



DEVELOPMENT OF THE 'YINGGE DANCE' COURSE IN EARLY CHILDHOOD  
EDUCATION PROGRAMMES: INTEGRATING GUANGDONG'S INTANGIBLE CULTURAL  
HERITAGE INTO HIGHER VOCATIONAL COLLEGES AND UNIVERSITIES



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BY

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Title	DEVELOPMENT OF THE 'YINGGE DANCE' COURSE IN EARLY CHILDHOOD EDUCATION PROGRAMMES: INTEGRATING GUANGDONG'S INTANGIBLE CULTURAL HERITAGE INTO HIGHER VOCATIONAL COLLEGES AND UNIVERSITIES
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The objectives of the study were to develop an Yingge dance program to promote traditional Chinese culture and enhance students' national cultural awareness and cultural literacy. Yingge Dance is a unique folk dance of Chaoshan area, blending dance, martial arts and opera with deep cultural history and artistic value. The core prop of Yingge Dance is the Yingge Mallet, and performances are often seen during major celebrations, such as opening ceremonies and Chinese festivals like the Lantern Festival and the Spring Festival. To achieve these objectives, this study used a literature review, in-depth interviews and questionnaires to explore the value of incorporating Yingge dance into early childhood education curricula. The results show that incorporating Yingge dance courses in higher vocational colleges and universities can help preserve traditional culture, promote students' physical and mental development, enhance their national spirit and artistic aesthetic ability, cultivate core qualities in young children, and provide a foundation for fostering traditional cultural qualities.

Keyword : intangible cultural heritage of Guangdong Province, Yingge dance, higher vocational colleges and universities, curriculum

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HUAN XU

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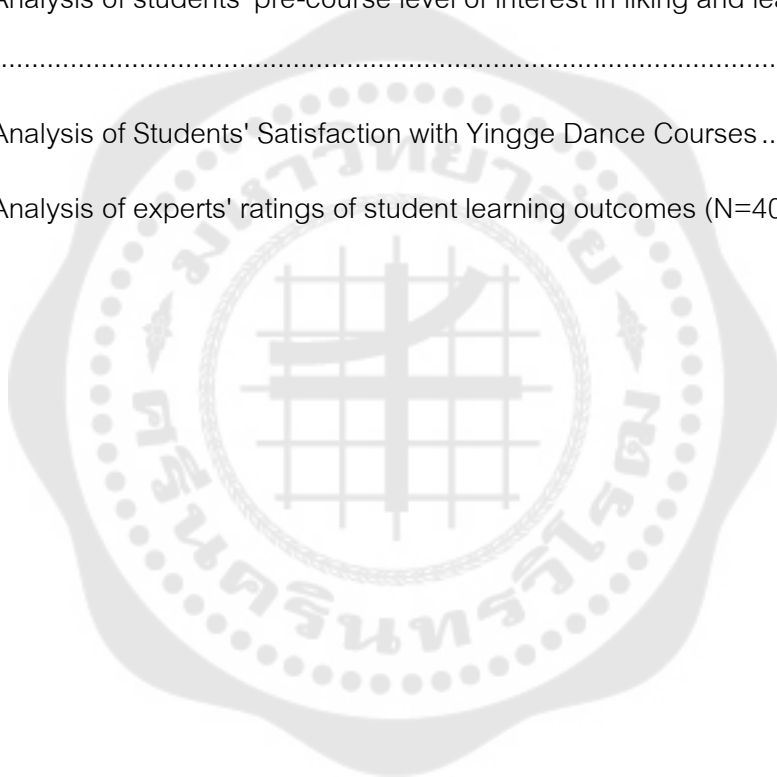
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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

China has a long history and culture of 5,000 years, 56 ethnic minorities, rich and vast landscapes, and colourful resources of intangible cultural heritage. Non-heritage culture refers to those cultures that have representativeness, inheritance value and local characteristics, such as: traditional skills, customs, music, opera, dance and folk art. These are an important part of China's cultural treasury and a symbol of the cohesion of the Chinese nation. The significance of non-heritage lies in the protection and inheritance of these unique and precious cultural heritages, so that they can continue to exist and develop, which, for us living in modern times, can help to better understand and know the Chinese culture, and enhance cultural self-confidence and self-esteem, and at the same time is also conducive to the promotion of cultural diversity and exchanges, integration and sharing of different cultures, and is more capable of enhancing the cultural soft power of the country, and promoting the prosperity and development of the culture of mankind around the globe. The rapid development of modern society has entered the mode of globalisation and has accelerated exchanges and development among countries. In recent years, the domestic trend of Europe and the United States, Japan and South Korea, etc., highly sought after by the majority of young people, punk style, hip-hop style, etc., Korean barbecue, Japanese cuisine, spaghetti, McDonald's, Southeast Asian flavours have opened up all over the streets and lanes of every city, festivals are also "Christmas", "Halloween", etc., the application of the Internet, the development of information technology, and so on. We continue to learn from the West in all aspects. Foreign cultures appear in everyone's daily life, making the original single dress, food and festivals colourful, and we also believe that it is inevitable that fresh blood should be injected into the development of China, but that this fresh blood should add new vitality to our traditional culture, rather than replacing it. Moreover, with the continuous integration of foreign cultures, there are conflicting areas with our traditional culture, such as the conservative nature of traditional Chinese culture

and the openness of Western culture, when these two cultures collide with each other, it will certainly add a lot of problems and bring a great obstacle to the development of the traditional culture of our own people. Therefore, over the years, China has begun to pay attention to and advocate the construction of China's own traditional culture, cultural construction as the country's "soft power" is gradually being promoted, the people began to understand that China's long history, if the culture can not keep up with the progress of the times, then it will be eliminated, and only excellent culture has a higher level of inheritance of the times. Folk dance is a kind of culture refined by different nationalities after a long period of production and life, and it is an important part of China's intangible cultural heritage, which either expresses the trust and hope of the local people, or expresses the attitude of the local people in a specific period of history, and even embodies the national spirit of the people to a certain extent. But similarly, modern dance, ballet and other foreign dances, mainly from the West, have had a certain influence on the development of folk dance in China. Of course, since China's reform and opening up to economic development, so there are some previously undiscovered regional folk characteristics were lost, resulting in part of the folk dance on the verge of extinction of the crisis, so the face of the folk dance to adapt to the requirements of the new era, and then how to better protect and inheritance of folk dance has become one of the issues of concern to our country. In 2002, the first Symposium on Education and Teaching of Intangible Cultural Heritage in China's Institutions of Higher Learning explored for the first time the issue of intangible cultural heritage and contemporary education, proposing the introduction of one's own ethnic and folk cultural resources into China's education system (Chen, M.X. & Zhang, X, 2002); In 2008, Zhou Heping, then Vice-Minister of Culture, launched a national campaign to promote intangible cultural heritage into the national education system at a press conference on intangible cultural heritage and the protection of antiquities (2008); In 2020, the Ministry of Education, in its response to the proposal to regularise the work of "non-heritage in schools", made a special reference to the spirit of General Secretary Xi Jinping's important discourse on the inheritance and promotion of outstanding



traditional Chinese culture, and the need to make the introduction of outstanding traditional culture into schools as a project to strengthen the foundation and cast the soul (2020). Over the past ten years, "non-heritage in schools" activities have been explored and attempted in different ways throughout the country, and the Ministry of Education and the Ministry of Culture have accordingly launched a series of initiatives to approve activities related to "traditional culture in schools". The "non-heritage in schools" programme has gradually been accepted by the national education system.

As an excellent intangible cultural heritage, through thousands of years of development and evolution, Yingge dance is full of traditional folklore and has a modern flavour, and is an important dance art worthy of inheritance and development value. According to the content of the performance of Yingge dance, they can understand the life, customs, culture, habits and costumes of the people in the Chaoyang area of Guangdong. Secondly, Yingge dance has preserved a lot of ancient Chinese culture with archaeological value. Yingge dance has absorbed a lot of elements of ancient operas and also includes a lot of elements of ancient folk activities, which is of key value in promoting the study of ancient folk dances in China. Finally, Yingge dance has absorbed the artistic characteristics of the heroes of China's "Water Margin", creating a distinctive dance style that is deeply rooted in people's hearts and has a high artistic appreciation value (Xie, J.Q, 2020), and it is the cultural essence with the most local characteristics, blending theatre, dance, martial arts and other forms of expression, and it has the reputation of "the majestic winds of the southern country", "the root of the folkloric dances of China", and so on. However, with the rapid economic and social changes, the cultural ecology has undergone drastic changes, and the Yingge dance has slowly lost its former lustre, and is on the verge of being cut off and lost, and is in urgent need of salvage and protection (China Cultural Heritage Foundation, 2016). As an important place to inherit culture, the school provides a good opportunity for the inheritance of Yingge dance. Firstly, the school has a good environment and a professional teaching and research team, which has the advantage of continuous research on culture and integration of resources; secondly, for the school, it can

strengthen the supplement of folk dance art courses and enhance the cultural construction of the campus; finally, for the students, as the bearer of education, learning Yingge dance in a good campus environment, they not only learn new skills, improve the physical and mental health development, increase national cohesion, and cultivate cultural pride, but also achieve the inheritance and development of Yingge dance. Finally, for the students, learning Yingge dance in a good school environment not only learns new skills and improves their physical and mental health development, but also increases national cohesion and cultivates a sense of cultural pride, and also achieves the inheritance and development of the Yingge dance.

## **1.2 Objectives of the Study**

### **1.2.1 Promoting Chinese Traditional Culture in Higher Vocational Colleges and Universities**

The school is an important cultural venue for the inheritance and development of Yingge dance, and plays a role in promoting the inheritance of Yingge dance. Let the Yingge dance into the higher vocational colleges and universities, into the vision of every teacher and student, so as to understand and learn the vivid folk culture, enrich the campus activities and teaching content, broaden the teachers and students in the field of teaching and research, in the subtle enhancement of their own sense of national pride, and cultivate the sentiment of folklore. The goal of higher vocational colleges and universities is to cultivate skillful talents with a knowledge framework that can be used on the job, so they have certain advantages in cultivating kindergarten teachers and promoting the popularisation of artistic knowledge. By building a platform for mutual assistance and collaboration, we can teach the traditional culture of Yingge dance, teach the dance movements of Yingge dance, and spread the intangible cultural heritage from both theory and practice.

### **1.2.2 Enhancing the Teaching Capacity of Kindergarten Teachers and Cultivating the Core Literacy of Young Children**

This paper is about early childhood education students with future careers related to early childhood education. The overall improvement of traditional dance and

cultural literacy of kindergarten teachers and its application in employment is to develop traditional cultural core literacy of young children. Core literacy is the necessary qualities and survival abilities that are gradually formed by young children in the process of receiving corresponding school-age education to meet the needs of lifelong personal development and social development. In order to enhance children's core literacy, the focus is on the understanding and inheritance of Chinese culture, which requires the education system to implant traditional culture in the classroom and integrate it into children's learning content, especially the teaching content and multidisciplinary integration (Kang, C.Y, 2001), so as to truly root traditional culture in the soul of young children.

### **1.2.3 Provision of traditional dance culture Yingge dance courses to enhance the awareness of the entire population of non-genetic inheritance**

The promotion and development of non-heritage culture is the responsibility and obligation of every citizen, and students are the main force in passing on the culture. In the curriculum of early childhood education majors in higher vocational colleges and universities, Yingge dance is explored as a teaching content, which can enrich the cultural background and knowledge of kindergarten teacher students, and is conducive to the students' in-depth understanding of the history, culture and artistic value of Yingge dance, and the better inheritance of the artistic connotations and expressions of Guangdong's non-heritage dances. Doing the curriculum of Yingge dance in early childhood education majors in higher vocational colleges and universities by studying the syllabus, curriculum and actual development of other folk dances. To do the curriculum can make the traditional cultural heritage into the campus and everyone, to raise the awareness of all people on the protection of intangible cultural heritage, and to create a strong atmosphere of everyone's participation, concern, protection and inheritance of excellent traditional culture (Zheng, Y, 2020).

### **1.2.4 Enhancing students' cultural awareness and experiencing the "Nuo culture" of Yingge dance**

"Nuo" for the primitive clan society when the rise of prayer rituals, and later evolved into a variety of gods entertainment activities. China's Nuo culture from Yin Zhou

to the Ming and Qing dynasties, promoting China's song and dance, theatre, fine arts and many other skills origin and development. Shantou University Professor Kui Fu believes that Yingge dance is Nuo cultural heritage, is Nuo culture in Chaoshan mutated form. Yingge dance preserved a certain witch, Nuo primitive dance elements, indicating that it is ancient and valuable, but also shows that it is closely related to the ancient Chaoshan people's spiritual life, the spiritual world. To offer Yingge dance courses is not only for students to master the dance movements, but also to cultivate and improve students' cultural awareness, to trace the roots, to explore the source and roots of the excellent traditional culture, to feel the "exorcism culture" of the Yingge dance, to taste the essence of the excellent traditional culture, to appreciate the power of the excellent traditional culture, to enhance the cultural self-confidence, and to find the direction of the development of the culture (Wu, X.T, 2021).

### **1.3 Significance of the Study**

#### **1.3.1 theoretical significance**

Yingge dance into higher vocational colleges and universities is conducive to the improvement of the comprehensive quality of kindergarten teacher students. According to sociologist Fei Xiaotong, "Cultural self-awareness means that people living in a certain culture have 'self-knowledge' of their culture, understanding its origin, formation process, the characteristics it possesses and the tendency of its development (Su Guoxun, 2006)." The implementation of Yingge dance education in tertiary institutions is motivated by the original intention of recognising local culture. Schools are places where culture is disseminated and knowledge is conferred, and the inclusion of Yingge dance in the curriculum, its inclusion in the syllabus, and its adaptation into a textbook means that it is not presented in a simple and pure cultural form and cultural style, but is given a certain historical responsibility and a historical mission of ethnic cultural cognition and identity.

#### **1.3.2 practical significance**

Specifically carry out the classroom teaching of Yingge dance has practical breakthrough significance. Most of the existing dance teaching forms of early childhood

education majors in higher vocational colleges and universities are still focused on teacher-teaching, with traditional repetitive teaching movements, student imitation, combined music, and teacher-keyed movements, neglecting the cultivation of students' cultural heritage part, such as: why is this movement formed? What is its origin? What is its main use in the local cultural heritage? The researcher believes that the reason for this situation is that teachers still adhere to the traditional concept of dance teaching, which is based on the teacher's teaching and students' mechanical learning, which only achieves the completion of the teaching task. The traditional cultural knowledge transmission behind the dance appreciation class and basic movement combination formation of Yingge dance can well make up for the solidified way of teachers' traditional teaching in the dance class of higher vocational colleges and universities, and make the Yingge dance course of higher vocational colleges and universities in Guangdong Province more with the regional characteristics of Lingnan itself.

#### 1.4 Scope of the Study

##### **Independent variables:**

Based on the actual situation of the Early Childhood Education major in Guangdong Technician College Of Light Industry, the Yingge dance course is offered in conjunction with the existing teaching design and curriculum of Guangdong Province's non-heritage traditional dance types, as well as in-depth analyses and extraction of the existing finished Yingge dance .

##### **Dependent Variable:**

1) Introducing Yingge dance into the classroom not only helps students to get in touch with and understand the local traditional culture, cultivate dance skills and virtues, but also expands their cultural vision and stimulates the spirit of enquiry, promoting the inheritance and development of Yingge dance.

2) By studying the implementation process of "Yingge dance in Schools", it can provide reference for dance teaching in higher vocational colleges and universities, promote the application of Yingge dance in more campuses, classrooms and teaching

materials, and contribute to the development of dance education in the field of non-heritage.

## **1.5 Definition of terms**

### **1.5.1 Intangible Cultural Heritage of Guangdong Province**

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the 23rd session of the General Conference of UNESCO on 17 October 2003, defines "intangible cultural heritage" as "practices, performances, expressions and associated instruments, objects, artefacts and cultural spaces that are recognised as part of the cultural heritage of communities, groups and, in some instances, individuals", practices, performances, expressions, knowledge and skills, as well as their associated instruments, objects, artefacts and cultural spaces, which are recognised by communities, groups and, in some cases, individuals as part of their cultural heritage. (Convention for the Safeguarding of the Intangible Cultural Heritage, 2003)

### **1.5.2 Yingge dance**

It is popular in the Chaoshan area of Guangdong Province, especially in Chaoyang District of Shantou City, Shantou and the neighbouring counties of Huilai, Shanwei and Puning. Yingge dance is an excellent traditional culture created by the Chaoshan people in the long term of social life. Its movements are powerful and masculine, the dance postures are exaggerated and shocking, the costumes are colourful and the music is lively and joyful, which has unique and distinctive aesthetic characteristics and is of great research value.

### **1.5.3 Higher vocational colleges and universities**

Higher vocational colleges and universities include both specialist and undergraduate levels of education, and they are an important type of higher education school and an important part of vocational education, with the mission of training highly skilled, application-oriented specialists for the first line of production, construction, service and management.

#### 1.5.4 Curriculum

Curriculum is "the subject of instruction. It can refer to one teaching subject, or all the teaching subjects of a school or a speciality, or a group of teaching subjects (Cihai Editorial Committee, 1980)". This paper specifically refers to the "Yingge Dance Course", which is designed to enable the contemporary higher vocational students to have a more comprehensive knowledge of traditional culture, so as to perpetuate the essence of the national culture. However, how to set up this course? In what form is it presented? From which direction does the content start? This is the intention of the researcher.

#### 1.6 Conceptual Framework

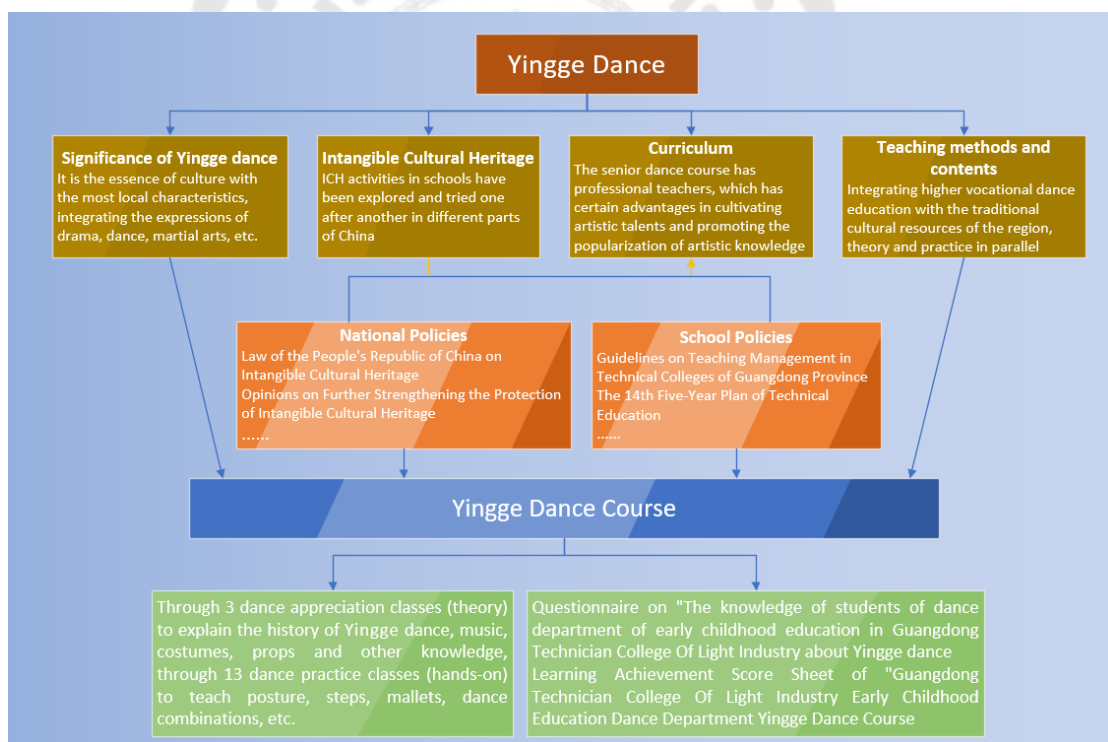


Figure 1 Conceptual Framework

Source: Mapped by the researcher



## CHAPTER 2

### REVIEW OF THE LITERATURE

#### 2.1 Importance and significance of intangible cultural heritage

With the rapid development of global economic integration and the progress of urbanisation in China, traditional lifestyles are being rapidly transformed, and the inheritance and preservation of intangible cultural heritage is facing difficulties (Wang, Y.H, 2021). From a global perspective, the safeguarding of intangible cultural heritage is conducive to the maintenance of world peace and the promotion of harmonious development of the world; it is conducive to the preservation of the diversity of world cultures; and it is conducive to the promotion of the realisation of the development of specific cultures. From our national perspective, the safeguarding of intangible cultural heritage is conducive to the preservation of our traditional culture and the diversity of national cultures; it is conducive to the promotion of the unity of the motherland and the unity of the Chinese people; it is conducive to raising the cultural self-consciousness of all people, promoting cultural innovation and developing advanced culture; it is conducive to promoting the construction of a harmonious culture in China and the development and prosperity of China's cultural undertakings and cultural industries; it is conducive to eliminating the differences in the development of various regions and promoting the balanced development of economic, social and cultural development of various regions; and it is conducive to the cultural enlightenment of the new young people and the education of patriotism (Fuan City Government, 2022). Inheriting and preserving traditional dance is not only a concrete practice of respecting the creativity of dance holders, but also a core element of deepening the protection of intangible cultural heritage. This initiative not only cherishes the art of dance itself, but also passes on and promotes the long history and splendid culture of the Chinese nation. Since China joined the Convention for the Safeguarding of the Intangible Cultural Heritage in 2004, it has been actively involved in the safeguarding of intangible cultural heritage. Since 2007, the Ministry of Culture of the People's Republic of China has set up cultural and ecological protection zones in Minnan, Huizhou, and Rhegong, aiming to provide



comprehensive, holistic, systematic, and dynamic ecological protection for intangible cultural heritage.

## **2.2 Concept and Classification of Chinese Folk Dance**

### **2.2.1 The Concept of Chinese Folk Dance**

Folk dance is a traditional dance with distinctive national style and local characteristics, which is created in folklore and circulated in folklore, and is an art style that is popular among the people (Chen, J. L, 2015). Folk dance is the most numerous dance series in China, the one that has penetrated into the widest field of life, and the one that is most closely connected with everyone's life path. Folk dance has a wide range, mostly attached to the traditional customs and folk dance activities of various ethnic groups, such as production and labour, seasons and festivals, weddings, funerals, rituals, beliefs and worship, etc., are included in the dance of folk activities. This kind of dance originated in the first period of dance art and still exists in large numbers today. Of course, today's folk dances are mostly used for festivals and cultural entertainment, and the original meaning has been diluted, but the roots of these dances are mostly inseparable from the folk activities that are prevalent in the daily lives of the people.

### **2.2.2 Guangdong Non-heritage Folk Dance - Lion Dance**

There are 21 cities in Guangdong Province, 15 of which have lion dance intangible cultural heritage, totalling 25 items. Seventeen of them are provincial intangible cultural heritages and two are national intangible cultural heritages (Liu, Y, 2011). The lion dance was inscribed on the first national intangible cultural heritage list in 2006. Waking lions originated in Foshan during the Ming Dynasty, then spread to Guangdong, and are now circulated among overseas Chinese in Guangdong, Guangxi and Southeast Asian countries (Xue, H, 2022). The lion dance is popular among the public, mainly because it incorporates martial arts, dance, music and folklore into the art of lion dance, which not only strengthens the body but also entertains the public. As a result, it has become a popular folklore sport.

As times change, the social and cultural environment for lion-watching has improved greatly. Before liberation, two lions met in a narrow street (called "imperial lions"), and often fought over "picking the green" and the bounty in the red envelope. By the end of the 1980s, the government gradually began to appear on the stage, the establishment of a special chamber of commerce, but the lion team income is still meagre. Finally, in 1995, lion dance became an official sport competition in the world and entered all kinds of comprehensive games, and began to flourish (Zheng, H.W., Lai, N.Z., & Huang, C.Q, 2021). In 2008, the rules of lion dance competitions were unified, and the lion dance developed more towards planning, scientification, competition and internationalisation. Lion culture, as one of the outstanding traditional Chinese culture, has the role of shaping the personality quality and spiritual cultivation, the lion culture into the campus cultural construction, not only can strengthen the circulation and promotion of lion culture in the students, but also through the form of lion culture to inculcate the spiritual quality of the students, the shape of a sound personality, to carry out cultural education, to improve the ideological and moral cultivation of the students and the sense of national honour.

