upward, but also have diverse themes, novel and unique ideas, pay attention to childlike innocence, including the spirit of The Times, and also become the benchmark of children's dance. Therefore, it has a deep reference significance for the research of dance creation.

In "small lotus style" through 25 years, out of a lot of excellent works, also made a lot of classic dance works, including the fifth "small lotus style" works "Wo Ke Xi Huan Ni" dance still in China's kindergarten and art training institutions, the work enduring, the audience is the children's innocent and lively, lovely beating enthusiasm, including music "I can like you, do you like me?" "My apple for you, do you like me?" It conveys a very real and direct way of children's expression. The whole dance is very simple, the feet open the body forward, hands open forward, accurately shaping a group of children who want to be recognized by everyone. The young actors or twist or open, or cover their faces and cry or laugh, or jump up and down or quiet like children, reflecting the child's moody, sad emotional characteristics. It is precisely because of this simple and childlike choreography, it is easier to enter the audience's vision, and leave a deep impression, a dance work that really belongs to the children.

អនុបាលិទ្ធ ខេវ



Figure 3 Stills from the 'Wo Ke Xi Huan Ni' performance.
source: Dance, Issue 9, 2009 (2023-9-20)

The researchers conducted a search for pictures and videos related to "Wo Ke Xi Huan Ni" on online platforms and Heda's self-media platform. They found that the work has received widespread praise and discussion from various sectors of society since its release. Even today, major kindergartens and art training institutions continue to rehearse the work, indicating its sustained popularity.

The following are some dance stills collected by the researchers:



Figure 4 shows dance stills from BTV Youth Channel's 'Amazing My Class' and 'Wo Ke Xi Huan Ni'.

source: <https://www.163.com/dy/article/E15G376L0521B5HA.html> (2023-10-13)



Figure 5 Dance stills of the 2019 KIDS ARTISTS Children's Dance · China Global Finals "Wo Ke Xi Huan Ni"

source: https://www.sohu.com/a/326237508_719111 (2023-10-13)

1.3 Background Introduction of Guangxi Experimental Kindergarten

At the same time, the development of kindergartens in Guangxi has been guided by the policies of preschool education in China, and has been closely following the pace of policy development and growth. It has become a hot topic of exploration and research in kindergartens in recent years to explore new teaching activity models that are tailored to local conditions and scientifically effective, and to construct art and dance courses with kindergarten characteristics.

Guangxi Experimental Kindergarten was founded in September 2012 and is located on Zhanzhan Road in Nanning City. It covers an area of 8311 square meters and is a demonstration kindergarten at both the autonomous region and Nanning City levels. Implement the spirit of the new Outline and Guidelines, implement a diverse curriculum system, and infuse traditional Chinese art education into daily life, so that children can learn to explore, express, be creative, cooperate and share, experience multiculturalism, and cultivate an international perspective. Adhering to the educational philosophy of "every child participates and every child succeeds", in order to meet the needs of young children's development, we continuously create and optimize the environment, making the kindergarten a warm home for children and a paradise for exploration. Having a team of teachers who are good at research, brave in innovation, and have comprehensive professional qualities. Played a good demonstration and radiation role, and received unanimous praise from parents and society.

1.4 Needs of children's growth and development

In recent years, our country children's dance "skills, adult, innovation, imitation, tong qu" problem, lead to children in the "dance", "dance" performance of one-sided, serious even practice the age of basic skills, such as waist, fork, legs, front bridge and other professional technical action, deviate from the guide and the outline

of artistic goals. Kindergarten dance refers to the dance education activities conducted for preschool children in the kindergarten. As the organizer and implementer of dance creation, we should have a deep understanding of the rules, rules and principles of children's creation, fully enter the children's world, and make children's perspective from person to person, according to local conditions and combined with children's interests. In the process of implementing the creation and compilation of dance works for children aged 3-6 years old, children should follow their own development rules and characteristics, arouse children's body perception, and awaken children's body initiative. In the body expression, children should be guided to imitate the movements and feelings, and in the body creation, children should be encouraged to develop the space of reasonable imagination, so as to meet their interest in dancing.

Based on the above background, the author attempts to explore the creative research of Chinese kindergarten dance through the children's dance work "Wo Ke Xi Huan Ni". Through the policy guidance of the "Guidelines" and "Outline", the author specifically analyzes the creative background and arrangement characteristics of the children's dance work "Wo Ke Xi Huan Ni". And conducted on-site investigation and research on the work "Wo Ke Xi Huan Ni" in Guangxi Experimental Kindergarten as an analysis unit, using the construction of a child centered concept jointly built by teachers and children, expanding the research perspective of children's dance creation, enriching the research content of children's dance creation, and enhancing the theoretical foundation of children's dance creation.

2. Research Objectives

- 2.1. to study the background and choreography of the children's dance works entitled 'Wo Ke XI Huan Ni'
- 2.2. to study the works of 'Wo Ke XI Huan Ni' at Guangxi Experimental Kindergarten as unit of analysis

3. Research Question

- 3.1 What is the creation background and arrangement idea of the works 'Wo Ke XI Huan Ni'?
- 3.2 How was "Wo Ke Xi Huan Ni" created in kindergarten?

4. Research Significants

- 4.1 The choreography techniques of "Wo Ke Xi Huan Ni" will be used more effectively.
- 4.2 Provide more ideas and creation for the choreography works of Guangxi children's choreographer.

5. Scope of Research

Scope of research content

1. Analyze the music, costumes, formations, movements of Wo Ke Xi Huan Ni
2. To analyze the creative intention and artistic value of "Wo Ke Xi Huan Ni"

The scope of the study area

Guang xi Experimental Kindergarten, Which having a team of teachers who are good at research, brave in innovation, and have comprehensive professional qualities.

Time range of study

June 2023-March 2024

6. Definition of Terms

Wo Ke Xi Huan Ni: means "i like you", the middle finger of this article by Cao Errui director, won the fifth "Xiao He style children's Dance Competition" gold medal. In 2010, he won the 15th Stars Award of the Ministry of Culture of the People's Republic of China. Is a group of naive 4-5 years old girls, dressed in white gauze skirt red pocket, not only with hug, kiss and other childlike naive action to express each other's love, but also kept whispering: I like you, do you like me?..... These true colors, childlike language and performances express the psychological needs of the collective and the desire to be liked and recognized by their peers. It is a dance work that truly belongs to the children.

policy: The policies in this article mainly refer to the "Guidelines for Kindergarten Education (Trial)" and the "Guidelines for Learning and Development of Children Aged 3-6"

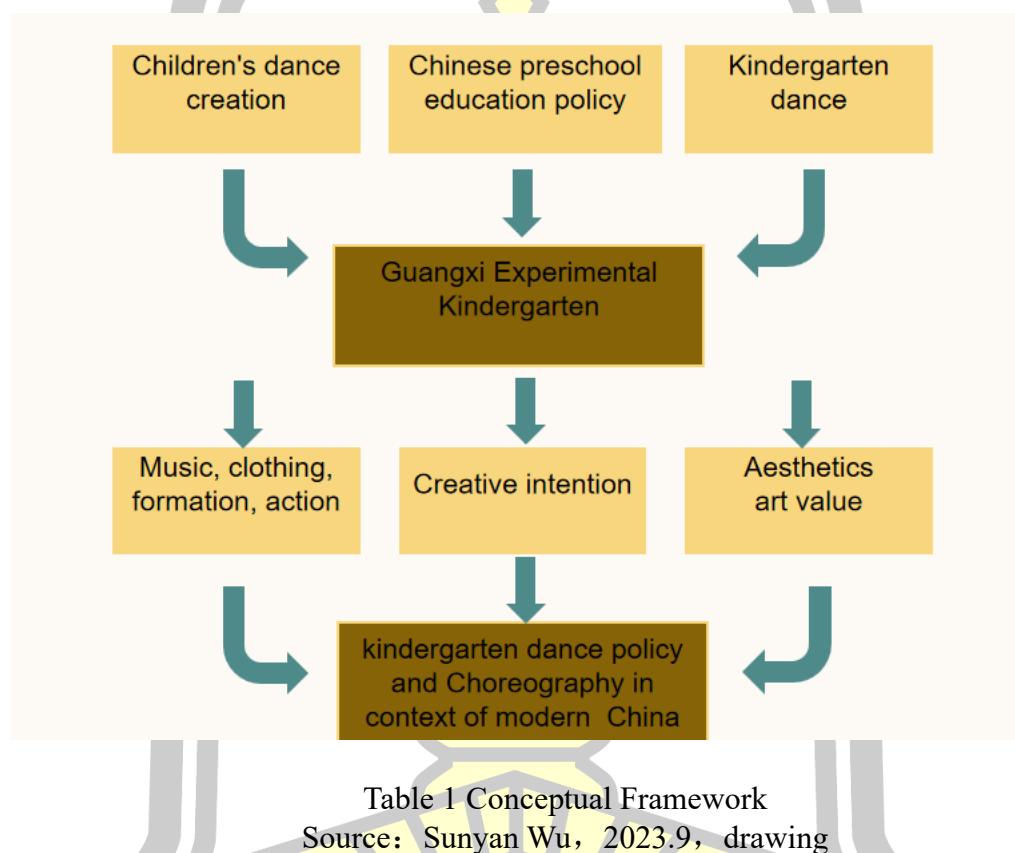
Kindergarten dance: this paper refers to the kindergarten dance in the kindergarten, dance is one of the art activities in the field of art, mainly 3-6 to children, it takes children as the main body, dance as the medium, through the combination of music and movement, cultivate children's music rhythm, body coordination and aesthetic ability. The characteristics of kindergarten dance mainly include: vivid content, lively form, pay attention to interaction and play. These characteristics make the kindergarten dance can fully mobilize the enthusiasm of children, let them learn and grow in happiness. In the teaching process of kindergarten dance, teachers usually use gamification and situational teaching methods, so that children can learn dance knowledge and skills in a relaxed and happy atmosphere. Kindergarten dance is of great significance to the development of children. It can not only promote the physical and mental health development of children, but also cultivate their teamwork ability and self-confidence.

Choreography: In this paper, dance creation mainly studies the content of children's dance creation. Children's dance creation is an indispensable part of kindergarten education, which has an important impact on children's physical and mental development. In the creation of preschool dance, we need to pay attention to the definition, importance, basic elements, methods and skills of dance, as well as the practical application. The definition of children's dance creation refers to the creation of dance works suitable for children's performance according to the age characteristics and the physical and mental development needs of children, and through the organic combination of music, movement, expression and other elements. Secondly, the importance of children's dance creation is reflected in that it can promote the development of children's physical coordination, flexibility and strength, and can also cultivate children's sense of music rhythm, spatial perception and emotional expression ability. In the basic elements of children's dance creation, music, movement and expression are the three key elements. Music should be suitable for children's age characteristics, distinct rhythm and beautiful melody works; movements should be

simple and easy to learn, interesting, can arouse children's interest; expression should be vivid and natural, can express children's emotions. Finally, young children

Modern China: Combined with the research content, this paper focuses on defining the time area in 2000 to now. This period is also the advance stage and brave advance stage of China's preschool education, and gradually embarked on the track of benign and rapid development.

7. Conceptual Framework



Chapter 2

Literature Reviews

According to the dance creation analysis of the kindergarten dance "Wo Ke Xi Huan Ni", the researchers determined the problems to be studied, and carried out the research methods of relevant literature in the following fields:

1. Research on the Background of the Policy on Preschool Education in China's "Guidelines for Kindergarten Education (Trial)"
2. Research on the Background of the Policy on Preschool Education in China's "Guidelines for Learning and Development of Children Aged 3-6"
3. Research on Preschool Dance Performance
4. Research on the Creation of Preschool Dance
5. Research on the Dance Works of "Do I Like You"
6. Related concepts and theories
7. Research related

1. Research on the Background of the Policy on Preschool Education in China's "Guidelines for Kindergarten Education (Trial)"

The subjectivity ideology reflected in the new Outline is mainly reflected in the selectivity, autonomy, agency, and creativity in early childhood education activities. These characteristics are the most essential and important characteristics of early childhood subjectivity, and a significant reflection of the status of young children in early childhood education. This is also the educational goal we have always pursued. The new Outline is based on the concept of "putting young children's development first", truly treating young children as the main body of the learning process, and truly making them a person of independent development. (Lin, Y, 2022)

In the current situation of preschool dance education. Preschool dance is another language used by young children to express cognition and emotions. Due to its lively movements and beautiful limbs, it can most intuitively understand the connotation of dance expression and is deeply loved by children. The Guidelines for Kindergarten Education point out that children's art education requires them to be able to "express their emotions or natural scenes with rhythm or simple dance movements.". With the enrichment of people's spiritual and cultural life, the pursuit of dance education in modern society has also led to higher requirements for children's dance. Currently, there are more and more young children learning dance in our country, and families are paying more attention to their dance performances. We hope that children have a healthy physique and good artistic aesthetic concepts. But while people attach importance to young children's dance performances, they overlook their dance education.

In the current early childhood art education in our country, dance education is still relatively underestimated. Excessive disregard for dance education can result in young children not being able to meet strict requirements and correct norms in basic exercises, without a correct understanding of the essentials of learning dance, and

unable to use correct dance postures and professional dance movements to convey emotions in dance performances. (Zhang Li, 2017)

In the five major fields of kindergarten education, music and art occupy the majority of art education. Overthrow traditional music education and advance towards the implementation of new and scientific educational models with a people-oriented spirit. The main guiding principles of music education (including art education) in its Outline can be summarized as aesthetic experience, enjoyment of happiness, self-expression, and bold creation. The traditional model of "one minute on stage, ten years of hard work off stage" and the music education theory of "valuing skills over experience" and "starting with bitterness and then sweetness" that we often say have been gradually overturned. Instead, the model of allowing young children to feel "sweetness", like and love it, and then "endure hardship" has been replaced. This is also the concept mentioned in the "Outline" that allows young children to easily learn music through experience, happiness, discovery, and creation, and guide them to love and self discover with interest, achieving the effect of lifelong learning. This coincides with the statement in the Outline that "education must be based on the developmental laws of children," and that the development process of children's art and spatial cognition follow certain objective laws.(Shu Ma,2016,P361)

Firstly, lifelong education, people-oriented (based on early childhood development), and global scientific educational concepts have taken root and flourished in the field of early childhood education. Let young children have more status, let teachers have more dignity, make early childhood education more standardized and harmonious, and gradually transform from ideals to reality.

Secondly, the many creative educational and teaching concepts and principles proposed in the Outline have been internalized as conscious action guidelines for preschool teachers. For example, the educational content of kindergarten is comprehensive and enlightening; Respect the personality and rights of young children, as well as the laws and learning characteristics of their physical and mental development; Taking games as the basic activity; Equal emphasis on childcare and education; Viewing young children from a developmental perspective; Family is an important partner of kindergarten; Teachers should become supporters, collaborators, and guides of early childhood learning activities... These concepts and principles are not only a commitment to children and their development, but also a concrete manifestation of comprehensively promoting quality education. Their impact on the development of early childhood education is far-reaching.(Yongping Yu,2011,P7-9)

2. Research on the Background of the Policy on Preschool Education in China's "Guidelines for Learning and Development of Children Aged 3-6"

Appreciation activities should be combined with creative activities, which can not only cultivate children's artistic perception and expression, but also expand their range of choices and opportunities for personalized content and more diverse forms of imitation learning. It must be clear that such imitation learning is not a serious pattern of one-on-one imitation learning, but also an imitation learning based on rich appearances and free choices. It not only helps children learn and master artistic

knowledge and expression skills, but also promotes the development of children's imagination and creativity. Therefore, it can be said that the combination of appreciation and creation is also an effective path to help frontline teachers in kindergartens solve their dilemma (By Xiaoyuan, 2016)

In the Guide to Art Education, it is explicitly stated that in experiencing and appreciating art, one can: enjoy the beauty and beauty of nature and life; I enjoy appreciating a variety of art forms and works, and in terms of artistic expression and creation, I enjoy engaging in artistic activities and boldly expressing myself; Has preliminary artistic expression and creative ability. In art education, art is an important form of discovering, experiencing, expressing, and creating beauty. Children's understanding and expression of beauty are different from adults. Children's language, behavior, and writing are full of rich emotions and imagination. Adults should give full understanding and respect to children, and not judge them based on their own aesthetics to cultivate their imagination and creativity. They should be allowed and encouraged to express beauty in their own way.(Ting Zhao,2014,P122)

The educational advice in the "Expression and Creation" section of the Art Guide states: "Respect the spontaneous expression and creation of young children, and provide appropriate guidance." In our daily art activities for young children, we have found that some children lack understanding of things and a certain foundation of expression skills, making it difficult to express their rich imagination in the language of art. Over time, they lose interest in participating in art activities, and their aesthetic expression and creativity are difficult to develop. In fact, creativity is the whole, and skills are a part of this whole. Creativity and skills are by no means mutually exclusive. We oppose the emphasis on skills over creativity, and do not support simply judging children's works from the perspective of adults such as whether they are like or not, whether they are good or not. We prioritize the development of children's creativity while also taking into account skill training, so that the two can be perfectly integrated and maximize the potential of children.(Ben Qiao,2013,P6)

3. Research on children's dance performance

"Application of facial expression art in children's dance performance" In the rapid and continuous development process, the dance performance art brings a vivid visual feast to the audience, whether skills, costumes, or movements all reflect strong artistry, and expression art is one of the important arts. In children's dance, rich expression is the most significant feature, and proper use can effectively improve the appeal of dance. Analyze the significance and characteristics of artistic expressions in dance, and analyze the application of expression art in the process of shaping dance from the aspects of dance interpretation, movement coordination, expression training and basic skills practice, so as to increase the connotation of dance. As a dance of kindergarten quality development education, how to carry out expression training and emotional education in the process of cultivating children's skills, so that children "dance with heart" is worthy of every child dance teacher. It is mentioned that in the training of facial expressions, we should pay attention to practice the basic skills of facial expressions, strengthen the facial expression training of performers, strengthen the coordination of facial expressions and movements, and improve children's

understanding and understanding of dance. (Xu Lei, Wang Shanshan 2019)

On the importance of imagination in young children's dance performance" Imagination is the soul and source of artistic creation, as well as the core content of dance performance. Through imagination, it can deepen the role of dance performance and make it more infectious. Imagination is a complex and tedious processing process in the human brain, which plays an important role in the dance performance and plays an important leading role. According to a survey conducted by an authoritative consulting firm, 96 percent of one-year-olds have imagination and creativity, while by 10, children have only 4 percent imagination and creativity. The dance performance in children is not only the imitation of the dancers' movements, but also expresses the characteristics and nature of children through the most dynamic and dynamic body movements and emotional language. Inspired by the rich imagination of children, it just can make the simple action performance become vivid and infectious. Therefore, to seize the golden period of children's imagination development, and use artistic means such as "dance performance" to cultivate and develop it, is not only an unavoidable link to inspire children's dance performance, but also an important means of children's physical and mental intellectual development. (Ning Fen ,2018).

