



RESEARCH ARTICLE

Development of the 'Yingge Dance' course in Early Childhood Education Programmes: Integrating Guangdong's Intangible Cultural Heritage into Higher Vocational Colleges and Universities

Xu Huan^{1*}, Phunchita Detkhrut², Dharakorn Chandnasaro³

^{1,2,3} Master of Education Programs in Arts Education (Performing Arts Education), Faculty of Fine Arts at Srinakharinwirot University, Thailand

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ABSTRACT

A traditional folk dance of Guangdong Province, the Yingge dance has artistic merit and a rich cultural history. Yingge performers hold two sticks. The most important Chinese musical instrument in the Yingge dance is the drum, which is occasionally accompanied by cymbals and a gong. Yingge dancers perform in China for a range of occasions, including grand opening ceremonies and Chinese celebrations like the Lantern and spring festivals. The aim of this article is to investigate how students' cultural background and knowledge base can be improved by including Yingge dance into dance education. The sample size consists of about 200 students. Data was divided into two groups, the experimental group enrolled in an enhanced dance curriculum featuring Yingge dance modules, and the control group in standard dance modules. Study used the analysis, including t-tests and descriptive statistics, to evaluate significant variations in the artistic abilities and cultural understanding of the students. The analysis identified recurring themes related to students' cultural understanding and artistic appreciation. The study's findings show the Yingge dance can significantly ($p < 0.05$) enhance students' cultural knowledge and enjoyment of art when it is incorporated into the educational program. Overall, the study demonstrates that adding traditional dance styles to vocational education can help students' awareness of culture and the arts.

*Corresponding Author:

465024210@qq.com

INTRODUCTION

Chinese traditional dance is a centuries-old art form that highlights the cultural, historical and regional diversity of the whole country [1]. It includes a variety of dancing styles, each with its distinctive qualities, which range from classical to folk [2]. Martial arts, opera and traditional rituals are incorporated, with a focus on grace, precision, and storytelling [3]. A mesmerizing and immersive experience that celebrates China's traditions and ideals is created by the dancers' generally use of elaborate outfits and props, which often include fans and ribbons for enhancing the performance. Music, visual art, and poetry are combined into the performance. The Yingge dance is one of the forms of traditional dance during the Chinese festivals [4].

In the Guangdong region's Chaoshan, there is a traditional folk performance known as Yingge. It has been around for over 500 year's history, since towards the mid-Ming Dynasty. In Chaoshan, particularly in Puning and Chaoyang villages, throughout the spring festival, it ranges from the 1st day of the Lunar New Year until the 15th day of the 1st month's Lantern Festival. To welcome the New Year, every family engages in a variety of folk cultural activities. Therefore, it involves touring and worshipping the gods, and also a variety of entertainment and amusement activities, among the

most impressive of which are the Yingge dance performances. Generally, a traditional Yingge dance performance consists of 3 parts. They are

- Front shed
- Middle shed
- Back shed

The front shed hosts the Yingge as well as dance performances that include a group dance performance for males. Singing smaller operas or performing the opera segments are taking place in the middle shed. Martial arts performances are involved in the back shed [5]. In certain regions, a martial arts demonstration will be followed by the playing with a cloth horse toward the end of the performance.

Currently, in numerous circumstances, the dancing element of the front sheds left during Yingge dance performances. There are various styles and procedures throughout various villages and cities. That could be categorized into 3 different classifications. They are slow, fast, and medium.

The Yingge performance of dancing includes story elements. There are primarily 2 types. The attack upon Daiming Fu rescue Lu Junyi's represents the first. The robbery of the court towards saving Song Jiang constitutes the second.

The group generally includes 24, 36, or 72 members. The performers depict the Liang Shan's characters representations with faces, dressing as warriors wearing yellow or black opera. The headed through Shiqian, who was holding in front with a fabric snake. Other characters perform various knocking, sparring and spinning mallet movements while carrying double mallets in both of their hands, while other movements, and change formation with the feet's tempo. Additionally, there are Yingge teams in which half of the dance performers carry the double mallets. Half of the dance performers perform with the circular snare drums with the left hand and drumsticks with the right hands. The drum's movements and the double mallet movements are essentially same. Yingge Dance is being integrated into dance courses for early childhood educational majors at vocational colleges, providing a unique chance to develop cultural understanding and artistic appreciation. This dance style broadens students' awareness of world cultures and artistic expression while also improving their practical skills and appreciation for cultural diversity, which is essential for developing well-rounded early childhood educators.

