



CONSTRUCTING THE MONGOLIAN DANCE GUIDEBOOK FOR TEACHING COLLEGE STUDENTS MAJORING IN PRESCHOOL EDUCATION AT CHAOYANG NORMAL UNIVERSITY, CHAOYANG, LIAONING, CHINA

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Received: March 4, 2025; **Revised:** July 20, 2025; **Accepted:** July 20, 2025

Abstract

Mongolian dance is an essential part of Chinese culture, deeply rooted in the traditions, beliefs, and way of life of the Mongolian ethnic group. As an expressive art form, it reflects the cultural essence and historical continuity of the Mongolian people while contributing to the diversity of Chinese traditional dance. In the context of preschool education, integrating Mongolian dance into the curriculum can enhance students' artistic appreciation, cultural awareness, and physical coordination. However, there is a lack of systematic teaching materials tailored to preschool education majors. This study aimed to: (1) explore Mongolian dance through expert insights, (2) construct a Mongolian Dance Guidebook for teaching college students majoring in preschool education at Chaoyang Normal University, (3) implement the guidebook in a teaching experiment, and (4) evaluate its effectiveness. A mixed-methods research approach was employed, combining qualitative and quantitative methodologies. Qualitative research involved expert interviews and movement analysis to

develop the guidebook, while quantitative research utilized experimental teaching data and statistical analysis to assess students' progress. The research population comprised 30 second-year students majoring in preschool education at Chaoyang Normal University, with a selected sample of 10 students representing different skill levels. Three key informants, all esteemed Mongolian dance experts, provided guidance in structuring the guidebook. The research findings indicate that the Mongolian Dance Guidebook effectively enhances students' understanding, skills, and creativity in Mongolian dance. The teaching experiment, conducted over 14 weeks, introduced students to Mongolian dance theory, fundamental movement training, children's dance studies, and choreography. Evaluation through formative and summative assessments demonstrated significant improvement in students' technical proficiency, expressive performance, and creative ability. The formative tests showed a progressive increase in students' mastery of basic movements, rhythm coordination, and ability to perform Mongolian dance combinations with cultural authenticity. By the end of the course, summative assessments revealed that most students achieved high scores in movement standardization, expressive force, and choreography application, with only minor variations in individual performance levels. **The results** highlight that structured instruction, combining traditional teaching methods with innovative approaches, not only improves technical ability but also fosters students' engagement and confidence. Furthermore, the integration of Mongolian dance elements into children's dance creation proved to be an effective pedagogical strategy, enabling students to apply their knowledge in a meaningful way within preschool education settings. The study confirms that the Mongolian Dance Guidebook serves as a valuable instructional resource, enhancing students' professional competence, artistic expression, and cultural appreciation while addressing the educational needs of preschool education majors.

Keywords: Mongolian dance; Guidebook; College students; Preschool education; Chaoyang; Liaoning

Introduction

The dance course for preschool education majors is an important way for preschool education majors to implement art skills teaching and aesthetic education. It is a compulsory course for all students. Its mission is to cultivate students' good basic dance qualities and lay a foundation for them to design kindergarten dance activities and guide children's dance activities in the future.

The evaluation of students should focus on the goals of emotional attitudes and values, knowledge and skills, and should also examine the effectiveness of the learning process and methods. For example: interest in dance and emotional response; participation attitude, participation level and cooperation ability in dance practice activities; dance experience, performance, evaluation, exploration and creation ability; understanding of dance and related culture and the formation of aesthetic taste, etc. Dance is a professional technical course for preschool education majors. The purpose of this course is to enable students to master preschool education professional dance techniques, master training methods, improve dance accomplishment, and be competent for kindergarten dance teaching after graduation (Wang, 2024).

The "Dance" course is one of the basic courses for preschool education majors. It is designed for preschool education majors to use dance as a means to enlighten and train children in aesthetic education and dance skills when they work in early childhood education in the future. Through dance teaching, students' dance literacy and artistic qualities are improved, so that they have the professional ability to serve as kindergarten teachers (Yang, 2023).