"The role of song and dance performance in preschool dance education" Under the quality education environment, preschool dance education, as an important component of the professional system of early childhood education, is of great significance to the overall development of students, and has been effectively realized with the integration of singing and dancing performances. Song and dance performances in children's dance education, further active classroom atmosphere, its genre, theme, form is very diverse, meet the demand of the development of different personality students, and effectively release their subjective initiative, mobilize their learning enthusiasm and initiative, to enhance children's dance education professional teaching effect has a significant effect. To feel the connotation of music through singing, to feel the thought and emotion through dance, is conducive to developing students lively, cheerful, enthusiastic, generous character, is conducive to developing their noble quality and sentiment. At the same time, some of the song and dance performing arts also carry rich national culture, and truly record the life practice of the predecessors, which is conducive to cultivating their spirit of loving the motherland and the nation, and then become qualified builders of socialist modernization. (Shi Tingting ,2019)

"Effective thinking on the use of expression art in children's dance performance" The significance of expression art shaping in children's dance performance has the following aspects. First, to deeply express the emotion conveyed by the dance. The dance wants to bring the emotions to the audience, expressed through the performers, and then acted into the inner world of the audience. This is the process of transmitting virtue. Even children's dance also has its unique beauty. Second, foil a good atmosphere. An excellent dance performance must be a collection of lighting, stage design, music and actors. The most direct expression of the actors is the body and expression. Proper expression can foil the atmosphere of normal performance and drive the audience to change with the mood of the performers. Third, it helps the dancers to shape the dance image. This is a process from the outside to the inside and then to the outside. Dancers should constantly figure out the heart of the role, and then better interpret it through the mastery of psychological activities. This point, children's mastery ability is weak, but there is no lack of talent. (Shen Wan Ru, 2018).

4. Research on the creation of children's dance

"Research on the Reform of Art Education for Preschool Children in China" "Preschool Children's Art Education" has been more than thirty years since the reform and opening up, and children's art research has gradually become diverse from a single to diverse. The research of children's art education is becoming more comprehensive, rich, and mature. (Wang Renmei, 2015).

"Research on the Problems and Countermeasures of Children's Dance Creation" Children's dance is an art form with human body movements as the main means of expression, and combined with singing and music, to express children's thoughts and feelings. Early childhood is a physiological development period, soft bones, easy to deformation, small muscle elasticity, poor contraction, insufficient balance and control ability, nervous system, brain development quickly, easy to be excited. Let the children participate in a variety of dance education and teaching activities, not only can let the children in the process of exercise, bone, muscle development, respiratory system and circulatory system can be mature, but also conducive to the development of the nervous system. (Qi Juan, 2016)

"The integration of dance elements during the creation of children's dance", the article mentioned that children's dance can highlight the pure and beautiful artistic modeling, reflect the lively and lovely image of children, and has infinite charm. The creation and compilation of children's dance should combine the needs of children's physical and mental development, reasonably integrate the dance elements, enrich the form of children's dance, improve the artistry of children's dance creation, and promote the healthy development of children's physical and mental dance. At the same time, guide children to participate in the creation of children's dance, play the main role of children, and make children's dance more close to children's reality. (He Yun, 2021)

"An Analysis of the Art of Preschool Dance Creation" mentioned in the analysis that dance is a physical art. Through dance education for children, children can improve their perception of beauty, so that children can find beauty and appreciate beauty in life, but also can effectively develop and cultivate children's creativity, and lay a solid foundation for their all-round development. The creation of children's dance should start from the actual situation of children's life, in line with their psychological characteristics and physiological characteristics. Only in this way, the dance created out can effectively stimulate children's interest and enthusiasm in learning dance, and promote the health of children's physical and mental development. (Jin Huan, 2022)

"Discussion on the Specific Strategies of Children's Dance Creation and Design" In order to make children's dance creation more interesting, teachers can integrate the part of the game. So as to cultivate children's ability in all aspects, improve their interest in dance. To this end, some popular methods can be used to carry out teaching, such as small tadpoles to find their mother, eagle catch chicken, tortoise and rabbit race and so on. After stimulating children's interest, teachers can use the method of competition to divide children into different groups. At the same time, we should also encourage children to help other companions with inaccurate movements and rhythm, and cultivate children's sense of unity and competition. (Cao Jiao, 2021)

"Some problems in the creation of children's performance dance" summarized the creation of an excellent children's dance works, It is not enough for choreography to rely on choreography knowledge theory studied well in college, Especially in the

high-tech era of informatization in the 21st century, We should be more hands and brain observation in practice, And continue to learn and improve new choreography knowledge and ideas, At the same time of creating children's dance skills, Should also continue to explore attention to the dance creation of the dance name, dance close to The Times, wonderful dance props, suitable dance materials, reasonable layout space, The use of these five choreography details. With "childlike innocence, childlike innocence, tong qu" leading children's dance creation guidance, speak children's aspirations, in line with children's perspective, let the works created can really let children love to see, love learning, love to jump, to light up children's hearts, dress up children's colorful life color, our career will always be on the road. (Zhang Yan ping ,2020).

5.Research on the dance works of "Wo Ke Xi Huan Ni"

Cao Errui dictation: an excellent children's dance work is to let the children see to have a sense of identity, let the parents see to have a sense of resonance.

"Cao Errui's editing technique research "mentioned in the children's dance is not just children jumping so simple, it needs good creators observe children life, capture the important dribs and drabs in life, seize the details of others ignore, through the dance, express the child's inner world and behavior life."Wo Ke Xi Huan Ni" has won the favor of many audiences. (Hao Yaqi, 2017b)

"from children dance" I can like you "about the development of children's communication ability" mentioned "I can like you" the dance can get everyone's identity and like, the important reason is its simple and straightforward performance of children's psychological needs, childlike innocence naturally express children communication, communication and integrated into the collective desire. Aftertaste these few words of simple dialogue, not only can let the children get the inspiration to communicate with peers, but also remind us that adults to create a positive social education environment for children's healthy psychological growth.(Zhang Xiaoyi ,2012).

"small lotus vomit fragrant style reflects the capital —— the fifth" small lotus style "national children's dance performance side notes" specifically mentioned to Henan Kaifeng "I can like you" the children's innocence is very appropriate. A group of little girls dressed in red and white gauze dresses express their affection for each other by hugging, kissing and encouraging each other. Although the dance movement is simple, but it reflects the sincere and lovely true colors of the children. Exploring children's childlike innocence and integrating it into the dance performance can not only let children perform themselves, but also help them enhance emotional communication with their peers in mutual communication, mutual influence and mutual sharing, which is conducive to the social development of children (Gao Shan Qingwen & Ye Jin, 2009)

"How to Promote Children's Social Development in Interactive Communication" mentioned that the song "I can like you, do you like me" in the children's dance works of "I can like you" once became a popular phrase. The reason why it is popular is that it is simple enough to summarize the relationship between people as like or dislike. At the same time, the work has a clear purpose. From the perspective of children's psychology, it uses the childlike language to exchange the best emotions between people, and expresses people's need for love as real and

straightforward, simple but infectious.(Chen Fang ,2021).

6.Related concepts and theories

Zhang Qing, the basic principles of children's dance creation

Theme of education: according to the unique characteristics of children, from the perspective of children, and children are easy to accept and interested in dance works, with dance way of thinking to observe and experience children's life, into children's mind, multidimensional, multi-angle choose dance theme, this is children's choreographer must sell the rules of children five artistic creation. The theme of dance creation is conducive to children to improve their aesthetic accomplishment and moral accomplishment, shape more images, the true, good and beauty through the dance interpretation, so that children get all-round development, understand the beauty from learning, feel the beauty from the movement and music, and create beauty through imagination.

Content interest: creating and editing dance works with characteristic content, plots, characters, etc., and the movements are full of childlike interest, imitation, modeling and rhythm, which can mobilize children's interest in dance. The addition of games to the dance is conducive to improving children's imagination, creativity and thinking ability, and is conducive to cultivating children's music exploration ability and innovation ability.

The expansion of music: we should choose the music with fast rhythm, bright rhythm, clear structure, and particularly prominent single-foot music style. Through the appeal of music, add action, in the study of hearing, vision, action nerve mobilization, can promote the development of sensory organs. At the same time, let children express different feelings through different music forms, experience different forms of dance expression, techniques, children's imagination and creation ability.

Basnature of movements: when creating children's dance, dance movements should be created according to the characteristics of children's age, and footwork and body coordination should be used. simple and interesting movements to enhance children's interest in learning and promote the development of children's physical function. Different creative steps can promote the development of all parts of children's body, enhance the italic ability and flexibility, flexibility, but also technique children's observation ability and self-learning ability, improve their memory ability and thinking ability.

Li Qingqing, children's dance refers to the dance performed by children to show children's life and interest. The combination of children's body movements, dramatic performance, language and music is the expression form of children's dance. Children's dance is for children to moral, intellectual, physical, the important means of comprehensive education, children through the children's dance learning, not only can improve the beauty of form and temperament, children's dance creation is to conform to children's psychological, physiological and age characteristics, not too cumbersome, should be suitable for children's acceptance ability, according to children's dance has tong qu, life, imitation, sex, educational, intuitive, comprehensive several characteristics.

Qu Xueyan, the child choreographer is not only an early childhood educator, but also the creator of children's dance art. He needs to have the basic quality of the early childhood educator, and also has the profound professional knowledge and artistic

accomplishment of dance. Only in this way can we create excellent children's dance works. Is the correct response of children's psychological, feelings, emotions and characteristics, with tong qu, childlike, childlike innocence and children can accept, can express, can not copy a set of adults to children, children dance vocabulary should pay attention to the fast pace, less control, exaggeration, less details, more expression, less skills of personality characteristics.

7. Research Related

7.1 Related domestic research

“the Guangxi minority dance elements in the role of children's aesthetic education” in our country in the process of reform actively promote, aesthetic education of early childhood education work has good effect, can be completed in accordance with the education requirements, aesthetic education ability for the cultivation of children's ability has a unique role, this is intellectual education, physical education, moral education cannot be replaced. To carry out aesthetic education, teachers should be clear about the role of aesthetic education in children's overall development, and need to carry out aesthetic education in the key period of children's growth, so as to promote children to form the ability to appreciate beauty and create beauty. By introducing children's aesthetic education into Guangxi minority dance as a carrier to promote aesthetic education, children can form the ability to appreciate, perceive and create beauty. (Y Tong, 2017)

“Kindergarten physical education teaching activities analysis —— kindergarten in the Guangxi zhuang autonomous region department of education as an example "3-6 years old children learning and development guide" in the " good developing body, happy mood, strong physique, coordinated movements, good living habits and basic life ability is an important symbol of children's physical and mental health, Is also the foundation of learning and development in other fields ", And suggested that " the outdoor activities are generally not less than 2 hours a day, The physical activity time is not less than 1 hour, Stick to the seasons." thus it can be seen, Children's physical health is particularly important, Physical exercise is one of the main activities to enhance children's physique, Carrying out kindergarten physical education teaching activities is an important way for children to do physical exercise.(Liang Wei ,2018,P91-93). (Wei Aitang, 2018)

7.2 Foreign related studies

Children under six years old or early childhood are a necessary time for a foundation. (Satakit, 2011) Their brains develop to 80% of adults,They can learn everything from activities and grow into their own body, emotions, society, and intelligence. These skills shape children into a complete entity .The components of human knowledge. Therefore, it is important to choose activities that are suitable for preschool children, as what you learn at this age is important to youThe child is deeply ingrained.Music is an experience during childhood.The music skill that preschool children often practice in music courses is exercise. (Sutakit, 2001)his music learning movement can to help learners understand the content and elements of music. It is not a complex movement because it does not focus on beauty, but emphasizes a response to music(Techaaphonchai, N. 2018).For example, in the methods of Dalcroze, Kodali, and Olf.

When we help create dance, we can use many tools to work with children in kindergarten. A good starting point is a basic understanding of the following elements of dance: space, time (rhythm), and energy (power). Through these tools, we can introduce motivation in a creative way. A child's intrinsic motivation comes from past experiences, imagination, and a review of their emotional state. External motivation may include observing and exploring their environment, artificial objects, music, sounds, poetry, children's stories, emotional encouragement, clothing, and various props. Using a series of props can encourage children's imagination, thereby enriching their way of expressing themselves through dance. Our encouragement can help children open up and express things they cannot express in language. (Vesna Geršak,2015,P.404)

The study of the importance of dance in children's education began as early as the turn of the century with Isadora Duncan's research on children (Rosemount, 1981). This focus reappeared in the 1930s (H'Doubler, 1936; Watman, 1936) and the 1950s (Sehon&O'Brein, 1951). These educators advocate dance as a means to support children's positive physiological, psychological, and academic growth. Literary works continue to repeat this theme because "dance is a way for children to understand themselves and see connections with the rest of the world" (Stinson, 1988, p.4)

To sum up, both children's dance performance and children's dance creation are a hot topic at present, which have been studied and discussed by scholars at home and abroad. But because of the children's age, physiological, psychological, expressive force and other factors for the creators of the greater difficulty. The author studies the children's dance creation work "I Can Like You" from a new perspective, which effectively realize the integration of theory and practice, and provide more support for the comprehensive development of children's dance creation in China.

Chapter 3

Research Methodology

Combined with the needs of the project, this project mainly uses the literature research method, case analysis method, interview investigation method to carry out the research.

1. Scope of Research

Scope of Research Contents

1.1 Specific analysis of the music, costumes, formations and movements of the "Wo Ke Xi Huan Ni"" works.

1.2 Analysis of the creative intention and expression form of "Wo Ke Xi Huan Ni"".

Scope of Area to Study

Guangxi Experimental Kindergarten: Founded in September 2012, it is located at No.2, Exhibition Road, Qingxiu District, Nanning City, Guangxi Province. It is located at the foot of the picturesque Qingxiu Mountain, adjacent to the Qingxiu Lake Park with water body, wetland and plant landscape, surrounded by green trees, flowers and grass, and enjoys a unique ecological environment. The kindergarten is affiliated to the Government Offices Administration of Guangxi Zhuang Autonomous Region and is a public institution with financial balance allocation.



Figure 6 Guangxi Experimental Kindergarten Big
source: Guangxi Experimental Kindergarten Public Account

Scope of time
June 2023-March 2024

2. Research Methodology

Collect data comprehensively through literature research methods, and understand the creation background and research analysis of "I can like you" dance works.

2.1 Population and sampling groups

Sampling Group:

Key information provider



Figure 7 Cao Errui

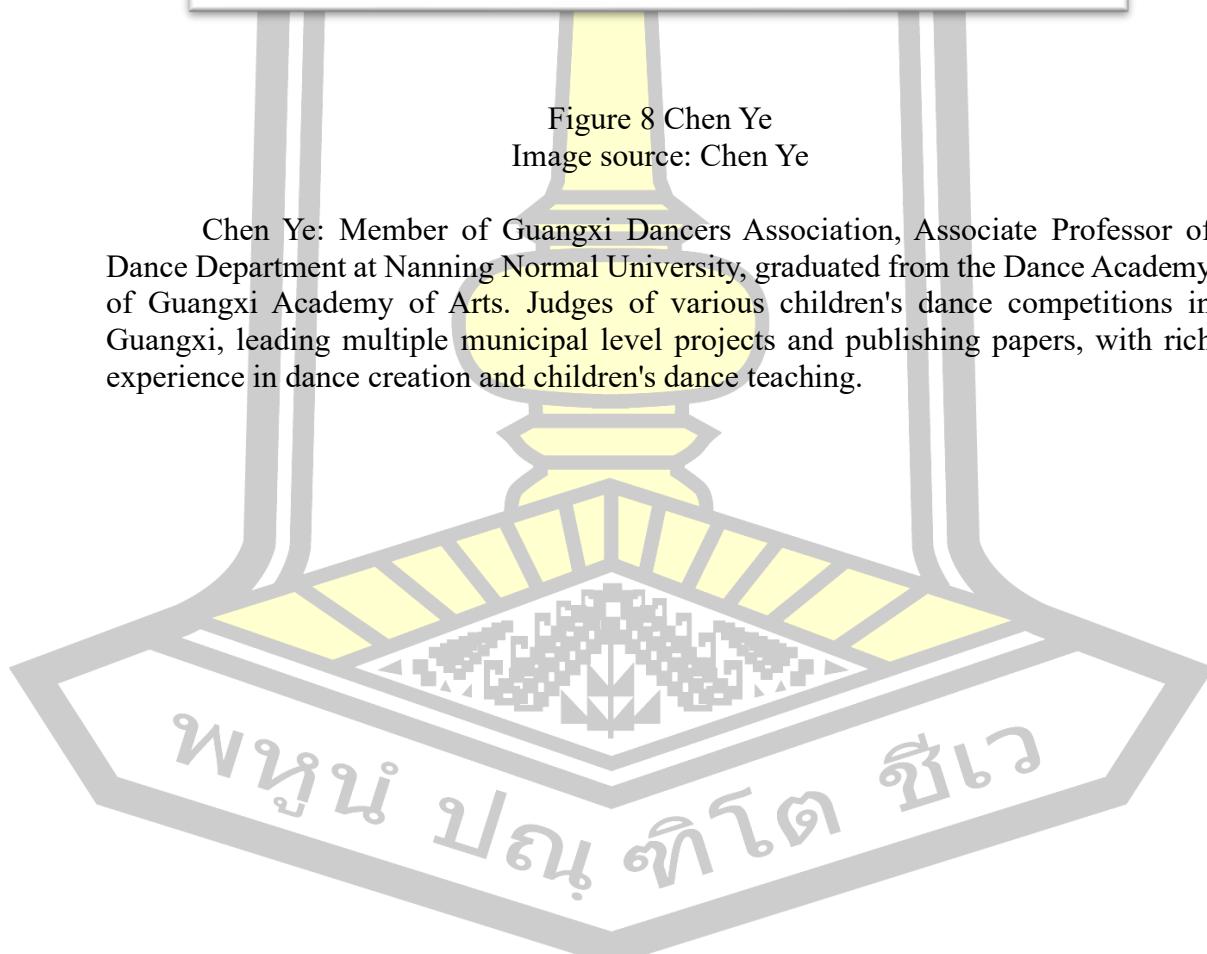
source: Baidu

Cao Er Rui: Member of the Chinese Dancers Association, member of the Chinese Children's Song and Dance Art Committee, and director of the Chinese Children's Song and Dance Society; Over the past thirty years, Teacher Cao has been deeply involved in children's lives, dedicated to the creation and teaching of children's dance. The children's dances she choreographed have distinct characteristics, winning the love of many audience friends and making many children dancers fall in love with the stage due to their innovative selection of materials, clever conception, insightful and playful nature.



Figure 8 Chen Ye
Image source: Chen Ye

Chen Ye: Member of Guangxi Dancers Association, Associate Professor of Dance Department at Nanning Normal University, graduated from the Dance Academy of Guangxi Academy of Arts. Judges of various children's dance competitions in Guangxi, leading multiple municipal level projects and publishing papers, with rich experience in dance creation and children's dance teaching.