Through the incorporation of Yingge dance, cultural awareness entails respecting, recognizing, and acknowledging the customs, traditions, and viewpoints of various cultures. Artistic appreciation entails identifying and appreciating the aesthetic and expressive features of Yingge dance in the vocational early childhood educational curriculum. The main aim of this investigation is to examine how integrating the Yingge dance into dance education enhances the student's cultural understanding and artistic appreciation.

2. LITERATURE REVIEW

To acquire a better knowledge of the present situation of music literacy growth between early childhood educational majors within vocational colleges, study [6] examined its practical circumstances in Chinese vocational colleges. The research was intended to assist students in early childhood education and enhance their music literacy while also promoting general development. Article [7] focused on emphasizing the efficacy and effectiveness of vocational and higher educational as well as training, while also analyzing approaches that address and execute the present reform agendas in the area. The research had been carried out using a generalizing and comparing strategy to recognize the challenges and developments in higher and vocational educational.

The present concerns and difficulties depending on the legislative analysis, the major routes of vocational educational growth were established [8] specifically, strengthening teacher credentials and professional growth, enriching the materials and technological foundation of vocational educational institutions and educational programs. Research [9] investigated the effects of implementing problem-based learning (PBL) for students in engineering at a technological institution located in Malaysia. It offered [10] suggestions and approaches for creating pertinent and meaningful twenty-first-century dancing educational programs that extend beyond present

confines. It assessed the amount of awareness of Chinese dance as well as the extent to its integrated into global culture [11]. Study [12] investigated the psychological barriers to creativity within dance choreography that constitutes a type of situation among mental illnesses and difficulties.

Folk dance represents an artistic heritage of Chinese conventional culture having an extended history, thus it is critical to investigate how to digitize it for conservation, presentation, and investigation. Study [13] suggested that the combining folk dance using 3D human postural assessment technologies to investigate the possibility of preserving folk dance as 3D skeletal movement information in BVH (Biovision Hierarchy, BVH), therefore advancing the digitalization process of folk dance. A fundamental course on Chinese ethnic as well as folk dance is a crucial part of the course for Chinese dance. Research [14] examined the instructional strategies used in both offline and online Chinese ethnic and folk dance classrooms.

Chinese dancing constitutes a component of the world's heritage of culture. The investigation [15] evaluated the respondent's opinions that they had learned Chinese dance directly. While, so acquire new statistics on the attitude toward Chinese dancing cultural between the younger generations of higher educational students. The teaching approach for Chinese folk dance through online-based broadcasting modes as well as conduct teaching tests contrasts the co-operative educational learning impact and the dance technique assessment impact among the conventional dance-based teaching approach and the online-based broadcasting lecture video teaching approach [16].

3. MATERIALS AND METHODS

Study was designed to assess the influence of incorporating Yingge dance into the dance curriculum of early childhood education majors at vocational colleges.

3.1 Specimen collection

A 300 students data samples were collected. This investigation conducted a questionnaire survey for the selection process based on the selection criteria.

3.2 Selection criteria

The significant task in this investigation is selection criteria. Inclusion criteria and exclusion criteria are the two categories of the selection criteria. The inclusion and exclusion criteria are defined as follows,

3.2.1 Inclusion criteria

- Students currently enrolled in an early childhood education program at a vocational college are eligible.
- The college encourages students to actively participate in its dance courses.
- Students are required to written consent for their engagement during the investigation, which includes consent to be observed.
- To properly understand and interact with the course and assessment tools like English or based on the Chinese language. Students must possess a sufficient level of competency in the language of instruction.