In recent years, the Waking Lion Dance has continuously and actively tried to spread on campus. Students of Fuyong Primary School in Bao'an District of Shenzhen City have danced the "Fuyong Lion Dance" in the non-heritage dance course; Tanbu Middle School has identified and organised a group of young people who are interested in the lion dance culture in the school to form the "Tanzhong Lion Dance Team"; Wuzhou College has set up the Dragon and Lion Dance Culture Research Workshop, established a summer training base for college students, and developed the "Lion Dance Circle" APP. Wuzhou College set up a dragon and lion culture research studio, established a summer training base for college students, developed the "Lion Dance Circle" APP, and then will build a lion culture experience hall and inheritance base, and set up a professional lion dance, in order to better inheritance of the lion dance.

### 2.2.3 Guangdong Non-Heritage Folk Dance-Long Drum Dance

Yao long drum dance is a kind of folk dance of Chinese Yao people, popular in Guangdong, Guangxi, Hunan and other provinces of Yao inhabited areas, mostly in the Yao traditional festivals and celebrations of harvest, housewarming or wedding day performance. Yao long drum dance has a long history, the Southern Song Dynasty Shaoxing two years (1132) issued on the third day of May, "twelve surnames of Yao people over the mountain list," as follows: "the son of God in front of the temple, the king of the long shirt and big sleeves, long waist wooden drums, spotted clothes and red collar, pipa blowing and singing." (Feng, G, 2013) Accordingly, the Yao long drum dance has a history of more than 800 years. The long drum dance was born out of the dance in the ceremonies of sacrificing Pan Wang and some witchcraft activities which originated very early, and now it has developed into a mass recreational activity.

The long drum is called "Gong" in Yao language, and the Yao long drum is buttressed by two drums, with a thin middle waist, which can be held, and each end of the drum is covered with sheepskin. The Yao long drum dance has many kinds of performance routines, or specialises in the performance of house-building action, or in the dance into the interesting forms of plants and animals, dance action is robust and rough, lively, magical and strange, full of imagination. Yao long drum dance is divided into "single dance", "double dance", "group dance" and other types. According to the form of performance, it includes "table long drum dance", "Pangu long drum dance", "Luosheng long drum dance", "Lusheng long drum dance", "sheep horn short drum dance" and other types. At the same time, in the performance, the drum playing method is divided into "martial arts playing" and "literary playing", as well as "high pile" and "short pile".

In October 1964, Tangqiao Xin Ergong was invited by the Guangdong Provincial Department of Culture to perform in Beijing, and his performance of the "Long drum dance" won the second prize in the "Third National Minority Mass Amateur Literary and Artistic Observation and Performance Meeting", which was an important step in the promotion of the culture of the Long drum dance (Huang, F, 2011). 1980 Tangqiao Xin

Ergong participated in the "National Minority Literary and Art Performance" and performed in the Great Hall of the People, and was received by leaders of the Party and the State. In 1980, Tang Qiao Xin Er Gong took part in the "National Minority Cultural Performance" and performed in the Great Hall of the People, and was received by leaders of the Party and the state. 2005 Guangdong Dance School invited Tang Qiao Xin Er Gong to be a tutor, and his performance of long drum dance won the gold medal of the classroom in the "Peach and Lee Cup" Dance Competition in Beijing in 2006. In 2006, his performance of "Long drum dance " won the Gold Medal in the classroom of the Beijing National "Tao Li Cup" Dance Competition. In the same year, the Long drum dance performed at the opening ceremony of the Guangdong International Tourism and Culture Festival with a line-up of more than 500 people, and was well received by people from all walks of life. Nowadays, the long drum dance has long been in the local school classroom, and every year the long drum dance competition for primary and secondary school students is also held, which plays an active role in promoting the inheritance and development of the long drum dance.

#### **2.2.4 Guangdong Non-heritage Folk Dance - Fire Dog Dance**

The Lantian Yao folk dance " Fire Dog Dance " belongs to ritual dance, and the comprehensive art of song and dance it performs is one of the most original folk customs maintained in Huizhou City, although it is very primitive and elementary (Shi, S, 2010); " Fire Dog Dance " is also a source of literature and art, and it has shown continuous vitality in cultural inheritance, and it is representative of the diverse and complicated folklore matters.

The "Fire Dog Dance" is a dance performed by many people without musical accompaniment, and three folk songs are sung in a clear voice that is repeated over and over again. The dance movements are simple and ancient, and one of the most common movements is for a young girl to hold incense and bow with her head looking upwards, and then lean forward with both hands. The unique rite of passage for young girls is a self-contained ritual form with important folklore value, and the fire dog dance reflects the characteristic folklore of the Lantian Yao people, which has factors

conducive to the development of the ethnic group and is representative, and thus is of great value to be explored and researched. The "Fire Dog Dance" is an ancestral dance with ancient origins and historical projections of totem worship, and its social connotation is closely related to praying for the prosperity of the clan's descendants. Among the ethnic minorities in the country, there is no other costume that retains this original flavour.

## 2.3. Guangdong Non-heritage Folk Dance- Yingge Dance

### 2.3.1 The Origin of Yingge Dance

The origin of Yingge dance has the following main claims:

#### 1) Martial arts practice theory

The theory of practising martial arts originated from the saying that peasants practised martial arts to resist the oppression of officials and soldiers. In the old days, there were many martial arts schools in the Chaoshan area, but during the Qing Dynasty the practice of martial arts was not allowed, not to mention the presence of knives and guns stored at home, so the schools were often seized (Liang, S, 2015). The only way for the peasants to evolve the sticks and clubs in their homes, and to integrate martial arts into their dances, was to use them as a cover and then practice them.

#### 2) Yangge theory of introduction

Yangge is said to have been imported, meaning that it was derived from the Shandong Drum Rice-planting Song, the Liulin Rice-planting Song, and the Fengyang Flower Drum. One is based on the relevant records of Guangdong local history: "Chaozhou Fu Zhi" Volume VI records: "farmers spring dozens of generation, inserted in the rice field, ordered a man Laos drums, each drum a patrol . name is Yangge"; "Chenghai County Records" records: "When the spring countryside, the men's field inserted rice seedlings, ordered a man Laos drums, each drum a patrol . name is Yangge"; "Chenghai County Records" records: "When the spring countryside, the husband and the male field rice-planting, women and children Qa drum, step song to comfort each other, is the rice-planting song." These books are the earliest records of

the Guangdong region singing rice-planting songs; the second is because the Yingge Dance and Shandong drums rice-planting songs, Liu Lin rice-planting songs in the martial arts routines and formations are similar, Yingge Dance props in the beginning not only the Yingge mallet, there are also snare drums, which are very similar to the drums rice-planting songs in the small props.

### 3) Theatre introduction theory

Since ancient times, the song of jumping Yingge has also been known as the song of singing Yingge. It is said that more than 300 years ago, outside the river opera (later called Han opera) had come to Puning performances, the content of the story about the Water Margin heroes in disguise to attack the Daiming House to save Lu Junyi, the local people are very fond of it, and then learn it, commonly known as the singing of Yingge. Xie Yichong published "Puning Yingge overview" is the only Yingge dance literature with "breaking the daimingfu" song score article. Secondly, the dress and face painting of the Yingge dance are extremely similar to the costumes and face painting of the theatre. Lastly, the god worshipped by both Yingge dance and theatre is Master Tian, and through the above arguments, the scholars believe that Yingge dance and theatre are inextricably linked.

### 4) The Ritual of Confucius

The origin of the Confucius Ceremony is that there is a slow Yingge dance team in Chaoyang Cotton City of Shantou City, whose team has a slender Yingge mallet, performs at a slow tempo, with a heavy pace and a dignified shape, which is quite different from the popular Yingge dance, and whose solemn atmosphere reminds people of the signs of the old Confucius Ceremony. It is recorded in "Chaoyang County Records - Dance System": "Thirty-six dancers, eighteen on the left and eighteen on the right; the left hand holds the sign and the right hand holds the Zhai. Dance department with tuft section two frame, Zhu rod dragon head with five-coloured thread nine sections, the dance leader to hold it as a decorative Zhao .....". That is to say that the dance team of the Kong Festival, receiving bamboo and wooden utensils, proceeding smoothly and slowly and we see today the slow Yingge dance of Chaoyang cotton city is very similar.

#### 5) Nuo dance exorcism said

Nuo dance is a folk dance for the purpose of driving away evils and epidemics, cultural existence so far can be divided into two forms: one is its original form, and the other is a variation of the form. Kui Fu in the relevant articles published clearly pointed out that the Yingge dance is a mutated form of culture, in the Yingge dance in the dance remains. Reasons are as follows: 1. dancers mostly with a hideous deterrent masks, Yingge dance team members painted face in addition to playing the head of several people in accordance with the Water Margin in the humanised face, the remaining dozens of more than a ghost face, with a hideous fury, and in the dance of the Yingge dance team members issued a screaming roar, can be seen as the main purpose of exorcism; 2. Yingge dance team heel with wearing a similar big-headed dolls with the head of the two, Yingge dance is called the Buddha Gong, the Buddha mother, in fact, this is also the dance of Nuo Gong, the Buddha mother. This is also the dance Nuo male, Nuo mother conversion.

#### 2.3.2 The Development of Yingge dance

Yingge dance is a kind of mass square emotional dance of Han Chinese, commonly popular in Shantou, Jieyang, Chaozhou and Shanwei of Guangdong, which is the essence of local culture with the most local characteristics.



## 潮阳英歌舞分布示意图



Figure 2 Diagram of the Distribution of Chaoshan Yingge Dance Emi (November 2022)

Source: Xinghai Conservatory of Music Dance Department Exhibition Room

Yingge dance is mostly a part of large-scale gatherings in villages, towns, streets and other folk areas in Chaoyang, so it is a form of parade performance in which large-scale group dances are performed as they go along. The local people believe that Yingge dance can bring peace, drive away demons and ghosts, and bless health and happiness, so in some major festivals or large-scale activities, they will invite Yingge dance Team to perform.





Figure 3 Audience watching Yingge dance Jiyun(1988)

Source: "Chaoyang Yingge Dance" book

Yingge dance has a long history and unique style, its deep cultural heritage and unique artistic charm has won the widespread popularity of the masses, and laid a solid foundation for the reproduction and development of this folk dance. Yingge dance not only shows the artistic treasure of Chaoyang area, but also is a vivid embodiment of the cultural diversity of the Chinese nation. "On 20 May 2006, the Chaoyang Yingge dance was approved by the State Council to be included in the first batch of national intangible cultural heritage list, and the main inheritors are Hong Feiying, Guo Yao Yang, Chen Hanlong, Yao Xinta, Yang Wei, Zhou Xiu Xing, Chen Kunli, Lin Ah Bao, etc." (Xiaojing Li, Ruqi Pan, Yinghuan Yao, 2021) Under their promotion, Yingge dance gradually went from the traditional mode of parading in the New Year festivals to a broader stage, and entered the primary, middle and high schools in Chaoyang, Shantou, Lufeng, Jieyang, Puning and other areas, becoming an important part of the students' learning. In 1990, Nanshan Primary School in Puning set up the first "Children's

Yingge dance Team", which not only allows the Yingge dance to be passed on to the younger generation, but also allows the "spirit of Yingge dance" to be inherited from generation to generation. With the passage of time, the influence of Yingge dance is gradually expanding, and more and more young generations are attracted by its deep cultural heritage and unique artistic charm, and the Yingge dance, a non-heritage art rich in cultural heritage, is also able to live on.

Regarding the historical origin of Yingge dance, scholars have carried out in-depth discussions and researches, and there are detailed records of Yingge dance in local books and ancient books, such as Chinese National Customs Records, Chaoyang County Records-Temple Records, Chaoyang County Records-Dance Records, Shantou Municipal Records-Volume 64, Chinese Ethnic and Folk Dance Integration-Guangdong Volume, Chinese Dance Records-Guangdong Volume, and Chaochew Customs Examination, and other local books and ancient books.

Shantou City Records - Volume 64 records that "the Yingge Dance has been passed down since the middle of the Ming Dynasty, with a history of more than 500 years. According to the legend, the Liang Shanbo heroes attacked Da Mingfu to save Lu Junyi, and disguised themselves as a team of entertainers for the Lantern Festival, and each of their front guards danced with a short stick in his hand against a knocker <known as the Yingge dance team 'front shed'>, and their rear guards were dressed up as jugglers of various colours, and sang to the accompaniment of gongs and drums <known as the Yingge dance team 'back shed'>, The back guards were dressed as jugglers of various colours and sang with the accompaniment of gongs and drums. With the evolution of history, the 'back shed' of the Yingge dance was gradually reduced, leaving only the accompaniment of gongs and drums, which together with the 'front shed' became the Yingge dance of a different style. According to the present, the Yingge dance originated from the story of 'Water Margin' in the 66th episode of 'Shi Qian Burning Cui Yun Lou, Wu Yu Taking Da Ming by Wisdom'. Back then, the Liang Shan Po heroes robbed the court of justice, disguised as

snake jugglers, stilt walkers, and mallet players, and blended into the Da Ming Mansion to rescue Lu Junyi. Later generations then made it into the Yingge dance." (Wang Linqian and Deng Te, 1999)

The Guangdong Volume of the Integration of Chinese Ethnic Folk Dances records that "the emergence of Yingge dance can be traced back to the middle of the Ming Dynasty, when folk songs and dances were already very active and were used for rituals, ancestor worship, and for the people's self-entertainment" (Editorial Office of the Integration of Chinese Ethnic Folk Dances, 1996).

These documents not only provide important references for us to understand the origin and development of Yingge dance, but also make us deeply realise the importance of cultural awareness in the inheritance of non-heritage. Through studying and researching these documents, we can better understand and appreciate the artistic charm of Yingge dance, and further promote its inheritance and development.

Another old artiste of the former "Fish-type Yingge dance Team" of Pingdong Township, Cotton Township, Chaoyang, Lin Zi, born in 1894, said that when he was young, he often saw people singing and dancing Yingge in the county's welcome to the Divine Fairy Competition (Editorial Office of the Integration of Ethnic and Folk Dances of China, 1996).

Through these documents, the researcher was able to get a rough idea of the historical development of Yingge dance.

### **2.3.3 The Expression of Yingge Dance**

Based on the origin of the Yingge dance mentioned above, the unique performance form of Yingge dance has been formed. A complete Yingge dance team performance is divided into three parts, namely, the front shed, the middle shed and the back shed, and the performers are mainly local residents, and a lot of them are determined by the population of the residents or the local economic environment to

determine how many people will participate in the performance, and the number of performers is mainly the young and middle-aged people aged from 20 to 40 years old. However, the women's Yingge dance team, the children's and youths' Yingge dance team, the old age Yingge dance team, has been established one after another in recent years.

The "front shed" is the main part of the Yingge dance team, which is the core of the whole performance, and the number of performers is even, the smallest size of 8 people, the largest number of 108 people, because all the performers play into the "Water Margin" Liangshan hero story to perform songs and dances. Because the performers all play the role of the heroes of the "Water Margin" story to perform songs and dances, the maximum number of performers is not more than 108, and the exact number of performers varies according to the number of people in different regions. During the performance, the performers hold short sticks in their hands and dance in pairs, with the leading actor, called the first mallet (Ma, Z.Y, 2019), dressed as Li Kui with a black face and a black beard, followed by Qin Ming or Yang Zhi with a red face and a red beard, and then Lu Zhishen, Wu Sung, and Sun Erniang and Gu Daqiang, who are dressed as men and women. At the forefront of the procession is the snake charmer Shi Qian, the drummer in the gongs and drums team is dressed as Song Jiang, and the rest of the actors are dressed as ancient warriors. During the performance, the Yingge dance team marches in two columns and changes into various formations at the wide place of the venue, such as the Long Snake, Double Dragons, Four Tigers, Pink Butterflies, Peacocks, etc. The drums beat on the music with wooden sticks and small drums. In the music drums, beating the wooden stick and snare drum, the stick method has left knock, right knock, up knock, down knock, crotch knock, behind knock, etc., accompanied by "Dong Dong Chat, Dong Dong Chat, Dong Dong Chat, Dong Dong Chat," the rhythm of the Yingge gongs and drums, compact and tidy, for the dancers to provide performance of the siege of the city and the battlefield atmosphere.

The main characters of the "middle shed" are "Buddha Father, Buddha Mother", wearing a Maitreya Buddha mask and holding a sunflower fan, opening the prelude to the performance of the middle shed, this part of the performance to the local community with a number of strong dramatic and entertaining traditional music and art performances are mainly representative of the performance of the cargo man to the countryside of the "double shaking drums", the performance of the love of men and women in the folk "peach blossom transition" and so on.

The "back shed" is mainly for martial arts performances. Since ancient times in the Chaoshan region, there has been a custom of honouring martial arts, and peasants, holding agricultural tools, have incorporated some martial arts routines from Nanquan into their Yingge dance performances. Finally, the whole performance of the Yingge dance team ended with a sparring match between the monks on foot and the Qing officials (Huang, S, 2020). This part represents the convergence of the Liang Shanbo insurgents with the people to form a strong backstage force. The number of people performing in the back shed, consisting of 16, 24 or 36 people, the performers each held various types of knives, guns, swords and halberds, forming a powerful martial arts team, who took turns to perform various sets of Nanquan wushu real kung fu, which showed that the Chinese kung fu of the Yingge dance team was very powerful.

In the long process of development, Yingge dance have developed distinctive styles in different regions, and what is behind this is precisely the plurality and tolerance of cultural consciousness. Yingge dance teams in each region have developed a unique form of Yingge dance according to their own regional culture, historical traditions and people's preferences. With its distinctive rhythm, the fast Yingge dance makes people feel warm and passionate; the middle Yingge dance is steady and masculine, showing strength and toughness; and the slow Yingge dance is ancient and simple in style, revealing a deep historical heritage. The diversity of Yingge dance is a reflection of the richness of cultural consciousness, which allows different regions and different people to create their own forms of Yingge dance according to their own



cultural background and aesthetic needs. This diversity not only enriches the connotation of Yingge dance, but also makes it more vitality and attraction.

Nowadays, Yingge dance has blossomed, and various styles and genres are intertwined and competing with each other. But no matter how the form changes, the cultural connotation of Yingge dance and the love of the local people remain unchanged. This stability is the embodiment of the inheritance and development of cultural awareness, which enables the Yingge dance to continue to circulate in the long river of history, and become a cultural treasure of Chaoyang region and even the Chinese nation.

#### **2.3.4 Use of the Yingge Mallet**

The Yingge dance are divided in different regions and at different speeds, and the Yingge mallet used are also different (Liang, S, 2016), according to the division of the rhythmic speed there are fast Yingge dance, medium Yingge dance and slow Yingge dance, respectively, the fast Yingge dance use a short round mallet with a diameter of about 3.5 centimetres and more than 30 centimetres in length; the medium Yingge dance use a length between the fast and the slow mallets, with a diameter of about 5 centimetres and a length of more than 45 centimetres; For the slow tempo, a long, round mallet about 2 cm in diameter and over 50 cm long is used. Despite the differences in length, they all have common features. The mallets are all made of wood and are basically painted red, reflecting the spirit of loyalty and justice. The basic mallet method of the dance mallet includes: holding the mallet, rotating the mallet, throwing the mallet, darting the mallet, inserting the mallet, chipping the mallet, backing the mallet, double-throwing the mallet and alternating the mallet, and so on. When the Yingge dance team performs, the two mallets strike each other, making a resounding sound that invigorates the listener and gives the dancers a magnificent atmosphere.



Figure 4 Wooden Yingge Mallet

Source: [k.sina.com.cn/article\\_2977613542\\_b17ac6e600100p749.html](http://k.sina.com.cn/article_2977613542_b17ac6e600100p749.html)



Figure 5 Middle Plate Yingge Mallet

Source:Wang Dan.(2022).Research on the effect of fitness Yingge dance on the improvement of physical quality of middle school students

During the performance of Yingge dance, the dancers make a powerful striking sound through the phasing of the Yingge mallet, which invigorates the audience and adds a sense of bravado to the dance (Lv, A.N, 2020). The prop symbol of the Yingge mallet, through the interpretation and use of the Yingge performers, not only points to the superficial message - offensive weapon, indicating the identity of the character - Wusheng, but also becomes a symbol of heroic temperament, and a representative and typical symbol in the Yingge dance.

#### 2.3.5 Inheritor of the Yingge Dance

In 1957, Chen Hanlong, the young director of the Huamei Community Yingge Dance Team, attempted to reform this folk art and break through the tradition that only men sang Yingge dance by selecting a dozen young women in the village for training. In the Spring Festival of that year, a mixed-gender Yingge dance team



appeared for the first time in a festive parade, stirring up the four townships and six miles. 1958, a Huamei Yingge dance team consisting of four men and four women participated in the Shantou Prefecture Mass Amateur Literary and Artistic Performance and won the first place. 1962, Chen Hanlong devised a set of female Yingge dance movements, trained dozens of young women, and a female Yingge dance team was officially set up and participated in the Spring Festival parade of that year.

In 1969, Mr Hung Fei Ying, who specialised in martial arts, became the head coach of the Xiji Yingge Dance Team. He modified and supplemented the original fighting style of the team, choosing from the Southern Fist "Scattered Hands" footwork such as the Great War Horse and the Cutting Leg, and absorbing moves such as the Tongtian Rolling Hands, the Jade Man Looking in the Mirror, the Old Tree Coiling Roots, the Sharp Knife Sharpening the Bamboo, the Tiger Catching in the Mountain, the Swallow Turning Over, the Double Dragons Holding the Moon, the Kuixing Kick Fighting, and the Lion's Open Door, and re-designing the Singles, Doubles, Trios, and Quads, into eight upper and eight lower sets of fighting style. The style has been re-designed to include singles, doubles, triples, and quadruples, and is organised into the upper and lower eight sets of fighting styles.

Yang Wei, who started to practice martial arts at the age of 9, mastered the basic routine of Yingge dance at the age of 15, and became the leader of the Yingge dance team at the age of 18, and then was in charge of the coach of the Yingge dance team. He is especially good at reforming and innovating the Yingge dance, and the ancient, simple, generous, rigid and flexible Yingge dance movement routine "Seven Mallets", which is loved by dancers and audiences, was created by Yang Wei in 1991.

Yingge dance is still considered by the masses as a symbol of good luck and the magic power of exorcism, but it has been developed from the original simple ritual of travelling to the God's race and exorcising evil spirits for good luck, to a popular way of square fitness (Yi, Z.Y, 2008). Yingge dance in the Nuo culture has inherited the legacy of ancient Nuo, but also according to the needs of the times for innovation and development, showing a strong vitality and vigour. Among the "dance stick drink drink",

after the shed martial arts and other new forms of performance, in line with the local people on the folk dance aesthetic, Yingge dance eventually formed a rich Chaoshan style of folk dance forms.

## **2.4. Analysis of Guangdong's Non-heritage Folk Dance into Schools**

### **2.4.1 Fire Dog Dance into the campus status development**

The fire dog dance, an ancient folklore activity held annually on the 15th day of the 8th month of the lunar calendar in Lantian Yao Township, Longmen County, Huizhou City, Guangdong Province, has become an important traditional cultural resource for the local community, which is actively involved in exhibitions and performances in addition to its daily practice and inheritance; intermediate and secondary schools and ethnic high schools in Longmen County are used as inheritance bases, and the teaching materials for vernacular culture are compiled and printed (Liu, Shulin, 2022). In 2013, relying on Lantian Yao Middle School, Longmen County Cultural Centre set up the "Longmen County Cultural Centre Fire Dog Dance Inheritance Base Branch Teaching Point" for girls between the ages of 15 and 18, and trained more than thirty female Yao students, who have now basically mastered the "Fire Dog Dance". They have now basically mastered the dance movements, ritual procedures and chanting of songs of the "Fire Dog Dance" (Pan, D.L, 2010). In the past five years, more than 1,000 fire dog dancers have been trained at the "Fire Dog Dance" sub-base (Li, H.C, 2022).

