



**SURVEYING ON STUDENT'S FEEDBACK ON LISTENING
GUANGXI ZHUANG FOLK SONGS FOR PRESCHOOL
STUDENTS AT BEIHAI HAICHENG DISTRICT,
DEPARTMENT KINDERGARTEN,
BEIHAI CITY, GUANGXI PROVINCE,
THE PEOPLE'S REPUBLIC OF CHINA**

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Abstract

The research is to survey on student's feedback on listening Guangxi Zhuang folk songs for preschool students at Beihai Haicheng District Department Kindergarten, Beihai City, Guangxi province. It focuses on preschool students at the Haicheng District Government Kindergarten in Beihai City, Guangxi. It employs both qualitative and quantitative research methods, including playing classic Guangxi Zhuang folk songs and using observation, interviews, and behavioral analysis to systematically investigate the auditory responses of children in different age groups (small, medium, and large classes) to the melodies of these songs. Additionally, three teachers and experts with expertise in Guangxi Zhuang folk music research serve as key informants to evaluate the feedback. **The findings** reveal that young children in the small class primarily respond with direct

emotional expressions and simple actions, such as dancing to cheerful melodies; children in the medium class can initially grasp the rhythm and pitch changes of melodies and engage in concrete associations; while those in the large class demonstrate analytical skills regarding melody characteristics, generating deeper emotional resonance when combined with cultural background. The results highlight the phased features of preschool children's perception of folk song melodies, providing practical evidence and reference for the effective inheritance and innovative teaching of ethnic music culture in early childhood education.

Keywords: Surveying; Student's Feedback; Listening Feedback; Preschool Students; Guangxi Zhuang Folk Songs

Introduction

In Guangxi, there are villages inhabited by Zhuang people in more than 30 counties in six regions. There are more than 100 kinds of multi-part folk songs of the Zhuang nationality in different places, which have a high degree of ideology and profound people's nature, and are relatively mature in art form. It is a form of spiritual civilization created by the Zhuang people in the long-term life practice, and it is also the crystallization of the life experience, ideological spirit and artistic wisdom of the Zhuang working people. There are many kinds of Zhuang folk songs, including ancient songs, narrative songs, life songs, labor songs, current affairs songs, ritual songs, love songs, nursery rhymes, etc. The traditional music of the Zhuang nationality is mainly composed of various mountain songs, and each district or township has several tunes, among which there are flat tones for narrative; There are joyful tones that express cheerful emotions, and so on. According to rough statistics, there are more than 1,000 different tones in various places. Although these songs are fixed, they can express different thoughts and feelings. Its melody combined with the lyrics can create a strong appeal in the listener. In addition to single-part folk songs, there are also two- and three-part folk songs. The singing methods of mountain songs include solo, duet, lead singing, chorus, etc., whether it is a branch, harmony or polyphony, all of which are colorful and unique. (Qin, 2008)

Some classic pieces and performance forms of Zhuang folk songs, such as the three-part Zhuang folk song and the Liao song, have been included in the national intangible cultural heritage list. The government and relevant cultural institutions are continuously increasing their efforts to protect and inherit these traditions, ensuring that Zhuang folk songs receive better preservation and development. At important occasions like weddings, funerals, and festivals, such as the March 3rd Song Fair, Zhuang folk songs remain a vital means for people to express emotions, convey messages, and foster ethnic unity, carrying the emotional and historical memory of the nation. With the increasing frequency of multicultural exchanges, Zhuang songs have incorporated elements from other ethnic music, enriching their artistic expression. (Huang, 1983)