3.2.2 Exclusion criteria

- To avoid bias in the outcomes, students with substantial training or professional experience in Yingge dance have been eliminated.
- Students who abandon a course or don't finish the entire semester aren't eligible to participate in the study.
- Students who aren't actively engaged throughout the dance courses, which include both practical and theoretical components, will be removed.
- Students with medical issues that restrict them from engaging in dance-related physical activities have been eliminated to maintain safety and study integrity.
- Students who have difficulty communicating in teaching or assessment language could be excluded from activities to ensure accurate information gathering and understanding.

3.3 Questionnaire survey for the selection process

According to the selection criteria, the questionnaire survey is conducted to select the student participants during the research. Table 1 displays the questionnaire survey for the selection process. It includes the personal information, status of enrollment, participation in the dance course, consent, and previous experience with Yingge dance, medical conditions, and language proficiency. 300 students attend the questionnaire survey. They have responded to every survey question.

Table 1: Questionnaire survey for the selection process

S.No	Factor	Questions	Response Options
1.	Personal Information	Name:	[Answer]
		Age:	[Answer]
		Vocational College:	[Answer]
		Current year of study:	[Answer]
2.	The status of enrollment	Are you presently enrolled in the early childhood education program at this vocational college?	[Yes/No]
3.	Participation in the Dance Course	Do you actively participate in the college's dance courses this semester?	[Yes/No]
4.	Consent	Are you consenting to engage in this investigation, which includes being observed?	[Yes/No]
5.	Previous Experience with Yingge Dancing	Are you having any previous comprehensive training or professional expertise with Yingge dance?	[Yes/No]
6.	Medical Conditions	Are you having any medical issues that could prevent you from engaging in dance-related physical activities?	[Yes/No]
7.	Language proficiency	Are you having adequate ability in the language of instruction (English or Chinese) to comprehend and interact during the course and assessment tools?	[Yes/No]
8.	Contact Information	Mobile Number:	[Answer]
		E-mail:	[Answer]

The information gathered will be utilized to establish who is eligible to take part in the research on Yingge dance integration into the course. By using this survey questionnaire to screen participants depending on their background and areas of interest, and ensuring only those who fit the study's eligibility requirements are included. 200 student participants were selected, based on the outcomes of the questionnaire survey.

3.4 Data collection

200 student participants were included in this investigation. The data could be separated into two groups, such as the experimental group which is enrolled in an enhanced dance curriculum featuring Yingge dance modules and the control group, which is a standard dance curriculum without Yingge dance modules. The experimental group contains 100 student participants with the Yingge dance and the control group contains 100 student participants with the dragon dance, lion dance, and other classical Chinese dances. Table 2 illustrates the demographic profiles for this research.

Table 2: Demographic profiles of student participants

Demographic Category		<i>Experimental Group (n = 100)</i>	<i>Control Group (n = 100)</i>
Age	18-20	35	34
	21-23	49	47
	24-25	16	19
Gender	Female	70	72
	Male	30	28

Academic Year	1 st Year	40	38
	2 nd Year	35	36
	3 rd Year	15	18
	4 th Year	10	8
Previous Dance Experience	No Previous Experience	40	42
	Minimal Experience	35	33
	Moderate Experience	15	18
	Extensive Experience	10	7

3.5 Intervention

Weekly dance sessions and cultural workshops are the two interventions of this research. The intervention assumed the form of a 12-week module that included Yingge Dance in the curriculum for early childhood education. Participants acquired Yingge dancing performance skills and techniques in weekly practical-based dancing sessions featured in this curriculum. Techniques and actions unique to Yingge dance, such as the usage of sticks, gongs, cymbals, and rhythms of drums, are covered in practical training. Furthermore, the cultural workshop enhanced students' comprehension of Yingge Dance's artistic components by offering perceptions into the history and cultural relevance of the dance.