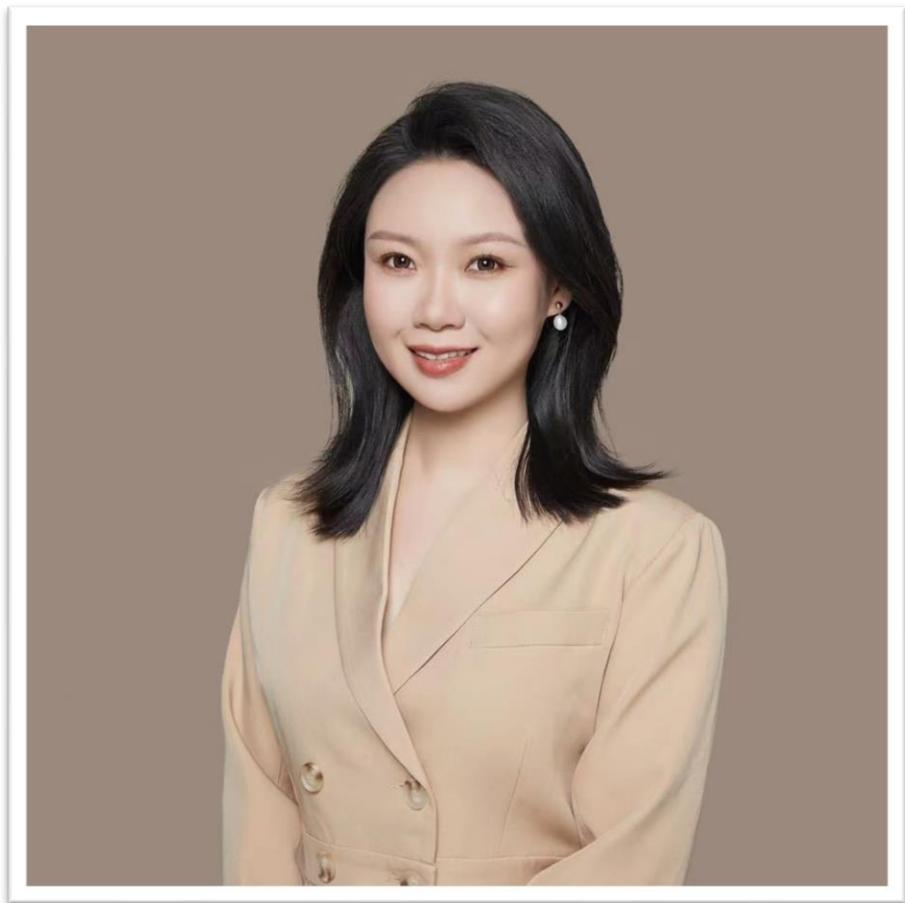


Figure 9 Lai Chunhui
Image source: Lai Chunhui

Lai Chunhui: Member of Guangxi Dancers Association, preschool education teacher at Guangxi University of Foreign Languages, graduated with a master's degree in preschool education from Nanning Normal University, and also served as the artistic director at Nanning Love Ballet Art Center in Guangxi. Skilled in teaching preschool dance and curriculum development.

Casual informants

Mainly composed of two dance teachers from the teaching unit of Guangxi Experimental Kindergarten. They have rich experience in kindergarten leadership, are familiar with early childhood psychology and education, and are particularly skilled in teaching design in the field of kindergarten art

General informants

A number of children and parents participating in the rehearsal of the work.

2.2 Research tools

questionnaire: Collect a questionnaire on preschool dance from the Learning and Development Guidelines for Children Aged 3-6.

Mobile phone: information communication and communication mainly for the

research subjects.

Video data: In the early stage, I mainly appreciate and study the works of "I Can Like You", and in the later stage, I mainly share and save the phased shooting records of the rehearsal units.

2.3 Data collection

The researchers studied the relevant literature as follows: papers obtained through the CNKI paper database, Google data, books consulted through the library, survey data from the official websites, etc.

Site data collection: Through interviews with preschool education classrooms, dance associate professors, and kindergarten dance teachers, on-site tracking of the performance time, focus data, and expression of dance works of young children's dancers

2.4 Organizing and analyzing data

The researchers used the relevant literature and field data collected to classify, categorize and analyze the data.

Researchers analyze the data using theory and related research principles.

- 1) Check the collected data
- 2) Get sorted information.
- 3) Summarize and analyze the data
- 4) Get edited information

2.5 Research Report

The researchers summarized the results of the analyzed data according to the study objectives and discussed the results.

Chapter 4

the background and choreography of the children's dance works titled "Wo Ke Xi Huan Ni"

This article mainly studies "Wo Ke Xi Huan Ni" dance: kindergarten dance policy and choreography in context of modern China", with the research goal of studying the background and choreography of the children's dance works titled "Wo Ke XI Huan Ni", and analyzing the creative background of the work "Wo Ke Xi Huan Ni".

The researchers collected data comprehensively through documentaries to understand the creative content of 'Wo Ke Xi Huan Ni' in combination with the 'Outline' and 'Guidelines' policies. They also examined its impact and current situation on children's dance and reviewed relevant policies and regulations. Qualitative analysis and research were then conducted on the above materials, leading to the following conclusions

1. The creative idea of the dance "Wo Ke Xi Huan Ni"

The dance 'Wo Ke Xi Huan Ni' is a prime example of this, as it evokes feelings of happiness, surprise, and laughter in its audience.

Cao Errui's dance works have frequently won championships in various competitions due to their creative ideas and skilful execution. The selection of dance materials, conception, and expression techniques all reflect the profound foundation and directing skills that a dance choreographer should possess. Her children's dance works have received a great response due to her systematic creative thinking and unique concepts.

'Wo Ke Xi Huan Ni' was a representative work at the 5th Xiaohe Style Dance Exhibition in China in 2009. It won the 15th 'Star Award' from the Ministry of Culture of the People's Republic of China in 2010. The piece, created by renowned director Cao Errui, is mainly performed by a group of 4-5 year old children and girls. During the dance performance, the children's innocence, liveliness, sincerity, and enthusiasm moved the audience. The children's emotions and psychology were directly reflected in their actions and language. They expressed love without shyness and craved it even more. The children shouted loudly, 'Do you like me? Do I like you?' This dance is characterised by a direct expression of childlike innocence, which imbues the entire performance with a charming quality. The use of simple language and a clear structure enhances the comprehensibility of the text. The phrase 'patent of children' has been removed as it is unclear and potentially confusing. The dance performance portrays the pure, innocent, and passionate childlike innocence of children through a combination of language and dance movements. It begins with the friendly relationship between children and ends with the hope of receiving recognition from members outside the family, as well as interaction with the audience. The performance belongs to a category of dance works that reflect emotional life.

The phrase 'Do I like you, do you like me?' from rap music became a popular dance phrase due to its simplicity in summarising human relationships as either liking or disliking. At the same time, the text has a clear intention. It starts from the perspective of young children's psychology and uses childlike language to call for the most beautiful

emotions between people. It expresses people's need for love in a sincere and straightforward manner, which is simple yet infectious.

When selecting materials, the director focuses on meeting the children's needs and chooses content that they find interesting. They create a relaxed and lively atmosphere on stage, which helps the children engage in the performance and reduces tension. This approach not only makes the work more childlike and playful, but also allows the children to fully immerse themselves in the dance process and express themselves freely. When discussing the creative process, Teacher Cao often emphasises the importance of 'persisting in being with children'. This approach allows us to empathise with children's true feelings and transform them into works that children enjoy, fully reflecting their innocence and childlike interests.

Director Cao Errui always adheres to the belief and principle of 'dancing with your heart and children'. Through dance, children can express 'Wo Ke Xi Huan Ni', and find 'life' in dance, fully returning to their true selves.

Children's dance works should reflect the contemporary children's spiritual style and provide an artistic representation of their lives. The use of subject-specific vocabulary is encouraged when it conveys the meaning more precisely than a similar non-technical term. The text should be structured logically with causal connections between statements. The addition of further aspects must be avoided at all costs. The language used should be clear, concise, and objective, avoiding ornamental or figurative language. The text should be free from grammatical errors, spelling mistakes, and punctuation errors.

1.1 Childlike Heart

The concept of a 'childlike heart' refers to the innate curiosity and wonder that children possess.

Children have a natural affinity for nature and all living beings, and they eagerly explore the secrets of the world around them. They view the world around them with a sense of awe and fascination, finding interest in even the most mundane objects. (Andreas Schleicher 2021). Children have a natural affinity for nature and all living beings, and they eagerly explore the secrets of the world around them. Educational dance can play a role in fostering this sense of wonder and curiosity, as it can impart knowledge, morality, and behavioral norms to children (Campos, J. J 1989). Teacher Cao Errui categorises children's dance creations into three groups: children's movements, children's emotions, and animals and plants (Li Weiwei, 2012).

'Wo Ke Xi Huan Ni' is an exemplary work that represents children's emotional experiences. The guide also outlines specific social goals, such as 'getting along with peers' and 'caring for and respecting others'. Individual cognitive skills are intertwined with social and emotional skills, which are interrelated and continuously develop throughout one's life.



Figure 10 Interview with Associate Professor Chen Ye of Dance at Nanning Normal University (first from the right) mainly to share and exchange feedback on "Wo Ke Xi Huan Ni"

Source: Sunyan Wu, 2023.10, photographed

In an interview with Associate Professor Chen Ye from Nanning Normal University, she stated that the audience was moved by the children's innocence, liveliness, sincerity, and enthusiasm during the performance of this dance. The children's emotions and psychology are directly reflected in their actions and language, as they express love without shyness and crave it even more. This dance originated from this expression, with the children shouting, 'Do I like you? Do you like me?' The dance is imbued with childlike innocence, evident in its direct expression of children's characteristics throughout. (Chen Ye, Interview in Oct.2023.Nanning)

This is achieved by exploring dance materials with maximum latitude and grasping children's characteristics as the entry point. Additionally, the dance vertically excavates deep through surface film, starting from children's thinking characteristics and movement expressions. Thirdly, the dance starts from the innocent and simple childlike mentality of children, externalising it into dance vocabulary, and truly becoming a dance for children(Chen Ye, Interview in Oct.2023.Nanning).

1.2 Extracting Themes from Life Details

The conception of a dance work is rooted in life and driven by the strong desire to create. Technical arrangements should be guided by the work's conception, following a common law (Hao Yaqi, 2017a) In addition to superb choreography techniques, determining the theme is crucial for a mature work. The text should showcase not only the moving scenes of children's lives but also their innocent and romantic artistic side.

The work 'Wo Ke Xi Huan Ni' reflects children's social communication abilities, using 'liking' as a focal point. It explores love at the individual, family, and societal levels, mirroring children's thought processes and interests. This work evokes

a sincere and pure emotional response that deeply resonates with the reader. It creates a strong sense of immersion that lingers in the memory. Starting from the social field of the Guidelines, treat young children with kindness, care for them, and make them feel that their elders are approachable, approachable, and trustworthy, while their families and kindergartens are warm. Combining with practical social life, help young children understand basic behavioral rules or other game rules, appreciate the importance of rules, and learn to consciously abide by them.

1.3 In Cao Errui's dance works, the 'dragon head, leopard belly, and phoenix tail' style is cleverly structured

to grasp the particularity of children's psychology and physiology. This structural arrangement refers to the relationship between the beginning, subject development, and ending in the article's structure. The dance should begin in a brilliant, captivating, and eye-catching manner. The main body should contain rich content and support, as well as emotional sublimation. The ending should be concise and impactful.

The opening should be referred to as the 'Dragon Head'. The main emotions, dance images, and environment should be revealed and explained, with the lyrics 'Many friends, many friends, do I like you, do you like me?' This is a dance environment designed for children's social interaction. Unlike adult dance, children's dance should be described in a clear and concise manner, conveying only necessary information such as time, location, characters, and background to the audience.

The climax of development - leopard belly. As the center of a dance work, the development of the story and the grasp of the climax will determine the success or failure of the work. The content closely follows the ideological and conceptual ideas of the work, not only expressed in dance movements, but also in the use of language. In the dance "Wo Ke Xi Huan Ni", in the development section, Cao Errui presents the various ways in which children like each other layer by layer: first, the most common way for children to be friendly with each other is, "I give you my things to eat (play), do you like me?" "I will play games with you, do you like me?" Then, he praises the positive behavior of the children, "I fell, I don't cry, do you like me?", Then, it reflects the child's urgent desire for attention, which is expressed as "My parents like me, do you like me?" Finally, it expands to an audience oriented interaction, "Auntie (uncle), I give you my things to eat (play), do you like me?", expressing the child's social and psychological needs for attention. The development of various "likes" gradually pushes the dance to its climax. The children repeatedly shouted, "Do I like you? Do you like me?" and formed a pile. Their eyes were urgent and joyful, they jumped and shouted, their faces filled with innocence, purity, and enthusiasm. Seeing this situation, how can people not like it?

Conclusion - phoenix tail. When writing about dance, it is important to use complete sentences, especially when discussing children's dances. The structure of the dance should be concise and the ending should be clear and well-defined. Avoid using vague language and unnecessary details. The development section should be well-organized and the ending should serve as a strong conclusion. In the performance of 'Wo Ke Xi Huan Ni', after several rounds of 'Do I like you, do you like me?', a little girl suddenly ran to the centre of the stage, twisted her body and asked, 'Do you like me?' The audience responded with loud affirmation, and she quickly ran away, leaving behind a scene of laughter and cheers. The dance ended.

2.The aesthetic art of the dance " Wo Ke Xi Huan Ni"

Aesthetics is a science that starts from the aesthetic relationship between humans and reality, with art as the main object, studying aesthetic categories such as beauty, ugliness, and sublimity, as well as human aesthetic consciousness, aesthetic experience, and the creation, development, and laws of beauty(Zhang Hanwen ,2020). It can be said that it is a science that pursues the essence and meaning of beauty. Essentially, dance aesthetics is a type of modern aesthetics, a form of dance performance theory that not only possesses dance characteristics but also conveys artistic features, and has aesthetic characteristics. The organic integration of dance and aesthetics has jointly constructed a new discipline, namely dance aesthetics. In the process of studying dance aesthetics, its main research directions include the aesthetic laws, aesthetic characteristics, aesthetic consciousness, and the aesthetic connection between humans and dance.

2.1 Reasonable use of body language

Unlike the development of adult body language, special attention should be paid to the immature development of children's body and bones. The age of 3-6 is a critical period for children's growth and development, and it is also the best time to cultivate good behavioral habits. At this age group, the development of bones and muscles is relatively unbalanced, with bones growing faster and skeletal muscles lagging behind in growth and development. At this time, the strength of muscles and ligaments is not enough to match the growth rate of bones, making it more difficult to maintain the mechanical structure of bones in adverse body postures (Sun Jinqing, 2023). The choreography of dance movements for young children should start from their age psychology, conform to their acceptance ability, and be able to express children's inner emotions and strengthen the role image of dance works. It is mainly inseparable from children's lives and has the characteristics of imagery, vividness, exaggeration, and simplicity. The movements are simple yet full of interest.

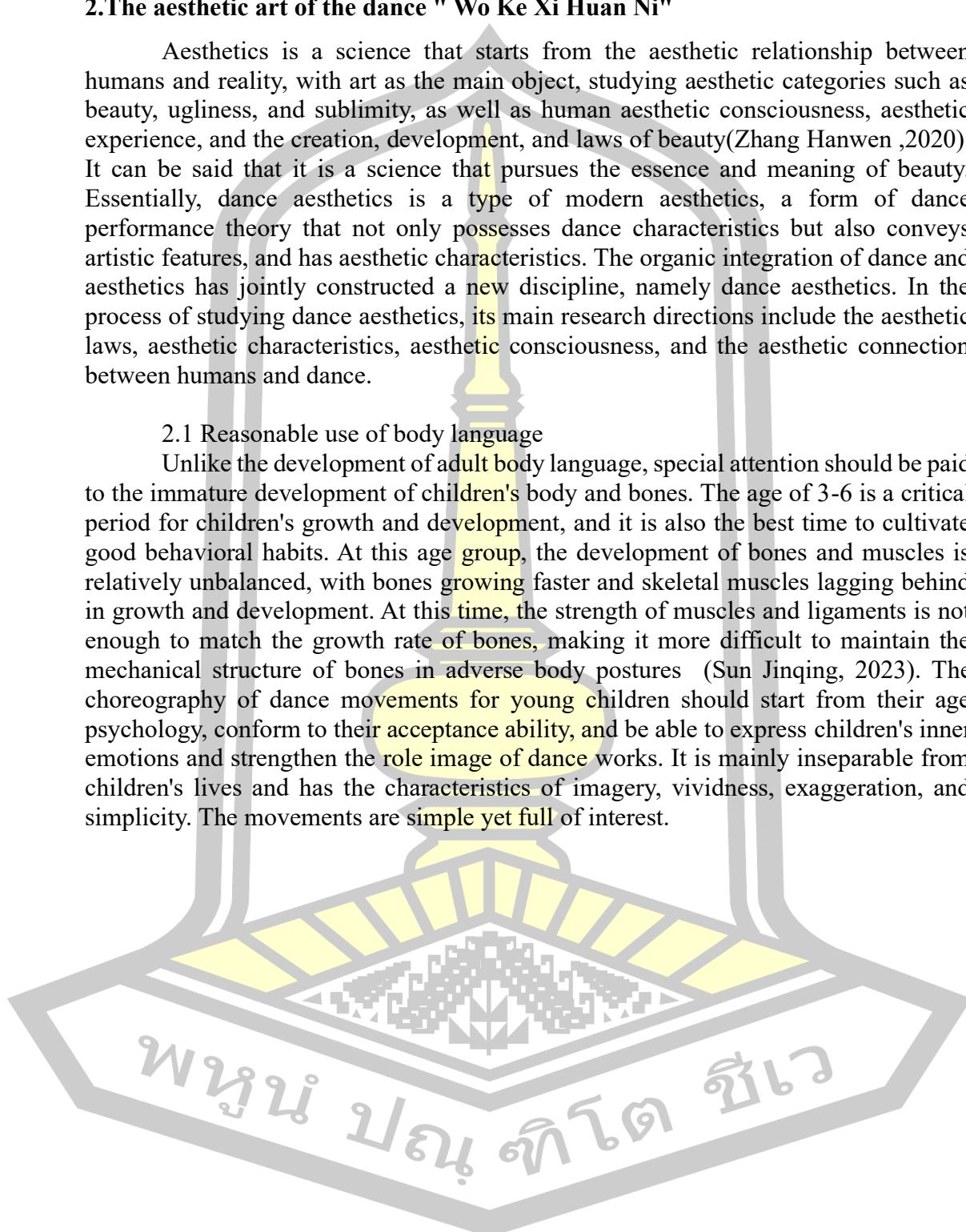




Figure 11 Examples of greetings and handshakes between young children in the dance work "Wo Ke Xi Huan Ni"

source: Screenshot of the dance video "Wo Ke Xi Huan Ni"



Figure 12 An example of a young child crying while sitting on the ground in the dance work "Wo Ke Xi Huan Ni"

source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

Therefore, in the work "Wo Ke Xi Huan Ni", the director primitive the children's movements, avoided the shortcomings of children's body language, and refined this "clumsiness" into the characteristics of children's dance, such as jumping up happily and clapping hands, hugging two people, pulling on skirts happily, and reaching out for hugs with both hands. These movements were transformed into stage dance emotional expressions, filling the gaps in children's dance skills and showcasing a good image of children. It precisely reflects a good example of respecting young children and putting them first.



Figure 13 Examples of surprising movements in the dance work "Wo Ke Xi Huan Ni"
Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"



Figure 14 Examples of hugging movements in the dance work "Wo Ke Xi Huan Ni"

Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

In the art field of the Guidelines, art is an important form for humans to feel, express, and create beauty, as well as a unique way to express their understanding and emotional attitudes towards the world around them. In the dance "Wo Ke Xi Huan Ni", children's crying, surprise, hugging, shaking hands and other movements in the dance are all experienced and appreciated by each other, following the educational principles of "feeling and appreciation" and "expression and creation" in the "Guidelines".