As educational concepts continue to evolve, early childhood education is no longer confined to the cultivation of traditional knowledge and skills but places greater emphasis on the comprehensive improvement of children's overall qualities. The melodies of Zhuang folk songs are beautiful and their rhythms diverse. Through appreciation and learning to sing, young children can enhance their perception of musical elements such as pitch, rhythm, and timbre, laying a foundation for the development of musical literacy. Currently, many kindergartens in Guangxi have shown high levels of participation and enthusiasm when conducting activities related to Zhuang folk songs. By integrating Zhuang folk songs into daily teaching, children's interest in actively engaging with these songs after class has been stimulated. However, there are also some issues. Zhuang folk songs carry profound ethnic culture and historical backgrounds. Due to limited life experience and cognitive levels, children may only grasp the surface-level sounds of the songs, failing to fully understand the cultural significance and emotional connotations behind them. Therefore, a study was conducted on the listening feedback of students at Haicheng District Government Kindergarten regarding Zhuang folk songs. Based on the children's listening feedback, more suitable music teaching methods can be explored, such as using situational teaching approaches to improve teaching effectiveness. Research on children's listening feedback of Zhuang folk songs can provide new empirical data for music education theory, enriching and perfecting the theoretical framework of early childhood music education.

The Haicheng District Government Kindergarten in Beihai City was founded in 1957. It is a public kindergarten under the jurisdiction of the Haicheng

District Education Bureau and is classified as a Category II public welfare institution. It is also one of the first model kindergartens in the autonomous region, an excellent experimental kindergarten for curriculum reform in Guangxi, and one of the top 100 innovative kindergartens nationwide. The faculty consists of experienced core teachers from public kindergartens in Haicheng District and high-end talents introduced through a green channel, including national model teachers, special-grade teachers of the autonomous region, and leading figures in Beihai's educational field. They provide professional and high-quality educational resources for children. The kindergarten's philosophy is to adhere to the goal of "innovation for development, uniqueness for reputation, and research for quality," with the basic concept of "improving overall quality and promoting comprehensive development." In addition to regular courses, a variety of music and movement activities are offered to children.

Preschool children, as the future hope for cultural inheritance, are crucial in their exposure and understanding of local culture. However, there is currently a lack of research on the appreciation and dissemination of Guangxi Zhuang folk songs among preschool children. Understanding the auditory feedback of preschool children in the Guangxi Zhuang Autonomous Region regarding Guangxi Zhuang folk songs can help explore suitable methods for folk song inheritance for children, providing new ideas for the protection and development of Zhuang folk songs.

Research Objective

1. To survey on student's feedback on listening Guangxi Zhuang folk songs for preschool students at Beihai Haicheng District, Department Kindergarten, Beihai City, Guangxi province

Literature Reviews

As the most populous ethnic minority in China, the Zhuang nationality is the most populous ethnic minority except for the Han nationality. In 2020, there were more than 19.568 million people in China, mainly distributed in Guangxi, Guangdong, Yunnan and other regions, among which the Zhuang people in Guangxi Zhuang Autonomous Region account for more than 90% of China. With a long history, rich culture and a unique social structure, the Zhuang nationality

occupies an important position in the pluralistic integration pattern of the Chinese nation. For a long time, the academic community has carried out extensive and in-depth research on the Zhuang nationality, covering history, culture, language, society and other fields, providing rich data and theoretical support for a comprehensive understanding of the development context, cultural connotation and contemporary social changes of the Zhuang nationality. As for the source of the Zhuang nationality, it is generally believed that it has a close relationship with Xi'ou and Luoyue in the ancient Baiyue ethnic group. Through the comprehensive analysis of archaeological excavation, historical documents and ethnic language, many scholars have deeply discussed the source of the Zhuang nationality. For example, in *The Source of the Contemporary Zhuang Nationality*, Yuan Shaofen combined the Neolithic Age and Bronze Age cultural relics unearthed in Guangxi, as well as the geographical environment and cultural characteristics of the distribution area of the ancient Yue people, and demonstrated that the Zhuang people were gradually formed by the integration of other ethnic components in the long-term historical development process of Xi'ou and Luoyue people. (Yuan, 1989)