3.6 Pre-test assessment

Before the intervention, the student's initial levels of cultural comprehension and artistic appreciation were measured by pre-test evaluations. In these tests, students' baseline understanding of Yingge dance as well as their present appreciation and awareness of dance arts were assessed. By comparing the findings with the post-test results, the study was able to determine how significantly the Yingge dance course impacted the students' development in these areas. Table 3 represents the pre-test assessment questions. The questions for the pre-test's objective are to assess students' foundational understanding and appreciation of dance-related cultural and artistic components. The students have to answer the questions before the Yinggedance modules. There will be 5 questions for the pre-test assessment. The students have to answer the first 4 questions, and then the last question is the 5-point Likert scale (students have to select the rating).

Table 3: Questions for Pre-test assessment

Category	Q.No	Questions	Response Options
Cultural Awareness	1.	Name three Chinese festivals where Yingge dance is performed.	[Answer]
	2.	How does Yingge dance reflect the culture of Guangdong?	[Answer]
	3.	What are some events where Yingge dance is performed, and why are these events important?	[Answer]
Artistic Appreciation	4.	How do the sticks used in the Yingge dance affect the performance?	[Answer]
	5.	How would you rate your understanding and enjoyment of traditional Chinese dances?	[1,2,3,4,5]

Note: 1 = very poor, 2 = poor, 3 = average, 4 = good, 5 = excellent

3.7 Post-test assessment

After the implementation of the Yingge dance curriculum, post-test evaluations were conducted to track improvements in students' perceptions of artistic and cultural awareness. These tests evaluated how well the curriculum aided students' cultural and artistic development by comparing their knowledge and satisfaction levels to their pre-test scores. Table 4 represents the post-test

assessment questions. The questions for the post-test are designed to assess improvements in students' understanding and appreciation after they complete the Yingge dance courses. The students have to answer the questions, after the Yingge dance modules. There will be 5 questions for post-test assessment. The students have to answer the first 4 questions, then the last question is the 5-point Likert scale (students have to select the rating).

Table 4: Questions for Post-test assessment

Category	Q.No	Questions	Response Options
Cultural Awareness	1.	How do traditional instruments in Yingge dance compare to those in other Chinese dances?	[Answer]
	2.	How would you use Yingge dance in a cultural event? What would you focus on?	[Answer]
Artistic Appreciation	3.	Describe a sequence of movements in Yingge dance and its significance.	[Answer]
	4.	How do rhythm and music affect the performance of Yingge dance?	[Answer]
	5.	After learning about the Yingge dance, how would you rate your understanding and enjoyment of traditional Chinese dances now?	[1,2,3,4,5]

Note: 1 = very poor, 2 = poor, 3 = average, 4 = good, 5 = excellent

Every question is addressed and scored according to correctness and detail. Examine the differences among the scores of the pre-test and post-test to determine how much the students enhanced the understanding and appreciation. This approach provides an easy-to-understand strategy to analyze the students learning progress.

3.8 Statistical analysis

After the assessments of pre-test and post-test, the data were collected from the assessments of pre-test as well as post-test questions outcome for analyzing the data using statistical techniques. The statistical tool SPSS was utilized to analyze the data. In this investigation, the statistical analysis methods are t-tests and descriptive statistics. T-tests are used to compare pre and post-test scores among the experimental and control groups, determining the statistical significance of the modifications that were observed. Values less than 0.05 are regarded as significant in the *p* – value, which represents statistical significance. This *p* – value is to evaluate the significant variations in the cultural understanding and artistic appreciation of the students in the experimental and control groups. Descriptive statistics are used to summarize the data and give an overview of the students are in cultural awareness and artistic appreciation.

4. RESULTS

This investigation examines how integrating the Yingge dance into dance education enhances the student's cultural understanding and artistic appreciation. The results include the outcomes of descriptive statistics, the outcomes of the t-test, and the analysis of the Yingge dance scores.