The current status of dance teaching in preschool education: the dance teaching model is relatively traditional and it is difficult to meet the employment needs of students; the choreography teaching of children's dance is neglected; and the cultivation of students' innovative consciousness is neglected.



Scientific dance curriculum setting can cultivate excellent dance teachers for the society. At present, dance teaching and curriculum setting in China's preschool education are not coordinated. It is necessary to further optimize the curriculum setting, improve students' dance quality, carry out curriculum teaching in a targeted and focused manner, and achieve teaching goals (Ou, 2024).

Dance teaching in preschool education is oriented to children's dance education, and has its particularity in theory, practice and teaching requirements. From the current status of dance teaching in preschool education in China, there are still some factors that are not conducive to the development of dance teaching in preschool education in the aspects of student source basis, class time allocation, evaluation mechanism and teaching content, which can neither achieve good results in the actual dance teaching practice nor affect the scientific development of dance teaching in preschool education. Therefore, the reform and innovation of its teaching model is imperative (Li, 2020).

Research Objectives

1. To study Mongolian dance from Mongolian dance experts.
2. To construct the Mongolian Dance Guidebook for Teaching College Students Majoring in Preschool Education at Chaoyang Normal University.
3. To experiment teaching by using the Guidebook.
4. To evaluate teaching by using the Guidebook.

Literature Reviews

Dance courses for preschool education majors, with the development of society and the progress of education, preschool education plays an increasingly prominent role in China's education. As an important course of preschool education, dance is an important means to cultivate students' physical quality and dance skills, and also an important way to cultivate students' aesthetic ability. In dance teaching, teachers can pay more attention to the cultivation of students' aesthetic perception, thus improving the overall quality of students. Dance course for preschool education majors is a course that comprehensively embodies the dual attributes of art and education. It not only pays attention to the aesthetic value



of dance art itself, but also emphasizes the educational function of dance in preschool education. It aims to cultivate students' awareness of dance education, dance performance skills and dance creation ability through dance practice and theoretical study, and pay attention to artistic accomplishment and aesthetic appreciation ability. The goal of the course is to let students know and use dance art to promote children's all-round development (Wei, 2024).

Preschool education is one of the teaching majors in higher vocational colleges. Since the 21st century, preschool education specialty has been more and more welcomed and valued by students and parents, and the enrollment of colleges and universities has also increased year by year. Pre-school education professional employment for major public, private kindergartens, nurseries, early education institutions, as well as all kinds of early childhood education training institutions, art education and training institutions. The five skills that preschool education majors must master include: vocal music, piano (playing and singing), dance (creating and composing dance), art and Mandarin (telling stories). Students majoring in preschool education are composed of high school students and vocational high school students. Students in ordinary high schools generally have no contact with preschool education majors or dance courses, and dance courses are zero-based and zero-contact. However, students who have a certain foundation in extracurricular hobby classes and training classes are not excluded (Ren, 2024). In addition, many students who graduated from vocational high schools are pre-school education majors and have studied various skills courses of pre-school education majors. Therefore, the level of students majoring in preschool education in higher vocational colleges is uneven. Only dance courses, some classes or even students with zero foundation have reached 60% to 70% of the whole class, which is a great challenge to the dance courses of preschool education majors in higher vocational colleges and the setting and teaching of course content. Dance major is a compulsory course for preschool education majors, and the dance courses for preschool education majors mainly include the training of folk dances of the five major ethnic groups: Han, Tibetan, Mongolian, Uyghur and Dai. Han people mainly study Northeast Yangko or Jiaozhou Yangko, Tibetans learn the rhythm of trembling knees, Tibetan kicking, Killer, etc.,