2.2 Formation Arrangement in Dance Creation

In the process of creating a dance, the arrangement of formations plays a crucial role. The change of formations is an important presentation technique that runs through the entire dance plotline. It not only enhances the artistic effect but also determines the overall stage expression of the final dance. For young children, symmetrical formation can aid in their ability to remember and move, as well as create a visually pleasing and coordinated stage effect. It is important to note that this statement is subjective and should be clearly marked as such.

8Left rear	7Central rear	9Right rear
5Left center	1centre	6Right center
3Left Front	2Central Front	4Right front
stage		

auditorium

Table 2 Stage floor plan area diagram
Source: Sunyan Wu, 2023.10, drawing

During the process of changing formation, it is common to distinguish between 'linear scheduling' and 'geometric scheduling', which refer to single line formations and graphic formations respectively. The linear formation diagram, which is composed of linear scheduling, consists of two types: single line diagram and composite line diagram. A single line diagram is the smallest unit in a dance formation chart, and each single line produces a distinct stage effect and visual impact(Liu Yuying, 2020). The following figure illustrates this.



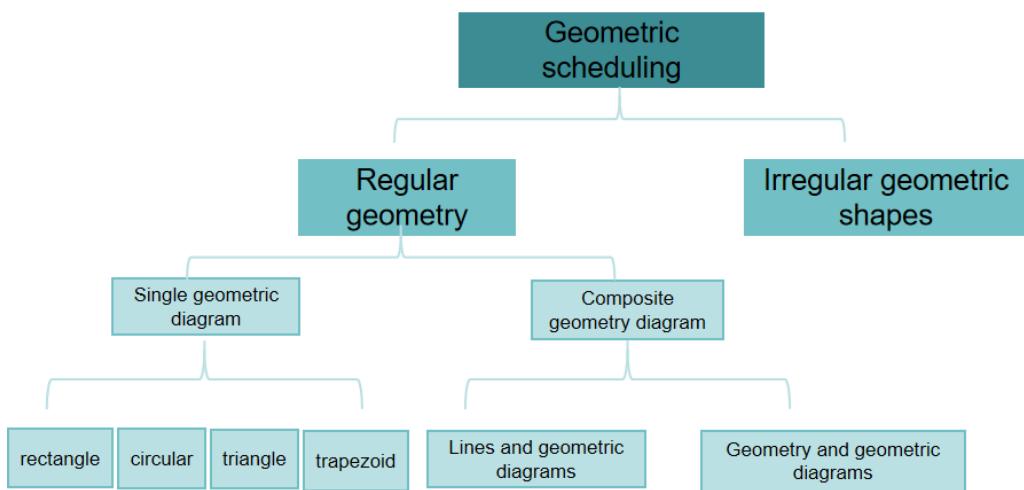
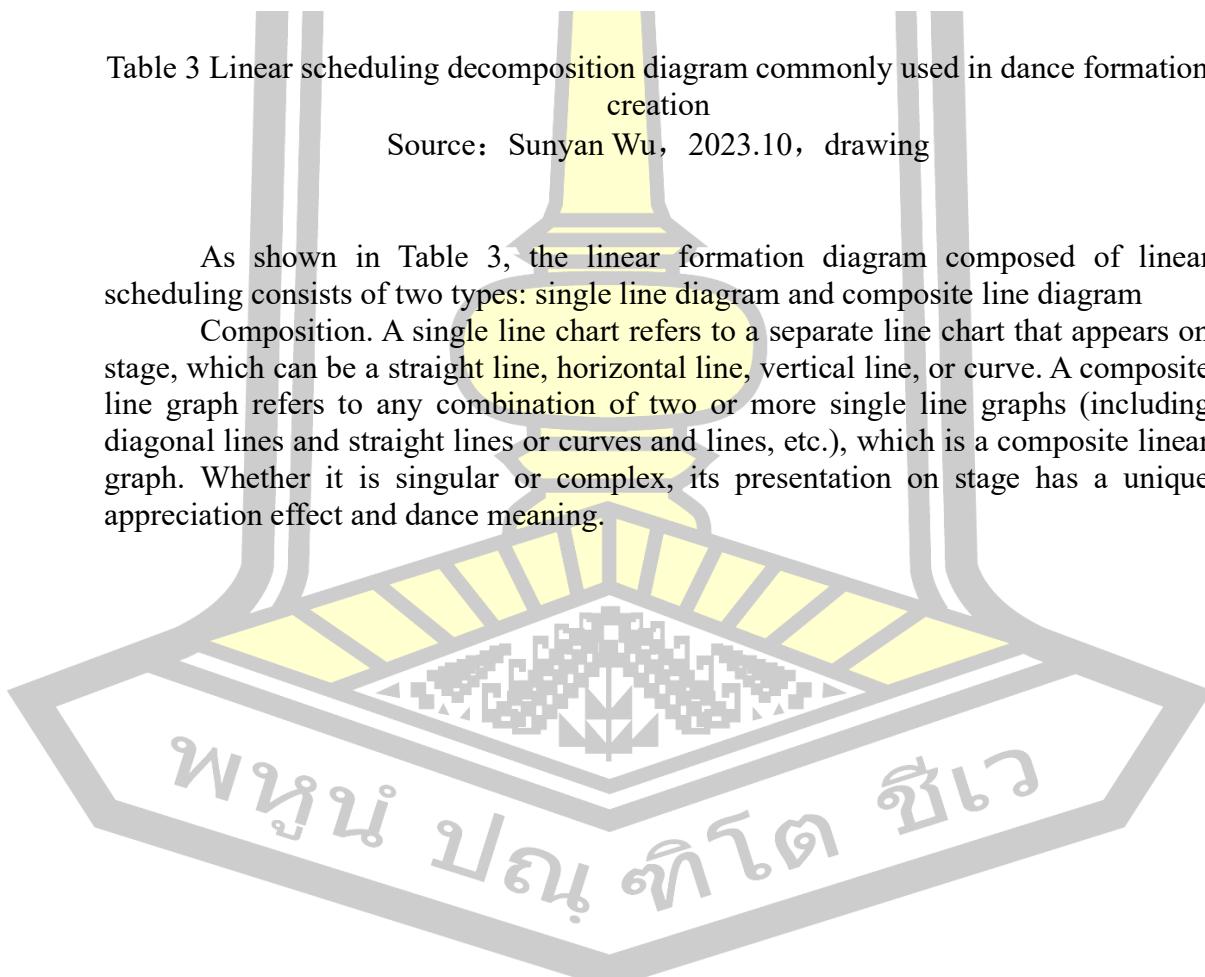


Table 3 Linear scheduling decomposition diagram commonly used in dance formation creation

Source: Sunyan Wu, 2023.10, drawing

As shown in Table 3, the linear formation diagram composed of linear scheduling consists of two types: single line diagram and composite line diagram

Composition. A single line chart refers to a separate line chart that appears on stage, which can be a straight line, horizontal line, vertical line, or curve. A composite line graph refers to any combination of two or more single line graphs (including diagonal lines and straight lines or curves and lines, etc.), which is a composite linear graph. Whether it is singular or complex, its presentation on stage has a unique appreciation effect and dance meaning.



Single linear	Visual perception
	The vertical line spans the front and back of the stage, concise and powerful, bringing a sense of pressure and visual impact.
	A diagonal line is the line graph with the longest distance in a straight line, providing a sense of temporal and spatial extensibility.
	The zigzag line is formed by traveling and traveling back and forth on the basis of a diagonal line, while the zigzag line is an extension of the zigzag line, which has sudden, turning, and circuitous meanings.
	The curve gives people a beautiful, smooth, and soft feeling
stage	

auditorium

Table 4 Visual effects of single horizontal lines, diagonal lines, lines, and arcs commonly used in stage formations

Source: Sunyan Wu, 2023.10, drawing

Upon analysis of the work, researchers have discovered that the linear scheduling of the dance formation in 'Wo Ke Xi Huan Ni' features only one horizontal line positioned at the front of the stage. This is a rare occurrence among many dance arrangement techniques. The horizontal line at the front of the stage creates a striking visual impact. The young actors' exaggerated and distinct spatial poses, combined with the front area of the stage, optimize the physical posture of the young dancers. The frozen dance scene realistically portrays the innocent, lively, and lovely life of children, enhancing the stage's artistic and infectious visual effects.

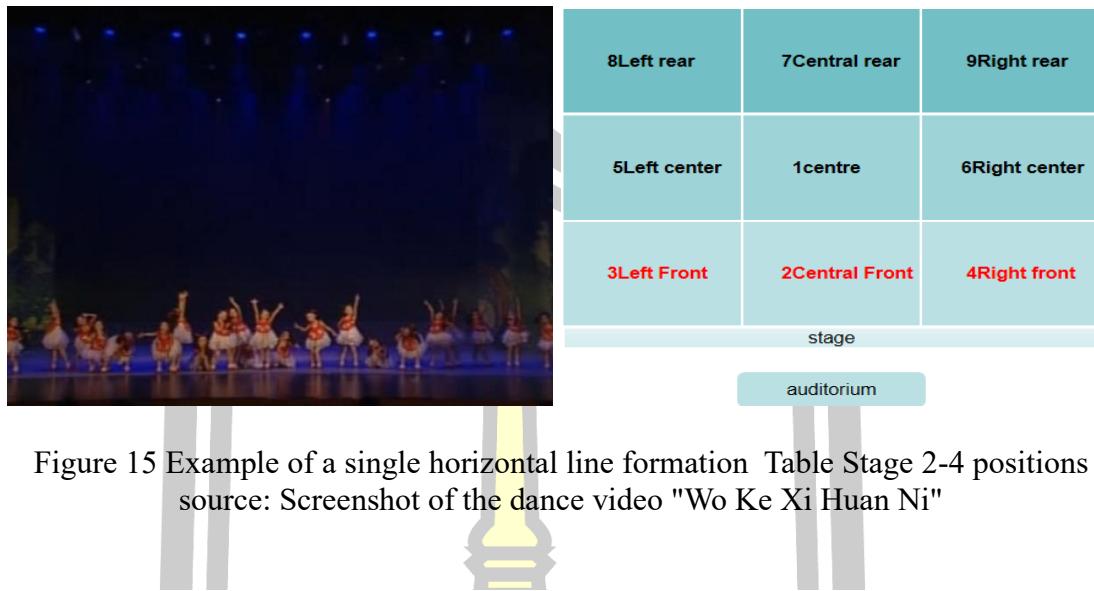


Figure 15 Example of a single horizontal line formation Table Stage 2-4 positions
source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

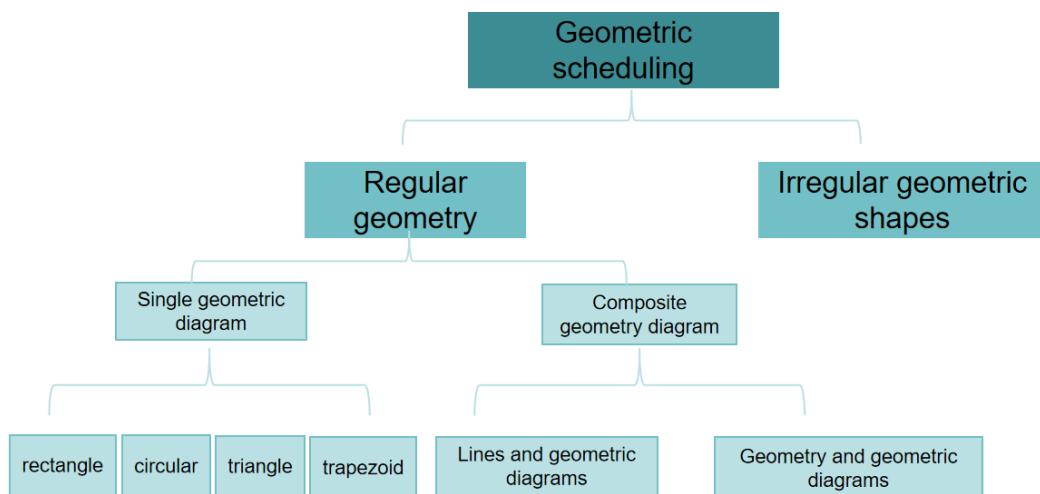
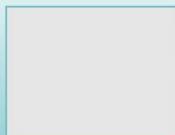


Table 5 The commonly used rules in stage formation include single geometric shapes, composite geometric shapes, and decomposition diagrams of irregular geometric shapes

Source: Sunyan Wu, 2023.10, drawing

As shown in table 6, when applying geometric patterns abstracted from physical objects to the arrangement and application of dance works as a way of expressing stage scheduling, these geometric scheduling formation diagrams can be divided into two categories: regular and irregular shapes.

Common geometric shapes	Presented stage effect
	Rectangles are beneficial for broadening the perspective, showcasing a majestic and grand momentum. Rectangles often give people a solid and stable sense of power
	The angles of the triangle give people a sharp image, and when it is necessary to represent the advancement of force in the work, a triangle shape with impact will be chosen
	The circle symbolizes harmony and completeness, symbolizing the cohesion of teams and ethnic tribes.

stage

auditorium

Table 6 Explanation of stage effects of common geometric shapes such as rectangles, triangles, and circular formations in dance creation

Source: Sunyan Wu, 2023.10, drawing

After analysing the works, researchers found that the dance formation arrangement in 'Wo Ke Xi Huan Ni' predominantly uses circles and rectangles. The circular shape at the beginning, with a little girl standing up, creates an imaginative space for the audience. The children playing games in a circle evoke a sense of nervousness and stimulation. When some children fell, everyone stepped forward to form a circle, reflecting their concern for each other. The act of forming a circle is a symbol of mutual care and encouragement among happy children. Additionally, when asking Uncle and Auntie if they like themselves, the children also form a circle, reflecting their innocence and desire for love. The work utilises circular formations to represent the harmony and completeness of children, as well as the friendship and cohesion of young children. These formations are paired with exaggerated and distinct spatial poses of young actors. The language used is clear, objective, and value-neutral, with a formal register and precise word choice. The text is free from grammatical errors, spelling mistakes, and punctuation errors. No changes in content have been made.

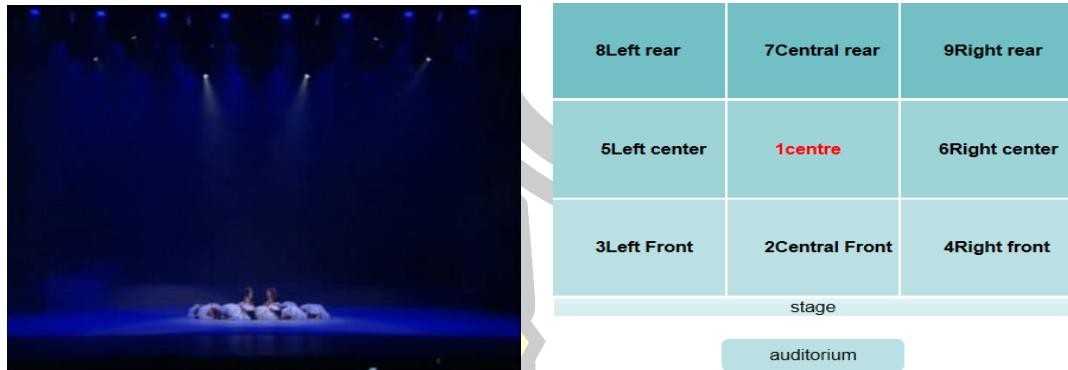


Figure 16 Dance "Wo Ke Xi Huan Ni" circular formation example Table Stage 1 position

Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

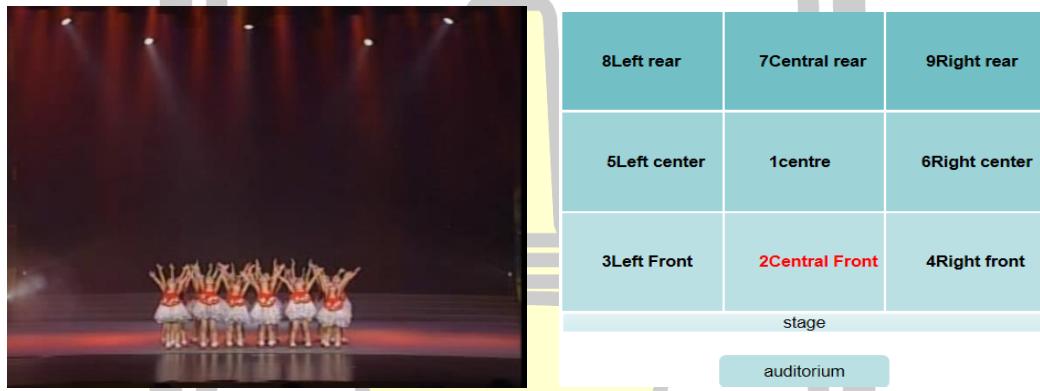


Figure 17 Dance "Wo Ke Xi Huan Ni" circular formation example Table : Stage 2 - 4 positions

Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

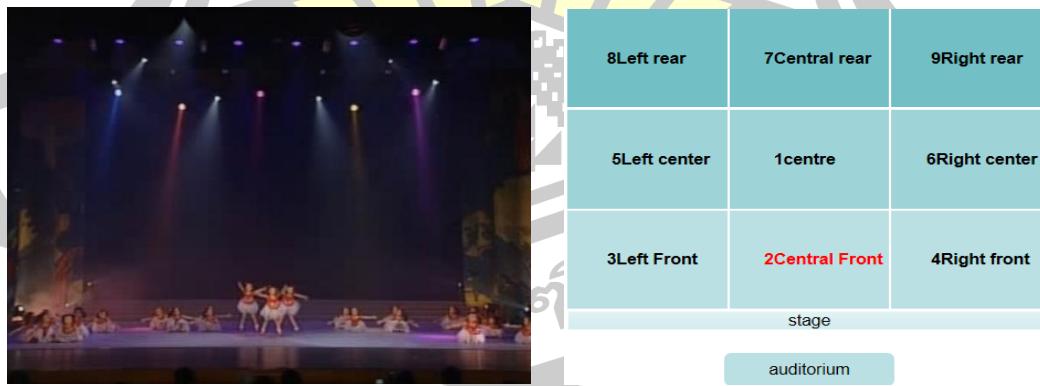


Figure 18 Example of rectangular formation for dance Table 1: Stage 2 position

Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"

2.3 Dance music that integrates language

Music is the soul of dance, which can help young children shape a complete dance image and emotional expression, making their performances more vibrant and artistic. When discussing the relationship between music and dance, the theorist of children's dance art, Cheng Xintian, once said, "Music is the embodiment of dance soundization, and dance is the embodiment of music visualization." It can be seen that music is an auditory art, and dance is a visual art; Music contains sound, while dance contains movements and objects. A complete dance art must achieve unity in both visual and auditory dimensions. The same goes for children's dance, which also requires music that matches the theme of the dance. Dance and music blend together to showcase the charm of children's dance.

There are generally three types of children's dance music: creative dance music, children's songs, and cut music. Creating dance music should be based on the emotions and content of the dance work, digesting the length and structure of the dance into the length and structure of music. Generally, it needs to be completed through negotiation and communication between the dance director and professional composers. Children's songs should choose those that are in line with the dance content, emotions, and structure, so that the two blend seamlessly and perfectly. Editing music requires collecting a large amount of instrumental music materials, selecting all or part of them that match the dance content and emotions, and repeating or cutting them according to the dance structure to complete. Children's dance music generally uses children's songs or cut music. Compared to children's songs, cut music is more flexible in form and has a wider range of sources; The cost of creating songs is relatively low and the operation is relatively simple.