4.1 Outcomes of descriptive statistics

The descriptive statistics outcomes for the pre-and post-test on cultural understanding and artistic appreciation for the experimental and control groups are represented in Table 5. In the cultural understanding, the experimental group (pre-test) outcomes are *mean* = 58.2 (*SD* = 6.5), the experimental group (post-test) outcomes are *mean* = 85.7 (*SD* = 5.3), the control group (pre-test) outcomes is *mean* = 57.8 (*SD* = 6.8), and the control group (post-test) outcomes are *mean* = 62.1 (*SD* = 6.4). In the artistic appreciation, the experimental group (pre-test) outcomes are *mean* = 61.4 (*SD* = 7.0), the experimental group (post-test) outcomes are *mean* = 88.1 (*SD* = 6.2), the control group (pre-test) outcomes is *mean* = 60.9 (*SD* = 7.3), and the control group (post-test) outcomes are *mean* = 64.3 (*SD* = 7.1). In the comparison of experimental and control groups, this data shows that the experimental groups experienced a significantly greater improvement in cultural and artistic components.

Table 5: Descriptive statistics outcomes for pre- and post-test

Group	Cultural Understanding		Artistic Appreciation	
	Mean	SD	Mean	SD
Experimental (Pre-test)	58.2	6.5	61.4	7.0
Experimental (Post-test)	85.7	5.3	88.1	6.2
Control (Pre-test)	57.8	6.8	60.9	7.3
Control (Post-test)	62.1	6.4	64.3	7.1

4.2 Outcomes of T-test

The *t – test* outcomes for pre- and post-test (before and after the intervention) on cultural understanding and artistic appreciation for experimental and control groups are represented in Table 6. In the cultural understanding, the outcome of the experimental group (post-pre) is *mean = 27.5*, *t – value = 15.32*, the outcome of the control group (post-pre) is *mean = 4.3*, *t – value = 2.89*, and the outcome of the experimental vs control group (Post) is *mean = 23.6*, *t – value = 12.14*. In the artistic appreciation, the outcome of the experimental group (post-pre) is *mean = 26.7*, *t – value = 14.81*, the outcome of the control group (post-pre) is *mean = 3.4*, *t – value = 2.45*, and the outcome of the experimental vs control group (Post) is *mean = 23.8*, *t – value = 12.32*. In cultural understanding and artistic appreciation, the last comparison (experimental vs control group (Post)) denotes the experimental post-test scores to the control group’s post-test scores. This aims to emphasize the differences among the experimental and control groups after the intervention (after the Yingge dance courses were introduced to the experimental group). Comparing the experimental and control group outcomes, the experimental group exhibited substantially enhanced improvements in cultural comprehension and artistic appreciation.

Table 6: T-test outcomes for pre- and post-test

Comparison Group	Cultural Understanding			Artistic Appreciation		
	Mean Difference	<i>t – value</i>	<i>p – value</i>	Mean Difference	<i>t – value</i>	<i>p – value</i>
Experimental (Post - Pre)	27.5	15.32	< 0.001	26.7	14.81	< 0.001
Control (Post - Pre)	4.3	2.89	< 0.01	3.4	2.45	< 0.05
Experimental vs Control (Post)	23.6	12.14	< 0.001	23.8	12.32	< 0.001

4.3 Analyzing the Yingge dance scores

Figure 1 shows the scores of before and after Yingge dance for cultural awareness and artistic appreciation. The two categories are cultural awareness and artistic appreciation. The scores represent the range from 0 to 5 score scale. The scores before the Yingge dance indicate 3.2 in cultural awareness and 3.5 in artistic appreciation. The scores after the Yingge dance indicate 4.5 in cultural

awareness and 4.7 in artistic appreciation. After the integration of Yingge dance, the scores were increased in cultural awareness and artistic appreciation.