Mongolians learn the basic hard shoulders, hard hands, soft arms, etc., Uighurs learn the rhythm of shaking the body, three steps and one lift, head-eye combination, etc., and Dai people mainly learn the rhythm of ups and downs, ups and downs, three bends and basic hand positions. For example, arms, waists, knees and lower limbs are all curved. After learning the basic movement characteristics and dance styles of these five national folk dances, students can develop and compose dances for each national dance, and can compose national folk dances combinations and works suitable for pre-school education students, so as to run through dance creation in dance learning. In the study of children's dance, we can integrate the knowledge of dance creation in advance and teach the action modeling, formation change and scheduling flow used in dance combination (Chu, 2018). The most important principle of children's dance creation is to respect children's physical and mental development, create dance themes, movements, formations, etc. from the perspective of children, find out the "points" that children are interested in, and attract children's interest, so that children can learn dance happily. The creation and arrangement of children's dance can cultivate students' ability to perform, teach, demonstrate, analyze, create, appreciate and review children's dance. Improving the aesthetic level is an important means for kindergartens, early education institutions and children's art institutions to cultivate children's artistic perception, artistic aesthetic ability, develop physical flexibility and enrich children's life interest. The creation of children's dance is the final part of pre-school education dance curriculum. In the early stage, we should learn the basic skills of dance and ballet training to liberate our limbs, learn the combination of folk dance and classical dance to develop and optimize our body language, dance feeling, music feeling and aesthetic needs, and also learn the basic theoretical knowledge of dance and learn and train children's dance (Li, 2017).

The importance of children dance's creation can be seen. Students majoring in pre-school education must have the ability to create and compose children's dances. How to cultivate this ability? First of all, it is to see more and observe more. See more excellent dance works, and appreciate the story background, conception, feelings expressed to the audience, roles, conflicts and emotional colors of dance works through appreciation and analysis of dance

works, and understanding of dancers and choreographers. Since the 21st century, preschool education has developed vigorously, and the education reform has been continuously promoted and improved. For the students who graduated from preschool education, social resources are endless, and there are also many employment resources facing the society, such as kindergartens, preschool institutions, art education and training institutions, etc. In such a social environment, the prospect of preschool education specialty is getting better and better. At the same time, in this social background, dance courses for preschool education majors are particularly important. As a dance teacher, when teaching students majoring in pre-school education, we should start with the instillation of basic theoretical knowledge of dance and the development of dance limbs, such as the training of basic skills and flexibility, the training of basic dance movements, the combination of basic ballet training, the combination of basic classical dance training and the learning of folk dance. Only by combining theory with practice can we achieve the overall learning goal of pre-school education dance curriculum. Children's dance creation aims to cultivate students' innovative consciousness, encourage students to practice more and practice more, and cultivate students' creative ability. Feeling the beauty brought by dance art is also an important part of aesthetic education (Zhou & Wu, 2024).

Research Methodology

This paper adopts a mixed research method of qualitative and quantitative research. Qualitative research focuses on the study of Mongolian dance movements, exploring the arrangement and teaching of Mongolian dance movements and teaching content in the dance courses of preschool education majors. Through expert interviews, interview data are collected for analysis and summary, and descriptive analysis is performed on experimental data to develop a Mongolian dance guide book. Quantitative research is based on statistical analysis of data and experimental data to draw conclusions. **Population:** 30 second-year students majoring in preschool education at Chaoyang Normal University. **Sample:** 10 second-year students majoring in preschool education at Chaoyang Normal University. These 10 students were selected from these 30

students based on their performance in the previous semester: 4 excellent students, 3 average students, and 3 relatively weak students. **Key informants:** 1) Dao Rina: Professor of Inner Mongolia Art Institute, Mongolian dance expert. 2) Jiang Tie Hong: Professor, Dean of Dance School of Minzu University of China. Mongolian dance expert. 3) Yuan Zhi Min: Associate Professor, Deputy Director, Department of Ethnic and Folk Dance, School of Dance, Shenyang Conservatory of Music.