The work "Wo Ke Xi Huan Ni" also incorporates language elements into the music. "Children's dance is not just about showcasing their movements, all the means that can be used to express children should be boldly applied(Cao Errui)." Cao Errui mentioned that when children express emotions, they often use language first and hand and foot together. Although dance is an art of body language, it still needs to highlight children's behavioral and psychological characteristics. Incorporate these language factors with child characteristics into music to make the expression more vivid and direct. In "Wo Ke Xi Huan Ni", the phrase "Many friends, many friends, do I like you, do you like me?" clearly states at the beginning of the dance that the theme to be expressed is about children's emotional aspects. He also used a lot of language, "Do I like you? Do you like me?" and left a deep impression on the audience, becoming a popular greeting when meeting.

The following are the language lyrics in the work:

Chorus: Many friends, many friends, do I like you? Do you like me?

Solo: My food for you to eat, do you like me?

Solo: My things are for you to play with, do you like me?

Solo: I really like you, and you also like me

Solo: My dress is very beautiful, do you like me?

Chorus: Like, like

Solo: I will play games with you. Do you like me?

Chorus: Like, like

Solo: Yeah?

Solo: I don't cry, I'm brave, I'm brave, I don't cry, do you like me?

Solo: my dad likes me, my mom likes me

Solo: Auntie, I'll give you my food. Do you like me?

Solo: Uncle, my things are for you to play with. Do you like me?

Solo: I like you, do you like me?

Table 7 Lyrics for the work "Wo Ke Xi Huan Ni"

Source: Sunyan Wu, 2023.10, drawing

From the lyrics, it is clear to see the emotional progression at the individual level (me, you), family level (father, mother), and social level (uncle, aunt) of the children. The incorporation of language factors into dance music is not without rules and regulations, but also in accordance with the rhythm and dynamic requirements of the music. This gives language a distinct sense of rhythm, while also serving as a means of description and expression. In this way, during the process of dancing, children can not only find rhythm and rhythm from the melody, but also grasp the dance music based on different language points. "Do I like you, do you like me?" This line runs through the entire dance, highlighting the theme style of the dance with a clear and concise style, successfully making the audience remember these lively and lovely little girls, and drawing a successful stroke to this dance.

The lyrics revolve around the social sphere in the "Guidelines". In the process of interacting with adults and peers, young children not only learn how to get along well with others, but also learn how to view themselves and treat others, continuously developing the ability to adapt to social life. Good social development has a significant impact on the physical and mental health of young children, as well as other aspects of development. 3-4 year old children are willing to play with their peers, 4-5 year old children enjoy playing games with children, have frequent friends who play with them, and enjoy talking to their elders. They can also pay attention to the emotions of others. 5-6 year old children have their own good friends, enjoy making new friends, are polite in social interactions, are willing to ask others for advice if they have any questions, and are willing to share happy or interesting things with others.

2.4The Big World of Fluffy Skirts

Preschool dance costumes are the attire worn by young children during dance performances, which can better showcase the essence of dance and give performers stronger infectivity. Under the decoration of clothing, young children can fully showcase the dancer's personality, giving people a dazzling feeling, and allowing the audience to have a certain understanding of the tone and emotions of young children's dance. The children's dance costumes are ingeniously designed, uniquely styled, and well crafted, which can make the works more artistic and fully reflect the innocence of young children. In order to enhance the level and depth of dance, enrich the connotation of children's dance, make the presentation of children's dance more unique, and finely depict the image of children's dancers, the selection of children's dance clothing usually focuses more on clothing that can highlight the characteristics of children, so that children's dance presents the best effect(Guan Chen&Chen Xinxin 2021).

The significance of color in dance costumes cannot be overlooked. Each color represents a distinct personality trait, with red symbolizing passion and white symbolizing purity. It is important to note that these colors hold rich meanings. If feasible, appropriate color coordination can create a powerful visual impact (Gao Feifei ,2022,P.6-8).

Dance costume designers usually integrate style design with dance content, aiming to use dance costumes to showcase children's innocence and achieve better performance effects. Color is one of the important ways for humans to perceive the world, as it can bring various emotions and associations to people (Chen Lin, 2023)

Children have a certain sensitivity to colors, and the colors they like on stage can greatly enhance the dance atmosphere and appeal, thereby stimulating their desire to perform. In terms of clothing color design, "I Love You" mainly features a red belly pocket on the upper body and a white fluffy skirt on the lower body. Red represents romance and enthusiasm, so the use of red in clothing color represents a positive and upward meaning, while white represents purity and sacredness. The stage brings a warm atmosphere and a sense of expansion. It fully reflects the age characteristics and liveliness of children(Li Jing, 2023). During the dance performance, due to the weak coordination of children's dance and the relatively uniform color design, it can to some extent conceal the weak performance. By using colors to enhance the stage atmosphere and strengthen the character image, dancers can create more three-dimensional and full character images(Luo Qi, 2022).



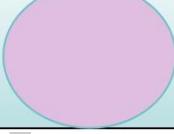
	It makes people feel unrestrained and enthusiastic
	It makes one feel holy and elegant
	It makes people feel solemn and serious
	It makes one feel melancholic and sad
	It makes people feel romantic, dreamy, and sweet

Table 8 Illustrated visual effects of different colored stage costumes presented on stage

Source: Sunyan Wu, 2023.10, drawing

Usually: every boy has a dream of a hero, while girls have a dream of a princess. How can such dreams be reflected? The dance "Wo Ke Xi Huan Ni" can be well performed through children's clothing such as fluffy skirts. Just like a group of Barbie dolls playing happily on stage. Rich and vivid imagination, combined with novel clothing designs and color combinations, can help children achieve their stage dreams.

When selecting fabrics for dance costumes, not only should comfort and safety be considered, but also elements such as dance content and stage lighting should be taken into account. The light source for the evening performance will gather and shine around the stage. The clothing for "Wo Ke Xi Huan Ni" has chosen a glossy fabric, and the light and shadow will show the contours of the human body under the reflection of light. The light sensation of the fabric will also change during the transfer of the light surface. Children wearing dance costumes made of light and shadow fabric will move on the stage, giving people a feeling of shine, flow, and change(Gao Feifei ,2022,P.6-8).



Figure 19 Clothing display for "Wo Ke Xi Huan Ni"

Source: Sunyan Wu, 2023.9, photographed

From the above research, it can be concluded that the dance piece "Wo Ke Xi Huan Ni" is fundamentally created with children in mind, not only selecting materials from their daily lives, but also adapting to their psychological characteristics, awakening their innocence and childlike joy; the music selection is simple and clear, with a strong sense of rhythm and infectiousness, which can arouse children's strong interest. The movements are in line with children's developmental characteristics, and the formation and arrangement are not too complex. There are regular changes, and the movements are perfectly combined with the music, avoiding the tendency of adulthood; helping children to better understand and interpret the essence of dance; emotionally in line with children's nature, following the principles of simplicity, fun, positivity, and promoting truth, goodness and beauty. To guide the creation of children's dance in the right direction that truly takes children into consideration.

This work focuses on the overall learning and development of children, respects individual differences in their development, understands their learning methods and characteristics, and values their learning quality, in accordance with the "Guidelines" policy. So as to immerse children in dance performances and become a classic work with infectious power.

Chapter 5

The works of "Wo Ke XI Huan Ni 'at Guangxi Experimental Kindergarten as a unit of analysis

This article mainly studies "Wo Ke Xi Huan Ni" dance: Kindergarten dance policy and Choreography in context of modern China", with the research goal of studying the works of 'Wo Ke XI Huan Ni 'at Guangxi Experimental Kindergarten as a unit of analysis.".

Researchers comprehensively collected data through documentaries to understand the creative content of "Wo Ke XI Huan Ni" combined with the "Outline" and "Guidelines" policies, its impact and current situation on children's dance, and read relevant policies and regulations. Then, qualitative analysis and research were conducted on the above materials, and the following conclusions were drawn:

Guangxi Experimental Kindergarten was founded in September 2012 and is located on Zhanzhan Road in Nanning City. It covers an area of 8311 square meters and is a demonstration kindergarten at both the autonomous region and Nanning City levels. Implement the spirit of the new Outline and Guidelines, implement a diverse curriculum system, and infuse traditional Chinese art education into daily life, so that children can learn to explore, express, be creative, cooperate and share, experience multiculturalism, and cultivate an international perspective. Adhering to the educational philosophy of "every child participates and every child succeeds", in order to meet the needs of young children's development, we continuously create and optimize the environment, making the kindergarten a warm home for children and a paradise for exploration. Having a team of teachers who are good at research, brave in innovation, and have comprehensive professional qualities. Played a good demonstration and radiation role, and received unanimous praise from parents and society.

In order to conduct preliminary research, the researcher entered Guangxi Experimental Kindergarten and had in-depth communication with the kindergarten to determine the theme and subject matter of this study. Based on the allocation of teachers in the kindergarten and the development of early childhood art, it has been determined that the dance piece "Wo Ke XI Huan Ni" will be jointly completed by Teacher Liu Yi and 32 children from the middle class, including 15 girls and 17 boys.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ



Figure 20 The purpose of conducting an interview and research with the principal of Guangxi Experimental Kindergarten is to prepare for the practical research on the creation of children's dance in "I Like You", including the determination of actors and the arrangement of rehearsal time, as well as the precautions during the research period.

Source: Sunyan Wu, 2023.9, photographed

1. Purpose of Creation: Putting Children First

For children aged 4-5, education and creative activities should be centered around the child, in accordance with the requirements of the Outline and Guidelines. Thinking about what young children think, knowing what young children know, and seeking what young children seek reflects a focus on young children and their developmental needs. Providing opportunities for children to engage in activities and performance, establishing close interactive relationships with them, can fundamentally solve the problem of "teaching" and "learning", and improve the quality of early childhood education. The creators of preschool dance should always remind themselves that the choreography should be centered around young children. It requires us to squat down to observe, listen to, and feel the children, rather than showing a high and mighty posture, so that the children can meet the standards we believe are correct.



Figure 21 Conduct a discussion with director Liu Yi on the creation of works, with the aim of developing a work plan and deployment for specific practical research content

Source: Sunyan Wu, 2023.9, photographed

Before confirming the theme, the kindergarten teacher selected four children's works for children to choose from: "Happy Sheep," "Wo Ke Xi Huan Ni," "Follow the Stars," and "Happy Chicken." Adhering to the principle of "thinking for children and seeking what children want," the final "Wo Ke XI Huan Ni" won with a maximum of 25 votes, accounting for 78% of the total votes.

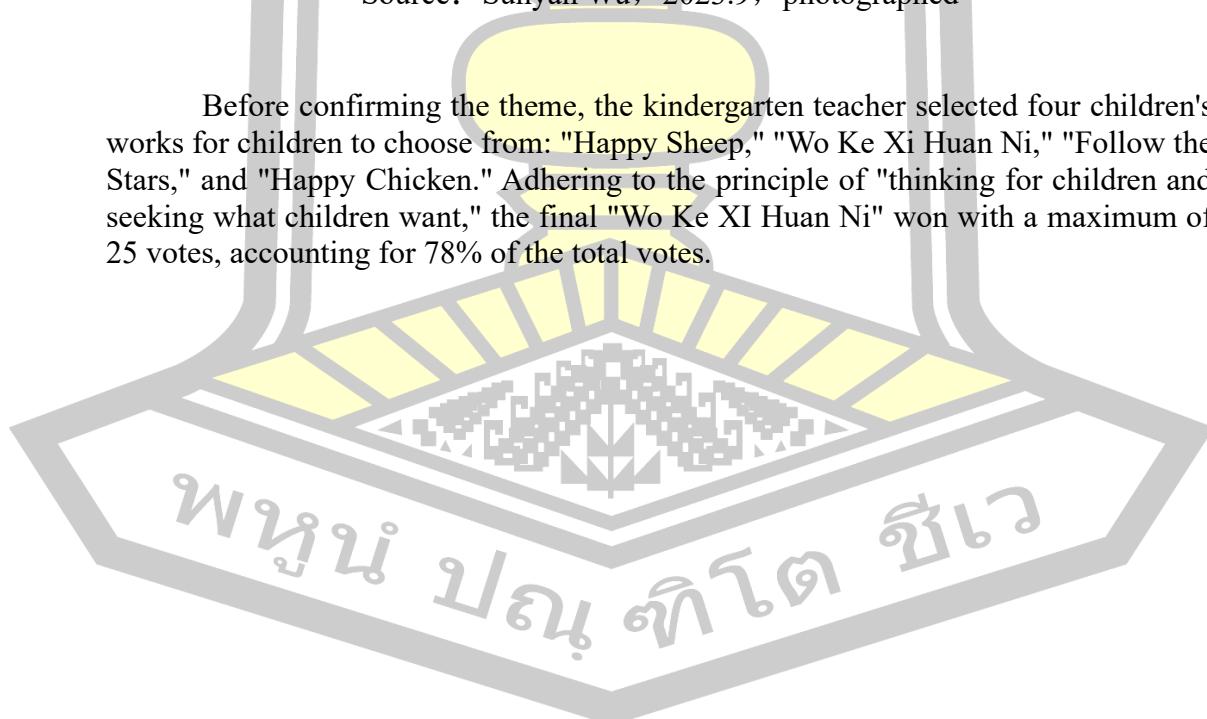




Figure 22 Dance stills of "Walking and Singing" Figure
source: https://www.sohu.com/a/331011974_120054842 (2023.9.1)



Figure 23 Dance stills of "Sweet and Sweet"
source: https://www.sohu.com/a/331011974_120054842 (2023.9.1)



Figure 24 Dance stills of "Monkey Watching the Sea"
source: https://www.sohu.com/a/331011974_120054842 (2023-9-1)



Figure 25 Dance stills of "Wo Ke Xi Huan Ni"
Source:Image source: Screenshot of the dance video "Wo Ke Xi Huan Ni"2023-9-1)

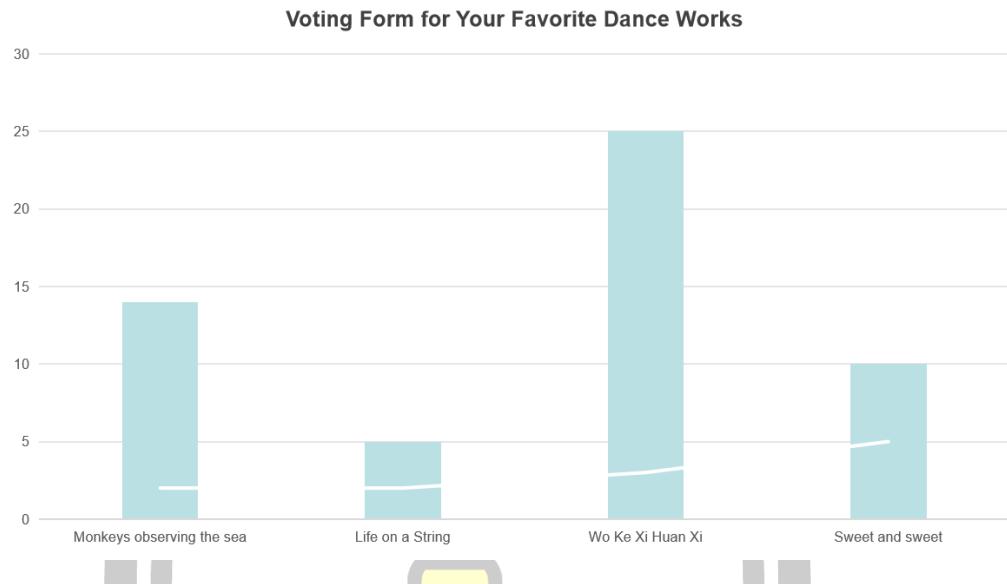


Table 9 The children in Guangxi Experimental Kindergarten voted on their favorite dance for four children's works: "Happy Sheep," "Wo Ke Xi Huan Ni," "Follow the Stars," and "Happy Chicken."

Source: Sunyan Wu, 2023.9, drawing

After the vote, the teacher interviewed the children. What is the reason why you like the work "Wo Ke Xi Huan Ni"?

Serial Number	Reasons for liking
1	The children are very cute
2	I think the dress is beautiful and beautiful, like a princess
3	I remember they sang "I really like you" many times
4	Not much action, not difficult either
5	They seem to be very happy
6	They interact with the uncles and aunts in the audience

Table 10 The researcher and director obtained the voting reasons for their favorite work "Wo Ke Xi Huan Ni" through communication and exchange with kindergarten children

Source: Sunyan Wu, 2023.9, drawing

Serial Number	Reasons for Disliking
1	There are too many actions in other programs to remember
2	I don't like their clothes
3	I can't remember music
4	They have too many positions on stage, I can't see clearly
5	I don't know what they're dancing about
6	Other programs are too long
7	The pace is too fast, I didn't remember
8	The music is not pleasant to listen to

Table 11 Summary of reasons for not liking works such as "Happy Sheep", "Follow the Stars", and "Happy Chicken" obtained through communication and exchange with kindergarten children

Source: Sunyan Wu, 2023.9, drawing

2. Respect the individual differences of young children and promote their development in a targeted manner.

Respecting individual differences among young children is crucial in dance creation, as each child has unique interests, abilities, and personalities. By respecting the personalized differences of young children, dance choreography can become a beneficial experience that promotes their personal growth and self-confidence development.

There are no two identical leaves in nature, and there are no two identical young children in life. Twins, although similar in appearance and physique, also exhibit significant differences in habits, temperament, personality, and intelligence. Putting children first is not only about putting children first, but also about putting each child first, respecting their individual characteristics, teaching according to their aptitude, and promoting strengths and avoiding weaknesses.

In an interview with Lai Chunhui, a teacher majoring in preschool education at Guangxi University of Foreign Languages, she mentioned that the true purpose of early childhood dance education is not to cultivate every child into an artist or dancer, but to enhance their physical fitness, improve their aesthetic perception and creativity through dance activities, develop their thinking, expression, and communication and

cooperation abilities, cultivate their sentiment, and cultivate their noble character, Improve their overall quality. As a preschool dance teacher, one should be a friend and partner of children, providing them with psychological safety and giving them full opportunities to express their desires and abilities in an atmosphere of equality, respect, and freedom. (Chunhui Lai, Interview in Oct.2023.Nanning)



Figure 26 Interview with Lai Chunhui (the first from the right), a lecturer in preschool education at Guangxi Foreign Studies University, mainly to discuss the individual differences in young children's performance. By respecting the personalized differences of young children, dance choreography can become a beneficial experience that promotes their personal growth and self-confidence development

Source: Sunyan Wu, 2023.10, photographed

3. Creating forms to meet the interests of young children

3.1 Unique Music Understanding

For 4-year-old children, it is difficult and takes a certain amount of time to remember the four non repetitive lyrics. Therefore, before creating the theme, the director identifies the lyrics and meanings of the work with a unique graphic notation, and analyzes the structure of the music using the graphic notation. And through the game of "filling in the map", let the children listen to the song with tasks to consolidate their understanding of the melody and lyrics of the song. Encourage young children to appreciate music while reading charts and charts, as they unconsciously learn songs while listening and playing. Convenient for young children to understand and quickly remember the lyrics expressed in the context.