The Zhuang people have their own language, and the Zhuang language belongs to the Han and Tibetan language family, the Zhuang and Dai language branch, which is the main tool for the communication between the Zhuang people. Scholars have made in-depth research on the pronunciation, vocabulary and grammar of Zhuang language, and revealed the characteristics and laws of Zhuang language. In the *Outline of Zhuang Language Syntax*, Huang Caizhen made a systematic analysis of the word categories and syntactic structure of Zhuang language, which provides an important theoretical basis for the teaching and research of Zhuang language. (Huang, 1984). The Zhuang ballads are unique, among which the "Ge Xu" culture is the most famous. "Ge Xu" is a folk gathering held by the Zhuang people at a specific time and place in the main form of a song, also known as the "Song Festival". The "Ge Xu" culture is also an important way for the Zhuang people to exchange their emotions and inherit their culture. "Ge Xu" refers to Huang Yongsha's thorough study of the origin, development, activity form and cultural connotation of "Ge Xu" in the *Book of Song Sea*, which reveals the important position of "Ge Xu" in the social life of the Zhuang people (Huang, 1981).

Research Methodology

This study used both qualitative research and quantitative research methods. For qualitative research methods, the researchers collected data through interviews and observations with three key informants. For the quantitative research method, the student feedback degree rating scale was used. It employs both qualitative and quantitative research methods, including playing classic Guangxi Zhuang folk songs and using observation, interviews, and behavioral analysis to systematically investigate the auditory responses of children in different age groups (small, medium, and large classes) to the melodies of these songs. Additionally, three teachers and experts with expertise in Guangxi Zhuang folk music research serve as key informants to evaluate the feedback

Results

The teaching of Zhuang folk songs in kindergartens is closely linked to the curriculum design. Some kindergartens incorporate this into their distinctive course systems, such as scheduling fixed class hours each week for music activities to introduce children systematically to ethnic music. During themed days like Ethnic Culture Week, they organize focused activities for children to appreciate and learn Zhuang folk songs. Additionally, kindergartens integrate Zhuang folk songs into game segments, playing lively Zhuang folk songs as background music during recess and outdoor games, allowing children to experience the charm of ethnic music subtly.

This classroom teaching focuses on the melody of Guangxi Zhuang ethnic folk songs as the core carrier, aiming to enhance preschool children's musical literacy in two dimensions. First, through listening sessions, it accurately observes children's familiarity with the melodies of Zhuang folk songs and their understanding of basic musical elements such as rhythm, pitch, and melodic direction, exploring their cognitive foundation of local ethnic music. Second, using interactive teaching methods, it enhances children's musical perception and auditory discrimination skills through immersive experiences. At the same time, activities like question-and-answer, imitation, and impromptu expression serve as a medium to improve children's external expression abilities in musical perception, achieving a complete learning loop from musical perception input to verbal and

physical output. This approach not only promotes cultural inheritance but also cultivates comprehensive skills, fostering dual value.

Classroom Activities: In the listening feedback observation activity of Guangxi Zhuang folk songs, the overall process planning is relatively complete, covering cultural introduction melodies, interactive learning practices, and other segments. By playing audio or video through multimedia combined with picture displays, it aims to capture the attention and interest of young children. In the folk song listening phase, teachers demonstrate singing segments of Guangxi Zhuang folk songs to attract students' attention, then guide the children in following along with each sentence, interspersing some simple body movements. A game group activity segment is also designed to enhance the children's understanding of Guangxi Zhuang folk songs. During observation, it can be found that in the classroom activities for listening feedback on Guangxi Zhuang folk songs, multiple sensory activities such as auditory listening, visual ethnic costumes and musical instrument pictures, and simple physical movements are combined to increase children's participation. Additionally, videos of Guangxi Zhuang life scenes can be played to help children understand the cultural connotations behind the folk songs.