Results

To study Mongolian dance from Mongolian dance experts: By interviewing three key informants, the researcher got a further knowledge and understanding of Mongolian dance, and sorted out the following constructive suggestions on the creation of Mongolian Dance Guide Book, which are summarized as follows:

1) The “Mongolian Dance Guidebook” should strengthen the basic training of Mongolian dance, such as basic rhythm, basic posture, basic hand position, basic foot position, etc., and on this basis, develop corresponding performance combinations, so that students can learn Mongolian dance and understand the cultural connotation and expressive intention of Mongolian movements through the study of the guide book.

2) “Mongolian Dance Guidebook” should combine the traditional teaching methods with modern innovative ideas, take students as the center, teach students in accordance with their aptitude, and create teaching materials suitable for pre-school education students to understand and learn from their personal level and ability, so as to improve students' learning interest and participation.

3) In the setting of teaching content, adopt expert opinions, design the teaching content according to the professional ability of preschool education students, focus on the basic training of Mongolian dance, the teaching content is easy to learn and understand, and set up the children's dance creation course according to the professional needs.

4) In addition to the curriculum content setting to meet the requirements of this major, we should also consider the particularity of this major in the curriculum setting, increase teaching practice courses, and let students participate in the training of practical courses. Through the training of practical courses, students can learn how to apply what they have learned to teaching. This process not only deepens students' learning ability, enhances their learning enthusiasm and self-confidence, but also improves their comprehensive ability.

To sum up, the "Mongolian Dance Guidebook" should strengthen the basic training of Mongolian dance, lay a good foundation, and let students learn to understand Mongolian dance. According to the particularity of dance courses for preschool education majors, the content of teaching materials should be easy to learn and understand, so as to improve students' learning interest and enthusiasm. At the same time, the unique teaching mode and teaching content of this major should be set, and the creative content and teaching practice courses for children's dance should be increased. Enhance students' professional ability, enrich their skills and knowledge, increase their self-confidence and improve their comprehensive quality.

To construct the Mongolian Dance Guidebook for Teaching College Students Majoring in Preschool Education at Chaoyang Normal University, the Mongolian dance guidebook is divided into four chapters:

1) The theoretical knowledge of Mongolian dance. This chapter mainly introduces the concept of China folk dance, the concept of Mongolian dance and its development process, so that students can understand what Mongolian dance is and its cultural characteristics. In addition, this chapter also explains in detail the style characteristics, posture characteristics and basic dynamic laws of Mongolian dance. Let the students know the basic characteristics of Mongolian dance and lay a theoretical foundation for their later study.

2) The basic training movement teaching of Mongolian dance. This chapter focuses on the basic training movement of Mongolian dance, including the hand position, foot position and basic step training, wrist movement and shoulder basic training movement of Mongolian dance. On the basis of basic training action teaching, these training actions are displayed through small dance groups, which not only improves students' interest in learning, but also strengthens students' learning ability.

3) The study of children's dance with Mongolian dance elements. According to the expert's suggestions and the professional nature of preschool education, the dance elements are applied to preschool education. Through the study of Mongolian children's dance, students can master the basic movements of Mongolian folk dance and understand how to embody national folk dance in children's dance. In addition, this chapter also designs the course of simulating teaching practice, which enriches the teaching content and improves students' practical ability and comprehensive quality.

4) The part of children's dance creation. According to the expert's suggestion, in the teaching of dance specialty, according to the professional nature of preschool education specialty, students' comprehensive ability should be improved by teaching students in accordance with their aptitude. From basic ability to creative ability, we should pay attention to the cultivation of professional nature while cultivating students' professional ability. Adding dance creation courses is an important part of the dance curriculum of preschool education specialty.

To experiment teaching by using the Guidebook: The teaching plan consists of 14 weeks, and the researchers invited three experts to make a comprehensive evaluation of the teaching plan of the guide book. The criteria of evaluation results are: "1" means approval, "0" means uncertainty and "-1" means disapproval (Details are shown in Appendix E). The average IOC index is 0.98, and the score is high, which proves that this teaching plan can be used in teaching experiments.