Figure 27 The director created a lyrical graphic chart for the work "Wo Ke Xi Huan Ni", which uses images instead of text based on the lyrics to effectively help children remember the lyrics of the work

Source: Sunyan Wu, 2023.10, photographed

In the music appreciation activity, the director created a situation where a little girl came to a new kindergarten to make friends. Through gradual questioning, the children were inspired to perceive and appreciate the melody of the song, and boldly imagine the stories that happened in the music. This is also a practice for children's auditory imagination. Although the lyrics of the song are repetitive, they are quite common. Therefore, the director draws a chart based on the child's response, allowing the child to intuitively feel the lyrics and better understand the song. And by analyzing the personalities of the song characters, it can inspire children to understand the emotions and content expressed in the song, laying the groundwork for future activities. To better stimulate children's interest in learning and achieve activity goals, it is necessary to combine the situations in their daily lives to feel and understand songs.

3.2 Inspiration and extraction of movements, emphasizing the cultivation of children's ability to create dance movements.

All children, regardless of their background, talent, or disability, should have the right to enjoy art education. In order to better inspire young children's interest in dance and stimulate their innovative thinking, the director first uses multimedia to appreciate and explain different excellent dance works to young children, so that they can understand the important components of dance performance, expressions, movements, rhythm, formation, position, lighting, clothing, etc.

When young children discuss with each other, they can promote their language development and dance movements by exchanging and discussing with each other. Especially in the process of choreography, young children who have rich experience in

choreographing dance movements can help other children improve their new experiences through discussions and sharing.

Children's dance activities should take "perceiving dance music, understanding dance content, feeling dance movements, and experiencing dance fun" as the starting point. Only then can young children explore, imagine, imitate based on their existing life experiences, and be willing to actively perform. Teachers can incorporate materials such as music, dance action pictures, etc. into regional games. While consolidating the actions, they can also try to create different actions. Encourage children to unconsciously enjoy choreographing dance movements, thereby enhancing their confidence.



Figure 28 The choreographer provided dance appreciation explanations to the children in Guangxi Experimental Kindergarten, helping them gain a deeper understanding of dance performance forms and their understanding of dance

Source: Sunyan Wu, 2023.10, photographed

Exploring, selecting, and developing thematic movements is an important means of dance creation. In response to the extensive repetition of the lyrics "Do I like you, do you like me?" in the understanding of the music in the work, the director will first guide and inspire young children to create various "like" movements. On the basis of respecting young children, support and encourage them to create movements, and finally refine the created movements.



Figure 29 The choreographer and director of Guangxi Experimental Kindergarten inspired and guided the creation of four "Wo Ke Xi Huan Ni" movements and shapes for young children, helping them open up innovative thinking and personalized performances

Source: Sunyan Wu, 2023.10, photographed

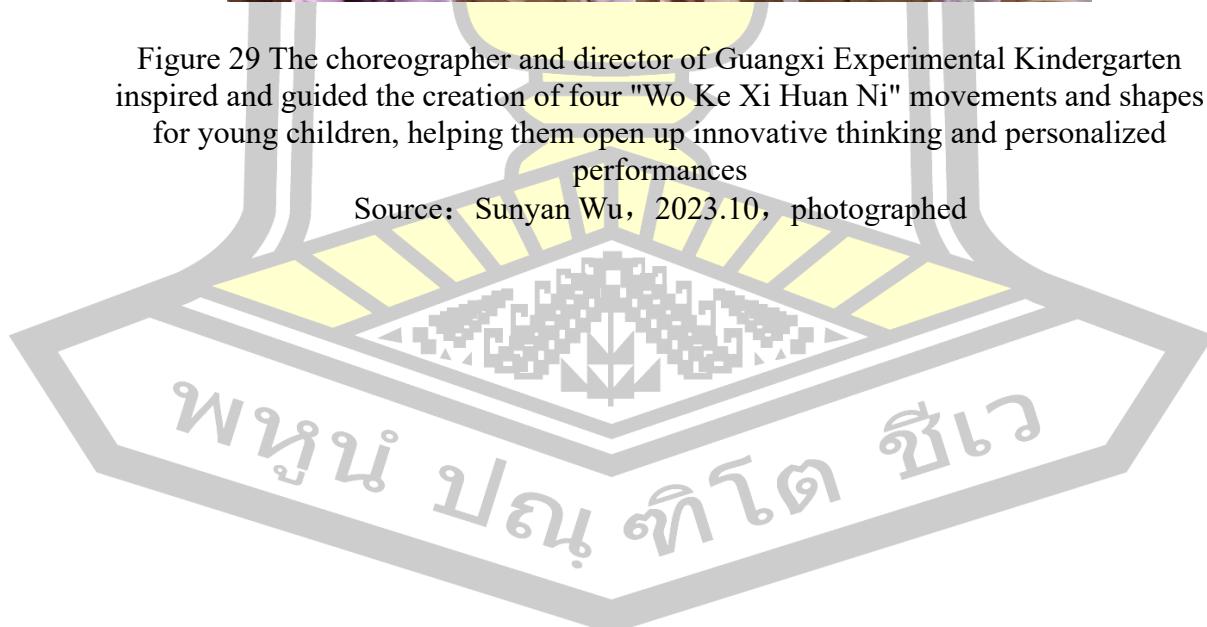




Figure 30 The teacher guides the children to create an action vocabulary that expresses "I will play games with you". The children express that the action is to place their hands on their shoulders and wrap their elbows forward and backward, which is a manifestation of the children's physical interaction.

Source: Wu Sunyan, October 2023, photographed



Figure 31 Under the guidance of the teacher, the children will design the shapes of the "Like You" movements they have organized. This fully reflects the "Performance and Creation" pointed out in the "Guidelines": "Respect the spontaneous performance and creation of young children, and provide appropriate guidance."

Source: Wu Sunyan, October 2023, photographed

When children need to express exaggerated emotions such as surprise and sadness, the director guides them to search for memories of emotional scenes in their brains through language expression, encourages children to use exaggerated expression techniques to express emotions, and makes children's creativity more expressive. Not only does it make dance performances lively and childlike, but it also better unleashes their lively nature.

In order to enable young children to better participate in the creation of movements, a point reward system was used. Research has shown that under the drive of rewards, the duration of young children's focus increases step by step, reaching a peak of 80 minutes in the 6th creation training. Young children show significant participation in terms of focus, participation, and innovation.



Figure 32 In order to stimulate and reward children's participation and innovative thinking development, the choreographer provides a reward card in organizing children's dance creations. Children who receive high points can receive corresponding gifts and rewards, stimulating their participation and efficiently completing creative tasks.

Source: Sunyan Wu, 2023.10, photographed

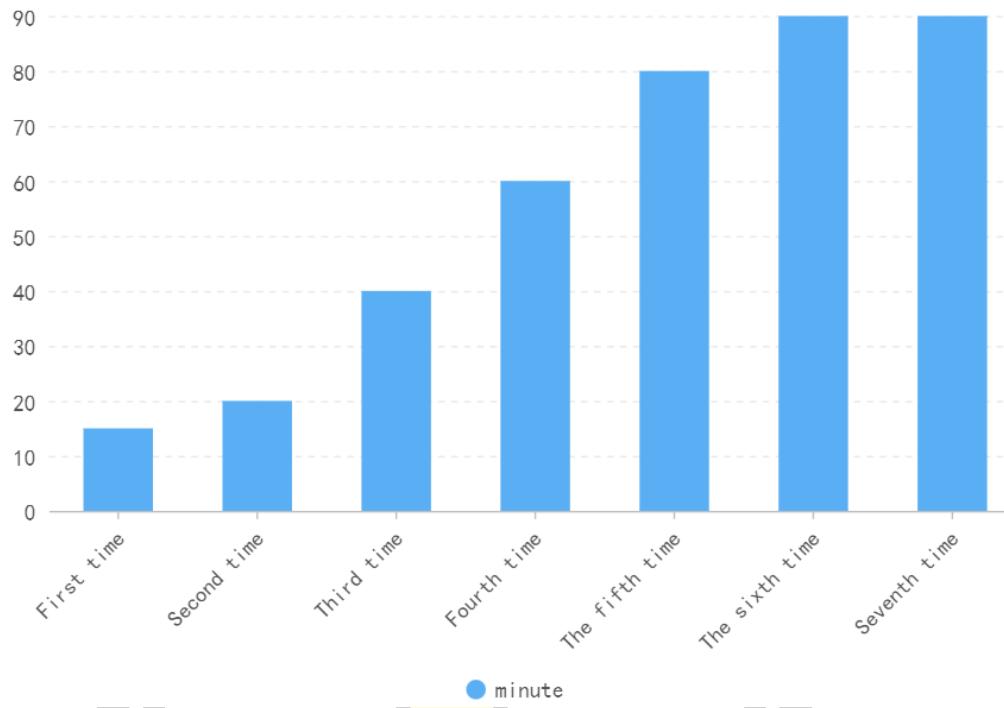


Table 12 After organizing children to participate in a point reward system under the guidance of the director, the researcher observed that as the number of rehearsals increased, the concentration of young children's dance time increased

Source: Sunyan Wu, 2023.10, drawing

In the first creation class, only 3 children actively participated in the creation. After the implementation of point rewards in the third class, the number of participants increased to 10. In the fourth class, it reached 20 people, and in the fifth class, it reached a peak of 25 people, an increase of 73% compared to the first participation. During this period, with the guidance and inspiration of the choreographer, young children gradually become familiar with independently creating actions that match the context of the work. The famous British dance artist Jane Russell once said, "What we care about is not cultivating skilled performers, but how to teach students through performance, making them love dance, broaden their horizons, enrich their imagination, and cultivate sharp insight.".

The role of a choreographer is to help young children perceive the charm of dance music, understand the expression of dance content, and feel Experience the tension and fun of dance movements, create different character shapes, and try to perform independently and creatively, so that dance movements can meet the emotional requirements and expression of music.

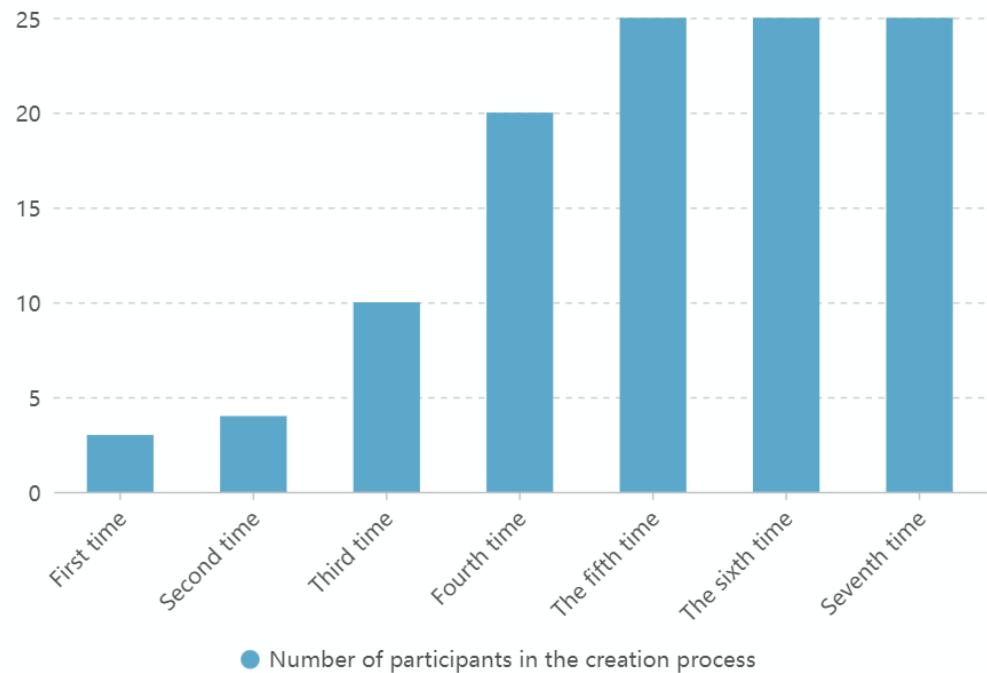


Table 13 After organizing children to participate in a point reward system under the guidance of the director, the researcher observed that the number of children who participated in dance creation during the creative rehearsal task increased with the number of rehearsals

Source: Sunyan Wu, 2023.11, drawing

In the creative activity, the director used reward mechanisms such as accumulating scores and rewarding stickers to encourage young children to boldly imagine and create. Timely rewards can boost children's confidence, boost their mood, and encourage them to engage in activities with high enthusiasm.

In order to help young children remember their movements, the director filmed and printed the movements created by the children to create an honor wall, satisfying their sense of achievement and honor. The Guidelines points out that early childhood dance education aims to improve children's artistic literacy and further promote their harmonious development in all aspects of body and mind through teaching and activities. In the activity, the director observes, judges, and records the child's performance. When children encounter problems, provide timely support and guidance to lay the groundwork for their continuous creative actions. At the same time, it plays a gradually enhancing role in cultivating children's ability to create movements.

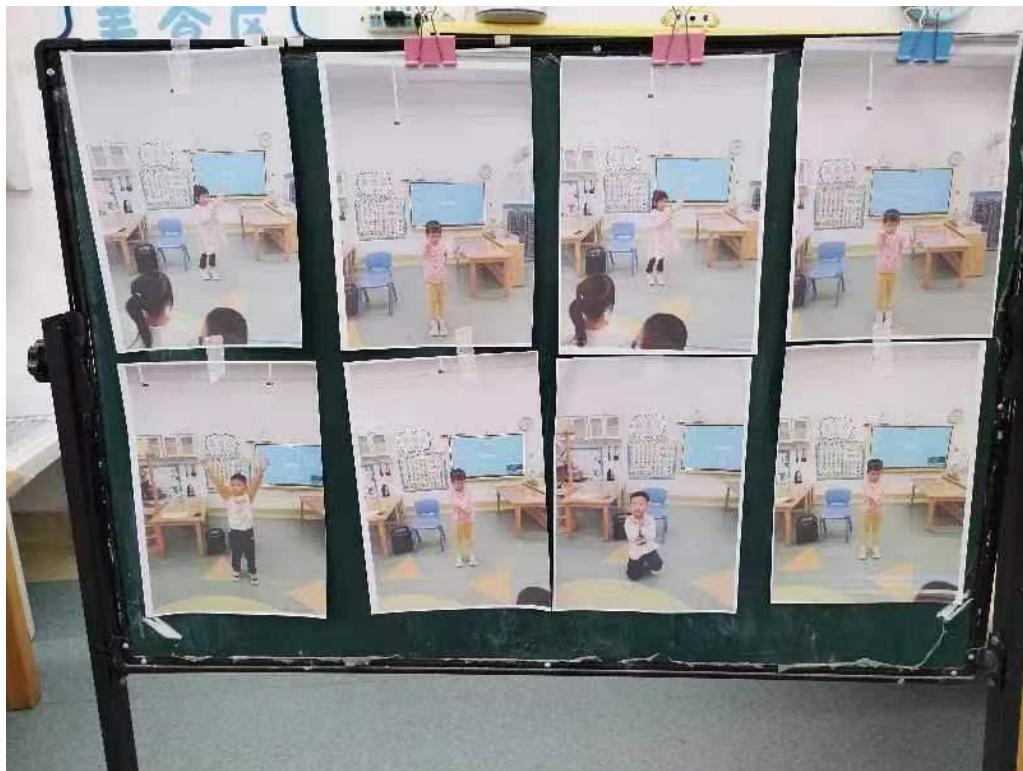


Figure 33 In order to facilitate children's effective memorization of choreographed dance movements, the choreographer creates a display wall for children to recall at any time, thus efficiently completing the choreography task

Source: Sunyan Wu, 2023.10, photographed

3.3 Learn how to express character emotions and improve performance

Emotional expression is a very important and interesting part in dance creation, which can be conveyed through various means such as dance movements, body language, facial expressions, etc. At the same time, giving dancers a certain degree of freedom allows them to truly convey emotions on stage through personal expression.

In the work, the director guides young children to start with facial expressions and body movements. At first, children do not understand how to express strong and brave emotions. With the guidance and support of the director's language, children can connect with life, combine their direct experience and indirect experience learned, and express "brave" and "strong" emotions with expressions and actions. I have learned more diverse ways of expressing emotions, improved my expressive power, and laid a solid foundation for my future performances and creations.

When expressing emotions that are difficult to express, such as bravery and strength, the director uses language guidance, videos, and pictures to inspire young children to learn ways to express these emotions, search for memories of emotional scenes, encourage young children to use appropriate expression techniques to express their emotions, and make the performance more expressive. After serving as a support, the director did not stipulate that children should imitate the performance according to videos or pictures, but encouraged them to express themselves in their own

understanding. In a relaxed, supportive, and praising atmosphere, children also have more ideas in their subsequent performances, and their expressions and movements are more in place and rich. The changes in the expression of artistic goals in the "Guidelines" highlight the children's art education concept of "emphasizing both feeling and expression". (Ben Qiao,2013,P23)



Figure 34 The director conducted emotional expression training for young children in Guangxi Experimental Kindergarten, learning the emotional expression of different roles, thereby helping children improve their dance performance ability

Source: Teacher Liu Yi from Guangxi Experimental Kindergarten, 2023.12, photographed

3.4 Determination of structure

Structure is the most difficult element for young children's dance choreographers to grasp. In the existing works of Teacher Cao Errui, "Wo Ke Xi Huan Ni", the same theme, concept, and choreography use different structures. With different dance foundations and levels of artistic understanding of young children, the works also change greatly. The application of dance creation techniques is the core link of the entire dance creation. It can be said that the success of a work depends on the techniques used. In addition to imitation, there are also exaggeration, contrast, and other techniques that can create rich effects in children's dance creation techniques. In addition, stage scheduling and composition can create different visual conflicts for the audience. The most important aspect of this work is to reflect the innocence, liveliness, and cuteness of young children. The diverse techniques here may not be as important, but the key is to see how the director guides, inspires, and inspires children to express their most innocent side. To better utilize and assist young children in performance, it requires the

accumulation of daily creative practice by the director, the refinement of young children's movements, and the correct grasp of young children's psychology.

4 .The process of creating with young children as the main focus

In the process of creation, the director always revolves around the approach of putting children first and respecting them, emphasizing the importance of "thinking about what children think, knowing what children know, and seeking what children seek" and paying attention to their experiences. Children are the main body of children's dance works and should participate in the creation of the works. We should give children ample opportunities to showcase and express themselves, fully inspire and utilize their brains, liberate their hands and feet, release their nature, give them an opportunity to create dance, and give them a stage to showcase themselves. What the director needs to think about is how to stimulate children's interest and desire for dance creation and expression.

Empathy is an innate ability of human beings, which is the ability to imagine standing in the shoes of others, understand their feelings and thoughts, and provide appropriate responses. If the choreographer creates something and then teaches it to young children, it is just mechanical imitation, and the child's brain function only plays a role in remembering actions and sequences. The thinking patterns of adults and young children are not on the same level. We should not only adhere to the educational stance in teacher child interaction, but also correctly understand and respond to young children. Directing should cultivate empathy in young children and learn how to interact with them, rather than relying solely on one-sided and rigid education(Feng Wanzhen, 2022). As the saying goes, "Interest is the best teacher." With interesting experiences and a sense of achievement, children can play a leading role in the creative process.

In the process of creating "Wo Ke Xi Huan Ni", young children's infinite creativity and imagination far exceeded the director's expectations, What is going on without any sense of participation? - Why did the teacher ask me to do this? - I can do this - I can also do this - we can do this, summarized as the process of remembering, moving, and jumping to participate in the psychological advancement, manifested as children gradually transitioning from passive to active in creative creation. This means that a dance that truly belongs to children's psychology and body is about to be born.