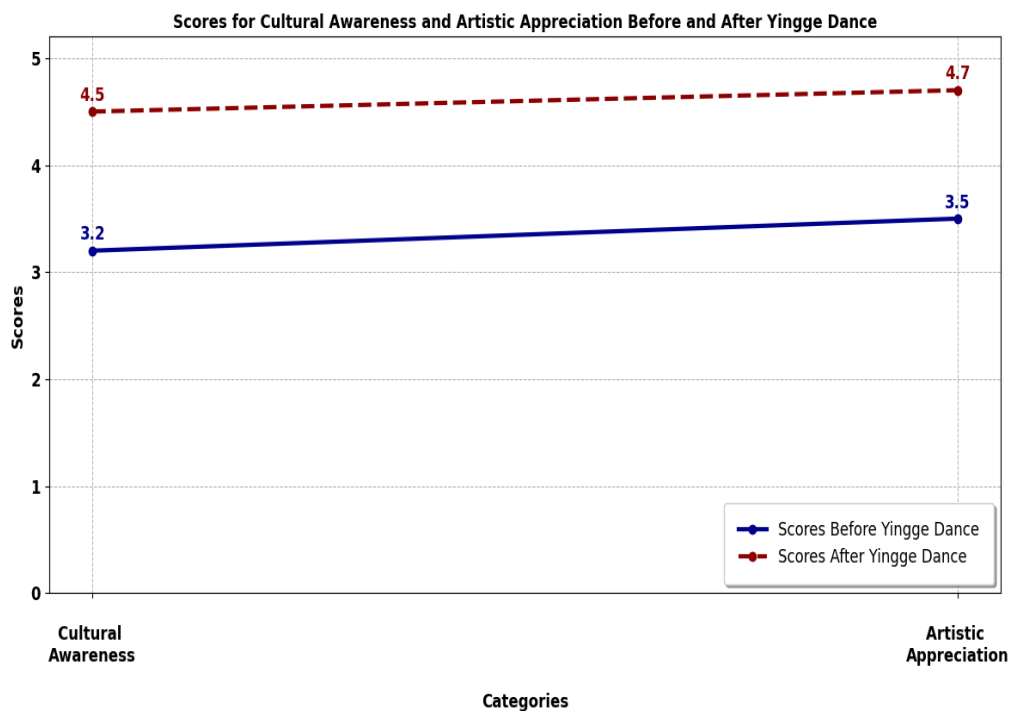


Figure 1: Graphical representation of before and after Yingge dance

5. DISCUSSION

In Table 6, the cultural understanding of the comparison group's outcomes is the p – value for the experimental group (post-pre) is < 0.001 , the p – value for the control group (post-pre) is < 0.01 , and the p – value for the experimental group vs control group (post) is < 0.001 . The artistic appreciation of comparison groups' outcomes is the p – value for the experimental group (post-pre) is < 0.001 , the p – value for the control group (post-pre) is < 0.05 , and the p – value for the experimental group vs control group (post) is < 0.001 . The statistical significance of these p – values is shown and the values below 0.05 are regarded as significant. The experimental group experiences significantly greater modifications, while the control group has significant but lesser noticeable modifications.

6. CONCLUSION

Research mainly focused on how integrating the Yingge dance into dance education enhances the student's cultural understanding and artistic appreciation. In the beginning, 300 student participant's data were collected. Then, we conducted a questionnaire survey for the selection process based on the selection criteria. According to the questionnaire survey outcomes, 200 student participants have been selected for this investigation. The 200 student participants could be separated into the experimental group (100) and the control group (100). It includes the intervention, pre-test assessment, post-test assessment, and statistical analysis. Descriptive statistics and t-tests are the techniques that were employed in this statistical analysis. Finally, analyzing the results of this research, involves the descriptive statistics outcomes, t-test outcomes, and the analysis of the Yingge dance scores. The experimental group experiences significantly greater modifications, while the control group has significant but less noticeable modifications. The study demonstrates that adding traditional dance styles to vocational education may help students' awareness of culture and the arts. The smaller quantity of student participant's data is the limitation. In future research, add additional student participant's data for the performance.

This dissertation demonstrates a unique perspective and novel research direction in the field of Yingge dance research. Unlike previous studies that mainly focus on the movements, techniques or performance forms of Yingge dance, this dissertation pays special attention to its humanistic value

in the early childhood education program, aiming to explore how Yingge dance as a cultural vehicle can enhance students' cultural background and art appreciation. In addition, the research methodology of this dissertation is also innovative, by setting up experimental and control groups and adopting a scientific research design to assess the actual impact of Yingge dance teaching on students' cultural and artistic awareness, which provides empirical support for the application of Yingge dance in the field of education. In summary, this thesis demonstrates uniqueness and novelty in both topic selection perspective and research methodology, providing a new perspective and empirical basis for the application of Yingge dance in vocational education.

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