Teaching process of using teaching guidebook: The teaching process of using the Mongolian Dance Guide Book is probably as follows:

1) Learn the general situation of Mongolian dance, including Mongolian dance culture, style characteristics and dynamic characteristics of Mongolian dance. Through the study of this knowledge, let students know clearly the learning content and purpose of this semester, let students fully understand what Mongolian dance is, and make clear the style, characteristics and action forms of Mongolian dance.

2) Learn the basic training movements of Mongolian dance, including basic hand position, foot position, Mongolian wrist lifting and pressing movement, Mongolian hard shoulder movement, Mongolian basic steps, etc. After mastering a single movement, it is connected into a combination movement. On the basis of ensuring a single movement, students are trained in the consistency of movements and the performance of dance combinations. The study of basic movements is to let students learn the style and characteristics of Mongolian dance initially, and to lay a good foundation for further study later.

3) To learn Mongolian children's dance, two dance groups were arranged. The content is a comprehensive dance group containing Mongolian dance training elements. At the same time, the theme of children's dance is in line with the training plan of preschool education. The teaching pays attention to the cultivation of dance expressive force, especially children's dance, which is story-telling and interesting, and cultivates students' ability in these aspects. At the same time, the simulation teaching practice course is added, in order to better cultivate students' practical ability and examine students' ability to combine theory with practice.

4) Learn the choreography of children's dances. In this part of the study, one is to summarize the previous learning content, to examine whether students have mastered the Mongolian dance elements they studied before, and at the same time, to cultivate students' comprehensive ability and creativity.

To evaluate teaching by using the Guidebook: Through the results of

the third formative test, all the 10 students who took the experimental sampling took part in the third formative test in the thirteenth week. The content of the examination is the fourth chapter, Mongolian children's dance creation. The evaluation method is to let students show their own Mongolian children's dances, and investigate the standardization, rhythm, fluency, integrity and performance of Mongolian action elements in dance movements. Compared with the first and second formative tests, students' academic achievements are concentrated in A and B, and a few students get C. The test results further show that the 15-week teaching and training not only improves students' mastery of basic Mongolian dance training movements, but also improves students' comprehensive ability, including performance ability and creative ability.

Through the results of the summative test, 10 students who participated in the sampling were given a summative test. The content of the test is the standardization, accuracy, application of dynamic law, consistency and performance of basic dance movements, etc., to measure students' mastery of basic Mongolian dance training. Through the performance analysis, it can be seen that students generally get higher scores in the standardized action items, and most students get full marks, which shows that students have laid a good foundation for basic learning, which is the basic ability to learn dance. Most students are close to full marks in the expressive force and professional image of dance. This shows that students have not only mastered the basic training movements, but also achieved the teaching objectives and requirements. The general high score shows that students can effectively produce aesthetic feeling and effectively convey the emotional content of dance. Dance expressive force examines the comprehensive performance of students' mastery of professional ability. The difference of scores reflects the different degree of students' mastery of skills. For students with low scores, teachers need to give individual guidance and improve teaching modes and methods. Dance performance is an advanced skill, which combines the understanding of the work, the intention of creation and the performer's own artistic experience. The improvement of this category shows that students not only have a deep professional foundation, but also can understand and convey the work.

Discussions

The research findings highlight the effectiveness of the Mongolian Dance Guidebook in enhancing the learning experience of preschool education majors. By integrating expert insights, traditional Mongolian dance techniques, and modern pedagogical approaches, the guidebook provided a structured learning path that helped students build a solid foundation in Mongolian dance. The emphasis on fundamental training, including posture, hand positions, footwork, and rhythm, ensured that students developed technical proficiency while gaining a deeper understanding of the cultural and expressive aspects of Mongolian dance. The progressive teaching framework, which transitioned from basic training to children's dance studies and choreography, allowed students to apply their knowledge in practical and creative ways (Dai, 2016). The inclusion of simulation teaching practice courses further reinforced students' ability to incorporate Mongolian dance into preschool education, fostering their confidence and adaptability as future educators. These findings align with existing research emphasizing the importance of cultural dance education in developing students' artistic, cognitive, and motor skills (Liao, 2021).