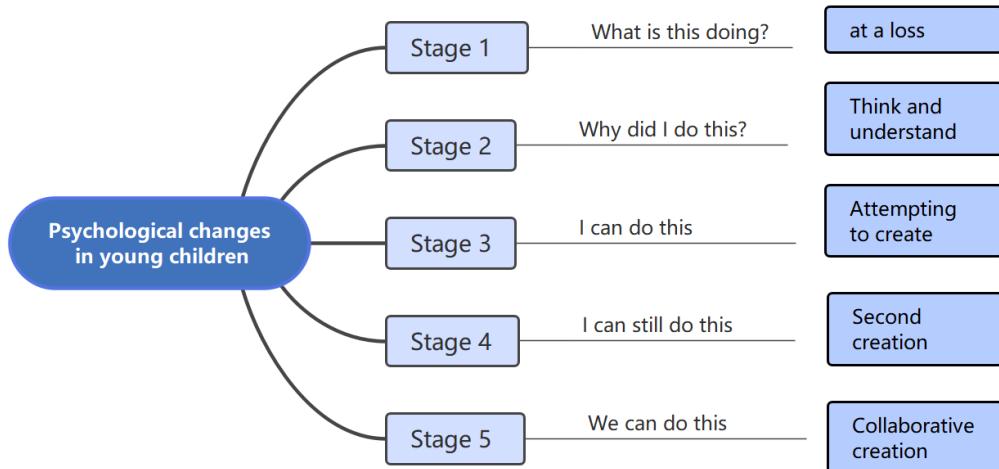


Table 14 During the investigation conducted by the researcher in Guangxi Experimental Kindergarten, it was observed that young children have undergone advanced changes in their participation in the creation process. Under the guidance of the director, young children have gradually opened up innovative thinking and improved their awareness of participating in team cooperation

Source: Sunyan Wu, 2023.11, drawing



Figure 35 The director provided several suitable costumes for children to choose from in terms of clothing selection, fully demonstrating the principle of respecting children's preferences. Children voted on the costumes they liked for the performance

Source: Sunyan Wu, 2023.12, photographed

5. Linking Implementation Activities with Kindergarten Theme Courses

The Guidelines points out that "the content of kindergarten education is broad and enlightening, and can be relatively divided into five aspects according to the category of children's learning activities: health, society, science, language, art, etc., and can also be divided differently in other ways. All aspects of content should develop children's knowledge, skills, abilities, emotional attitudes, etc.". Therefore, the implementation of children's dance creation activities should actively strengthen the connection with theme courses, leverage their own advantages to serve theme courses, rather than forming a self-contained system.

5.1 The penetration of creative activities in the language field

In the dance work "Wo Ke Xi Huan Ni", a large number of language songs and performance creations are mainly used. Through learning the lyrics, mastering the music, and listening to the lyrics, young children can perform while speaking, singing, and dancing. This kind of performance that blends emotions and melody not only improves their language ability, but also demonstrates the organic unity of language beauty, music beauty, and dance beauty. After a long period of immersive music immersion, young children unconsciously form their own language creations, such as "I dressed very handsome today, do you like me?", "I performed well today, do you like me?", "I jumped very high today, do you like me?", "I slept soundly, do you like me?", and at the same time create "Little performer, keep your head up and prepare" "Small audience, sit still" and other small commands for performers and audience etiquette have developed children's language expression abilities and similar sentence creations.

5.2 The penetration of creative activities in the social field

The social sphere is to enhance the self-esteem and confidence of young children, cultivate their caring and friendly attitudes and behaviors, and promote the healthy development of their personalities. The cultivation in the social field cannot be separated from four aspects: knowledge, emotion, intention, and action. Social cognition is the foundation, social behavior is the result, and social emotions are the most crucial. Without emotional participation, social cognition is pale and it is difficult to generate behavioral motivation. It can be said that it is a process of expressing emotions with passion, realizing emotions with emotions, and expressing emotions with emotions. Fully followed the principles outlined in the Outline(Holly 2018).

"I like you, do you like me?" "My dress is very beautiful, do you like me?" "I will play games with you, do you like me?" This is a form of interactive social interaction with peers, allowing young children to actively participate in the group, communicate, coordinate, cooperate, and abide by rules. Through emotional experience, children's social cognition is strengthened, their social behavior is improved, their true feelings are burst out, and their inner emotions are creatively expressed and sublimated. Call out the most beautiful emotions between young children with the most childlike language.

5.3 The penetration of creative activities in the field of science

The goal of the Guidelines in the field of kindergarten science is to stimulate children's curiosity and desire for exploration, develop their cognitive abilities, be willing to use their hands and brains, and guide them to pay attention to the relationships between numbers, quantities, shapes, time, and space in the surrounding environment, and discover mathematics in daily life.

In the creative process of "Wo Ke Xi Huan Ni, the director used multimedia techniques to show children the changes in formation from other excellent dance works, including horizontal lines, vertical lines, diagonal lines, circles, squares, and other formations. Effectively integrating formation changes into the scientific field. The number of changes in formation is a quantitative relationship, while lines and graphic shapes give young children the concept of shapes. By using regional operation materials such as "up and down" and "shape matching", promote the improvement of children's abilities in shape and spatial orientation.

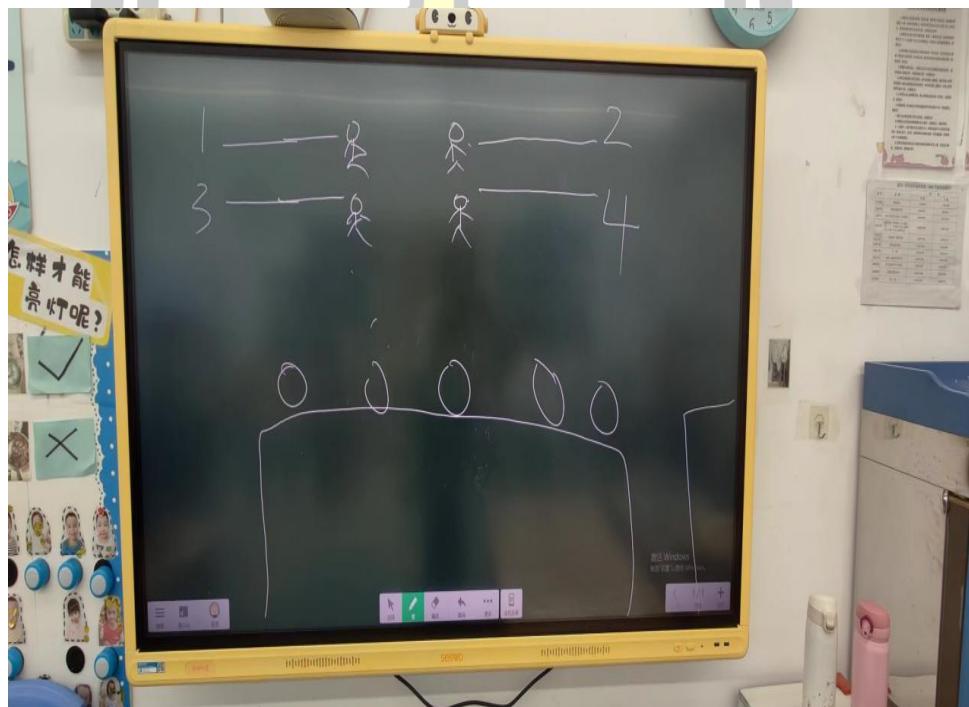


Figure 36 The choreographer introduced the dance formation to the children through a diagram, which shows the horizontal line formation and the position of the children's numbers, helping them accurately find the stage position (1)

Source: Sunyan Wu, 2023.12, photographed

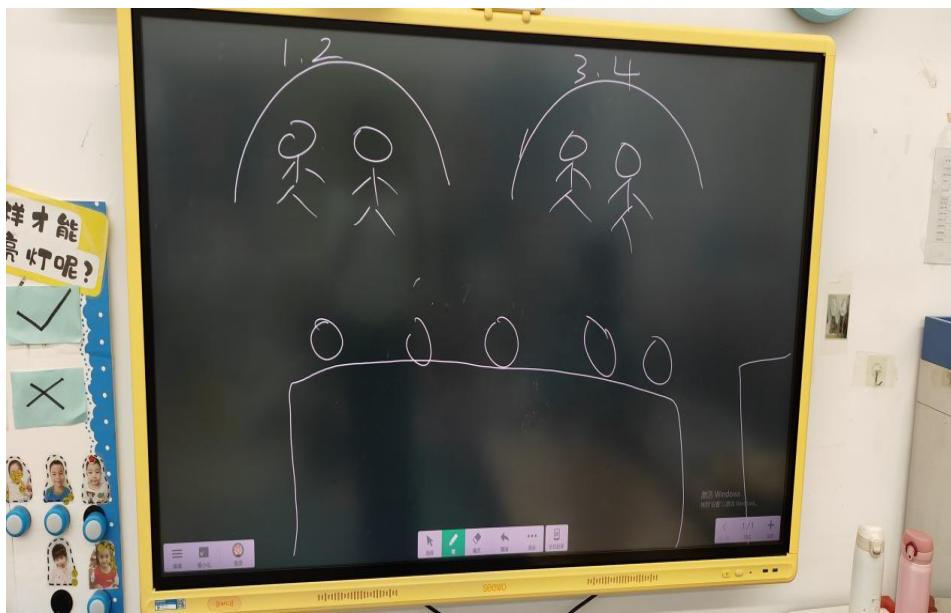


Figure 37 The choreographer introduced the dance formation to the children through a diagram, which shows the horizontal line formation and the position of the children's numbers, helping them accurately find the stage position (2)

Source: Sunyan Wu, 2023.12, photographed



Figure 38 The director is explaining the position of dance formations to the children in Guangxi Experimental Kindergarten, and the children are studying and learning the changes in dance formations carefully

Source: Sunyan Wu, 2023.12, photographed

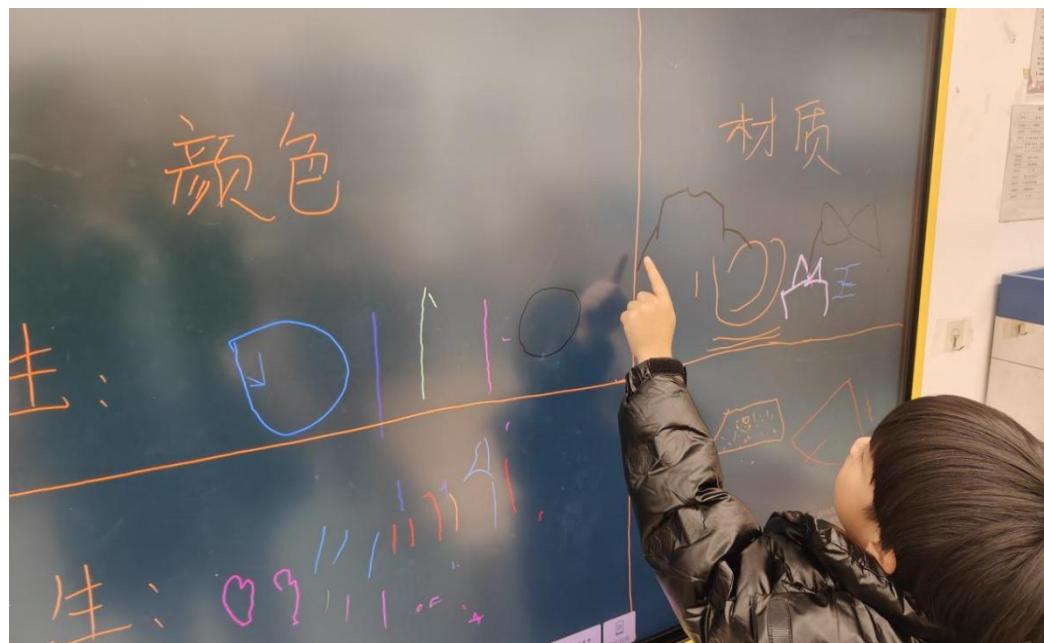


Figure 39 The choreographer organizes children to introduce dance performance costumes and guides them to recognize the colors and materials of the costumes

Source: Sunyan Wu, 2023.11, photographed

5.4 The penetration of creative activities in the field of health

Starting from the field of health, we aim to enhance the physical fitness of young children and cultivate a good attitude towards life, allowing them to develop coordination and flexibility in various sports activities such as walking, running, jumping, drilling, climbing, and climbing. In long-term dance activities, children's various body coordination abilities and muscle qualities have reached a certain level of training. The activity not only enhances the physical fitness of young children, but also cultivates their character and aesthetic education. Guide children to maintain a happy mood, which can quickly alleviate their unhappiness. When there is a strong emotional response, it can gradually calm down under adult reminders. Cultivate resilience and develop a healthy mindset.

5.5 The infiltration of creative activities into other art fields

Through teaching activities such as "music appreciation", "action creation", "formation creation", and regional games, we aim to develop young children's singing, dancing, and composition abilities. They are willing to participate in activities such as singing, rhythm, dance, and performance, and develop a love for artistic activities. In the field of art, enriching children's sentiments and cultivating their ability to recognize beauty and taste. Cultivate children's interest in expressing and creating beauty. In their favorite art activities, young children are able to boldly express and express their feelings and experiences.

Art activities are an emotional and creative activity. Children should have a sense of pleasure and personalized expression in the process of art activities. The director should understand and actively encourage young children's unique ways of expression, and be careful not to turn art education into mechanical skill training.

Dance itself is one of the types of art, and the creation of children's dance is also one of the artistic creation activities. In dance activities, children are the main body, and their subjective initiative and emotional expression are exerted. Enable children to correctly discover, create, and express beauty.



Figure 40 After several months of choreography and rehearsal, the children of Guangxi Experimental Kindergarten successfully performed the dance "Wo Ke Xi Huan Ni" on stage (1)

Source: Teacher Liu Yi from Guangxi Experimental Kindergarten, 2023.12, photographed



Figure 41 After several months of choreography and rehearsal, the children of Guangxi Experimental Kindergarten successfully performed the dance "Wo Ke Xi Huan Ni" on stage (2)

Source: Teacher Liu Yi from Guangxi Experimental Kindergarten, 2023.12, photographed

From the above research survey, it can be seen that the creation of kindergarten dance closely revolves around the central idea of "guidelines" and "outlines", with children as the foundation. It not only combines a large amount of theoretical basis in guiding innovative thinking in creation, but also respects children's preferences, inspires children's interests and hobbies, stimulates children's innovative thinking, encourages children to try boldly, etc., so that children can receive dance education and fall in love with dance performances from the bottom of their hearts, transforming passive into active ideological development can

At the same time, it can also be seen that the professional competence requirements of kindergarten dance choreographers are extremely high. They should not only understand children's psychology and education, but also master basic dance pedagogy and choreography skills. At the same time, they should integrate kindergarten science, society, language, health and art courses.

Chapter 6

Conclusion, Discussion, and Suggestions

1. Conclusion

The dance work "Wo Ke Xi Huan Ni" fundamentally focuses on children in its creation. The selection of materials should not only come from children's daily lives, but also conform to their psychological characteristics, awakening their innocence and childlike fun; The music selection is simple and clear, with a strong sense of rhythm and infectiousness, which can stimulate children's strong interest. The movements are in line with children's developmental characteristics, without overly complex and regular changes. The movements are perfectly combined with the music, and avoid the trend of adulthood; Help children better understand and interpret the essence of dance; Emotionally in line with the nature of children, following the principles of simplicity, fun, positivity, and promoting truth, goodness, and beauty. To guide children's dance creation towards the right direction that truly considers children.

1.1 Putting children first and stimulating their creativity

In the practice of kindergarten creation, the director focuses on "thinking about what young children think, knowing what young children know, and seeking what young children seek", reflecting a focus on young children and their development needs. Encourage, reward and actively guide young children to develop innovative and creative thinking. And comprehensively penetrate from the five major fields of kindergarten, including language, health, society, science, and art. Finally, it was found that no matter what kind of countermeasures are, they should be based on children, come from their lives, pay attention to their experiences, stimulate their interests, and promote their development, which can ultimately be summarized as "putting children first".

1.2 Early childhood dance education plays an important role in the comprehensive development of young children

Due to the emotional awareness and cultural characteristics of dance, it can naturally enhance children's observation, consciousness, imagination, and thinking. Dance requires the correct body posture to create beautiful shaping movements, which helps children form a tall and robust body shape and dignified demeanor. In addition, compared with other sister arts, dance has a more collective nature, and training through mutual care, coordination, and cooperation is more conducive to cultivating children's moral character of caring for others, unity and cooperation, which is another important feature of dance education.

2. Discussion

With the development of the economy and the improvement of people's living standards, kindergarten dance teaching has also received social attention, and kindergarten dance teaching has also been put on the agenda in kindergarten teaching. However, since the long-term development of kindergarten dance teaching, there has

been no scientific and systematic teaching theory in kindergarten dance teaching, and the important role of kindergarten dance teaching has not been truly realized. So, after investigation and research, the author found that there are currently some problems with kindergarten dance, as follows:

Limited cognitive ability of young children in innovation and creation

During the research process, researchers and choreographers found that in the creation of dance formations, when the choreographer did not set a good formation case for the children, the children engaged in difficult and irregular forms of love and irregularity towards the current choreographer, which caused confusion and difficulty in implementing the love type formation during the creation process. In a review, researchers and choreographers concluded that relatively simple and clear formation diagrams should be found, such as horizontal and vertical lines Diagonal lines, etc., require the director to provide sufficient guidance in order to better inspire young children's innovative abilities.

Different levels of participation between boys and girls in the creation process

During the process of creating a kindergarten, the researcher summarized and found a pattern that female students generally have stronger dance abilities and participation than male students. In interviews with choreographers, it was found that female students generally participate in extracurricular dance training classes, with a certain level of dance foundation, performance ability, and stage practice experience, while male students have no dance foundation and are slightly weaker in physical development.

2.3 Insufficient creative ability of kindergarten directors

In the process of following up on the work "I Do Like You", the researchers found that the teacher's creative ability to inspire young children was limited, and they did not effectively extract the movements and rhythms created by young children. They also did not provide timely guidance in the formation created by young children. However, the director has a strong ability to reward and motivate children, maintain their self-esteem, and organize rehearsals with a focus on children.

3. Suggestions

Researchers have proposed some solutions to address these issues, in order to promote the comprehensive development of kindergarten dance creation, as follows:

3.1. Strengthen the comprehensive quality education of children's choreography.

Teachers are the leaders of young children's dance learning, and their role is particularly important. To develop dance education, it is necessary to have a high-quality and professional teaching team. Teachers engaged in early childhood dance education should not only have a basic understanding of professional theoretical knowledge, but also possess extensive cultural and other knowledge cultivation. Dance not only integrates artistic factors such as literature, music, art, and drama, but also has close relationships with other arts. At present, kindergartens are very lacking in dance teachers with cultural cultivation and ability. Many dance teachers are either hired professionals without specific and good teaching skills for young children, or are part-time teachers specializing in preschool education, without good dance literacy and

creative ability, and there are many shortcomings.

In addition to creative skills, the second main focus is on five aspects of reform, combined with the characteristics of young children's age. Firstly, it is fun teaching; Putting children first and stimulating their creativity; Guiding and enhancing children's comprehension; The interaction between teachers and students, the third is to liberate the nature of young children; Fourthly, in terms of enhancing the abilities of teachers, on the one hand, it enhances their professional abilities, and on the other hand, it enhances their teaching abilities.