### **2.4.2 Long Drum Dance into the campus status development**

In recent years, driven by the efforts of intangible cultural heritage inheritors, long drum dance has been widely penetrated into the educational and teaching activities of local schools, and specialised long drum dance performance teams have been established, which has largely enhanced the social influence of this non-heritage culture (Weilangqi, 2022). For example, Gongcheng education and cultural departments closely around the central goal of establishing moral education, pay close attention to the construction of traditional culture multi-classroom, at the same time, the protection and inheritance of traditional non-heritage culture is embedded in the general pattern of school aesthetic education work, and the Yao long drum dance is integrated into the

large classroom and festival activities, so that teachers and students can experience the unique charm of the Chinese non-heritage culture and the elegance of the traditional folk art in a zero-distance manner (Ouyang, Y, 2023). However, from an objective point of view, the inheritance and development of the long drum dance at present is still faced with such notable obstacles as the aging of intangible cultural heritage inheritors with no successors, limited funds for the protection of intangible cultural heritage, a single way of protecting intangible cultural heritage that is divorced from the culture proper, a lack of social recognition of intangible cultural heritage, and a lack of academic and theoretical research results and first-hand information.

#### **2.4.3 Yingge Dance into the campus status development**

The Yingge Dance was first introduced into the school curriculum in the form of finished dances. The group dances "Yingge Dance", "Yingge Dance trip", "Song of the Retrograde" and so on, which have been widely circulated over the years, were all choreographed by schools in Guangdong Province, and the dances are strong and powerful, showing the majesty of the Yingge Dance. Quite a number of schools have conducted Yingge Dance courses, for example, Chengtian Town Xiji School offers Yingge Dance Exercise Course, Wenguang Street Town No. 1 Primary School offers Yingge Dance Training Course, Zhuhai College of Science and Technology offers Yingge Dance Course, and Guangdong Lingnan Vocational College of Technology offers the Aesthetic Education Option Course of Yingge Dance and the Art of Facial Painting. Hanshan Normal College, Shantou Culture and Art School and other institutions teach Yingge dance. However, most of these schools have only recently begun to teach Yingge dance, and are still in their infancy.

Modern teachers' interpretation of the "original authenticity" of the Yingge dance is relatively shallow, and most of the inheritors of the Yingge dance is unable to adapt to the school classroom teaching mode in a short period of time, so they are unable to realise the creativity, rapidity and originality of the Yingge dance, and it is difficult to bridge the gap between the traditional "master and apprentice" teaching and the modern concept of higher education. The gap between traditional "master and

disciple inheritance" teaching and modern higher education concepts can not be bridged for a time, while the change of lifestyle and the failure of the folk culture function, so that the non-heritage dance Yingge dance faces the problem of adaptation in the new era. In addition, the number of schools carrying out school heritage activities of Yingge dance is too small, the number of students participating in the study is not many, and the teaching venues are random. There is also a more serious problem is that the schools do not have a unified teaching standard, teaching and research development, curriculum and other standardised teaching mode, in the teaching content of each school in a variety of forms, the content is not new and single, so in the process of inheritance in the urgent need to solve the "pain points" have not yet been effectively resolved.

As the cradle of cultivating vocational skills and personal qualities, higher vocational colleges and universities are aware of the indispensability of cultivating comprehensive personal qualities while pursuing the improvement of students' professional skills. Cultural awareness, as an important part of personal comprehensive quality, is particularly crucial in the education of higher vocational colleges and universities. If higher vocational colleges and universities can deeply explore and effectively use the rich educational resources of intangible cultural heritage, they can not only respond to the national call for the inheritance and promotion of intangible cultural heritage, but also play a positive role in improving students' personal qualities and comprehensive qualities.

Intangible cultural heritage not only carries deep historical and cultural connotations, but also contains rich educational value. Through learning intangible cultural heritage, students in higher vocational colleges and universities can gain a deep understanding of the cultural traditions of the Chinese nation, enhance cultural self-confidence and national pride, and thus improve their own cultural awareness and humanistic qualities. At the same time, this can also show the characteristics of higher vocational colleges and universities, and form a benign interaction with the local cultural resources with characteristics, and jointly promote the

development and prosperity of culture. For this reason, more and more higher vocational colleges and universities have begun to introduce "non-heritage culture" related courses in art education. While showing the characteristics of higher vocational colleges and universities, they strive to cultivate high-quality talents with both vocational skills and humanistic care (Yang, Y, 2019). For example, the Department of Arts and Physical Education of Shantou Vocational and Technical College has fully developed art education resources such as the dance motifs of Yingge dance, Teochew gongs and drums, and face make-up, and has carried out teaching practices in professional courses such as Dance, Colour, and Folk Music. Such initiatives not only demonstrate the characteristics of tertiary institutions, but also provide students with opportunities to learn and experience non-heritage culture, which helps to cultivate high-calibre talents with both vocational skills and humanistic care.

However, it is worth noting that the Yingge dance teaching system has not yet been introduced in the higher vocational institutions in Guangzhou. This is undoubtedly an area worth studying. Through in-depth research on the possibility and potential of Yingge dance in the education of higher vocational colleges and universities, we can not only promote the inheritance and development of Yingge dance as a non-heritage culture, but also provide new ideas and directions for the educational reform and innovation of higher vocational colleges and universities.

## **2.5. The Value of Yingge Dance in the Classroom**

Through thousands of years of development and evolution, Yingge dance is full of both traditional national style and modern atmosphere, and it is a form of art with inheritance and development value. First of all, the historical significance of Yingge dance is profound. Yingge dance has a history of nearly 1,000 years, the dance content is complete, a separate management system and its own faction has created its own unique dance style. It is an important part of traditional Chinese folk dance and very valuable. According to the content of the song and dance, we can understand the life

and customs of the people of Chaoshan in Guangdong in the past. Secondly, the Yingge dance has archaeological value, and a lot of culture has been preserved in the Yingge dance. It has absorbed a lot of elements of ancient operas, and also includes a lot of elements of ancient folk activities, which is of key value in promoting the study of ancient folk dances in China. Finally, Yingge dance has absorbed a variety of cultural nutrients, creating a distinctive dance style that is deeply rooted in people's hearts, and its long and secretive history of dance performances all have high artistic appreciation value (Xie, 2020).

A well-constructed body of theory is inherent to the purpose of any discipline, and pedagogical theory is no exception. The ultimate basis for the existence of pedagogical theories lies in their ability to have a positive impact on teaching practice. Therefore, teaching theory should guide teaching practice, and teaching theory should intervene in teaching practice and improve it, which becomes one of the core pursuits inherent in teaching theory. This paper deals with two pedagogical theories, OBE theory and cultural awareness theory.

### **2.5.1 Outcomes-based Education**

The Outcomes-based Education (OBE) model of education first emerged from the basic education reforms in the United States and Australia. Under the OBE framework, the core task of educators is to identify the specific competencies and levels expected of students by the end of their schooling, and to carefully structure education accordingly to ensure that each student achieves these learning goals. The core driver of this paradigm lies in the final learning outputs of the students rather than the traditional textbook content or the personal experience of the teacher, which contrasts with the previous content-driven, traditional educational paradigm that focused on educational inputs (Ma,H, 2018). Therefore, from the perspective of educational paradigm innovation, the OBE education model undoubtedly represents a fundamental shift, which emphasizes the optimization and upgrading of the entire education system driven by the focus on students' learning outcomes.



At the present stage, China's education model is discipline-oriented, following the principle that major settings are divided by disciplines, and the teaching design focuses more on the needs of disciplines and ignores the needs of majors to some extent (Li, X, 2020). Compared with the teaching design under the traditional education model, the OBE education model starts from the needs, emphasizing that the professional needs determine the training objectives then the training objectives determine the graduation requirements, and finally the graduation requirements determine the curriculum system settings. Take the early childhood education major of Guangdong Light Industry Technical College as an example, with the development of economy, the requirements of society for graduates are no longer limited to single dancing and teaching, but also require graduates to have the ability of performing, teaching, creating and disseminating. Due to the change of training objectives, some courses need to be adjusted accordingly to meet the demand of teaching quality. The construction of Yingge dance curriculum should be based on social reality, analyze the supportive relationship between professional courses and graduation requirements, set a reasonable and feasible teaching implementation plan, and deepen the new vision of Yingge dance curriculum construction under the background of OBE education concept reform.

### **2.5.2 cultural awareness**

Cultural awareness, also known as cultural sensitivity or cultural competence, is a fundamental concept in anthropology, sociology, psychology, education, and other fields. It refers to an understanding and appreciation of the differences and similarities among various cultural groups, and the ability to interact effectively and appropriately with individuals from different cultural backgrounds.

Cultural awareness is increasingly recognized as vital in today's globalized world. Whether in business, healthcare, education, or day-to-day interactions, understanding and navigating cultural differences is crucial for effective communication, conflict resolution, and collaboration.



By fostering cultural awareness, individuals, organizations, and societies can promote mutual respect, understanding, and collaboration among diverse groups.

The Yingge dance work itself is the transmission of culture, students as the main body of dance performance (Zhou, L.L, 2021), to show a richer material content in the form of dance, to achieve a more comprehensive display of emotions, from the stage display, dance skills to artistic expression to form an integrated expression mode, in order to implement a more comprehensive inheritance of the cultural awareness of the Yingge dance and to promote the inheritance of the Yingge dance cultural awareness.

## **2.6. Relevant Literature**

### **2.6.1 Literature study of folk dance in the classroom**

Chen Jiongling in the article "Research on Folk Dance under the Threshold of Higher Art Education" takes the folk culture into the college classroom as the main line, combines with the dance classroom teaching in colleges and universities, and expands the influence of folk dance with the unique historical and cultural value, and in the effective excavation, collation and accumulation of materials through the dance movement of "folk dance" that enters into the classroom, it can be introduced into the dance classroom teaching according to the requirements of dance performance and teaching (Chen, J. L, 2015). In the article "Introducing Local Folk Dance into the Classroom", Ji Hualin takes "Fire Ayako", one of the flower-drum lanterns of South Henan Province, as an example, and introduces in detail the teaching content of "Fire Ayako" as well as the decomposition of the classroom movements, so as to introduce the folk dances of a specific region into the classroom for teaching (Ji, 2011).

### **2.6.2 Literature study of Yingge dance into the classroom**

"Research on inheritance and development of chaoshan Hero song and dancing campus" is based on the current status of campus inheritance of Yingge dance in Chaoshan, using literature method, questionnaire survey method, interview method, and mathematical and statistical method, through an in-depth survey of eight schools in

Chaoshan carrying out the teaching of Yingge dance in terms of inheritance scale and form, the beginning time of inheritance and the type of activities, the content of teaching and curricular curriculum, the venue and facilities and the investment of funds, and the status of teachers and the achievement of six aspects (Li, Y.Q, 2019). In-depth investigation of the current status of inheritance (Li, 2019). The Study on Classroom Teaching Practices of Guangdong Folk Dance " Yingge dance " puts forward the proposals of "Strengthening the publicity of ' Yingge dance '", "Improving the teaching of The study proposes classroom teaching strategies such as "strengthening the publicity of ' Yingge dance '", "increasing the attention to the teaching materials of ' Yingge dance '", "establishing a good team of teachers of ' Yingge dance '", etc., so as to promote the better development of ' Yingge dance ' on the campuses in China. to promote better classroom teaching activities of " Yingge dance " in China's campuses (Chen, J. L, 2017).

In order to gain an in-depth understanding of the curriculum of Yingge dance, the author has selected six relevant institutions for comparative analysis and compiled the following comparative table, aiming to objectively show the characteristics, strengths and weaknesses of each institution.

Table 1 Comparison of Yingge Dance Courses in Six Relevant Institutions

Organizers	Interviewee/responsible person	Date of opening	Type of course	Sample Grades	Age-specific	Teaching content	Teaching hours	times	Teaching goal
South China Normal University	Wang Haiying	2015	classroom teaching	University, for both dance and non-dance majors	unlimited	Basic Element Combination, Horizontal Mallet Combination, Vertical Mallet Combination, Pair Sparring Combination, Women's Yingge Combination	32 class hours in 8 weeks, with one class hour lasting 90 minutes	each semester	To understand the historical and cultural background of Yingge dance, and the various social functions of Yingge dance in Chaoshan; To master the core technique of the Yingge dance, "Mallet Flower", and to be proficient in the related movements

extended from the "Mallet Flower" in the Yingge dance; To feel the folk spirit of the Cantonese people, which is characterized by hard work, perseverance and unity, and to pass on the cultural lineage of the dance, so as to cultivate students' national self-esteem and cultural self- confidence.								
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Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base	Lin Ruidong	2017	summer camp	primary and secondary schools	6-17 years old	Yingge dance inheritor Chen Laifa face-to-face teaching, repertoire rehearsal, report performance	Daily activities are from 9:00 - 18:00	7 days and 6 night s as a summer camp program	Let the children discover the beauty of traditional culture and pass on the Yingge dance while cultivating their temperament.	
Star Education and Culture Communication Group	Cao Hong	2019	Special Summer Training Classes	primary and secondary schools	6-15 years old	Basic Class	1.Theoretic al knowledge of Yingge dance 2.Basic Yingge dance skills	The course cycle is one month Afternoon class: 16:30-18:30	Total 16 class hours 1 hour/ class hour	Feel the charm of Chaoshan Yingge dance, exercise your physical fitness and performance ability, and meet











									combination of movements of the Yingge dance, which are 30 minutes in length.		
Shantou Culture and Art School	Wu Xuanting	2015	Chaoshan Folk Dance Style Course-- Chaoshan Yingge Dance Training	college	18—24 years old	Divided into theory class, practice class, picking class three plates, the Chaoshan Yingge dance and vocational art education of the main course integration, Chaoyang District, after the Creek Yingge dance team of provincial level "non-heritage" inheritor Lin Zhongcheng for the students to explain the artistic characteristics of the Chaoshan Yingge dance, personal demonstration of mallet method,				To inspire students to love Chaoshan folk dance and their hometown, and to further pass on and develop the excellent traditional Chinese culture.	

Jieyang Teachers' Training School	Lin Yongbin	2022	classroom teaching	secondarily schools	Grades 4-6	Historical development of Yingge dance, basic movements, and sense of rhythm.	10 weeks	1 semester	To understand the historical development of Chaoshan Yingge dance, and to master the movement, rhythm and rhyme of Yingge dance.	



### 2.6.3 Literature research on classroom settings in higher vocational institutions

Taking "Classroom + Stage" as the starting point for talent cultivation, "Uyghur Folk Dance" Practice Research in Higher Vocational Classroom Teaching - Taking Hunan Art Vocational College as an Example", in view of the actual status quo of teaching in higher vocational colleges and universities, as well as the real situation of Uyghur dance learning by students of Han Chinese or other nationalities, it puts forward the idea that the folk culture can be carried through the whole process of dance teaching, which can be implemented one by one during the implementation of dance teaching while savouring the national folklore and play a vital role in the dissemination of ethnic cultures and the realization of scientific teaching (Duan, J, 2018). Based on the "Double-High Plan" and with the goal of enriching and perfecting characteristic teaching, "Exploration and Research on the Dance Curriculum of Pre-school Education Majors in Higher Vocational Colleges and Universities Targeting "Double-High" -- Taking Xianyang Vocational and Technical College as an Example" puts forward optimisation and improvement plans such as "enriching the teaching content of the dance curriculum, improving the teaching methods and forms, optimising the teaching environment, enhancing the development of teaching practice, and perfecting the management of teaching and assessment and evaluation", with the aim of enriching and perfecting characteristic teaching. (Shi, L.J, 2021).

From the existing literature, a lot of relevant research results have appeared on the study of folk dance, and the state has enacted a lot of policies in promoting the inheritance and protection of folk dance, and local schools have also carried out a lot of promotional work with quite excellent results. Guangdong Province, located in the south of the mountain range, is rich in superior local conditions and people, creating a unique regional culture, thus providing many creative inspirations for the dance ancestors to create many works of art. For example, the "Great Long Encouragement" of the Yao people in Liannan, the "Cai Cha Lantern Dance" of the Hakka culture, the "Yingge Dance", the "Qian Ge Dance" and the "Ao Yu Dance" of the Chaoshan culture, etc., which show people's life, folklore, mentality and thoughts in the form of dance, among

which the Yingge Dance is the treasure of the Chaoshan culture, and it was declared as the second batch of provincial intangible cultural heritage list of Guangdong Province successfully in 2007.

However, as far as Yingge dance in school is concerned, there are not many research results and not enough practical teaching experience, and the whole is still in the stage of groping and spontaneous development. In the higher vocational colleges and universities in the dance class in the curriculum exploration is even more almost no, there are still a lot of room for improvement and enhancement. Therefore, the author believes that the traditional form of Yingge dance is the earliest form of dance used in large-scale ritual activities, the dance movement is strong and powerful, and the senior students' vitality of personality and like to cluster together to have fun, can mobilise the students' interest in learning, and is suitable for the first time to contact with the local characteristics of the dance students in Guangdong. Teachers can also try to broaden the traditional dance teaching system by virtue of the teaching design of Yingge dance, so that students can master the local traditional dance while deepening their sense of responsibility for inheriting traditional culture. I read a large number of dance classroom recordings found that most of the dance classroom teaching, teachers focus more on the traditional folk dance rhythmic training, resulting in students' motivation is not high, the classroom atmosphere is not active enough. In addition, students in higher vocational colleges and universities dance classes are mostly based on dance practice, practical training, teachers are less popular dance theory knowledge. Therefore, the author believes that the combination of multimedia teaching and dance teaching should be adopted to strengthen the learning of basic dance theory and Guangdong traditional dance culture.

To sum up, it is possible to transform from a single dance class to a diversified dance programme in order to broaden students' learning content and enhance their interest in learning the traditional cultural dances of the region.

First of all, before the dance practice class, we used multimedia to play dance theory, and divided the theory class into the following parts: firstly, we explained the introduction of dance, what is dance, the social function of dance, how people created dance, etc.; secondly, we explained the characteristics of the regional culture of Guangdong, each place has its own uniqueness, and according to this uniqueness, people derive the dance culture, and what is the role of dance in the local culture. The third is to introduce the cultural characteristics of the Chaoshan region by taking "Yingge Dance" as an example, and to tell the historical origin, evolution, comparison between the original form and the current form, introduction of dance props, introduction of costumes and music, etc., so that the students can have a preliminary understanding of the local characteristics of the dance culture of the Yingge Dance, and prepare for the next basic training. Secondly, the basic elements of Yingge dance can be integrated into the teaching, the teacher can be introduced to the students from the props, dance posture, the main movements and the main rhythms of Yingge dance in stages, through the study of the dance unit class, so that the students will understand what are the core elements of Yingge dance, such as: Yingge dance in the Yingge mallet holding method; followed by the basic posture, rhythm training; and then carry out the technical training of the Yingge dance, such as: the Yingge Mallet Turning. In this way, the students will be able to learn the rhythm of Yingge Dance in a semester, which will be closer to the style of this folk dance and provide a solid foundation for the inheritance of the dance. Finally, let the Yingge and dance costumes into the classroom, highlighting the folklore colours, so that the costumes that had been told in the multimedia classroom before come to the classroom, which can make students more intuitive to see and wear the costumes to feel the regional characteristics. Teachers need to consider the acceptance level of our students in this series of curriculum, and choose a curriculum plan suitable for higher vocational students. This will mobilise students' motivation for independent learning. As a local



higher vocational institution in Guangdong, many students come from the Chaoshan area, and learning and promoting the traditional dance culture of their hometown is more capable of bringing about a sense of national pride. This will drive the whole class to actively participate in learning and give full play to students' initiative.

We are well aware that education is an important way of cultural inheritance, and students are the main force of cultural inheritance. Therefore, we focus on cultivating students' knowledge of traditional Chinese culture, so that they can deepen their understanding and love of traditional culture in the learning process. In specific educational practices, we focus on integrating traditional dance into classroom teaching, so that students can experience the rhythmic beauty and connotation of dance through personal participation. At the same time, we also encourage students to pass on the dance knowledge and skills they have learnt to more people, especially young children. We believe that through the students' efforts, traditional Chinese culture will take root in the hearts of young children and blossom into a more splendid splendour. In addition, we also actively carry out various forms of cultural exchange activities, so that students can deepen their knowledge and understanding of traditional culture through exchanges. Through exchanges with people from different regions and cultural backgrounds, students are able to gain a fuller understanding of the diversity and inclusiveness of traditional Chinese culture, thus enhancing their cultural confidence and self-awareness.

## CHAPTER 3

### METHODOLOGY

#### 3.1 Research Design

##### 3.1.1 Literature review method

Focusing on the theme of "Curriculum Development of Yingge Dance in Early Childhood Education in Higher Vocational Colleges and Universities", a large number of monographs, periodicals, conference papers and research reports related to the research question have been acquired by means of libraries, the Internet and other major channels. Then, according to the research problem, the collected literature was sorted out, and the important literature was read and analysed based on the principles of authority, representativeness, and forefront, so as to deepen the understanding and research on the theme of "Curriculum Development of Yingge Dance in Early Childhood Education in Higher Vocational Colleges and Universities".

##### 3.1.2 Questionnaire method

Questionnaires were designed to allow students to participate in the survey, a total of 40 copies were expected from a class of students, and students from the Early Childhood Education Dance Class class of Guangdong Technician College Of Light Industry, where the researcher herself teaches, were selected for the sample selection, which could reduce systematic errors and reflect the characteristics of the overall group. The questionnaire survey provides the researcher with a strong support for the students' enhanced level of knowledge of and interest in learning Guangdong's non-heritage dance, Yingge dance.

##### 3.1.3 Interview method

The researcher communicates face-to-face with two members of the Yingge dance team in the capacity of an interviewer, so as to obtain the interviewees' mastery of the Yingge dance, and to get first-hand information about the specific status quo of the inheritance of the Yingge dance on campus, including the scale and time of the inheritance, the form of the inheritance and the type of activities, and the status of the teachers, and so on. The interview method can be used in a wide range of ways, and it

can also be used to interview students before and after the study to compare the results of knowledge transfer; the researcher will also interview the teachers of the professional group who do the performance assessment for the students.

#### **3.1.4 Observation Method**

Observation method is the most intuitive method, the researcher according to the plan of developing the curriculum, through the sensory organs and auxiliary equipment to observe the students' performance and learning in each lesson for systematic examination, so as to obtain the students' effective learning progress of the non-heritage traditional dance culture.

### **3.2 Participants of the Study**

In selecting the research sample, there are two main points to consider, firstly, the sample needs to be students of dance classes in higher vocational colleges within the Lingnan region, and secondly, it needs to be a class that has a basic understanding of Yingge dance and can be used for direct teaching practice, so the researcher chose the students that she teaches - the Early Childhood Education Major of Guangdong Technician College Of Light Industry (40 students) in the first year of the dance class. Not only meet the above two requirements, the author, as the teacher of the research subject, after a semester of teaching, can most intuitively feel the difference between before and after learning the Yingge dance, so as to adjust the curriculum to meet the early childhood teachers directly on the job to use to teach young children the traditional culture of the initiation of the contents of the curriculum is more reasonable, so that the non-heritage folk dance culture can be better inherited.

When carrying out the curriculum, the first thing to consider is how the theoretical and practical classes are distributed and carried out in a balanced way in order to achieve the maximum absorption of learning outcomes by students. In the article " Practical Characteristics of the Curriculum of Preschool Education Programmes in US Colleges and Universities", it is mentioned that colleges and universities focus on highlighting the connection between theoretical knowledge and practice according to the professional standards and occupational characteristics of early childhood teachers

(Hailai Peng, 2013). Zhang Yanke, in " Research on the Status Quo and Countermeasures of Music and Dance Curriculum for Higher Teacher Pre-school Education Majors--Taking L Normal University as an Example ", proposes that the curriculum setting should take into account the influencing factors such as the source of students, the regional characteristics of the school, the differences of the students, and the characteristics of the major, so as to ensure that the curriculum setting can comprehensively develop the students' aesthetic and expressive abilities in music and dance (2016).