Observation Tools: This classroom observation primarily combines on-site recording with video recording. On-site recording focuses on detailed documentation of the class activity flow, children's behavior, and scoring of their responses. Video recording captures the entire teaching process in full detail, allowing for repeated viewing and analysis of specific details, especially professional aspects such as children's reactions and movements. Frame-by-frame observations are conducted, using a student feedback rating table to evaluate children's expressions—such as focus, excitement, confusion—and whether their body movements follow the rhythm or mimic the teacher's actions. Language expression is also assessed through real-time scoring and analysis, including whether they actively ask questions and sing along. This quantifies children's participation and understanding of the lesson content. The student' feedback rating table records and analyzes three aspects: facial expressions, focus, excitement, and confusion; body movements following the rhythm; and language expression, including active questioning and singing along. These aspects help quantify participation and acceptance. Post-class, children are asked if they enjoyed the Zhuang folk song course, collecting subjective feedback to refine

interactive surveys. For specific teaching segments, such as listening and imitation stages, specialized questionnaires are designed to deeply analyze children's experiences. Combining multiple observation tools enhances data comprehensiveness. Subsequent improvements can be made through further collection of subjective feedback and detailed segmental investigations, optimizing the assessment of children's learning outcomes. The observation tools set up during the Guangxi Zhuang folk song listening feedback observation activities have been effective in providing accurate feedback on children's listening performance, reflecting their true interactions in class more precisely.

Teaching Method: Teachers primarily use demonstration teaching methods in the educational process, fully leveraging their musical strengths to accurately demonstrate the singing techniques and unique charm of Zhuang folk songs. They introduce multimedia equipment to play audio and video of folk songs during lessons, effectively tapping into the interactivity of multimedia resources. However, there is insufficient attention to individual differences among young children, and differentiated teaching plans have not been developed for children with different music perception conditions and learning abilities. In addition, gamification has been introduced into teaching. Game design closely aligns with the core teaching objectives of Zhuang folk songs, helping to consolidate singing skills and deepen understanding of the melodies. Furthermore, teachers adopt peer-assisted learning methods in the teaching process, effectively utilizing the mutual influence and learning effects among groups of children. Through fun games and other activities that cater to children's cognitive characteristics, simple rhythm exercises such as clapping and stomping are paired to encourage children to improvise short musical phrases. When demonstrating, teachers should focus on clear pronunciation and articulation. Exaggerated pitch changes facilitate imitation by children.

Student Feedback: From the classroom performance of young children, most show a strong interest in the teacher's demonstration singing. Their eyes are focused, accompanied by spontaneous applause, and they can sway their bodies to the rhythm of lively folk songs. For example, they actively follow along with the melody, and some children with stronger learning abilities can quickly grasp simple melodies and singing techniques, showing their learning outcomes to the teacher proactively. However, about 30% of the children exhibit significant

difficulties and anxiety when learning unfamiliar melodies, lyrics with Zhuang dialect characteristics, and complex embellishments. After multiple failed attempts, they may lower their heads and become silent, showing signs of withdrawal. In the interactive segments of the class, children's feedback is polarized: extroverted children actively raise their hands to speak, participate in games, and mimic the teacher's singing actions, while introverted children rarely take the initiative to participate. Even when called upon by the teacher to answer questions or perform, they tend to be more reserved and have a softer voice. Overall, the mastery of Zhuang folk song singing techniques among children varies greatly, and classroom teaching has not fully met the diverse learning needs of different children. From the perspective of classroom behavior, 85% of the children show high participation during the listening segment of Guangxi Zhuang folk songs. Some children demonstrate strong performance awareness throughout the process, while some introverted children choose to participate marginally. For instance, in group activities, they remain silent throughout. Through informal conversations with the children after class, it was found that they are highly interested in the gamified segments of the class but feel intimidated by cultural explanations and complex melodies, indicating room for improvement and enhancement.