3.2 Provide a platform for kindergarten teachers to create dance skills.

From the aspects of professional skill quality, professional theoretical quality, basic theoretical quality, and training opportunities. There are no dedicated dance teachers in kindergartens, and vigorously developing dance education is a requirement for the development of quality education and the healthy development of young children. As long as our government departments provide necessary guidance and support in accordance with the laws of dance education, and systematically train dance backbone teachers in a planned and organized manner, we can improve the quality of our dance teacher team. Under the leadership of the art education regulatory department, organizing experts to provide guidance and training, strengthening the cultivation of dance teaching talents, and building a high-quality dance teacher team is the fundamental guarantee for the healthy development of dance education. With strong assistance from all sectors of society, dance education will play a greater role in children's aesthetic education and quality education, and cultivate more ideal talents for society.

3.3 Actively building a children's display platform and providing practical opportunities

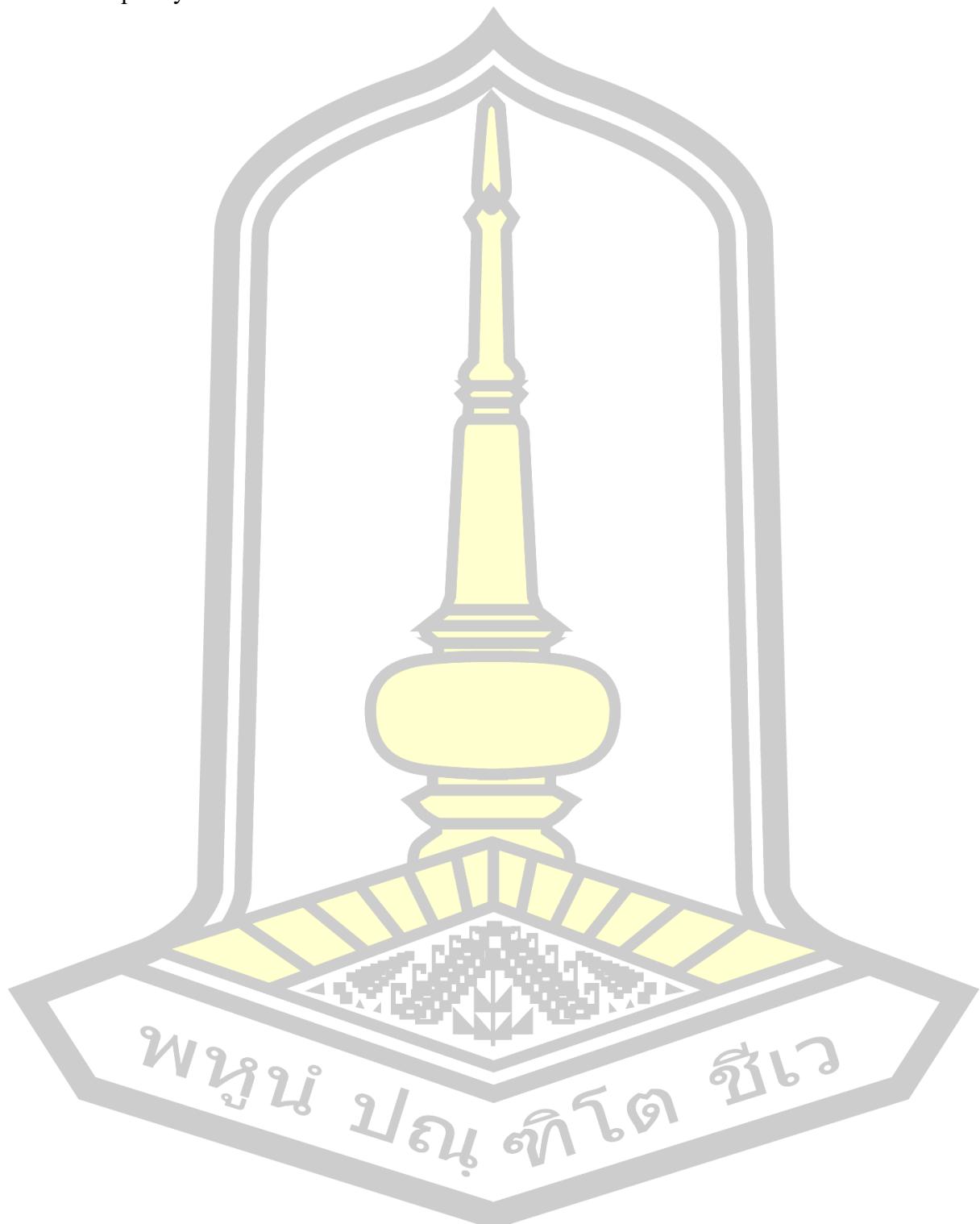
Dance is a comprehensive art form and one of the important forms for children to develop their artistic literacy. Preschool dance education cannot be separated from practical activities. Practical activities not only help broaden the dance vision of young children, improve their aesthetic and creative abilities, but also help improve their confidence and sense of success, making them more fond of this education. Therefore, our kindergarten should actively build a practical platform to provide rich opportunities for children to communicate and showcase, and promote their artistic development.

3.4 Advocating Homeland Cooperation

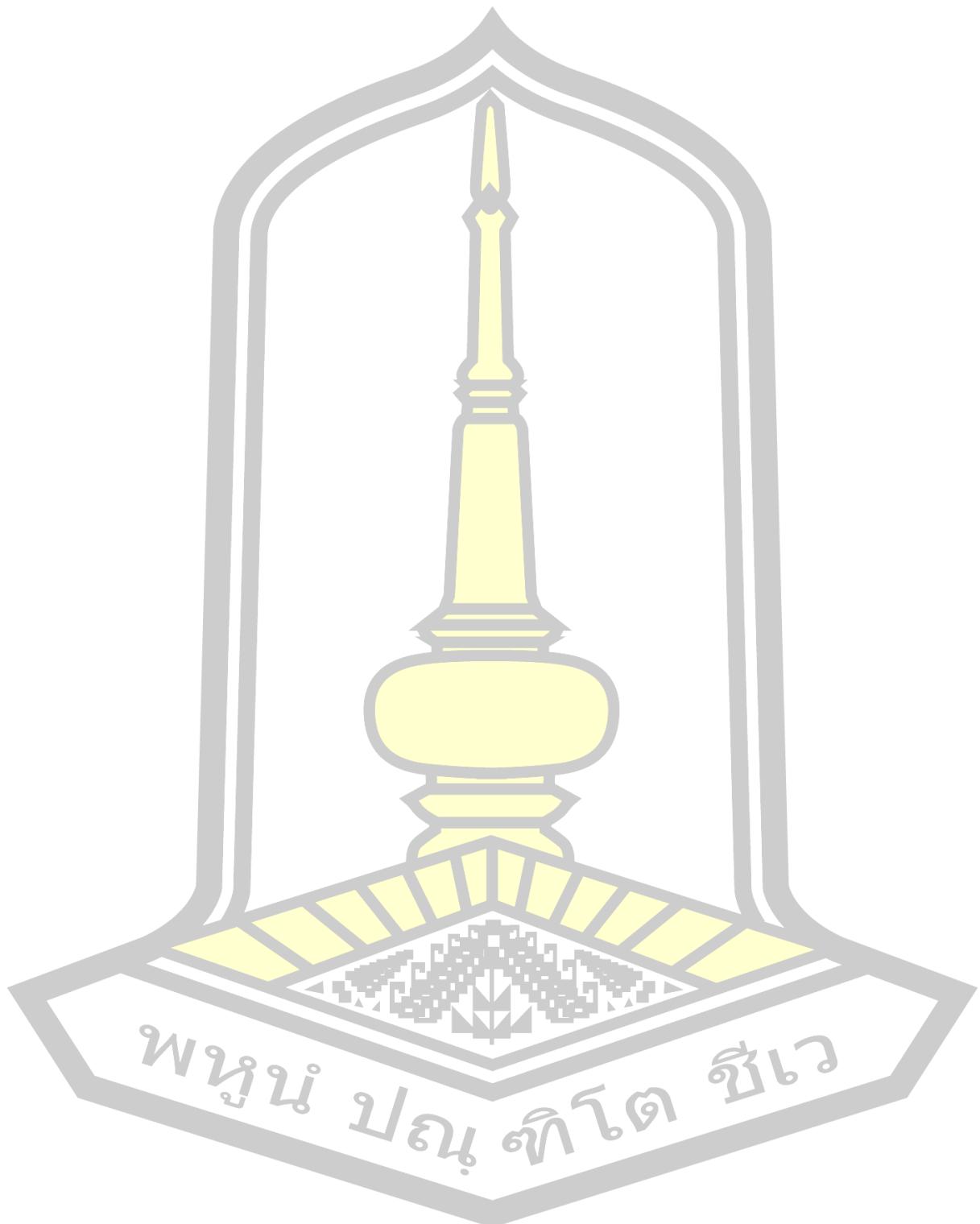
During the dance process, teachers and parents should establish a stable and coordinated cooperative relationship. As a preschool dance teacher, we should communicate and exchange more with parents, and use various methods to help parents understand the relevant dance education concepts and methods. As parents of young children, we should also actively cooperate with the teacher to do a good job in every dance activity we participate in, and put forward our own rationalization suggestions during the activity. Only such a trusting and mutually coordinated home school relationship can play a positive role in promoting early childhood dance education; Only then can children learn more knowledge and skills in early childhood dance education, and have a better future.

I hope that the above measures can effectively promote the reform of

kindergarten dance creation and promote the continuous improvement and development of quality education.



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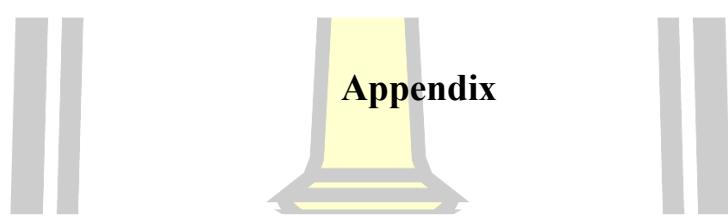
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Appendix A

INTERVIEWERS

一、 Outline of Interview with Associate Professor Chen Ye

1. Do you have any impression of the children's dance work "Wo Ke Xi Huan Ni"?
2. What left a deep impression on you in the works of "Wo Ke Xi Huan Ni"?
3. What are the main dance entry points in the work "Wo Ke Xi Huan Ni"?
4. How do you think should we cultivate children's learning qualities such as imagination and creativity?
5. What are your suggestions for implementing the Guidelines?

二、 Outline of Interview with Teacher Lai Chunhui

1. Talk about your understanding of the holistic development of young children.
2. Can you respect individual differences in a child's development process?
3. How do you want children to reflect individual differences and respect them in artistic activities?
4. How do you think children's artistic abilities should be cultivated?
5. What are your suggestions for implementing the Guidelines?

Appendix B

QUESTIONNAIRES

Survey questionnaire related to the Guidelines for Learning and Development of Children Aged 3-6 (for teachers)

Dear teacher

Hello! I am a graduate student at the Faculty of Arts at Mahasalakan University in Thailand, in order to gain a comprehensive understanding of children aged 3-6. This survey questionnaire is specifically designed to assess the implementation of the Learning and Development Guidelines since their promulgation. Filling out the questionnaire may delay your valuable experience

A few minutes, but your objective and honest answer will help us with our future research and analysis. The data obtained from this survey only

For comprehensive analysis, we will protect the personal information involved anonymously. Your answer is relevant to this matter

Research is extremely valuable! Thank you very much for your support and cooperation!

Basic information: Please mark "✓" directly on the corresponding option.

Your gender: A. Male B. Female

Your age: A. Under 30 years old B. 31-40 years old C. 41-50 years old D. Over 50 years old

Your highest education level: A. High school, vocational high school, normal school, B. College, C. Undergraduate, D. Graduate

The type of kindergarten you are in: A. Public Kindergarten B. Private Kindergarten C. Enterprise or Factory Kindergarten D. Other

When did you start learning or studying the Learning and Development Guidelines for Children Aged 3-6 Year Month

The following questions are all multiple-choice questions. Please answer them honestly based on the actual situation and directly mark the corresponding options "✓" is sufficient.

1. Do you think young children should experience and appreciate the beautiful scenery and pleasant sounds in the natural environment through contact with nature.
A. Often B. Sometimes C. Rarely D. Never E. Uncertain

2. Have you ever taken children from kindergarten to visit cultural landscapes such as gardens, scenic spots, and historical sites, or to appreciate natural landscapes in the

wild.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

3. In kindergarten, you will introduce dance works to young children and explain the creative background related to them.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

Do you communicate and discuss with young children about things that are aesthetically pleasing in life? (For example: wonderful music, good-looking)

Dance, etc

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

5. You will allow young children to observe common animals, plants, or other objects in daily life, and guide them to use their own language

Words, actions, handicrafts, paintings, etc. will showcase what is being observed.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

6. Will you guide young children to listen, distinguish different sounds, and have them demonstrate themselves through body language and movements in their own way?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

7. You support your child in collecting their favorite items and will enjoy and play with them.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

8. You will often expose young children to dance works with diverse forms and appropriate content, in order to enrich their feelings and understanding of dance

Experience?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

9. In the creation of kindergarten environment, will you participate with children to decorate and beautify the environment together?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

10. Have you organized children to watch or participate in traditional folk art and local folk cultural activities? (e.g. Paper Cuttings, kneading Noodle figurines, shadow puppetry, ethnic dances, etc

Often B. Sometimes C. Rarely D. Never E. Uncertain

11. When young children engage in artistic activities, they may not be able to follow the discipline of the teaching activities and may engage in behaviors such as dancing or improvising

Would you immediately stop their behavior and demand that the children remain quiet?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

12. Would you encourage the children in the class to actively introduce their favorite songs, dances, paintings, and other art works to you?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

13. When young children engage in spontaneous dance art activities such as humming, singing, or imitating performances, you can respond and appreciate them in a timely manner

Their behavior.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

14. In the process of children's independent expression and creation, you always provide your own suggestions and requirements to the children, and hope that Children do it according to their own wishes.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

15. When creating dance art for young children, you can distinguish which children need the help of teachers and provide timely assistance

Specific guidance for young children.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

16. You are always able to listen to the thoughts and feelings of young children's artistic expression, understand their creative intentions, and give them full consideration Respect.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

17. You will use words like "like not", "good or bad", "great or not" to evaluate children's art works.

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

18. You are clear about the standards for evaluating children's art works and how to evaluate them.

A. Very clear B. clear C. average D. unclear E. uncertain

19. When guiding young children to engage in artistic expression, you will work together with them to determine artistic expression based on their life experience

Is the theme of it?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

Do you provide corresponding assistance to young children during dance activities?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

21. When children engage in dance activities, do you require them to perform completely according to the dance works you provide?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

22. Will you use language to express your feelings to affirm the advantages of children's works or guide them to improve? (For example:

"You used a lot of red in your painting, it feels really festive!", "The voice of the big gray wolf you played is very similar. If your expression were any more..."

A little more aggressive would be even better! " Etc.)

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

23. Have you self-taught the content of the "Guidelines for Learning and Development of Children Aged 3-6"?

A. Often B. Sometimes C. Rarely D. Never E. Uncertain

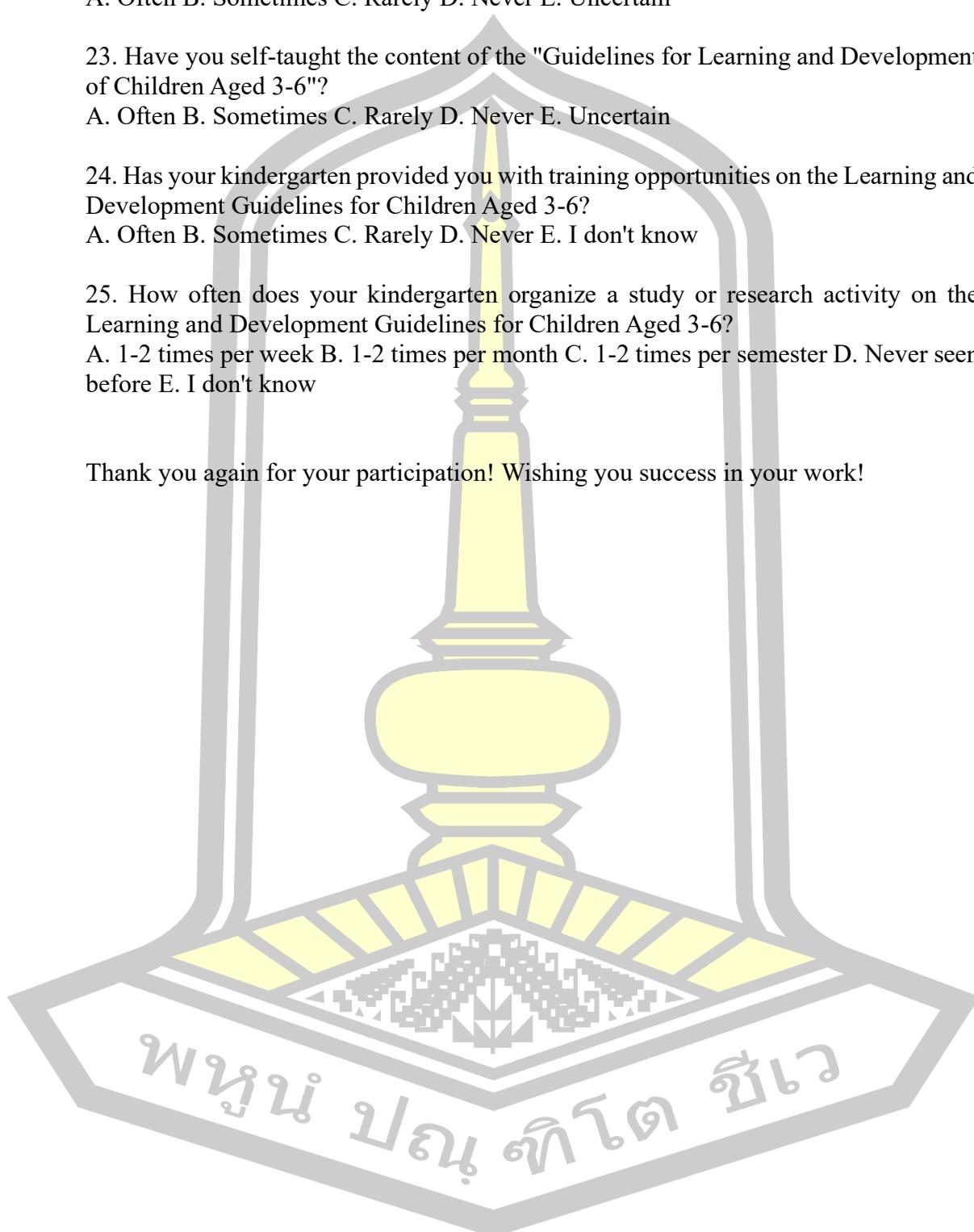
24. Has your kindergarten provided you with training opportunities on the Learning and Development Guidelines for Children Aged 3-6?

A. Often B. Sometimes C. Rarely D. Never E. I don't know

25. How often does your kindergarten organize a study or research activity on the Learning and Development Guidelines for Children Aged 3-6?

A. 1-2 times per week B. 1-2 times per month C. 1-2 times per semester D. Never seen before E. I don't know

Thank you again for your participation! Wishing you success in your work!



BIOGRAPHY

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06 June 1988

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