Whether the curriculum is reasonable also requires planning of the teaching time. The Guangdong Provincial Department of Human Resources and Social Security, in its new Guidelines on Teaching Management in Guangdong Provincial Technical Institutions issued on 29 May 2024, mentions that the autumn semester of 2024 will be 20 weeks, of which 16 weeks will be allocated for teaching and learning (Guidelines on Teaching Management in Guangdong Provincial Technical Institutions, 2024), with the exception of one week for military training, two weeks for examinations and one week for campus activities. In its 2018 report, China Education News suggested that a 90-minute class, half of which is for teachers to teach the course content, and half of which is for students' learning outcomes to be demonstrated, shared, practised and researched, is of such length that teachers and students' outcomes can be tightly integrated, and that both theory and practice can be realised to be re-sublimated. In such a classroom, students are the real protagonists (China Education News, 2018). From 2010 to the present, the schedule of Peking University Affiliated Primary School has been constantly updated and changed, from one schedule for each class to one schedule for each student, and from the standard lesson time of 40 minutes to lesson times of 30, 60 and 90 minutes, with varying lengths, as it is necessary to cooperate with different curricula, the length of the art lesson time needs to be longer, and each student's strengths and interests should be given sustained attention and well-developed (Haidian District, Beijing, Promoting Structural Reforms on the Supply Side of Education-Ministry of Livelihoods' Pain Points are the Points of Efforts of Education Reforms, 2016). It can be

seen that, taking into account the artistic characteristics of Yingge dance and the actual situation of the Early Childhood Education programme at the Guangdong Technician College Of Light Industry, the researcher's setting of a 90-minute Yingge dance programme twice a week is in line with the national policy and is relatively reasonable.

### 3.3 Research steps

The researcher collected questionnaires about "types of knowledge related to Yingge dance" in a purposeful, planned and systematic way, and designed a set of questionnaires for the early childhood education majors of Guangdong Technician College Of Light Industry on the historical background, origin and evolution of Yingge dance, costumes and props, and significance of music and movement of the Yingge dance, so that the students in this class could have a basic grasp of the extent to which they understand the Yingge dance in all its aspects before the commencement of the course. Through the input of 16 consecutive lessons, and after making precision orientated changes to the above questionnaire at the end of the course, the questionnaire was then administered to the students in this class to arrive at the extent to which the students' knowledge of the various aspects of Yingge Dance had improved as a result of this series of lessons. Three dance teachers from our school were invited as a panel of experts to do the performance evaluation form: students dressed in Yingge Dance costumes, holding Yingge Mallet, performing the four dance combinations learnt with the rhythmic drum beats and music of Yingge Dance, and after completing the dance combinations, the panel of experts asked questions about the movements performed by the students: e.g., where is the point of force of this movement? What is the evolution of this movement? What is the significance of this movement? How should this movement be broken down and taught to children in future kindergarten teaching? Comprehensive use of the historical method, observation, questioning and other scientific methods to provide educators with planned, thorough and systematic training, and to analyse, synthesise, compare and summarise the final statistical results, so as to provide regular references for the curriculum of Yingge dance.

### 3.4 Research Instruments

#### a. Questionnaire

(i) "Comparison of Yingge Dance Courses" questionnaire: research on six institutions that offer Yingge Dance related courses.

(ii) Questionnaire on "Knowledge of Early Childhood Education Students of Guangdong Technician College Of Light Industry about Yingge Dance": to collect students' knowledge and interest in Yingge Dance before the commencement of the course.

(iii) Questionnaire on "Summary of Early Childhood Education Students' Learning of Yingge Dance Course in Guangdong Technician College Of Light Industry": to collect students' learning mastery of Yingge Dance at the end of the course.

(iv) Questionnaire on "Satisfaction of Early Childhood Education Students of Guangdong Technician College Of Light Industry with the Yingge Dance Course": to collect students' satisfaction with the Yingge Dance course for scoring at the end of the course, including the content of the lectures, the professionalism of the lecturers, and the classroom atmosphere.

#### b. Expert Interviews

(i) Expert group's "Yingge Dance Learning Outcomes Achievement Assessment Form": scoring for 40 students.

(ii) Expert Interviews: Detailed interviews with students on their learning outcomes, including what they are good at, what they are short of, and their future development.

This study has been reviewed for humane ethics.

### 3.5 Research method review tool

Use "Questionnaire Star" to review and analyze the questionnaire.

➤ Frequency analysis: visualize the data results and simply count the frequency of the options

- Categorical statistics: can be categorized by gender, age, and department
- Cross-tabulation analysis: set one or more independent variables and dependent variables for cross-tabulation analysis

The panel of experts are:

- a. Dean of School of Music, South China Normal University - Guangdong non-heritage dance inheritor - Wang Haiying
- b. Dean of Digital Art College of Guangdong Technician College Of Light Industry - Chen Shaomin
- c. Professor of Poe University, Thailand

### 3.6 Data collection

"Questionnaire Star" can be used to easily distribute and collect questionnaires, collection methods include

- QQ friends, QQ group, space
- WeChat friends, WeChat group, friends circle
- Send questionnaire QR code, friends sweep to fill out the questionnaire
- send SMS invitation
- Sending email invitations

### 3.7 Data research and analysis

After getting the data of the questionnaire survey, this study used "SPSS data analysis software" as the processing software, mainly for descriptive analysis, reliability analysis, validity analysis, factor analysis and regression analysis, etc., to provide data analysis support for the thesis research. The questions in the questionnaire survey were analyzed, mainly including the degree of students' cognitive enhancement and interest



in learning Yingge dance, which were divided into three levels, for example, the degree of cognitive enhancement can be divided into three levels: very high cognitive level, high cognitive level, and average cognitive level, and then analyze the common points of students in different levels, such as learning attitude, learning time, physical conditions, etc., and combine the final results to analyze the problems and propose solutions to further improve the effect of Yingge dance transmission in the campus.



## CHAPTER 4

### FINDINGS

This section presents an analysis of the results of this study's pilot Yingge dance course in a higher education institution and its research objectives. By applying the principles of systematic, objective and empirical data analysis, the impact of the Yingge dance course on students' cognition, interest, satisfaction, and the enhancement of their cultural awareness was explored in depth. It was found that the implementation of the Yingge dance program not only enriched the teaching content and broadened the knowledge field of teachers and students, but also significantly enhanced students' interest in and cognition of traditional culture, and strengthened their awareness of the protection of non-heritage culture. In addition, the teaching ability and cultural awareness of the kindergarten teacher students were strengthened, laying a solid foundation for them to promote and popularize traditional cultural knowledge in early childhood education in the future. This section also outlines the various research methods used in the study, such as observation, interview, and survey methods, and how these methods supported the realization of the research objectives. Through detailed data analysis, it provides strong support for the establishment of an Yingge dance course in higher education institutions, and provides useful exploration and reference for the inheritance and development of non-heritage culture.

#### **4.1 Analysis of Strategies and Effectiveness of Chinese Traditional Culture Promotion Based on Higher Vocational Institutions**

##### **4.1.1 The process and concept of theory application**

In integrating Yingge dance into the curriculum system of higher vocational colleges and universities, the theoretical principles of promoting traditional Chinese culture, enhancing the teaching ability of kindergarten teachers and cultivating the core literacy of young children have been followed, emphasizing the inheritance and innovation of traditional culture, and through the combination of theory and practice, the educational value and significance of the Yingge dance have not only been discussed

in depth, but also been transformed into specific teaching content and activity design. In the process of practice, it focuses on cultivating the teaching ability of kindergarten teacher students, so that they can master the performance skills and teaching methods of Yingge Dance, and thus be able to effectively pass on and promote this intangible cultural heritage in the future of early childhood education.

#### 4.1.2 Design process and steps of the course

With the advancement of globalization and modernization, the protection and inheritance of intangible cultural heritage has become an important issue in the current society. This section will focus on analyzing the design process and steps of developing an Yingge dance curriculum in the early childhood education curriculum, and the whole design process is as follows:

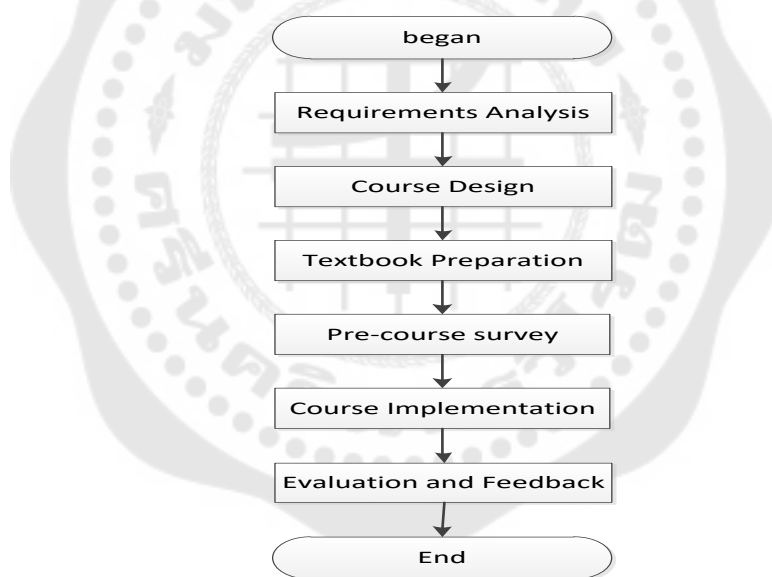


Figure 6 Design Flowchart for Developing an Yingge Dance Program in the Early Childhood Education Curriculum

Source: Mapped by the researcher

##### 4.1.2.1 Demand analysis

In order to clarify the practicality of integrating Yingge dance into the classroom, the researcher analyzed national and educational institutions' policy

guidelines as well as several pieces of literature. At present, the state has issued a series of ICH protection policies, including the Interim Measures for the Protection and Management of National Intangible Cultural Heritage, the 14th Five-Year Plan for the Protection of Intangible Cultural Heritage, and the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, and constructed a system of ICH protection that covers popularization of education, cultivation of heritage bearers, financial support, and international cooperation. In particular, in the field of education, the state encourages and supports educational institutions at all levels, especially primary and secondary schools and higher education, to offer courses on intangible cultural heritage, with the aim of enhancing students' awareness of intangible cultural heritage protection and cultural literacy through systematic education, and providing them with the opportunity to get close to and gain a deeper understanding of China's outstanding traditional culture. In terms of literature, Wang Yao's profound analysis of the profound history, mass base and diversified development of Yingge dance in "Research on the Cultural Inheritance of Song Jiang Array in Southern Fujian" (2021). As well as the framework of school inheritance of Yingge dance non-heritage culture constructed by Li Yuqiang in "Research on inheritance and development of chaoshan Hero song and dancing campus", which clarifies its cultural value, the key role of policy support in school inheritance, and emphasizes its positive impact on the education and physical and mental development of adolescents and young children (2019).

Based on the above background, the researcher plans to formally introduce an Yingge dance course in early childhood education in the spring semester of 2024, aiming to explore and practice innovative ways of applying Yingge dance in early childhood education through teaching practice.

#### **4.1.2.2 Course Design**

According to the teaching standard of Guangdong Education Department for Higher Vocational Colleges, as well as the guidance of "Guidelines on Teaching Management in Guangdong Provincial Technical Institutions", the curriculum of Yingge Dance is set up as follows: starting from the formal teaching after the

completion of the military training, with 2 lessons per week, lasting for 8 weeks, and integrating 2 mini-lessons in each lesson (each lesson lasting for 45 minutes), totaling 90 minutes of highly efficient teaching. The curriculum design adheres to four principles:

Combination of cultural heritage and innovation: The deep integration of the essence of Guangdong's non-heritage Yingge and dance with modern educational thinking aims to pass on culture while stimulating students' innovative thinking and realizing the living development of traditional culture.

Combination of student-led and teacher-led: the course emphasizes the student's main position, encourages students to actively participate in the learning process, while playing a guiding role of the teacher, and improves the teaching effect through effective teacher-student interaction.

Combination of theory and practice: The course design focuses on the combination of theoretical knowledge learning and practical operation, and enables students to comprehensively master the basic skills and theoretical knowledge of Yingge Dance through theoretical explanations, demonstration teaching, group practice and other forms (Li, N,2009).

Diversified evaluation system: A diversified evaluation system is established, which not only pays attention to students' learning outcomes, but also emphasizes students' performance and efforts in the learning process, and comprehensively evaluates students' learning through various methods such as self-assessment, mutual assessment, and teacher evaluation.

The course objectives are clearly defined as:

Knowledge Objective: To guide students to gain an in-depth understanding of the origin, development, artistic characteristics and cultural values of Yingge dance, and to broaden their cultural horizons.


Skill Objective: To develop students' observation, analysis, induction and expression skills, as well as creative thinking and problem-solving abilities through case studies and group discussions.

Emotional Objectives: To stimulate students' love and respect for the excellent traditional Chinese culture, to enhance their cultural self-confidence and national pride, and to cultivate their deep feelings for the country and the nation.




The overall framework covers from theory to practice, starting with an introduction to stimulate interest and introduce the background of Yingge Dance; followed by a systematic theoretical explanation of movement, choreography and music; followed by demonstration and group practice to improve skills; and finally, demonstration of the results through activities both inside and outside the school. The framework strives to be systematic, scientific and practical, and aims to provide students with a comprehensive and in-depth grasp of Yingge Dance as a non-heritage culture.

The specific teaching contents are shown in Table 2.


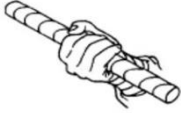

Table 2 Teaching content of the Yingge Dance program


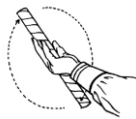

Number of Courses	Course Type	Teaching Content	Teaching Methods	Teaching Setting	Illustrations
Courses 1	theory	Teaching with Multimedia 1.classification of traditional dances in the Lingnan region: Lion dance,Long Drum dance,Fire Dog dance,Yingge dance,etc. 2.The origin and history of dance in the Chaoshan region. 3. The artistic characteristics and masterpieces of various types of traditional dances.	Lecture method, Question-and-answer method, case study method	Projectors Microphone	

Courses 2	theory	<p>Teaching with Multimedia</p> <p>1.The formation and development of Yingge dance, a comparison of the original form with the current form and current developments in 2024.</p> <p>2. The Social Functions and National Spirit of Yingge dance: cultural heritage, community cohesion, educational functions</p> <p>3.Introduction to Yingge dance music and costume</p>	<p>Lecture method, Question-and-answer method, video appreciation method, inquiry-based teaching method</p>	<p>Projectors Microphone</p>	
Courses 3	theory	<p>Teaching with Multimedia</p> <p>1.Importance of the Liang Shan dancers in the Yingge dance and explanation of the faces: Colors and Symbols Characters and Faces Craftsmanship</p> <p>2.Introduction to the characteristics of the sources of physical forms and props in Yingge dance:</p> <p>Movement Characteristics</p> <p>Physical Performance</p> <p>Yingge Mallet</p> <p>Costume and Dress Up</p>	<p>Lecture method, Question-and-answer method, picture presentation method, self-directed learning method</p>	<p>Projectors Microphone Questionnaire</p>	
Courses 4	practice	<p>A single training for the basic posture of the Yingge dance</p> <p>The body is straight, the movements are powerful</p>	<p>Demonstration method, practice method</p>	<p>Dance Shoes Practice Wear</p>	

		and graceful, to show the heroic spirit of the heroes of the Liang Shan Mountain			
Courses 5	practice	Yingge Dance Basic Body Combination Training (Combination 1) 8 x 8 beat sequential movements to form combinations	Demonstration method, practice method	Drum Dance Shoes Practice Wear	
Courses 6	practice	Yingge Dance Basic Body Combination Training (Combination 1) Add Yingge dance characteristic drum music, combining rhythm, music and movement to let students master the complete combination.	Demonstration method, practice method, Discussion method	Audio Dance Shoes Practice Wear	
Courses 7	practice	Yingge dance basic pace single training 1. Horse stance 2. Bow stance 3. Kirin stance 4. Walking snake step	Demonstration method, practice method	Dance Shoes Practice Wear	
Courses 8	practice	Yingge dance basic pace combination training (Combination 2) Teach the four steps in series as a combination	Demonstration method, practice method	Drum Dance Shoes Practice Wear	
Courses 9	practice	Yingge dance basic pace combination training (Combination 2) Add Yingge dance characteristic drum music, combining rhythm, music and movement to let students master the	Demonstration method, practice method, Discussion method	Audio Dance Shoes Practice Wear	



		complete combination.			
Courses 10	practice	<p>Hands-on teaching of Yingge dance props:</p> <p>Yingge dance mallet single training</p> <ol style="list-style-type: none"> <li>1. Grip the mallet</li> <li>2. Clip the mallet</li> <li>3. Cut the mallet</li> </ol> <p>Yingge dance instrumental practice</p> <ol style="list-style-type: none"> <li>1. big drum</li> <li>2. moon gong, su gong</li> <li>3. big cymbal, small cymbal, and qin-zai</li> </ol>	Demonstration method, practice method	<p>Yingge Mallet</p> <p>Dance Shoes</p> <p>Practice Wear</p> <p>Yingge dance instrumental</p>	
Courses 11	practice	<p>Yingge dance mallet combination training (Combination 3)</p> <p>Teaching 3 types of mallets in series as a combination</p>	Demonstration method, practice method	<p>Yingge Mallet</p> <p>Drum</p> <p>Dance Shoes</p> <p>Practice Wear</p>	
Courses 12	practice	<p>Yingge dance mallet combination training (Combination 3)</p> <p>Add Yingge dance characteristic drum music, combining rhythm, music and movement to let students master the complete combination.</p> <p>Hands-on teaching of Yingge dance costumes</p> <p>Students visit and wear Yingge dance costumes to experience their artistic characteristics and spiritual meaning.</p>	Demonstration method, practice method, Discussion method	<p>Audio</p> <p>Yingge Mallet</p> <p>Dance Shoes</p> <p>Practice Wear</p> <p>Yingge dance costumes</p>	

Courses 13	practice	<p>Hands-on teaching of Yingge dance face painting</p> <p>Take students on field trips, invite experts to teach students, and give them hands-on experience in the art of face painting.</p> <p>Yingge dance mallet single training</p> <p>4. Striking Mallet</p> <p>5. Ruffle Mallet</p> <p>5.Vertical Rotating Mallet</p> <p>6.Flat Rotating Mallet</p>	<p>Demonstration method, practice method, expert lectures, teaching visit method</p>	<p>Yingge Mallet</p> <p>Dance Shoes</p> <p>Practice Wear, Face Painting Tools</p>	
Courses 14	practice	<p>Yingge dance mallet combination training (Combination 4)</p> <p>Teaching 4 types of mallets in series as a combination.</p> <p>Add Yingge dance characteristic drum music, combining rhythm, music and movement to let students master the complete combination.</p>	<p>Demonstration method, practice method, Discussion method</p>	<p>Audio</p> <p>Yingge Mallet</p> <p>Drum</p> <p>Dance Shoes</p> <p>Practice Wear</p>	
Courses 15	practice	<p>Yingge dance training for young children</p> <p>1.Yingge dance cultural background: story introduction, attract children's interest.</p> <p>2.Yingge dance basic movement decomposition: game learning, through the form of game learning movement.</p>	<p>Demonstration method, practice method, Discussion method, self-directed learning method</p>	<p>Audio</p> <p>Yingge Mallet</p> <p>Dance Shoes</p> <p>Practice Wear</p>	

		Basic steps Hand stick movement Comprehensive movement tandem 3.Group discussion and practice: students will be divided into groups, each group will simulate teaching the children a movement of Yingge dance, and other students will play the role of children to cooperate.			
Courses 16	practice	The four combinations are grouped and students observe each other and point out problems and solve them.  The teacher conducts an examination.	Practice method, examination method	Marking Scheme	

#### 4.1.2.3 Textbook Preparation

In view of the scarcity of teaching materials for the Yingge dance system, especially the fact that no new teaching materials have been found in any of the six institutions studied, this study set out to design a set of comprehensive and targeted lesson plans for the Yingge dance program, accompanied by a wealth of teaching resources.

During the preparation of the teaching materials, the research results of Yang Ying's "Field Investigation and Research of Chaoyang Yingge Dance in GuangDong Province" were used as reference, which provided a comprehensive and in-depth analysis of the performing art of Yingge dance (2014). This study not only deepens the understanding of the performance props and the configuration of musical instruments, but also fully recognizes the unique artistic characteristics of Yingge Dance in terms of rhythmic changes, movement design, performance style and performance

form. In order to ensure the practicality and effectiveness of the teaching materials, the researcher pays special attention to combining the rich cultural connotations of Yingge Dance with teaching practice. The course plan not only elaborates the historical background, artistic characteristics and dance techniques of Yingge Dance, but also designs progressive teaching links, from basic movement training to complex choreography, aiming to help students gradually master the essence of Yingge Dance. At the same time, supporting teaching resources such as performance videos can visualize the dynamic beauty of Yingge Dance, music tracks can create a strong performance atmosphere, and carefully selected props can let students experience the performance process of Yingge Dance more realistically.

#### **4.1.2.4 Pre-course survey**

After an in-depth analysis of the teaching content, teaching objectives and teaching priorities of six different institutions, the researcher elaborated a set of special questionnaire called "Knowledge of Early Childhood Education Students of Guangdong Technician College Of Light Industry about Yingge Dance". The questionnaire aims to comprehensively and meticulously assess the Early Childhood Education majors' knowledge of Yingge Dance as a traditional art form, covering a variety of dimensions such as its historical origin, evolutionary lineage, cultural connotations of costumes and props, as well as the deeper significance of the musical movements. Before the program began, the researcher conducted a baseline assessment of the students' knowledge of Yingge dance through this set of questionnaires, which provided a strong data support and reference basis for the subsequent teaching and training.

#### **4.1.2.5 Course Implementation**

In the process of teaching implementation, the researcher is committed to scientific research-oriented, deeply stimulating students' learning interest and enthusiasm. Firstly, through the professional guidance and precise demonstration of teachers, students are guided to gradually understand and master the unique artistic characteristics of Yingge dance, so as to cultivate students' deep understanding and love of this traditional art. Secondly, students are encouraged to interact with each other,

which not only helps them to deepen their understanding of the meaning of Yingge dance, but also effectively improves their teaching ability and teamwork. Through communication and collision, students can share knowledge and explore together, providing strong support for each other's growth. In addition, we actively advocate students' free play and encourage them to create their own Yingge dance dance works. This session aims to cultivate students' innovative thinking and artistic expression. Through practical creation, students are able to gain a deeper understanding of the artistic essence of Yingge Dance and continuously improve their professional abilities. In addition to classroom training, the program also provides students with a wealth of opportunities for practical performances in conjunction with the planning of school activities.

#### **4.1.2.6 Evaluation and Feedback**

In the actual teaching process, the researcher is committed to comprehensively and meticulously examining students' learning performance and progress, and effectively tracking students' mastery of non-heritage traditional dance culture through meticulous observation in each lesson. At the same time, based on the exhaustive pre-course survey, the researcher elaborately designed the questionnaire "Summary of Early Childhood Education Students' Learning of Yingge Dance Course in Guangdong Technician College Of Light Industry", aiming to collect students' feedback on the effectiveness of their learning of Yingge Dance at the end of the course, in order to analyze the depth of their knowledge of Yingge Dance and the growth of their interest in learning it. In addition, in order to gain a deeper understanding of the effectiveness and shortcomings of the teaching methods, the researcher compiled a questionnaire entitled "Satisfaction of Early Childhood Education Students of Guangdong Technician College Of Light Industry with the Yingge Dance Course", which was designed to collect students' satisfaction evaluations of the course content at the end of the course, covering a variety of aspects such as the quality of the content of the lectures, the instructor's teaching level, and the atmosphere of the classroom. This set of questionnaires will provide valuable data support for the subsequent adjustment and

optimization of teaching methods. Finally, for the trial effect of the Yingge dance course, the researcher invited an expert group from the industry to conduct in-depth interviews and evaluations. Combined with the students' submissions, the students' learning outcomes were comprehensively rated, and their strengths, shortcomings and future development directions were discussed in depth, with a view to providing targeted suggestions for the revision and improvement of the subsequent courses.

#### **4.1.3 Quality Assessment of Research Tools**

In research projects, quality assessment is not only a key link to ensure the validity of the research tools and the reliability of the research results, but also an important means to enhance the quality of research and promote academic rigor. In order to assess this pedagogical achievement more professionally, the researcher specially invited three experts with profound attainments in the field of dance to conduct the assessment, and their professional perspectives and unique insights added significant academic value to this assessment.