Furthermore, the evaluation results confirmed the guidebook's effectiveness in improving students' technical performance and creative abilities. The formative and summative assessments demonstrated significant progress, with most students achieving high scores in movement accuracy, rhythmic coordination, and expressive performance. Notably, the structured guidance in children's dance creation helped students effectively translate Mongolian dance elements into engaging, age-appropriate performances for preschoolers. However, the variation in student performance levels suggests the need for personalized instruction, particularly for those who initially struggled with movement execution and coordination. Future research could explore further refinements to the guidebook, including adaptive teaching strategies to accommodate diverse learning needs (Wang, 2024). Additionally, expanding the scope of this study to a larger population and incorporating longitudinal assessments would provide deeper insights into the long-term impact of Mongolian dance education in preschool teaching. Overall, this study

demonstrates that the Mongolian Dance Guidebook is a valuable tool for preserving traditional Chinese dance culture while equipping future educators with the skills needed to integrate it into early childhood education effectively.

New Knowledges

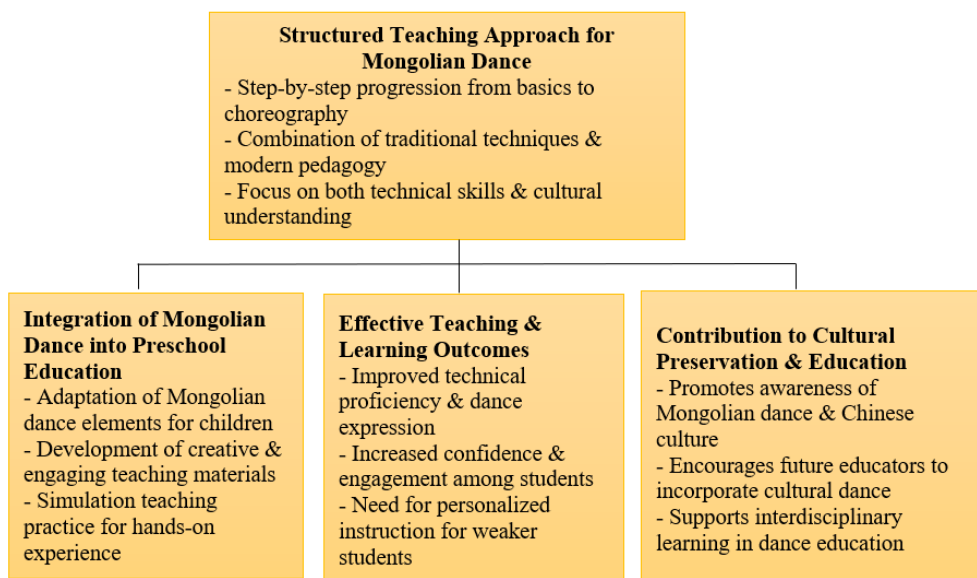


Figure 1: New Knowledges Diagram of Mongolian Dance Guidebook for Teaching College Students Majoring in Preschool Education at Chaoyang Normal University.

Conclusions

The research results demonstrate that the "Mongolian Dance Guidebook" effectively enhances students' understanding, skills, and creativity in Mongolian dance within the preschool education major. Expert insights contributed to the guidebook's development, ensuring a strong foundation in Mongolian dance techniques, integrating traditional methods with innovative teaching approaches, and incorporating practical training to improve students' engagement and learning outcomes. The structured teaching plan, validated by experts, provided a

comprehensive framework that progressively built students' theoretical knowledge, technical skills, and choreographic abilities. Teaching experiments confirmed the effectiveness of the guidebook, as students showed significant improvement in mastering basic movements, applying dance elements in children's choreography, and demonstrating expressive performance. Assessment results from formative and summative evaluations indicated that students successfully achieved the learning objectives, with most excelling in technical precision, expressiveness, and creative application. Overall, the study affirms that the "Mongolian Dance Guidebook" serves as a valuable instructional resource, fostering students' professional competence and artistic expression while aligning with the educational needs of preschool education majors.

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