Discussions

The discussion of this survey can be expanded in the following aspects: First, analyze the age and individual differences of preschool children's perception of Guangxi Zhuang folk song melodies, exploring factors such as musical style and cultural symbols that influence acceptance; Second, examine the opportunities and challenges of folk song education during early childhood, including the potential for children's music perception and deficiencies in teaching resources and methods; Third, propose optimization strategies, covering innovations in teaching methods, resource development, teacher training, and home-school collaboration; Finally, discuss the limitations of the study and future research directions, such as expanding the sample size, longitudinal studies, and interdisciplinary exploration of perceptual mechanisms. The characteristics and influencing factors of children's perception of folk song melody. The findings of this survey reveal that preschool children's perception of the melodies of Guangxi Zhuang folk songs exhibits distinct age and individual differences. Younger

children mostly respond to the melodies with direct emotional reactions and simple physical movements, which aligns well with their cognitive development characterized by concrete imagery thinking and difficulty in maintaining prolonged attention. Middle-aged children begin to show initiative in rhythm imitation and interactive communication, while older children can further capture the nuances of the melodies and express them creatively, demonstrating a progressive development pattern in musical perception as they grow older. (Gary& Graham, 2012)

From the perspective of influencing factors, differences in musical styles are the core reason why some young children find it difficult to accept folk songs. The unique pentatonic scale and slides used in Guangxi Zhuang folk songs differ significantly from the modern children's songs that young children are accustomed to. This unfamiliarity can easily lead to cognitive conflicts for young children. Moreover, cultural symbols such as dialect lyrics and metaphorical expressions, due to the lack of relevant life experiences and language foundation among young children, make effective understanding challenging, thereby weakening the emotional resonance of folk songs. (Yang, 2014)

Opportunities and challenges of folk song education in early childhood. The positive feedback from young children in the survey on fast-paced and melodious folk songs highlights the feasibility and necessity of promoting folk song culture during early childhood education. Children are naturally sensitive to musical rhythms, and the rich rhythmic patterns and vivid melodies in Guangxi Zhuang folk songs provide excellent material for stimulating their musical perception. At the same time, the cultural connotations carried by folk songs can subtly cultivate children's cultural identity and ethnic pride during their critical period of cognitive development. (Du, 2010)

The cultivation of teachers is equally crucial. It is necessary to strengthen the folk song culture training for kindergarten teachers, including Zhuang music theory, dialect pronunciation, and traditional singing techniques, to enhance their cultural literacy and teaching skills. Additionally, we can explore a home-school co-education model, encouraging parents to participate in folk song parent-child activities, such as learning simple folk songs and watching animations themed around folk songs, thus forming a collaborative effort between kindergartens and families to inherit the culture of folk songs. (Ma, 2017)

Limitations and prospects of the study. The survey limited by the sample size and observation conditions, only selected a single kindergarten as the research subject, and its generalizability requires further validation. Future studies could expand the sample coverage to include children from different regions and cultural backgrounds for comparative analysis. Additionally, it is recommended to adopt a longitudinal study approach to observe long-term cognitive and emotional changes in children after systematic folk song education. This would provide more robust data support for building a scientific system of folk song education for young children, while also offering deeper theoretical guidance for practical folk song education. (Ni, 2017)