Prof. Chen Shaomin (Senior Lecturer, Dance Specialist): Prof. Chen is the Dean of the School of Digital Arts of Guangdong Technician College Of Light Industry, with outstanding academic achievements and rich practical experience.

Lecturer Deng Xi (Lecturer, Choreographer): Deng graduated from Hunan Normal University with a doctoral degree in Art Education, and is now a teacher in the Art Department of Guangzhou Sport University, with a keen sense of art and rich experience in dance teaching.

Lecturer Yi Rong (Lecturer, Dance Expert): Lecturer Yi graduated from the Hong Kong Academy for Performing Arts, majoring in Dance, and now serves as a teacher in the Art Department of Guangdong Baiyun University, where she combines dance theory with cultural research, and has made a profound analysis of the students' learning of Yingge dances.



Figure 7 Expert panel grading workshop on Yingge dance curriculum

Source: Researcher

#### 4.1.3.1 Questionnaire Design Quality Assessment

In terms of content comprehensiveness, Chen Shaomin commented that the questionnaire was designed to be comprehensive, covering a wide range of cognitive, affective, behavioral and effect assessment aspects, which provided rich data support for subsequent teaching improvement and strategy adjustment. It is suggested that in-depth questions on students' cultural value recognition of Yingge dance can be further explored to enhance the cultural depth of the questionnaire. Deng Xi suggested: adding some contextualized questions to examine how students apply what they have learned in specific situations, which will help to assess students' practical application ability more comprehensively. Yi Rong suggested: In the questionnaire, more guiding



questions can be designed to encourage students to share their personal growth stories or learning experiences in order to enrich the qualitative data.

In terms of logic and clarity, the experts reached a consensus that the questionnaire was logical, with questions arranged in a reasonable manner and presented clearly, effectively avoiding confusion and misunderstanding among the respondents. It is recommended to continue this clear and concise design style, while considering the adaptation of the questionnaire in different cultural contexts.

#### **4.1.3.2 Quality Assessment of Data Collection and Analysis**

Regarding the representativeness of the sample, the consensus of the experts was that the sample selection was representative and diversified, and could better reflect the overall situation of the early childhood education students in Guangdong Technician College Of Light Industry. It was suggested that future studies could expand the sample to cover more regions and schools to enhance the generalizability of the findings.

In terms of the data collection process, Chen Shaomin commented that the anonymous filling method effectively reduced the respondents' psychological concerns and guaranteed the authenticity of the data. It is recommended to strengthen the monitoring and feedback mechanism during the data collection process to ensure the standardization and transparency of the data collection process.

In terms of data analysis methods, Yi Rong evaluated that it is recommended to further refine the data analysis framework and clarify the analysis indicators and hypothesis testing methods to enhance the persuasiveness of the research conclusions. Other experts agreed that in the analysis process, emphasis should be placed on the interpretation and discussion of the data, and the analysis results should be closely linked to the research purpose and theoretical framework to form in-depth research conclusions.

#### **4.1.4 Teaching and Practice of Yingge Dance Course**

Yingge Dance is a special course that combines traditional cultural heritage, artistic performance and physical exercise. Through systematic teaching and practice, the course aims to enable students to gain an in-depth understanding of



Yingge Dance, a folk art form with strong local characteristics, to master its basic movements, formation changes, gongs and drums, and other performance skills, and to experience the unique cultural connotations and historical heritage of Yingge Dance. The content of the course is rich and varied, including the teaching of theoretical knowledge, such as the historical origin, cultural value and performance characteristics of Yingge Dance, etc., and also focuses on the training of practical skills, which enhances the students' artistic expressiveness and teamwork ability through repeated practice and performance activities. In addition, the course also focuses on the display and explanation of traditional Yingge dance costumes and face painting, so that students can feel the artistic charm of Yingge dance in all aspects. Through the study of this course, students will not only be able to enrich their cultural vision, but also enhance their sense of identity and pride in traditional culture, and contribute to the inheritance and promotion of Chinese outstanding traditional culture.

#### **4.1.4.1 Scale of the course**

With reference to the existing curriculum model, the demand of the Yingge dance performance team, the venue, equipment and student classes of the Early Childhood Education Program of Guangdong Technician College Of Light Industry, the researcher reasonably set the course size of the dance class of the Early Childhood Education Program of Guangdong Technician College Of Light Industry at 40 students in a class, and the school will provide a special teaching venue, props and costumes, etc., in order to support the teaching and performance of the Yingge dance course. Such a size not only ensures the quality of teaching, but also provides students with ample opportunities for interaction and communication, which positively promotes the development of students' teamwork and dance skills. It also provides a useful reference for other school organizations in setting up the scale of Yingge dance courses.



Figure 8 Scale of the Yingge Dance Program

Source: Classes taught by the researcher

#### 4.1.4.2 Introduction of teaching aids

As a folk art form with a deep historical background, Yingge dance is characterized by distinctive music, which expresses emotions only through rhythms, while different types of Yingge dance are accompanied by different rhythms of gongs and drums. In the performance of Yingge dance, the most central prop is the Yingge mallet, which has different lengths and sizes depending on the rhythmic pattern. They are usually made of hardwood and have a colorful or patterned appearance, which is exquisite and beautiful. Their basic playing methods include striking in four directions: up, down, left and right, as well as striking under the crotch and behind the back, etc. In addition, the use of accompanying instruments is crucial, and they include the big drum, moon gong, su gong, big cymbal, small cymbal, and qin-zai. The big drum, as the main

percussion instrument, has a diameter of about 60 centimeters, is made of a wooden frame and cowhide, and is usually operated by an actor playing Song Jiang or Lin Chong. The Qin Zai, as a copper gong unique to the Chiu Chow region, together with other musical instruments, forms the unique musical atmosphere of the Yingge Dance.



Figure 9 Painted Ingeo Mallet with slanting pattern

Source: researcher





Figure 10 Drum

Source: [finance.sina.com.cn/jjxw/2024-02-15/doc-inaicfta5604055.shtml](http://finance.sina.com.cn/jjxw/2024-02-15/doc-inaicfta5604055.shtml)



Figure 11 QinZai

Source: Anni Lv.(2020).The Symbolic Interpretation of Puning yingge dance language

In the Yingge Dance program, students experience the artistry of Yingge Dance face painting through hands-on costuming. The design of Yingge dance faces is full of deep cultural heritage and symbolism. First of all, the base color of the face paint is chosen to be bright and contrasting, usually dominated by the main colors such as red, black and white, which not only have strong visual impact, but also symbolize different character traits. Red represents passion, bravery and justice, black symbolizes majesty, solemnity and mystery, and white signifies purity, peace and kindness. In the composition of the face painting, various patterns and lines are utilized, through the eyes, nose, mouth and other key parts are carefully designed, or angry eyes, or eyebrows flying, or the corners of the mouth with a smile, every detail is full of vitality. In addition, the face painting is also rich in decorative elements, such as dragon horns, phoenix tails, auspicious clouds, etc. These elements not only add to the artistic beauty of the face painting, but also symbolize good fortune, happiness and beauty.



Figure 12 Researcher demonstrates face makeup application for students

Source: Researchers Practice Teaching



Figure 13 Students Trying Out Yingge Dance Face Makeup

Source: Researchers Practice Teaching



Figure 14 Taking students to visit the Intangible Cultural Heritage Yingge Dance Face Painting Base

Source: Researcher



The Yingge dance costumes are a combination of traditional flavor and modern aesthetics, and the design is exquisite, highlighting its unique artistic style. The main color of the costume is bright red, which means passionate and auspicious. The top of the dress has a slim silhouette, outlining the dancer's athletic figure; the details show the craftsmanship, embroidered with far-reaching motifs such as dragon and phoenix, peony, etc., which not only carries the cultural connotation, but also expresses the high respect for the art of dance. The collar and cuffs are designed with classical buttons, which is both practical and classical. The pants are designed to be simple and loose-fitting, making it easy for dancers to interpret flexibly and adding a sense of floating to the stage. There is also a gorgeous headdress inlaid with gemstones and pearls, and exquisite accessories to reflect the glory, not only to enhance the temperament of the dancers, but also to add color to the dance performance.



Figure 15 Trying on Yingge dance character image costumes

Source: Researcher



Figure 16 Researcher takes students on a tour to learn about some of the costumes and headdress studios in Yingge dance

Source: Researcher

#### 4.1.4.3 Teaching content

After an in-depth study of the curricula of six teaching institutions, combined with the teaching programs and basic environmental facilities of Guangdong Technician College Of Light Industry, the researchers have constructed a comprehensive and targeted basic teaching content system, emphasizing the transmission of knowledge, the refinement of practical skills and the enhancement of humanistic awareness. The system consists of two core modules: theory and practice, which work together to promote the overall development of students.

In theoretical teaching, teachers systematically explain the cultural knowledge of Yingge dance to help students build up their initial knowledge and understanding of Yingge dance. Practical teaching improves students' professional skills through teachers' demonstration and students' repeated practice, which can be divided into centralized, grouped and targeted teaching according to teachers' teaching



forms (Wu,2020). According to the dance characteristics of Yingge dance, most of the courses are centralized teaching.



Figure 17 Forms of Theory Teaching in Yingge Dance Dance Classes

Source: Classes taught by the researcher



Figure 18 Researcher teaches students dance moves

Source: Classes taught by the researcher



Figure 19 Forms of Practical Teaching in Yingge Dance Dance Classes

Source: Classes taught by the researcher

#### 4.1.4.4 Activity Practice

As a new featured course in Guangdong Technician College Of Light Industry, the Yingge Dance Course is not only rich and diverse in its activity categories, but also unique, aiming to sculpt the students' attainments in dance art, artistic appreciation and deep sense of cultural inheritance in an all-round way. Not only do students watch classical performances and participate in cultural exchange activities to deepen their understanding and love of the art of dance, but the researcher has also created a school club - "Tianyi Yingge Dance Club", where students will follow the guidance of professional teachers to learn every professional dance step, step, step, step and step. Learning every professional dance step, standard dance posture, and perceiving traditional rhythmic notes, students will lay a solid foundation for future early childhood dance teaching and early childhood performances. At the same time, they will pass on the dance skills and cultural knowledge they have learned to other students and teachers throughout the school, contributing to the inheritance and development of the excellent traditional Chinese culture.



Figure 20 Group photo of members of the Tianyi Yingge Dance Club with their instructors

Source: researcher

In June 2024, the "Tianyi Yingge Dance Club" entered the School Sports Day of Guangdong Technician College Of Light Industry with a non-heritage square formation and bring a parade of Yingge dances. The drums were exciting, the steps were powerful, and the dance was both strong and soft, winning warm applause and high praise from teachers and students, and demonstrating the charm of non-heritage culture. This activity not only demonstrated the students' solid dance skills and exquisite performance skills, but also vividly interpreted the unique charm and deep connotation of the traditional culture of Yingge dance. The success of this practical activity marks the in-depth implementation and significant results of the Yingge dance course in Guangdong Technician College Of Light Industry.





Figure 21 Yingge dance parade square

Source: Campus events captured by the researcher



Figure 22 Campus Women's Yingge Dance Team dances to the Yingge Mallet

Source: Campus events captured by the researcher



Figure 23 Yingge dancing students at the school sports day

Source: Researcher





Figure 24 Yingge dance students pose with teachers after performance

Source: Researcher's Campus Event Performance

In today's era of globalization, cultural diversity presents an unprecedented richness, and the inheritance and development of Chinese traditional culture has far-reaching significance for cultivating the cultural consciousness and cultural confidence of the new generation of young people. In this context, Yingge dance culture, as an important part of traditional Chinese culture, needs to be integrated with other outstanding cultures and constantly innovated to meet the growing spiritual and cultural needs of the times. In order to better practice the innovation and development of Yingge dance culture, the researcher took active action by organizing students to visit the Guangdong Provincial Institute of Light Industry Technicians' Intangible Culture Cantonese Opera Face Painting Practice Base. The activity especially invited Ms. Yang Zhen, the third generation inheritor of the intangible cultural heritage of Cantonese opera face painting in Wuzhou, to give the students an in-depth lecture on the profound knowledge and unique charm of Cantonese opera face painting. In addition, Ms. Yang Zhen personally demonstrated the process of drawing the makeup of

Cantonese opera face painting for the students, so that they could experience and deeply understand the cultural connotation and artistic value of the makeup of Cantonese opera face painting. By skillfully integrating the make-up techniques of Cantonese opera face painting into the make-up art of Yingge dance, she explored new expressions of traditional culture and inspired students' creativity.



Figure 25 Ms. Yang Zhen Demonstrates Cantonese Opera Face Makeup to Students

Source: Researcher



Figure 26 Group photo with teacher after learning and practicing Cantonese opera face painting

Source: Researcher

Analysis of practice shows that the development of an Yingge dance program in the early childhood education curriculum is a positive response to the need for the preservation, transmission and development of non-heritage dance. It demonstrates a deep understanding of and respect for traditional cultural values, while firmly upholding and promoting cultural diversity in the context of the new era. Through education and enlightenment, it sows the love of Yingge dance and traditional culture in young minds, and injects new force into the inheritance of non-heritage dance.

## 4.2 Yingge Dance Course Outcome Analysis

### 4.2.1 Students' awareness of Yingge dance increases

Through the implementation of the Yingge dance course, the students of the Early Childhood Education Program of Guangdong Technician College Of Light Industry have realized a qualitative leap in their knowledge of Yingge dance. The program not only filled the gap in the students' knowledge of Yingge Dance, but also stimulated their



strong interest and deep understanding of this traditional culture. The independent samples t-test analysis of the five main dimensions (historical origin of Yingge dance, basic steps, representative roles, musical instruments, and mallet styles) of Yingge dance before and after the lesson was conducted by SPSS, which showed that there were differences in students' knowledge of Yingge dance before and after the lesson. The results of the specific analysis show that the p-value (sig.) of the significance of difference test for each item is less than 0.05, a statistical result that clearly indicates a significant difference in students' perceptions of Yingge dance before and after class. Further, based on the analysis of the mean data, it can be seen that the students' perception of all aspects of Yingge dance significantly increased after the class compared to before the class.

Table 3 Analysis of differences in each dimension before and after the course

Topics	Test	N	$\bar{x}$	S.D.	t.	sig.
Historical Origin	pre-course	40	3.43	1.059	-3.654	0.000
	post-course	40	4.20	0.823		
Basic Steps	pre-course	40	3.18	1.130	-4.300	0.000
	post-course	40	4.13	0.822		
Representative Roles	pre-course	40	3.45	1.011	-3.328	0.001
	post-course	40	4.15	0.864		
Musical Instruments	pre-course	40	3.20	1.091	-5.681	0.000
	post-course	40	4.33	0.616		
Mallet Style	pre-course	40	3.25	1.193	-4.760	0.000
	post-course	40	4.30	0.723		

A comparative analysis of the students' mastery of the various aspects of Yingge dance showed that the students' improved knowledge of Yingge dance was specifically demonstrated:

In-depth exploration of historical origin and cultural background: Before the course, students' knowledge of Yingge dance was mostly superficial, but at the end of the course, more than 80% of the students were able to tell the historical origin of Yingge dance in a "very familiar" or "relatively familiar" way, the proportion of which had increased from less than one percent before the course. This is a significant increase from less than 20% before the program, which demonstrates the effectiveness of the program in deepening students' cultural awareness. Students not only mastered the origin story of Yingge Dance, but also gained a deeper understanding of its cultural significance and social value, thus enhancing their cultural confidence and national pride.

Superb mastery of basic skills and techniques: The program also achieved remarkable results in terms of skill transfer. More than 80% of the students were able to master the basic steps and mallets of the Yingge Dance, which is a significant increase compared to the low mastery rate before the course. Through repeated practice and professional guidance from teachers, students not only improved their dance skills, but also developed a good sense of rhythm and coordination, laying a solid foundation for future artistic performances.

Understanding of cultural connotations: Students' understanding of the cultural connotations of Yingge dance has also been significantly enhanced. After systematic study, students' understanding of the representative roles in Yingge Dance increased from 69% to 83%, and they were able to clearly understand the artistic characteristics and cultural and spiritual connotations of the representative roles. The students' knowledge of the musical instruments in Yingge dance also increased from 64% to 87%, from approximate understanding to familiarity, and they were able to appreciate and understand the unique art and culture of each instrument. The students' cultural literacy was enhanced, and their inheritance and innovation of traditional culture was also promoted.

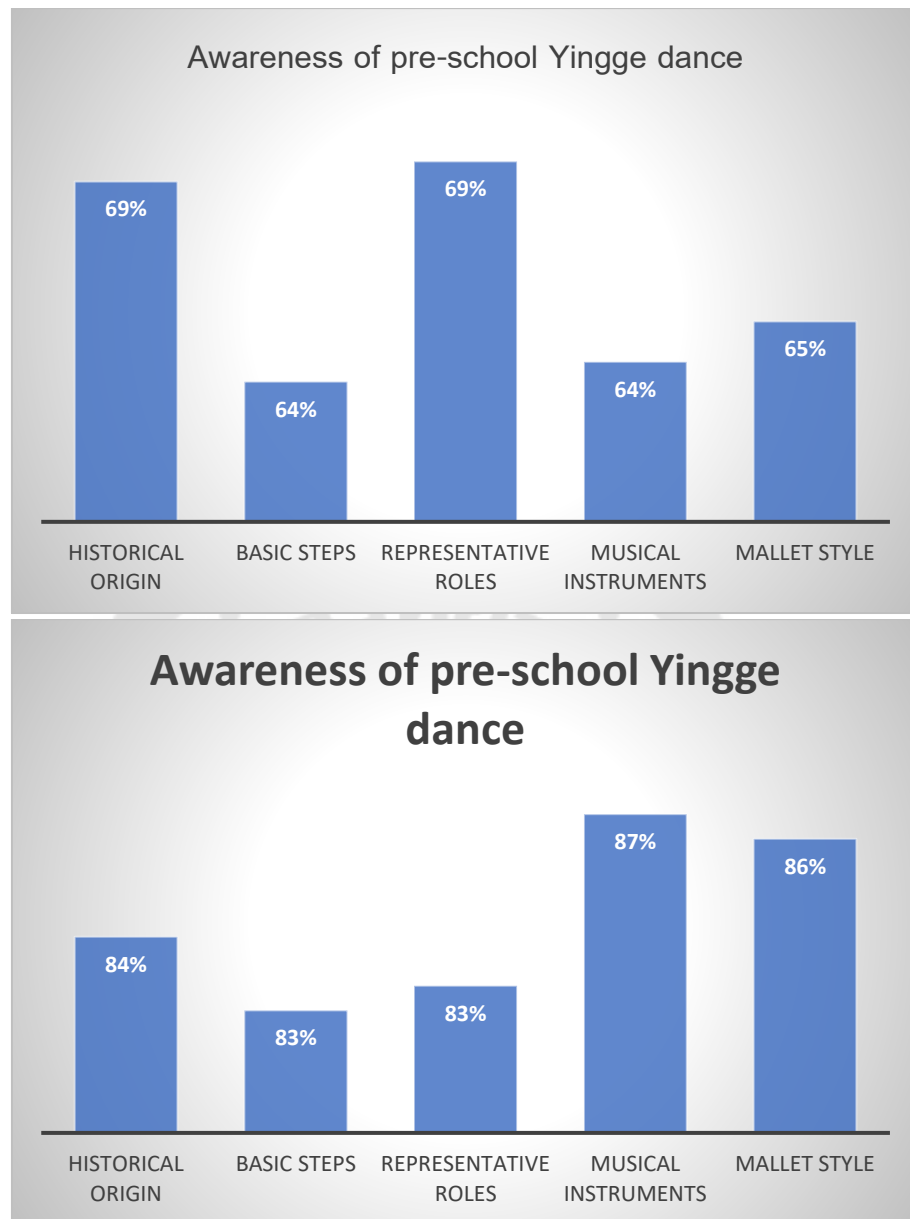


Figure 27 Changes in Students' Perceptions of Various Themes in Yingge Dance (N=40)

Source: Mapped by the researcher

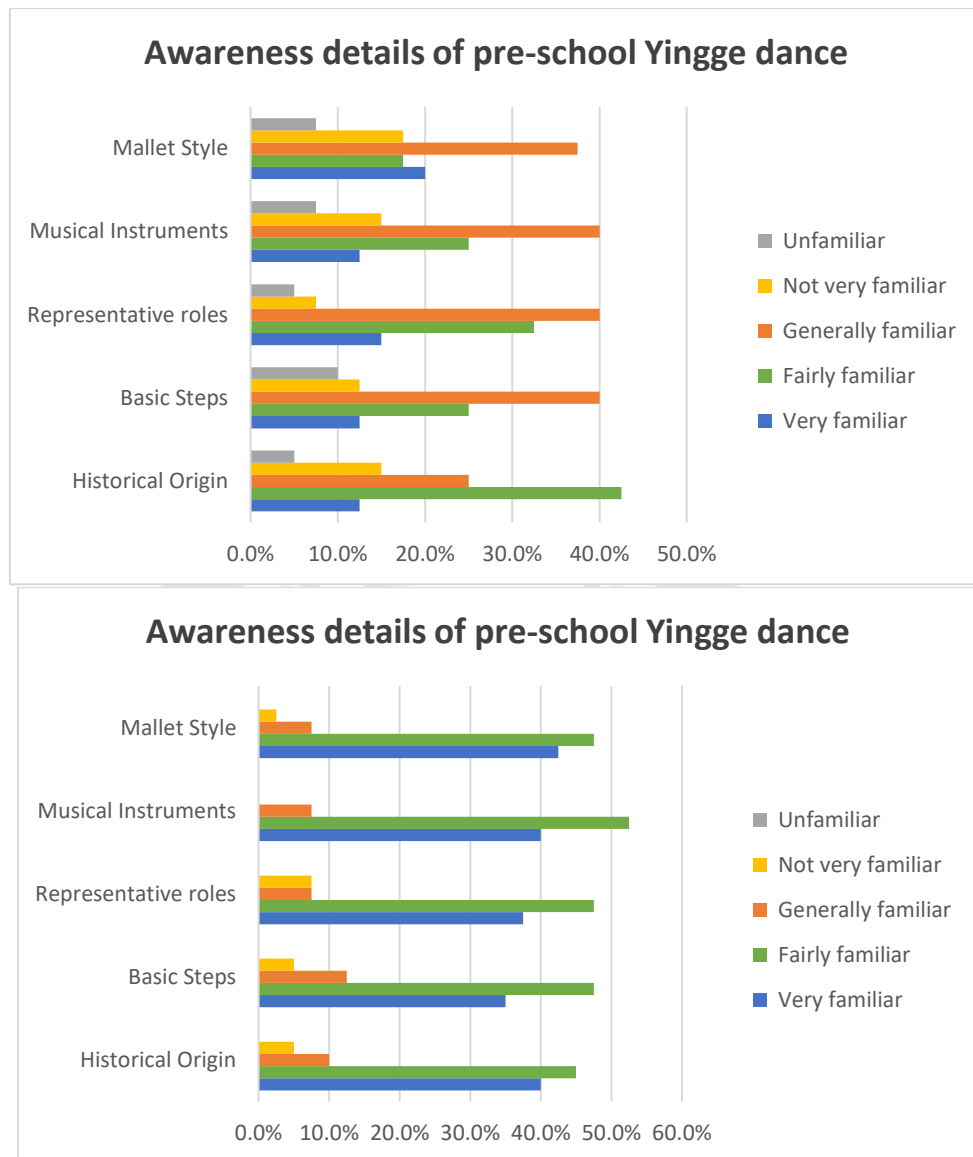


Figure 28 Details of Change in Students' Perceptions of Various Themes in Yingge Dance (N=40)

Source: Mapped by the researcher

As a whole, students' perceived familiarity with the Yingge dance took a qualitative leap. Originally, only 14.5% of the students said they were very familiar with Yingge dance, but this percentage climbed to 39.0% in the after-school survey. At the same time, the percentage of students who were more familiar with the Yingge dance also increased from 28.5% to 48.0%, which showed that students had a more in-depth

and systematic understanding of the cultural connotation and movement skills of Yingge dance. In addition, the proportion of students who were generally familiar with Yingge dance and those who were not familiar with Yingge dance also decreased significantly, with the proportion of students who were generally familiar with Yingge dance decreasing to 9.0%, while the proportion of those who were not very familiar with Yingge dance decreasing to 4.0%, and the proportion of those who were not familiar with Yingge dance was zero.

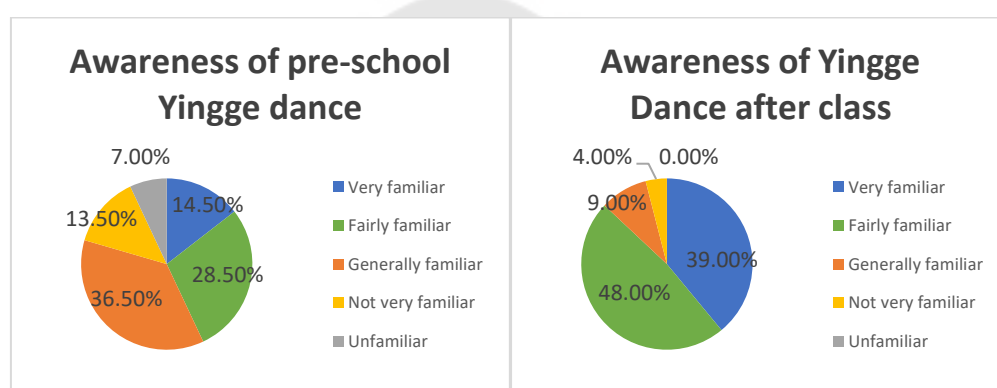


Figure 29 Change in Students' Perceived Increase in Yingge Dance (N=40)

Source: Mapped by the researcher

By analyzing the data from the students' pre-test and post-test, it is clear to see the overall improvement in the students' cognition of Yingge dance. From the initial basic understanding or no understanding at all to the full mastery and deep understanding at the end of the course, the students' cognitive level has realized significant growth in all dimensions. This change is not only reflected in the mastery of the historical origins of Yingge dance, national culture and basic skills, but also in the students' love and respect for traditional culture. They began to accept and pass on traditional culture with a more open and tolerant mindset, contributing to the prosperity and development of Chinese culture.

#### 4.2.2 Analysis of students' interest in learning Yingge Dance

It can be seen through the research data that the students of the Early Childhood Education Program of Guangdong Technician College Of Light Industry have a relatively high degree of fondness for Yingge Dance before the course, and the corresponding degree of interest in learning Yingge Dance is also relatively high, which provides a good foundation for the subsequent implementation of Yingge Dance courses. According to the standard deviation value (S.D.), it can be seen that before the course, the students' interest in learning Yingge dance course presents a relatively scattered state. Specifically, 30% of the students had very high expectations for the course, while 37.5% showed a relatively strong interest in gaining new knowledge and skills in the course; however, there were also 15% of the students who had average expectations for the course, about 10% who did not have much expectations for the Yingge Dance course, and 7.5% who did not have any expectations for the course at all.

Table 4 Analysis of students' pre-course level of interest in liking and learning Yingge dances

Test	N	$\bar{x}$	S.D.	Satisfaction
Love Yingge Dance	40	3.93	0.997	Generally satisfied
Hands-on Learning of Yingge Dance	40	3.63	1.192	Generally satisfied

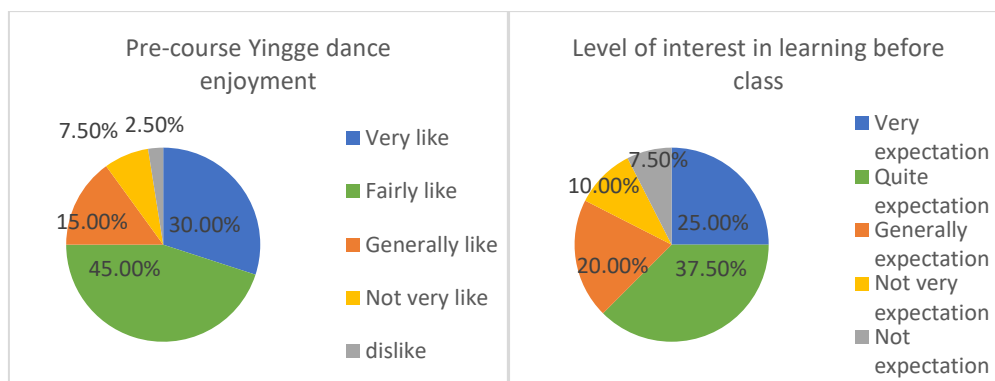


Figure 30 Students' Enjoyment of Yingge Dance and Level of Interest in Learning (N=40)

Source: Mapped by the researcher

#### 4.2.3 Students' satisfaction with the course

In the survey of "Satisfaction of Early Childhood Education Students of Guangdong Technician College Of Light Industry with the Yingge Dance Course", researcher comprehensively and meticulously collected students' multi-dimensional feedback on the course. Through statistical analysis, it can be clearly seen that students' overall evaluation of the Yingge Dance course is quite positive. Specifically, the values of each satisfaction evaluation index robustly exceeded the baseline of 76%, and the distribution deviation was not very large, a data that fully demonstrates the students' wide recognition and acceptance of the course. However, further observation reveals a subtle but not negligible trend that despite the generally high level of satisfaction, the threshold of "very satisfied" was not reached, as none of the indicators touched the high level of 90%. When analyzing the satisfaction indicators in depth, the researcher noticed that the scores for teaching skills and attitudes towards grooming were very close to each other, hovering at the high end of the scale. In particular, the satisfaction level in the area of teaching skills was as high as 85%, an achievement that is undoubtedly a great affirmation of teachers' professional skills and teaching methods. However, when the researcher turned his attention to the dimension of expression ability, although the 77% satisfaction still showed students' recognition, this figure was slightly inferior compared to other indicators, perhaps implying that there is still room for

teachers to improve their classroom communication and expression. Overall, the Yingge Dance course was highly recognized by students in several aspects, but there is still room for improvement, especially in the area of expression. Through continuous self-improvement and optimization of teaching methods, the future Yingge Dance course will be able to provide students with a better learning experience and earn higher satisfaction.

Table 5 Analysis of Students' Satisfaction with Yingge Dance Courses

Topics	$\bar{x}$	S.D.	Satisfaction
Content of lessons	4.08	0.162	Satisfied
Atmosphere in the classroom	4.15	0.162	Satisfied
Professional level	3.90	0.167	Generally Satisfied
Teaching skills	4.25	0.155	Satisfied
Teaching Methods	4.00	0.189	Satisfied
Power of expression	3.85	0.184	Generally Satisfied
Classroom organisational skills	4.03	0.188	Satisfied
Answering questions in the classroom	3.90	0.178	Generally Satisfied
Attitude	4.23	0.154	Satisfied
total	4.04	0.171	Satisfied





Figure 31 Student Satisfaction with Yingge Dance Program (N=40)

Source: Mapped by the researcher

#### 4.2.4 Course Learning Outcomes

Statistical analysis of the questionnaires on the "Yingge Dance Learning Outcomes Achievement Assessment Form" by the experts for each of the students revealed that after the Yingge Dance course, the students not only made significant progress in their knowledge and skills, but also improved their cultural literacy, sense of cultural identity, and sense of social responsibility. It can be noticed from the chart that all students gave positive feedback in response to the questions with the experts on various aspects. In terms of traditional cultural understanding, students grasped how the Yingge Dance embodies the essence of Chaoshan culture, and how its unique performance form, music rhythm and dance content profoundly demonstrates the history, religion and folklore of Chaoshan, and serves as an important bridge for cultural transmission. Regarding the cultural connotation and attitude towards life, students pointed out that the spirit of unity, bravery and advancement promoted by the Yingge Dance is a true reflection of the spirit of the Chaoshan people. In the integration of art and cultural awareness, the students elaborated precisely how the dance movements,

costumes and props of Yingge Dance can be closely integrated with the Chaoshan culture to build up unique regional cultural symbols and enhance cultural recognition. As a living cultural heritage, the lively performance of Yingge Dance attracts young audiences and plays a significant role in passing on and promoting Chinese culture. Students recognized Yingge dance as an important symbol of Chaoshan cultural identity, promoting cultural understanding, community cohesion and regional exchange. The positive energy conveyed by the hero's image and storyline inspires students to pursue justice and harmony, and has a profound impact on cultural awareness. In terms of modern integration, students proposed that Yingge Dance should incorporate modern elements such as innovative choreography and multimedia presentation to realize the living heritage and innovation of traditional culture. After learning Yingge dance, students' sense of cultural identity and pride increased, and they expressed that they would actively participate in the cultural heritage, pass it on to the next generation, and contribute to cultural prosperity. In terms of growth and enhancement of cultural literacy, the students expressed that the study of Yingge dance not only improves their art appreciation and physical fitness, but also broadens their cultural horizons, enhances their cultural self-confidence, and lays a solid foundation for all-round development.

Table 6 Analysis of experts' ratings of student learning outcomes (N=40)

Topics	$\bar{x}$	S.D.	Evaluate
How does Yingge dance reflect the traditional cultural consciousness of the Chaoshan region?	1.00	0.000	+1
How do the cultural connotations and expressions of Yingge dance reflect the attitudes and values of the local people?	1.00	0.000	+1
How are the dance movements, costumes and props of Yingge Dance integrated with the cultural consciousness of the Chaoshan area?	1.00	0.000	+1

Topics	$\bar{x}$	S.D.	Evaluate
Does the performance form of Yingge Dance contribute to the inheritance and promotion of the excellent traditional Chinese culture?	1.00	0.000	+1
What role does Yingge dance play in the cultural identity of the Chaoshan area?	1.00	0.000	+1
How do the heroic images and storylines presented in Yingge dance influence the cultural consciousness of the local people?	1.00	0.000	+1
How does the cultural consciousness of Yingge dance combine with modern culture to form new cultural expressions in modern society?	1.00	0.000	+1
Has the process of learning Yingge dance enhanced your sense of identity and pride in the local culture?	1.00	0.000	+1
After learning Yingge Dance, what responsibilities and actions do you feel you have in terms of cultural heritage and promotion?	1.00	0.000	+1
How has learning Yingge dance helped you to grow and improve your cultural literacy?	1.00	0.000	+1
total	1.00	0.000	+1

In summary, after the in-depth practice of the Yingge dance course in higher vocational colleges and universities on a trial basis, significant results have been achieved. This course not only effectively enhances the students' cognitive level and interest in Yingge dance, but also strengthens their cultural awareness and national cultural spirit, which makes a positive contribution to the inheritance and promotion of the excellent traditional Chinese culture. At the same time, the course also promotes the enhancement of kindergarten teachers' teaching ability. Through specialized training and practice, the kindergarten teachers have a better grasp of the teaching methods and skills of Yingge Dance, which lays a solid foundation for the development of core literacy in young children. Looking ahead, this successful attempt will lay a solid

scientific research and practice foundation for the further optimization of Yingge dance curriculum in higher vocational colleges and for the in-depth development of Yingge dance teaching in young children.



## CHAPTER 5

### CONCLUSION AND DISCUSSION

#### 5.1 Conclusion

Introducing the "Yingge Dance" program in the higher vocational early childhood education curriculum has significant theoretical significance and practical value. First of all, this initiative is an effective inheritance and promotion of traditional culture, which helps to create a strong cultural atmosphere on the campus of higher vocational education, so that more teachers and students can understand and appreciate the excellent artistic culture of Yingge dance. Secondly, from an educational point of view, the introduction of the Yingge dance program can cultivate a group of early childhood teachers with high cultural awareness of Yingge dance. These teachers will be able to better guide young children to feel the charm of traditional culture and promote their recognition and inheritance of traditional culture in their future educational practice. At the same time, through systematic course learning and practical exercises, the teaching ability of kindergarten teacher students will also be significantly improved, laying a solid foundation for cultivating young children with core literacy. In addition, from the perspective of non-heritage protection, the introduction of the Yingge Dance course provides a new way to publicize and pass on non-heritage dances. Through learning and practicing, students will gain a deeper understanding of the cultural connotation and artistic value of Yingge Dance, thus becoming active promoters and practitioners of NHB. This will not only help to raise the awareness of the whole population about non-heritage culture and its protection, but also inject new vitality into the inheritance and development of non-heritage culture.

#### 5.2 Discussion

The pilot implementation of the "Yingge Dance" course in higher vocational colleges and universities has achieved positive results, with students' knowledge of and interest in non-heritage culture greatly enhanced, effectively promoting traditional Chinese culture. However, the program also faces the dilemma of inheritance, such as

the lack of inheritance carriers, limited teaching resources, etc., which restricts the in-depth development of the program.

### **5.2.1 The Integration of Yingge Dance into Higher Vocational Colleges and Universities: A Discussion of Inheriting and Promoting Traditional Chinese Culture**

Under the impetus of the wave of globalization, the inheritance and promotion of traditional Chinese culture has become particularly urgent. This study focuses on the integration strategy of Yingge dance in the education system of higher vocational colleges, aiming to explore its potential and value as a new way of cultural inheritance. Through the construction of a systematic and scientific teaching framework, students are able to have a comprehensive and in-depth exposure to the artistic presentation, cultural essence and historical lineage of Yingge dance. This process not only allows students to appreciate the unique charm of Yingge dance, but also stimulates their deep identification with and pride in traditional Chinese culture. The classroom becomes a cradle for cultivating future Yingge dance inheritors, and through the close combination of theory and practice, it aims to forge a new generation of inheritors with both cultural heritage and professional skills, and lay a solid foundation of talents for the passing on of traditional culture to the next generation. The results of the data analysis showed that the introduction of the Yingge Dance program had a positive impact on the overall development of the students. Students achieved significant improvement in the mastery of theoretical knowledge, improvement of practical skills and enhancement of cultural identity in Yingge Dance. More importantly, this improvement is not only reflected in the academic performance, but also internalized in the students' love and respect for traditional culture, which lays a solid foundation for them to become the backbone of cultural heritage in the future.

As an important part of traditional Chinese culture, the inheritance and promotion of Yingge dance is of great significance in enhancing national cultural confidence and promoting cultural exchanges. The study reveals the importance and effectiveness of the inheritance of Yingge dance on campus. Through the educational platform of higher vocational colleges and universities, Yingge dance can be widely spread among the younger generation, which stimulates their interest and enthusiasm in

traditional culture. In the future, these students with profound cultural heritage and professional skills will become the disseminators and guardians of the non-heritage dance Yingge Dance in early childhood education and even in the wider society, injecting new vitality into the inheritance and development of traditional Chinese culture.

### **5.2.2 Integration of Yingge Dance into Early Childhood Education Courses: A Discussion on Enhancing Students' Cultural Literacy and Kindergarten Teachers' Teaching Ability**

Incorporating Yingge dance into the early childhood education curriculum is of great significance in enhancing the cultural literacy and teaching ability of early childhood education majors (i.e., future kindergarten teachers). On the one hand, the study of Yingge dance broadens students' cultural horizons and their understanding of the cultural characteristics of different regions and nationalities, enabling them to deeply appreciate the charm of multiculturalism and enhance their cultural sensitivity and inclusiveness, thus laying a solid foundation for cross-cultural education in the future. On the other hand, through the artistic cultivation of Yingge dance, the future kindergarten teachers' aesthetic interest and art appreciation ability have been significantly improved, which in turn promotes the improvement of their overall cultural literacy. In addition, the Yingge dance course also exercises students' willpower and teamwork ability, and cultivates their sense of collective honor and team spirit, which are crucial for improving teaching quality and promoting the overall development of young children. In conclusion, the integration of Yingge dance courses not only enriches the content and form of early childhood education, but also injects new vitality and possibilities into the professional growth and development of kindergarten teachers.

### **5.2.3 Discussion on the Changes of Yingge Dance Inheritance and Employment Prospects**

The inheritance of Yingge dance has undergone significant changes in modern society, the core of which lies in the formalization and systematization of its inheritance by incorporating it into the education system, such as the establishment of professional courses at South China Normal University and other institutions. This transformation has broken the limitations of traditional family and master-disciple

transmission, broadened the audience base, and injected new vitality into Yingge dance. However, the weakening of the continuity of the family heritage due to the accelerated urbanization process and the fading of young people's interest in traditional dance under the modern education system are real problems that the Yingge dance heritage must face. However, these challenges have also given rise to new opportunities. The intervention of the education system makes the inheritance of Yingge dance no longer limited to a small range of families and masters and apprentices, but can be directed to a wider audience, through the training of professionals to promote the inheritance and development of Yingge dance.

The lack of inheritance resources is one of the important factors restricting the inheritance of Yingge dance. Problems such as the aging of inheritors and the lack of teaching venues and equipment have limited the teaching and inheritance activities of Yingge dance. However, as the society's awareness of the protection of intangible cultural heritage increases, and the value of Yingge dance in the fields of cultural tourism and artistic performance gradually becomes apparent, the demand for Yingge dance inheritors is also increasing. This growth in demand provides an impetus to improve the situation of inheritance resources, prompting relevant organizations and social forces to increase their input and support for the inheritance of Yingge dance. In this process, in-depth excavation and inheritance of the cultural connotation of Yingge dance is particularly important. The education system not only focuses on the teaching of dance skills, but also emphasizes the learning and understanding of the history, culture and folklore of Yingge dance. This all-round training mode helps to cultivate students' cultural literacy and innovation ability, so that they can combine it with modern aesthetics while inheriting Yingge dance, and create more works with contemporary characteristics. This innovation not only enriches the expression form of Yingge dance, but also provides a broader space for its survival and development in contemporary society.



The research interview survey shows that the change in the way of transmission of Yingge dance has had a profound impact on employment prospects. In the institutions interviewed, although most of the dance students would choose to become dance teachers after graduation, a small number of students would still devote themselves to work related to dance of intangible cultural heritage, and on top of that, there were even a few students who firmly chose to specialize in the inheritance work in the direction of Yingge dance. Although the number of these students who choose to work on the inheritance of Yingge Dance is relatively small, this new vitality is especially precious considering that in the past, the inheritance of Yingge Dance was mainly confined to the family and between masters and disciples. This is a strong indication that the Yingge Dance program is developing students' professional skills while opening up diverse paths for their future careers. Not only can students find employment opportunities in traditional dance fields, such as becoming dance teachers or performing artists, but they can also utilize their professional strengths in areas such as intangible cultural heritage preservation and cultural tourism development. This diversified career prospect not only provides more development opportunities for individual students, but also injects new vitality and momentum into the heritage and development of Yingge dance.

#### **5.2.4 Discussion on the Scale and Strength of Yingge Dance Inheritance is Too Small**

Guangdong region, with its profound folk culture, has nurtured many traditional arts, among which the popularity of folk songs and dances is particularly remarkable. However, compared with the wide spread of folk songs and dances, the inheritance and development of Yingge dances in schools is not as strong as it should be. Through in-depth research and data analysis, it is found that the scale and strength of the inheritance of Yingge dance on campus are not high.

By analyzing the size of the courses and types of activities at the six institutions, the researcher found that limited by the size of the Yingge dance courses, the size of the campus Yingge dance performances was often controlled between 36 and 48 people, which was far from the huge lineups of the folk Yingge teams.

Constrained by the form of Yingge dance performances, the frequency of Yingge dance performances and competitions organized is also relatively scarce. This reflects the difficulties and challenges in promoting Yingge dance on campus. Further observation reveals that while there is an abundance of promotional materials about folk Yingge dance on internet platforms, there is a relative scarcity of videos and reports related to Yingge dance on campus. This discrepancy highlights the shortcomings in the promotion of Yingge dance on campus.

An in-depth analysis of the limitations of the scale and strength of the inheritance reveals that the number of inheritors engaged in the inheritance of Yingge dance is scarce and the age structure is on the high side. This leads to the loss of inheritance experience and the decline of inheritance quality. At the same time, there are few social institutions specializing in the inheritance of Yingge dance, with limited funds and resources, making it difficult to support large-scale inheritance activities. In addition, the inheritance of Yingge Dance is mainly concentrated in Chaoshan area, and the geographical limitation also restricts the scale of its inheritance. More critically, in the process of inheritance, the innovation and development of Yingge dance lags behind. Many inheritors still use the traditional way of performance and content, and lack the spirit of innovation to keep up with the times. This makes it difficult to attract the attention and participation of the younger generation, thus limiting the depth and breadth of its inheritance.

#### **5.2.5 Discussion on the lack of school-based teaching materials for Yingge dance**

As a unique cultural heritage, the inheritance and development of Yingge dance need to be supported by corresponding educational resources. However, the primary challenge currently faced is the lack of specialized school-based teaching materials for Yingge dance. In the researcher's survey interviews, all schools and organizations currently do not have new teaching materials for Yingge dance. Just as martial arts books are important for the cultural transmission of martial arts, teaching materials for Yingge dance are crucial for the transmission of its essence. However, although academic research has gradually heated up in the last five years, systematic

studies and writings on Yingge dance in schools are still scarce. At present, the inheritance of Yingge dance in schools mainly relies on teachers' oral teaching and demonstration, which is not only inefficient but also prone to the loss of cultural essence. Therefore, compiling specialized teaching materials for Yingge dance and school Yingge dance has become a task that brooks no delay. At the same time, the dominance of Western sports programs in school education should not be overlooked. However, the new curriculum standard emphasizes the importance of cultivating students' interest in sports and comprehensive quality education, which provides an opportunity for the development of Yingge dance on campus. Compared with traditional sports programs, Yingge dance is more capable of stimulating students' learning interests with its unique artistic charm and deep cultural connotation. Therefore, it is necessary to strengthen the promotion and popularization of Yingge dance on campus to enrich the content of physical education teaching in schools.

### **5.3 Recommendations**

Based on the findings and discussions, a broader and deeper expansion of the study is necessary to explore the educational value and impact of Yingge dance more fully. The following are some suggested directions for expansion:

#### **5.3.1 Optimize curriculum design and teachers' professional ability**

In the course study, although there was a significant increase in students' awareness of Yingge dance, which signaled that Yingge dance, an intangible cultural heritage of Guangdong Province, was becoming more and more known and noticed by young people. However, in terms of the deep ethnic culture of Yingge dance and the connotation of each representative role, students' knowledge is still relatively low. The reason behind this is that students have not yet been able to understand the cultural spirit and connotation behind each character. Meanwhile, in the feedback statistics of the course teaching, it is further understood that students have higher expectations for teachers' professionalism, teaching style and expression ability. This means that teachers need to focus on improving their teaching quality while teaching the skills of Yingge dance in order to meet the increasing learning needs of students.

In view of this, the researcher suggests that a series of extracurricular extension activities be added to the future curriculum design in order to enrich the students' experience of Yingge dance ethnic culture. Specifically, students can be guided to actively participate in large-scale Yingge dance group performances in the region, so as to further enhance their national cultural spirit through intimate exchanges with off-campus Yingge dance performers, and to gain a deeper understanding of the stories and cultural connotations behind different roles. In addition, students should be encouraged to participate in cultural lectures and seminars related to Yingge dance in order to broaden their horizons and enrich their knowledge.

At the same time, teachers should participate in professional training related to Yingge dance on a regular basis to continuously improve their professionalism and teaching level. Through systematic study of the history, culture, techniques and other aspects of Yingge dance, teachers can better impart the essence of Yingge dance to students, stimulate students' interest in learning, and improve the teaching effect.

### **5.3.2 Strengthen the innovative integration and interdisciplinary exploration of Yingge dance.**

In the course of this study, in order to more closely match the current trend of diversified development and to enrich the artistic and cultural content of Yingge Dance, the researcher led the students to study in depth the art of Cantonese Opera face painting in intangible cultural heritage. In the practice of campus activities, they successfully integrated the elements of Cantonese opera face painting into the design of Yingge dance face painting, realizing the innovative integration of Yingge dance on the basis of inheritance. In the future research, we can further broaden the research horizon to a wider field, break the disciplinary boundaries, and actively promote the in-depth communication and cooperation between Yingge Dance and other art fields and disciplines. In terms of dance art, on the basis of the existing attempts to integrate Cantonese opera face painting, we can further explore the exchanges and integration of face painting, costumes and music with other forms of opera, such as Peking Opera and Kunqu Opera, so as to draw on the strengths of each form of opera art through comparative analysis and enrich the artistic expression of Yingge Dance. At the same

time, the introduction of modern choreography techniques and music composition concepts, combined with the traditional movements and rhythms of Yingge Dance, to create a work that retains the traditional flavor without losing the sense of modernity, to attract more young audiences. In addition, the inheritance and development of Yingge Dance is not only limited to the art of dance itself, but also carries a deep historical and cultural heritage and social value. Therefore, it is necessary to adopt an interdisciplinary mode of research cooperation and actively seek close cooperation with experts in the fields of history, folklore and sociology. Through joint research, the historical stories, folk customs and social changes behind the Yingge dance can be deeply excavated, revealing the far-reaching significance it carries as a cultural symbol, and providing solid academic support and theoretical basis for the inheritance and development of the Yingge dance.