New Knowledges

Preschool Children's Perception of Folk Songs

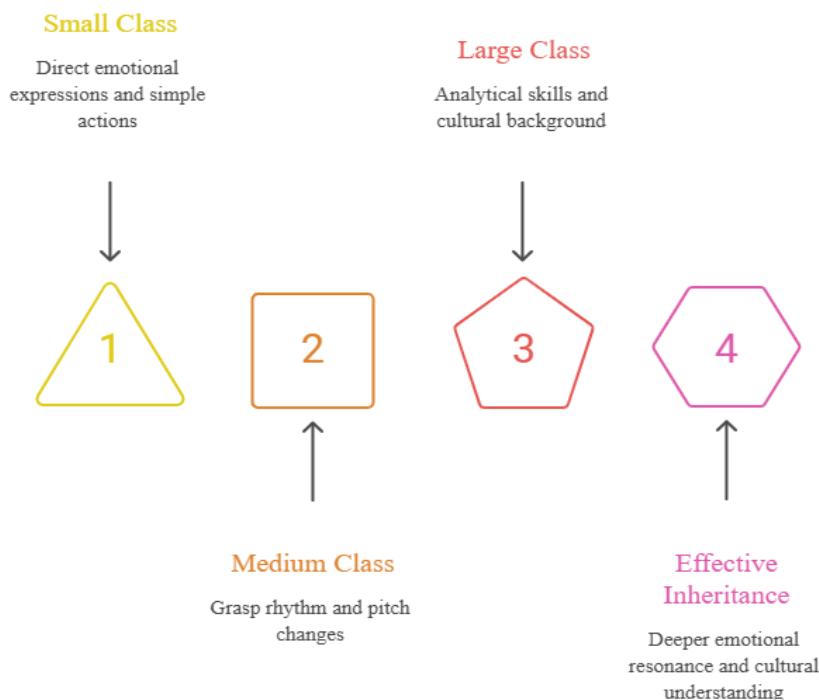


Figure 1: diagram illustrating the phased features of preschool children's perception of folk song melodies across different class sizes.

Conclusions

In conclusion, the survey provides valuable insights into the potential for integrating Zhuang folk songs into early childhood education in Haicheng District. While a majority of students show interest and engagement with certain types of folk songs, further consideration should be given to strategies that can bridge the gap between familiar musical styles and the unique characteristics of Zhuang folk music. This might involve incorporating more interactive elements, providing contextual information about the songs, and gradually introducing more complex melodies and rhythms. By carefully considering these factors, educators can effectively leverage the cultural richness of Zhuang folk songs to enhance the musical development and cultural awareness of preschool children.

Recommendations

Recommendations for this research

1. Adaptation of Folk Song Materials for Children: Invite music education experts to collaborate with Zhuang ethnic folk song cultural heritage bearers to simplify traditional folk songs, adjusting complex melodic structures and dialect lyrics.
2. Developing a Comprehensive Teaching Resource Package: Integrating resources such as folk song audio, animated videos, interactive courseware, and picture book stories to form a standardized teaching resource package.
3. Expand the sample and comparative studies: Subsequent research should break through the limitations of a single institution, selecting kindergartens from different regions within Guangxi (such as Liuzhou, Guilin, Baise, etc.) and with different types of operation (public, private, rural) for investigation.

Recommendations for Future research

1. Integrate folk song instruction deeply into games, stories, and dances. For example, design games that guide young children to complete tasks by listening to melodies. Create stories that blend music, allowing children to experience the cultural essence of folk songs through role-playing.
2. Combine folk song rhythm teaching to enhance children's participation and memory retention. Design music teaching aids with the theme of Zhuang folk

songs to help children feel the unique rhythm, and arrange the display area of Zhuang folk songs stories to create a strong atmosphere of folk songs culture.

3. Organize music education experts, linguists, and early childhood educators to systematically adapt traditional Zhuang folk songs.

4. Organize music education experts and kindergarten teachers to systematically adapt traditional Zhuang folk songs. Simplify the complex lyrics and melodies while preserving ethnic characteristics and reducing learning difficulty; create illustrated folk song picture books and animated short films, using vivid visual images to help young children understand the songs' meanings; develop interactive music teaching aids to provide diverse resources for teaching.

5. Regular specialized training sessions on Zhuang ethnic folk songs for kindergarten teachers are conducted, covering topics such as Zhuang music theory, dialect pronunciation techniques, traditional singing methods, and teaching strategies for young children.

6. Invited folk song inheritors and music education experts give lectures and workshops, organizing field trips for teachers to deepen their understanding of Zhuang folk song culture; a teacher exchange platform is established to encourage sharing of folk song teaching cases and experiences, promoting innovation and optimization of teaching methods.

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