### **5.3.3 Strengthen publicity and broaden the field of Yingge dance heritage**

Yingge dance, as a unique cultural treasure of Guangdong, carries a rich historical heritage and national emotions. However, under the impact of the wave of modernization, its inheritance faces many challenges. In order to effectively broaden the boundaries of the inheritance of Yingge Dance, schools need to increase the publicity from multiple dimensions to improve social awareness and participation.

First of all, it is necessary to make full use of the power of modern media to create a new style of Yingge dance communication. Utilizing diversified platforms such as TV, network and social media, the artistic essence and cultural value of Yingge dance are presented to the public in a vivid and intuitive way, especially attracting the attention and interest of the younger generation, and stimulating their enthusiasm and motivation to participate in the inheritance. Secondly, plan a series of colorful Yingge dance cultural activities to activate the vitality of Yingge dance heritage. Inside and outside the campus, Yingge dance events, exhibitions and lectures are organized to provide teachers, students and people from all walks of life with opportunities to experience the charm of Yingge dance in close proximity. At the same time, we actively participate in international cultural exchange activities to promote Yingge dance to the

world stage and broaden its international vision and influence. In addition, cooperate with the tourism department to promote Yingge Dance as a local cultural tourism resource to attract more tourists to come to watch and experience. Furthermore, strengthen the popularization of Yingge dance education. Incorporate Yingge dance into the school curriculum system, offer relevant courses and activities, so that students can understand and master the basic knowledge and skills of Yingge dance in their studies. At the same time, to carry out the Yingge dance into the community, into rural areas and other activities, so that more people understand and love this traditional cultural form. Finally, it is necessary to focus on the training of inheritors. Through the establishment of scholarships and funding programs, young people are encouraged to learn and pass on the Yingge dance. At the same time, training and exchanges among inheritors should be strengthened to improve their artistic level and inheritance ability.

To summarize, broadening the inheritance of Yingge dance is a systematic project that requires the joint efforts and wisdom of people from all walks of life. Taking publicity as the wing, education as the foundation, and inheritance as the nucleus, we will join hands to promote the Yingge dance to blossom more brightly in the new era, so that this valuable cultural heritage will always shine in the long river of human civilization.

#### **5.3.4 Adjust management strategies to promote the integration of Yingge dance with modern education**

Yingge dance, as a treasure of group dance for emotional expression in Han Chinese folk squares, not only contains a rich essence of dance art, a profound national cultural heritage and the artistic theoretical characteristics of local humanism, but also possesses a unique value of sports culture. When integrating Yingge dance into the school curriculum system, it should not be simply categorized as a dance art or physical education curriculum, but should be thoroughly explored for its localized transformation path in order to fully understand and cherish its economic and cultural value. Given that the early childhood stage is a key period of cultural enlightenment, the curriculum of the early childhood education program should pay special attention to the educational content of Yingge dance. In addition to ensuring the practical teaching of the basic movements of Yingge dance, it is also necessary to strengthen the education



of the national culture and local humanities carried by Yingge dance, because they are the solid foundation for the future development of Yingge dance education.

In the campus inheritance, the relationship between Yingge dance and modern education should be properly handled. It should not only adhere to the principle of protection and inheritance of intangible cultural heritage, but also combine with the spirit of the times to innovate and adjust, so that the Yingge dance is closer to the needs of modern education. In addition, we should also pay attention to the role of Yingge dance in moral education, use the school as an important position for patriotic education, the heritage of Yingge dance and patriotic education closely integrated, so that students can appreciate the charm of Yingge dance art at the same time, deeply feel the profoundness of Chinese civilization and the unique charm of national culture. This will not only stimulate students' interest and enthusiasm in learning Yingge dance, but also enhance their sense of national pride and patriotism.

In the face of the challenges that may be encountered in the inheritance of Yingge dance on campus, it is necessary to strengthen the cooperation and communication between schools, communities, governments and other parties, so as to jointly create a favorable environment and conditions for the inheritance and development of Yingge dance. In addition, at the same time, innovative teaching methods are crucial. Through diversified means such as multimedia teaching, case studies and practical activities, students are guided to experience the artistic charm of Yingge dance in depth, and activities such as Yingge dance competitions and cultural festivals are organized to provide a platform for students to display and communicate, and to cultivate their self-confidence and teamwork ability.

Through measures such as deepening localization, reinforcing national culture education, appropriately handling the relationship with modern education, strengthening cooperation and exchanges and, at the same time, innovating teaching methods, it is hoped that the integration and development of Yingge dance with modern education can be promoted to ensure that this valuable cultural heritage can be handed down and developed in a long-term and stable manner on campuses.

### 5.3.5 Plan school-based teaching materials of Yingge dance with local characteristics

In order to better promote the heritage development and research of Yingge Dance on campus in the future, the researchers need a set of school-based teaching materials with local characteristics. This set of teaching materials will combine the concepts of health in three dimensions: physical, mental and social, as well as the unique characteristics of the Yingge Dance movement, aiming to optimize the teaching structure and improve the quality of teaching, while deeply inheriting and promoting the culture of the Guangdong region.

First of all, an in-depth study of the cultural connotations and historical background of Yingge dance is needed. This includes a comprehensive understanding of its origin, development, performance forms, costumes and props, musical accompaniment, etc., as well as an awareness of its importance in the social, cultural and economic aspects of the Guangdong region. Through this step, the core values of Yingge dance can be accurately grasped, providing a solid cultural foundation for the design of teaching materials. In the process of designing the teaching materials, the guiding principle of "health first" is used to ensure that the content of the teaching materials not only meets the requirements of the new curriculum standards, but also meets the physical and mental development needs of young students. The school-based teaching materials are gradually improved in accordance with the curriculum objectives and the developmental rules of the students. At the same time, we actively study excellent teaching cases at home and abroad, learn from successful experiences, and incorporate these achievements into the teaching materials in order to broaden students' horizons and knowledge. When constructing the Yingge dance school-based teaching material system, it is necessary to pay attention to the systematic, scientific and practical nature of the teaching materials. The planners will develop the outline of the teaching materials, write the text of the teaching materials, design the teaching cases, and produce teaching resources such as teaching courseware. These resources will cover a full range of content from basic theory to practical skills, providing students with a clear learning path. In order to enhance the regional and cultural aspects of the

teaching materials, elements of Chaoshan characteristics will be fully integrated. The design of the teaching materials will utilize elements such as local dialects, music, and folklore, so that students can better feel and understand the cultural connotations of Yingge dance during the learning process. The integration of these elements will make the teaching materials more distinctive and closer to the students' life and cultural background. Practical teaching is an indispensable part of Yingge dance teaching. By organizing students to perform Yingge dance, making Yingge dance props, and participating in Yingge dance cultural activities, students can experience and learn Yingge dance in practice. This practical learning approach will enable students to gain a deeper understanding of the artistic charm and cultural connotation of Yingge dance. In addition, digital means will be used to present the cultural connotation and artistic characteristics of Yingge dance. Through the production of digital teaching resources for Yingge dance and the development of Yingge dance teaching software, students will be provided with a richer and more vivid learning experience. These digital resources will enable students to access learning materials more conveniently and improve their learning efficiency and interest.

Finally, a teacher-student evaluation system will be established to identify and correct deficiencies in teaching in a timely manner and to ensure the continuous improvement of teaching quality. The evaluation system will collect feedback from teachers and students, track the teaching effect, and adjust the content and methods of teaching materials in time according to the feedback results. This mechanism of continuous improvement will make the teaching materials of Yingge Dance always remain current and advanced.

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## APPENDIX



Appendix A

## Transcripts of interviews with relevant personnel at the six institutions

Title of paper	Development of 'Chaoyang Yingge Dance' course in Early Childhood Education Majors: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at South China Normal University		
interviewer	Xuhuan	Date of interview	November 6, 2023
Time of interview	14:00-16:00	Place of interview	Office of Dance Department, School of Music, South China Normal University
<b>Interviewee Information</b>			
Name	Wang Haiying	School	South China Normal University
factorial	music academy	professional title	vice-president (of a university etc)
<p>Questions to be interviewed:</p> <p>I. Multiple choice questions</p> <p>1. Does South China Normal University have a special Yingge dance program?</p> <p><input checked="" type="checkbox"/>yes      <input type="checkbox"/>no</p> <p>2. Is the Yingge dance program at South China Normal University part of a separate dance program?</p> <p><input checked="" type="checkbox"/>yes      <input type="checkbox"/>no</p> <p>3. Does South China Normal University have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.</p> <p><input type="checkbox"/>yes      <input checked="" type="checkbox"/>no</p> <p>4. Does South China Normal University have a Yingge dance team? If so, please tell us the name of the team.</p> <p><input type="checkbox"/>yes      <input checked="" type="checkbox"/>no</p> <p>5. Does South China Normal University have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.</p> <p><input checked="" type="checkbox"/>yes "The Heroic Flower" Wang Yibo, Zeng Minghui, Wang Xiaobing "Red in the Heart"</p>			

☐no

6. Does South China Normal University have a base for teaching and researching Yingge dance?

☒yes      ☐no

7. Does South China Normal University participate in Yingge dance related competitions?

☒yes      ☐no

8. Does the Yingge dance practical training of South China Normal University use traditional set combinations or new training-type combinations?

☐traditional set combinations      ☒ new training-type combinations

9. What are the props involved in teaching Yingge dance at South China Normal University?

(Multiple choice, may be added)

☒ Yingge mallet      ☐hand drum      ☐hand snake      ☐cattail-leaf fan

## II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2006

2. How long has South China Normal University been working on non-heritage dances related to Yingge dance?

Since 2006

3. How many people are there in South China Normal University (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level?

What are the titles of the teachers? What kind of work do they do?

No

4. As a leading institute in the direction of dance of intangible cultural heritage in Lingnan region - what is the status of the development of Yingge dance in the Dance Department of South China Normal University?

This year is a stage of a small collection of teaching combinations in the classroom, as well as the collection and organization of native form movements, and the development of online courses, and then the presentation of stage works.

5. Approximately how many students are currently studying Yingge dance? Are there any non-

dance students?

All dance majors, about 200 students; in addition, at least 100 non-dance students participate in the Yingge dance program every year.

6. When was the current Yingge dance program offered at South China Normal University?

Around 2015

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

8 weeks, 32 class hours, one class hour is 90 minutes.

8. What are the teaching objectives of the Yingge dance program?

To understand the historical and cultural background of Yingge dance, and to understand the various social functions played by Yingge dance in the Chaoshan area;

To master the core technique of Yingge dance, "Mallet Flower", and to skillfully perform the related movements extended from "Mallet Flower" in Yingge dance;

To feel the folk spirit of the Cantonese people, which is characterized by hard work, perseverance and unity, and to pass on the cultural lineage of the dance, so as to cultivate students' national self-esteem and cultural self-confidence.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: mastery of the "mallet flower" movement and the coordination of sparring movements.

Teaching key point: popularize the origin and social function of Yingge dance, and familiarize with the typical movements in Yingge dance.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

The contents of the course include basic element combination, horizontal mallet combination, vertical mallet combination, pair sparring combination, and women's Yingge dance combination.

11. What are the career paths for dance students after graduation?

Music and dance teachers in primary and secondary schools, dance teachers in colleges and universities, counselors in colleges and universities, etc.



12. How many students will pursue a career in dance about intangible cultural heritage?

Some students will

13. How many students will engage in heritage work specializing in Yingge dance based on question 12?

Some of the students will be engaged in the work of dance teachers. Because of their love for Yingge dance, they will apply for the development of Yingge dance related courses in their schools, so that more students can understand the culture of Yingge dance, master the dance movements of Yingge dance, and feel the beauty of Yingge dance in their capacity as teachers.

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

In recent years, Yingge dance has been gradually recognized by people through online lessons, choreographed into songs and dance dramas, activities in the community, and the shooting of promotional films combined with anti-fraud and other contents. Students deeply experience the artistic charm of intangible cultural heritage in practicing Yingge dance, and at the same time integrate the spirit of unity, hard work and initiative into their study life.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

- a. It is conducive to improving students' physical quality. Will have a strong, unrestrained dance, constitute the mighty, heroic momentum, with the power and beauty of the shocking Chaoyang Yingge dance penetration in the teaching, enriching the students' physical fitness exercise content form, to realize the physical fitness and promote the development of physical fitness.
- b. Favorable to plant students' national sentiment. Inheritance of Chaoyang Yingge dance on campus not only helps students to pursue academic knowledge, but also enables students to personally feel the heroic charm of Yingge dance, enhances the love of hometown and sense of belonging to the nation, and triggers homesickness and patriotism.
- c. It is conducive to enhancing students' cultural self-confidence. As a national intangible cultural heritage of the Chaoyang Yingge dance, a blend of theater, dance, martial arts and other components, through the study, can enhance the students' national cohesion and self-confidence, enhance the cultural identity and cultural self-confidence.

Interview Transcript (Organized Points)

1. Prof. Wang Haiying began to study Yingge dance in 2006 and continues to this day.
2. South China Normal University has choreographed and directed a number of works related to

Yingge dance, and has won many awards.

3. The teaching schedule of Yingge dance at South China Normal University is 8 weeks and 32 class hours, one class hour is 90 minutes.

4. The most difficult part of the teaching is the mallet, there are many ways to dance the mallet, and the mallet of Yingge dance needs to reflect the momentum, as well as the sparring action, which is a great test of students' mastery of strength.

5. Yingge dance as intangible cultural heritage dance, has a rich culture, teachers should pay attention to cultivate students' cultural awareness in teaching, such as Nuo culture, water Margin spirit.

Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):

The main purpose of this interview is to learn about the Yingge dance at South China Normal University. As the academic leader of the dance discipline, Prof. Wang Haiying has worked hard to promote the development of the discipline for many years, and adhered to the concept of "educating people through dance and inheriting Lingnan", and taught the Yingge dance to a large number of students. When I asked her questions, she told me everything, whether it was the establishment of the Yingge dance course, stage works, teaching objectives, teaching difficulties, or students' views on Yingge dance, especially when she talked about the students' joy in passing on the Yingge dance after they became teachers, which was very touching.

Title of paper	Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at Star Education and Culture Communication Group		
interviewer	Xuhuan	Date of interview	November 10, 2023
Time of interview	14:00-16:00	Place of interview	Star Education and Culture Communication Group
Interviewee Information			
Name	Cao Hong	School	

factorial		professional title	
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Questions to be interviewed:

I. Multiple choice questions

1. Does Star Education and Culture Communication Group have a special Yingge dance program?  
☒yes      ☐no

2. Is the Yingge dance program at Star Education and Culture Communication Group part of a separate dance program?  
☒yes      ☐no

3. Does Star Education and Culture Communication Group have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.  
☐yes      ☒no

4. Does Star Education and Culture Communication Group have a Yingge dance team? If so, please tell us the name of the team.  
☐yes      ☒no

5. Does Star Education and Culture Communication Group have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.  
☐yes      ☒no

6. Does Star Education and Culture Communication Group have a base for teaching and researching Yingge dance?  
☒yes      ☐no

7. Does Star Education and Culture Communication Group participate in Yingge dance related competitions?  
☐yes      ☒no

8. Does the Yingge dance practical training of Star Education and Culture Communication Group use traditional set combinations or new training-type combinations?  
☐traditional set combinations      ☒new training-type combinations

9. What are the props involved in teaching Yingge dance at Star Education and Culture Communication Group? (Multiple choice, may be added)  
☒Yingge mallet      ☐hand drum      ☐hand snake      ☐cattail-leaf fan

II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2015

2. How long has Star Education and Culture Communication Group been working on non-heritage dances related to Yingge dance?

Since 2019

3. How many people are there in Star Education and Culture Communication Group (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level? What are the titles of the teachers? What kind of work do they do?

No

4. What is the status of the development of Yingge dance in the Dance Department of Star Education and Culture Communication Group?

Not only has it achieved remarkable results in passing on traditional culture, but it has also continued to explore and move forward in innovation and development.

5. Approximately how many students are currently studying Yingge dance? Are there any non-dance students?

About 80 people, with non-dance students

6. When was the current Yingge dance program offered at Star Education and Culture Communication Group?

2019

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

Basic course: the course cycle is one month, afternoon class: 16:30-18:30, evening class: 19:00-21:00

Improvement Class: The course cycle is one month, evening class: 19:00-21:00

Elite: One-month course cycle, evening class: 19:00-21:00

8. What are the teaching objectives of the Yingge dance program?

To feel the charm of Chaoshan Yingge Dance, to exercise their physical quality and performance ability, and to know more like-minded friends.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: mastering the basic dance steps and rhythms.

Teaching key point: to cultivate students' performance emotion and expressive power, so that they can vividly interpret Yingge Dance.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

- ◆ Formation advanced alignment
- ◆ High Advanced Mallet Technique
- ◆ Yingge Dance Leader (i.e., Head Mallet) Casting
- ◆ Special role casting (Shi Qian, Gong Sun Sheng, Song Jiang, etc.)
- ◆ Overall Ensemble Rehearsal
- ◆ Overall ensemble performance (with face painting and Yingge dance costumes)

11. What are the career paths for dance students after graduation?

Dance teacher

12. How many students will pursue a career in dance about intangible cultural heritage?

Some students will

13. How many students will engage in heritage work specializing in Yingge dance based on question 12?

A small portion

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

It is believed that it not only has deep cultural connotations, but also enhances artistic cultivation and strengthens national cultural pride.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

The value of the Yingge dance classroom practice and curriculum exploration lies in deepening the cultural heritage and cultivating students' artistic literacy, while at the same time expanding the Group's cultural education field and enhancing its brand influence.

<p>Interview Transcript (Organized Points)</p> <p>1. Yingge dance course class schedule: Basic class, improvement class, elite class are one month cycle, class time is mainly concentrated in the evening.</p> <p>2. Teaching Objective: The aim is to let students feel the charm of Yingge dance, exercise physical fitness and performance ability, and make friends.</p> <p>3. Teaching content: Covering formation advancement, ballet method learning, role selection, overall ensemble rehearsal and performance.</p>
<p>Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):</p> <p>Through this interview, we learned that Star Education and Culture Communication Group has made positive progress in the development of the Yingge Dance curriculum, which is highly recognized by the students who have shown great interest in it. However, the number of students engaged in the heritage of Yingge dance still needs to be increased. Overall, the exploration of Yingge dance classroom practice and curriculum is of great significance in deepening cultural heritage, cultivating students' artistic literacy and expanding the Group's cultural education field.</p>

Title of paper	Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at Jieyang Teachers' Training School		
interviewer	Xuhuan	Date of interview	November 18, 2023
Time of interview	15:00-17:30	Place of interview	Jieyang Teachers' Training School
Interviewee Information			
Name	Lin Yongbin	School	Jieyang Teachers' Training School



factorial		professional title	
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Questions to be interviewed:

I. Multiple choice questions

1. Does Jieyang Teachers' Training School have a special Yingge dance program?

☒yes      ☐no

2. Is the Yingge dance program at Jieyang Teachers' Training School part of a separate dance program?

☐yes      ☒no

3. Does Jieyang Teachers' Training School have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.

☐yes      ☒no

4. Does Jieyang Teachers' Training School have a Yingge dance team? If so, please tell us the name of the team.

☐yes      ☒no

5. Does Jieyang Teachers' Training School have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.

☐yes      ☒no

6. Does Jieyang Teachers' Training School have a base for teaching and researching Yingge dance?

☐yes      ☒no

7. Does Jieyang Teachers' Training School participate in Yingge dance related competitions?

☐yes      ☒no

8. Does the Yingge dance practical training of Jieyang Teachers' Training School use traditional set combinations or new training-type combinations?

☐traditional set combinations      ☒new training-type combinations

9. What are the props involved in teaching Yingge dance at Jieyang Teachers' Training School?  
(Multiple choice, may be added)

☒ Yingge mallet      ☐hand drum      ☐hand snake      ☐cattail-leaf fan

II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2020

2. How long has Jieyang Teachers' Training School been working on non-heritage dances related to Yingge dance?

Since 2022

3. How many people are there in Jieyang Teachers' Training School (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level? What are the titles of the teachers? What kind of work do they do?

No

4. What is the status of the development of Yingge dance in the Dance Department of Jieyang Teachers' Training School?

The development status of Yingge dance in Jieyang Teachers' Training School shows a positive trend. The school has achieved remarkable results in the teaching and inheritance of Yingge dance, laying a solid foundation for cultivating more Yingge dance talents and cultural inheritors.

5. Approximately how many students are currently studying Yingge dance? Are there any non-dance students?

40, no non-dance students

6. When was the current Yingge dance program offered at Jieyang Teachers' Training School?

2022

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

10 weeks in a semester.

8. What are the teaching objectives of the Yingge dance program?

To understand the historical development of Chaoshan Yingge Dance, and to master the movement, rhythm and rhymes of Yingge Dance.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: How to combine traditional art with modern aesthetics, and innovatively inherit and develop the art of Yingge dance.

Teaching key point: master its unique dance movements and rhythms, and deeply understand its

cultural connotation.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

Historical development of Yingge dance, basic movements, and sense of rhythm.

11. What are the career paths for dance students after graduation?

Dance teacher

12. How many students will pursue a career in dance about intangible cultural heritage?

Some students will

13. How many students will engage in heritage work specializing in Yingge dance based on question 12?

Some students will

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

Students' understanding of Yingge Dance has been deepening over the past five years. Through the school curriculum and various cultural activities, they have come to realize the unique charm and profound cultural heritage of Yingge Dance. The degree of enjoyment has also increased, with many students saying that they are attracted by the exciting rhythms and infectious performances of Yingge Dance. In terms of cultural heritage, students generally realize the importance of Yingge dance as intangible cultural heritage and are willing to actively learn and pass on this traditional culture and contribute to its development.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

The value of Yingge dance classroom practice and curriculum exploration lies in deepening students' understanding of the skills and cultural connotations of Yingge dance, promoting its living legacy, and optimizing teaching content and methods to support the cultivation of traditional cultural talents.

Interview Transcript (Organized Points)

1. Class Schedule: Yingge Dance Course is a 10-week semester, with the number and length of

class hours per week to be determined.

2. Teaching Objective: Students should understand the history and development of Yingge Dance, and master the movement, rhythm and rhyme.

3. Teaching content: Including the history of Yingge Dance, basic movements and sense of rhythm, etc., taught in stages or chapters.

Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):

I felt the students' love for Yingge dance and their desire to learn traditional culture. This made me more determined to devote myself to the inheritance and promotion of traditional culture, and I hope to contribute to the cultivation of more outstanding traditional culture talents through my own efforts.

Title of paper	Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base		
interviewer	Xuhuan	Date of interview	November 8, 2023
Time of interview	14:00-16:00	Place of interview	Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base
<b>Interviewee Information</b>			
Name	Lin Ruidong	School	
factorial		professional title	
<p>Questions to be interviewed:</p> <p>I. Multiple choice questions</p> <p>1. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base have a special Yingge dance program?</p>			

☒yes      ☐no

2. Is the Yingge dance program at Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base part of a separate dance program?

☒yes      ☐no

3. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.

☐yes      ☒no

4. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base have a Yingge dance team? If so, please tell us the name of the team.

☐yes      ☒no

5. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.

☐yes      ☒no

6. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base have a base for teaching and researching Yingge dance?

☒yes      ☐no

7. Does Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base participate in Yingge dance related competitions?

☐yes      ☒no

8. Does the Yingge dance practical training of Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base use traditional set combinations or new training-type combinations?

☐traditional set combinations      ☒new training-type combinations

9. What are the props involved in teaching Yingge dance at Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base? (Multiple choice, may be added)

☒ Yingge mallet      ☐hand drum      ☐hand snake      ☐cattail-leaf fan

## II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2010

2. How long has Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base been working on non-heritage dances related to Yingge dance?

Since 2017

3. How many people are there in Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level? What are the titles of the teachers? What kind of work do they do?

No

4. What is the status of the development of Yingge dance in the Dance Department of Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base?

It has shown a positive trend, but still needs to be further strengthened and improved in terms of performance forms, content innovation and professional guidance.

5. Approximately how many students are currently studying Yingge dance? Are there any non-dance students?

About 100 people. Mostly non-dance students.

6. When was the current Yingge dance program offered at Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base?

2017

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

7 days, 6 nights, 9am-18pm

8. What are the teaching objectives of the Yingge dance program?

Let the children discover the beauty in traditional culture and let the Yingge dance be passed on while cultivating their temperament.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: To master the basic steps and rhythms of Yingge Dance, as well as to understand the historical and cultural connotations behind it, so as to ensure that students are able



to perform Yingge Dance accurately and fluently, and to deeply understand its cultural values.

Teaching key point: To develop students' emotional and expressive abilities in performing Yingge Dance, so that they can vividly interpret the characters and emotions in Yingge Dance, which requires students to further appreciate and express the emotional connotations of the dance on the basis of their understanding of the dance movements.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

Yingge dance inheritor Chen Laifa face-to-face teaching, repertoire rehearsal, report performance

11. What are the career paths for dance students after graduation?

No dance students

12. How many students will pursue a career in dance about intangible cultural heritage?

Some students will

13. How many students will engage in heritage work specializing in Yingge dance based on question 12?

unsure

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

Generally positive and upbeat attitudes.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

Deepen students' understanding and experience of traditional culture, and enhance their artistic literacy and comprehensive ability.

Interview Transcript (Organized Points)

1. Time of exposure to Yingge dance: the interviewee has been exposed to Yingge dance since 2010.

2. the time when the base carries out the work of Yingge dance: the base of comprehensive practice activities for primary and secondary school students in Jieyang City has been carrying out the work of non-heritage dance related to Yingge dance since 2017.

3. Situation of Yingge dance inheritors: At present, the base has no officially awarded Yingge dance inheritors.

4. Status of the development of Yingge dance: it shows a positive trend, but it needs to be strengthened in the form of performance, content innovation and professional guidance.

Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):

The interviews successfully achieved the purpose of understanding the current situation of the development of Yingge Dance in Jieyang City Primary and Secondary School Students' Comprehensive Practical Activity Base, and resolved questions about curriculum, students' attitudes and inheritance work. The gains are that we gained a deeper understanding of the inheritance value of Yingge dance and the enthusiasm of the students, and realized the importance of traditional cultural education.

Title of paper	Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at Shantou Culture Center		
interviewer	Xuhuan	Date of interview	November 11, 2023
Time of interview	15:00-16:30	Place of interview	Telephone interviews
<b>Interviewee Information</b>			
Name	Wang Jianbing	School	
factorial		professional title	
<p>Questions to be interviewed:</p> <p>I. Multiple choice questions</p> <p>1. Does Shantou Culture Center have a special Yingge dance program?</p> <p><input checked="" type="checkbox"/>yes      <input type="checkbox"/>no</p> <p>2. Is the Yingge dance program at Shantou Culture Center part of a separate dance program?</p> <p><input type="checkbox"/>yes      <input checked="" type="checkbox"/>no</p>			

3. Does Shantou Culture Center have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.

☐yes ☒no

4. Does Shantou Culture Center have a Yingge dance team? If so, please tell us the name of the team.

☐yes ☒no

5. Does Shantou Culture Center have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.

☐yes ☒no

6. Does Shantou Culture Center have a base for teaching and researching Yingge dance?

☐yes ☒no

7. Does Shantou Culture Center participate in Yingge dance related competitions?

☐yes ☒no

8. Does the Yingge dance practical training of Shantou Culture Center use traditional set combinations or new training-type combinations?

☐traditional set combinations ☒new training-type combinations

9. What are the props involved in teaching Yingge dance at Shantou Culture Center? (Multiple choice, may be added)

☒ Yingge mallet ☐hand drum ☐hand snake ☐cattail-leaf fan

## II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2018

2. How long has Shantou Culture Center been working on non-heritage dances related to Yingge dance?

Since 2020

3. How many people are there in Shantou Culture Center (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level? What are the titles of the teachers? What kind of work do they do?

No

4. What is the status of the development of Yingge dance in the Dance Department of Shantou Culture Center?

Shantou Culture Center has achieved remarkable results in the inheritance and development of Yingge dance, and has made positive contributions to the prosperity of this non-heritage culture.

5. Approximately how many students are currently studying Yingge dance? Are there any non-dance students?

30 people. There are non-dance students.

6. When was the current Yingge dance program offered at Shantou Culture Center?

2020

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

Online course, 14 learning chapters, 15 minutes per video

8. What are the teaching objectives of the Yingge dance program?

It not only teaches the essentials of each movement of the Yingge dance, but also shows the development history and characteristics of the Yingge, providing a convenient entry point for the public to get close to the Yingge.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: mastering its unique rhythms and gestures, as well as learning formation forms and sparring skills to demonstrate the charm and connotation of Yingge dance.

Teaching key point: the limitations of interaction and feedback, as well as the challenges of self-driven and self-discipline, which require learners to actively seek learning resources and feedback channels, and to maintain self-discipline and concentration.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

- ◆ Introduction to the origins and genres of Yingge
- ◆ Heritage and Development of Yingge
- ◆ Facial Characters of Yingge
- ◆ Costume Styling of Yingge
- ◆ Props and Musical Instruments of Yingge Dance

- ◆ The basic movements of Yingge Dance: eye, hand and body movements.
- ◆ Footwork of basic movements of Yingge Dance
- ◆ Jumping Moves of Yingge
- ◆ Mallet Method of Yingge
- ◆ Basic Routines of Yingge
- ◆ Music Synthesis of Yingge
- ◆ Yingge Performance Routine
- ◆ Introduction to the formations of Yingge
- ◆ Overall Combination Moves of Yingge

11. What are the career paths for dance students after graduation?

Dance Teacher

12. How many students will pursue a career in dance about intangible cultural heritage?

little

13. How many students will engage in heritage work specializing in Yingge dance based on question

12?

little

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

Positive and enthusiastic.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

By exploring the classroom practice and curriculum of Yingge dance, we can effectively cultivate students' artistic literacy and practical ability, promote the integration of traditional art and modern education, and realize the goal of cultural education.

Interview Transcript (Organized Points)

1. the Yingge dance course at Shantou Cultural Center was offered in 2020.
2. The Yingge Dance course is an online format containing 14 learning chapters, each video is 15 minutes long. There is no fixed semester or weekly schedule for the course, so students can arrange their learning progress freely.

3.The teaching goal of the Yingge Dance course is to master the movements of Yingge Dance, and at the same time to understand the development history and characteristics of Yingge, so as to provide a convenient way for the public to get close to and experience the culture of Yingge Dance.

4. The teaching difficulties for students to learn Yingge Dance lie in mastering its unique rhythm and gestures, as well as learning the form of formation and sparring skills, in order to fully demonstrate the charm and connotation of Yingge Dance. The pedagogical focus, on the other hand, lies in overcoming the limitations of interaction and feedback brought about by online learning, as well as the challenges of self-drivenness and self-discipline, where students need to actively seek out learning resources and feedback avenues to maintain self-discipline and focus.

Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):

We gained a lot from this interview. First, we obtained detailed information about the provision and implementation of the Yingge dance program, which provided strong support for subsequent promotion and publicity. Secondly, we gained an in-depth understanding of the difficulties and needs of students in learning Yingge Dance, which provided an important reference for optimizing the curriculum and teaching methods. Finally, we experienced the importance of passing on and promoting traditional culture, as well as the potentials and challenges of online teaching in the transmission of traditional culture.

Title of paper	Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities		
Interview Topic	Understanding the Development of the Yingge Dance Programme at Shantou Culture and Art School		
interviewer	Xuhuan	Date of interview	November 15, 2023
Time of interview	15:00-16:30	Place of interview	Shantou Culture and Art School
<b>Interviewee Information</b>			
Name	Wu Xuanting	School	Shantou Culture and Art School
factorial	Music and Dance Teaching Department	professional title	

Questions to be interviewed:

I. Multiple choice questions

1. Does Shantou Culture and Art School have a special Yingge dance program?

☒yes      ☐no

2. Is the Yingge dance program at Shantou Culture and Art School part of a separate dance program?

☒yes      ☐no

3. Does Shantou Culture and Art School have a new textbook on Yingge dance? If yes, please tell us the name of the textbook.

☐yes      ☒no

4. Does Shantou Culture and Art School have a Yingge dance team? If so, please tell us the name of the team.

☐yes      ☒no

5. Does Shantou Culture and Art School have an original Yingge dance production? If so, please tell us the title of the work, and the choreographer.

☐yes      ☒no

6. Does Shantou Culture and Art School have a base for teaching and researching Yingge dance?

☐yes      ☒no

7. Does Shantou Culture and Art School participate in Yingge dance related competitions?

☒yes      ☐no

8. Does the Yingge dance practical training of Shantou Culture and Art School use traditional set combinations or new training-type combinations?

☐traditional set combinations      ☒new training-type combinations

9. What are the props involved in teaching Yingge dance at Shantou Culture and Art School?

(Multiple choice, may be added)

☒ Yingge mallet      ☐hand drum      ☐hand snake      ☐cattail-leaf fan

II. Questions and answers

1. How long has it been since you were introduced to Yingge dance?

Since 2013



2. How long has Shantou Culture and Art School been working on non-heritage dances related to Yingge dance?

Since 2015

3. How many people are there in Shantou Culture and Art School (officially recognized) as Yingge dance Inheritors? How many at the national level? How many at provincial or municipal level? What are the titles of the teachers? What kind of work do they do?

No

4. What is the status of the development of Yingge dance in the Dance Department of Shantou Culture and Art School?

In recent years, with the rise of cultural tourism and the government's emphasis on traditional culture, Yingge Dance, as an important cultural representative of the Chaoshan area, has received more and more attention and inheritance. Shantou Culture and Art School, as an important base for cultivating art talents in the region, actively promotes the teaching and development of Yingge Dance and has achieved remarkable results.

5. Approximately how many students are currently studying Yingge dance? Are there any non-dance students?

80 people. There are non-dance students.

6. When was the current Yingge dance program offered at Shantou Culture and Art School?

2015

7. What is the class schedule of the Yingge dance program? (How many hours a class? How many hours a week? What is the length of the class?)

40 hours a semester

8. What are the teaching objectives of the Yingge dance program?

To inspire students to love Chaoshan folk dance and their hometown, and to further pass on and develop the excellent traditional Chinese culture.

9. What are the teaching key points and difficulties for students to learn Yingge dance?

Teaching difficulties: The performance of Yingge dance needs to show strong emotions and momentum, which requires students to have a high level of artistic expression and emotional

commitment.

Teaching key point: Master the basic dance movements of Yingge Dance, including gestures, steps and rhythms.

10. What is the teaching content of the Yingge Dance Course? (How many stages or chapters are there in a semester? What are the main contents of each stage?)

The course is divided into three sections: theory class, practice class, and wind class. It integrates Chaoshan Yingge Dance with the main curriculum of vocational art education, and Lin Zhongzhong, the provincial “non-heritage” inheritor of Chaoyang District Houxi Yingge Team, explains the artistic characteristics of Chaoshan Yingge Dance, demonstrates ballet and footwork, and guides the students to practise.

11. What are the career paths for dance students after graduation?

Dancer, choreographer

12. How many students will pursue a career in dance about intangible cultural heritage?

Some students

13. How many students will engage in heritage work specializing in Yingge dance based on question 12?

Some students

14. How do the students think about Yingge dance in the past 5 years? (Understanding? The degree of love? Degree of cultural heritage?)

Their understanding of Yingge dance has gradually deepened, and they have come into contact with and learned about this traditional culture through school curricula, cultural activities and other means, so that they have gained a more comprehensive understanding of its historical origins and artistic characteristics.

15. What do you think are the values of Yingge dance classroom practice and curriculum exploration?

On the one hand, the practical teaching deepens students' understanding and mastery of the skills and cultural connotations of Yingge dance, and promotes the living inheritance of traditional culture; on the other hand, the exploration of the curriculum helps to optimize the teaching content and methodology, and provides a strong support for the cultivation of more outstanding talents with traditional cultural literacy.

Interview Transcript (Organized Points)

1. The teaching objective of the Yingge Dance course is to stimulate students' love for Chaoshan folk dance, enhance their sense of belonging to their hometown, and then to promote the inheritance and development of the excellent traditional Chinese culture.
2. The teaching difficulty for students to learn Yingge Dance is to show strong emotion and momentum, which requires a high level of artistic expression and emotional commitment; while the teaching focus is to master the basic dance movements of Yingge Dance, including gestures, steps and rhythm and other skills.
3. The teaching content of the Yingge Dance course covers three major sections, namely, theory class, practice class and wind class, which will be conducted in stages or chapters in one semester. It includes lectures on the artistic characteristics of Yingge Dance, personal demonstrations of dance movements by the inheritors and guidance for students to practice, as well as the main curriculum integrated into vocational art education.
4. After graduation, the main career paths for dance students include becoming dancers to show their dancing talents on stage, or becoming choreographers to participate in the creation and choreography of dance works.

Results of the interview (whether the purpose was achieved, what problems were solved, and what gains and experiences were gained):

It has achieved the expected purpose, solved the problems about the teaching objectives, key points and teaching contents of the Yingge dance course, and deepened the understanding of the inheritance and development of Yingge dance. The gain lies in understanding the comprehensive content of teaching Yingge dance, and realizing the importance and sense of mission of inheriting the excellent traditional culture.



## Appendix B

## Expert review of research tools (IOC) documents

## Review of Research Instruments: Social Emotional Learning Questionnaire for College

## Students

NO.	Experts' Evaluation Score			Total	IOC	Summary
	1	2	3			
1	+1	+1	+1		1.0	Available
2	+1	+1	+1		1.0	Available
3	+1	+1	+1		1.0	Available
4	+1	+1	+1		1.0	Available
5	+1	+1	+1		1.0	Available
6	+1	+1	+1		1.0	Available
7	+1	+1	+1		1.0	Available
8	+1	+1	+1		1.0	Available
9	+1	+1	+1		1.0	Available
10	+1	+1	+1		1.0	Available
11	+1	+1	+1		1.0	Available
12	+1	+1	+1		1.0	Available
13	+1	+1	+1		1.0	Available
14	+1	+1	+1		1.0	Available
15	+1	+1	+1		1.0	Available
16	+1	+1	+1		1.0	Available
17	+1	+1	+1		1.0	Available
18	+1	+1	+1		1.0	Available
19	+1	+1	+1		1.0	Available
20	+1	+1	+1		1.0	Available
21	+1	+1	+1		1.0	Available
22	+1	+1	+1		1.0	Available
23	+1	+1	+1		1.0	Available
24	+1	+1	+1		1.0	Available
25	+1	+1	+1		1.0	Available
26	+1	+1	+1		1.0	Available
27	+1	+1	+1		1.0	Available
28	+1	+1	+1		1.0	Available
29	+1	+1	+1		1.0	Available
30	+1	+1	+1		1.0	Available

## Yingge Dance Learning Outcomes Achievement Assessment Form

No.	question	Expert Ratings			suggestion
		+1	0	-1	
1	How does Yingge dance reflect the traditional cultural awareness of the Chaoshan region?				
2	How do the cultural connotations and expressions of Yingge dance as a folk art reflect the attitudes and values of the local people?				
3	How do the dance movements, costumes and props of the Yingge dance integrate with the cultural awareness of the Chaoshan region?				
4	Does the performance form of Yingge dance help to pass on and promote China's outstanding traditional culture?				
5	What role does Yingge dance play in the cultural identity of the Chaoshan region?				
6	How have the heroic images and storylines presented in Yingge dance influenced the cultural consciousness of the local people?				
7	How can the cultural awareness of Yingge dance be combined with modern culture to form a new cultural expression in modern society?				
8	Has the process of learning Yingge dance enhanced your sense of identity and pride in the local culture?				
9	After learning Yingge dance, what responsibilities and actions do you feel you have in terms of cultural heritage and promotion?				
10	How has learning Yingge dance helped you grow and improve your cultural literacy?				



## Appendix C



Course pre-test and post-test related questionnaires

Questionnaire on "Knowledge of Early Childhood Education Students of Guangdong  
Technician College Of Light Industry about Yingge Dance"

1. Your gender is

☐ male

☐ female

2. Do any of your family members or friends know or engage in the art of Yingge dance?

A. More than 3 (5 points)

B. There are 3 (4 points)

C. There are 2 (3 points)

D. There is 1 (2 points)

E. No (1 point)

3. How many traditional dances of intangible cultural heritage of Guangdong Province do you know besides the Yingge dance?

A. More than 3 (5 points)

B. Know 3 (4 points)

C. Know 2 (3 points)

D. Know 1 (2 points)

E. Don't know (1 point)

4. How many stage performances related to Yingge dance have you seen?

A. More than 3 (5 points)

B. 3 (4 points)

C. 2 (3 points)

D. 1 (2 points)

E. No (1 point)

5. How many times have you seen or participated in campus promotion activities related to Yingge dance?

A. More than 3 (5 points)

B. 3 (4 points)

C. 2 (3 points)

D. 1 (2 points)

E. No (1 point)

6. The roles performed by Yingge dance are all the heroes and heroines in the Water Margin, how many roles can you list?

A. More than 6 (5 points)

B. 5-6 (4 points)

C. 3-4 (3 points)

D. 1-2 (2 points)

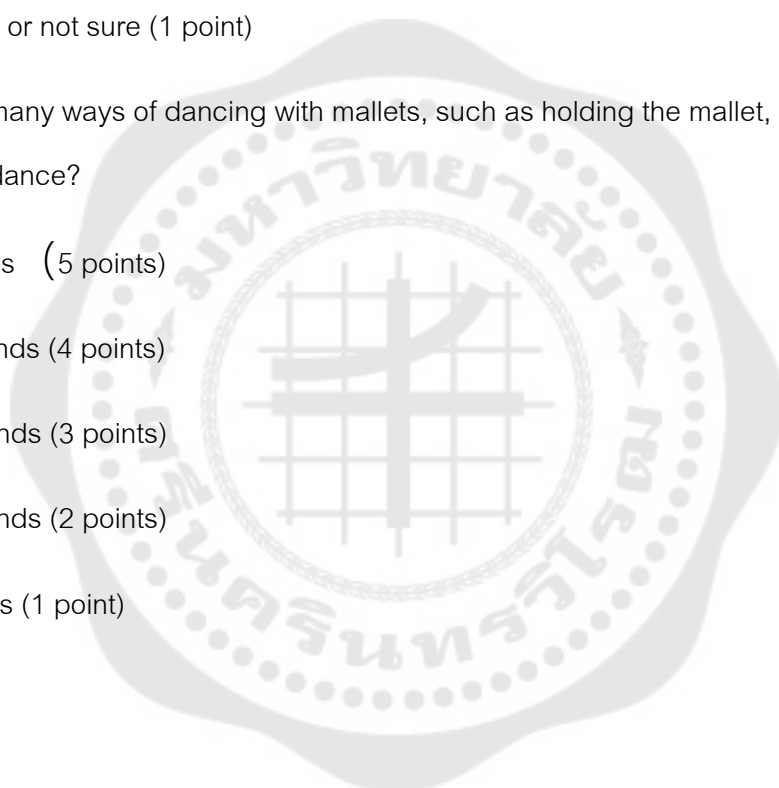
E. 0 (1 point)

7. How many statements do you know about the origin of the Yingge dance?

- A. 5 kinds (5 points)
- B. 4 kinds (4 points)
- C. 3 kinds (3 points)
- D. 2 kinds (2 points)
- E. 1 kind or not sure (1 point)

8. How many ways of dancing with mallets, such as holding the mallet, do you know in Yingge dance?

- A. 7 kinds (5 points)
- B. 5-6 kinds (4 points)
- C. 3-4 kinds (3 points)
- D. 1-2 kinds (2 points)
- E. 0 kinds (1 point)



Assessment theme	Assessment level				
	5 Very Satisfied	4 Quite Satisfied	3 Fairly Satisfied	2 Not Quite Satisfied	1 Not Satisfied
1. Did you like Yingge dance before taking this course?					
2. Do you know anything about Yingge dance?					
3. What do you think of the popularity of Yingge dance mainly in Guangdong?					
4. Are you familiar with the musical instruments of Yingge dance?					
5. Do you understand the basic steps of Yingge dance?					
6. Do you think the dance movements of the Yingge dance can reflect the national culture?					
7. Do you think there is a need for the existence, inheritance and development of Yingge dance?					
8. Do you think there are many problems that need to be solved in the development of the heritage of Yingge dance?					
9. Do you think it is suitable for young children to learn Yingge dance?					
10. If there is a chance for you to participate in the practical learning of the Yingge dance programme, are you willing to join?					

**Questionnaire on "Summary of Early Childhood Education Students' Learning of Yingge  
Dance Course in Guangdong Technician College Of Light Industry"**

Assessment theme	Level of assessment				
	5 Very familiar	4 Fairly familiar	3 Generally familiar	2 Not very familiar	1 Unfamiliar
1. Are you familiar with the historical origins of Yingge dance?					
2. Are you familiar with the national culture of Yingge dance?					
3. Do you know the basic steps of Yingge dance?					
4. Are you familiar with the representative roles of Yingge dance?					
5. Are you familiar with the musical instruments of Yingge dance?					
6. Are you familiar with the mallet style of Yingge dance?					
7. Are you familiar with the types of Yingge dance?					

Questionnaire on "Satisfaction of Early Childhood Education Students of Guangdong Technician College Of Light Industry with the Yingge Dance Course"

investigation item	very happy	dissatisfied	Usual	unsatisfactory	very unsatisfactory	score
Course evaluation	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
Lecturer Evaluation	Professional level	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Teaching skills	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Teaching Methods	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Power of expression	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Classroom organisational skills	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Answering questions in the classroom	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	
	Attitude	<input type="checkbox"/> 5	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1	

## Appendix IV Course Practice Photo Record



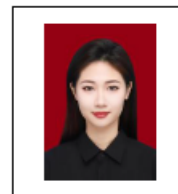


## Appendix D



## Appendix V Consent Form

## Consent Form



Name..... Rong.....Surname ..... Yi..... the undersigned, residing at the address ..... No.1..... Road ..... Xueyuan..... District ..... Baiyun..... City ..... Guangzhou..... Province ..... Guangdong.....Postcode ..... 510450..... Declares to have agreed to allow my picture taken to be used freely for the "Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities". I authorize Miss Huan Xu (author) to use freely the documents/videos containing my image for dissemination on any medium judged useful by them, without limitation in space and in time.

Read and Authorized: *Rong Yi*

Signed by ..... *Rong Yi* ..... dated ..... *2024.04.20* .....

## Consent Form



Name..... Xiaorui.....Surname ..... Zheng.....  
 the undersigned, residing at the address ..... No.8, Qixinggang.....  
 Road ..... Shilugang..... District ..... Haizhu..... City ..... Guangzhou.....  
 Province ..... Guangdong.....Postcode ..... 510300..... Declares to have agreed to  
 allow my picture taken to be used freely for the "Development of the 'Yingge Dance' course in Early  
 Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into  
 Higher Vocational Colleges and Universities". I authorize Miss Huan Xu (author) to use freely the  
 documents/videos containing my image for dissemination on any medium judged useful by them,  
 without limitation in space and in time.

Read and Authorized: *Xiaorui Zheng*

Signed by ..... *Xiaorui Zheng* ..... dated ..... *2024.04.20* .....

## Consent Form



Name..... Zhen.....Surname ..... Yang..... the undersigned, residing at the address ..... No.160..... Road ..... Xingang West..... District ..... Haizhu..... City ..... Guangzhou..... Province ..... Guangdong.....Postcode ..... 510399..... Declares to have agreed to allow my picture taken to be used freely for the "Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities". I authorize Miss Huan Xu (author) to use freely the documents/videos containing my image for dissemination on any medium judged useful by them, without limitation in space and in time.

Read and Authorized: *Zhen Yang*

Signed by ..... *Zhen Yang* ..... dated ..... *2024.04.20* .....

## VITA

NAME	xuhuan
DATE OF BIRTH	24 October 1988
PLACE OF BIRTH	GuangZhou

