

THE DEVELOPMENT OF CREATIVE DANCE LEARNING MODEL USING CHINESE FOLK ANIMAL TOTEM TO IMPROVE CREATIVITY AMONG PRESCHOOL CHILDREN

ZHANG LAN

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THE DEVELOPMENT OF CREATIVE DANCE LEARNING MODEL USING
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AMONG PRESCHOOL CHILDREN

ZHANG LAN

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ABSTRACT

Dance education in preschool plays a vital role in fostering children's holistic development in China's educational system. This study introduces the CRE-FATD Model, a creative dance framework that integrates traditional Chinese folk animal totems. By incorporating these cultural symbols, the model enhances creative dance education, preserves heritage, and strengthens young learners' cultural identity and creativity. Using a Design and Development Research (DDR) methodology, the study followed three phases: (1) analyzing educational needs through a survey of preschool teachers, (2) designing and refining the model using expert consensus and the Fuzzy Delphi Method, and (3) evaluating usability through the Modified Nominal Group Technique (MNGT). The CRE-FATD model comprises six validated components—Objectives, Stimuli, Totem, Elements, Structure, and Evaluation—with 28 sub-components. Teachers emphasized the need for innovative methods that promote emotional, physical, and creative growth, mainly through traditional Chinese animal elements like dragon and horse dances. While usability evaluations showed high satisfaction, some refinements were needed in the Elements and Evaluation components. The CRE-FATD model effectively integrates the core elements of dance—body, space, force, and time—within a structured framework, bridging traditional heritage with modern creative dance practices. It supports creativity and cultural awareness, offering a practical approach to enriching preschool dance education. Challenges remain in applying abstract concepts, but the model demonstrates feasibility and cultural relevance. Future research should validate the model across diverse educational settings to enhance pedagogy and foster greater cultural engagement.



PEMBANGUNAN MODEL PEMBELAJARAN TARIAN KREATIF MENGUNAKAN TOTEM HAIWAN RAKYAT CINA UNTUK MENINGKATKAN KREATIVITI DALAM KALANGAN KANAK-KANAK PRASEKOLAH

ABSTRAK

Pendidikan tarian di prasekolah memainkan peranan penting dalam memupuk perkembangan holistik kanak-kanak dalam sistem pendidikan China. Kajian ini memperkenalkan Model CRE-FATD, rangka kerja tarian kreatif yang mengintegrasikan totem haiwan rakyat Cina tradisional. Dengan menggabungkan simbol budaya ini, model ini meningkatkan pendidikan tarian kreatif, mengekalkan warisan, dan mengukuhkan identiti budaya dan kreativiti pelajar muda. Menggunakan metodologi Penyelidikan Reka Bentuk dan Pembangunan (DDR), kajian ini mengikuti tiga fasa: (1) menganalisis keperluan pendidikan melalui tinjauan guru prasekolah, (2) mereka bentuk dan memperhalusi model menggunakan konsensus pakar dan Kaedah Fuzzy Delphi, dan (3) menilai kebolehgunaan melalui Modified Nominal Group Technique (MNGT). Model CRE-FATD terdiri daripada enam komponen yang disahkan—Objektif, Rangsangan, Totem, Elemen, Struktur dan Penilaian—dengan 28 subkomponen. Guru menekankan keperluan untuk kaedah inovatif yang menggalakkan pertumbuhan emosi, fizikal dan kreatif, terutamanya melalui unsur haiwan Cina tradisional seperti tarian naga dan kuda. Walaupun penilaian kebolehgunaan menunjukkan kepuasan yang tinggi, beberapa penambahbaikan diperlukan dalam komponen Elemen dan Penilaian. Model CRE-FATD secara berkesan menyepadukan elemen teras tarian—badan, ruang, daya dan masa—dalam rangka kerja berstruktur, merapatkan warisan tradisional dengan amalan tarian kreatif moden. Ia menyokong kreativiti dan kesedaran budaya, menawarkan pendekatan praktikal untuk memperkayakan pendidikan tarian prasekolah. Cabaran kekal dalam menerapkan konsep abstrak, tetapi model itu menunjukkan kebolehlaksanaan dan perkaitan budaya. Penyelidikan masa depan harus mengesahkan model merentasi tetapan pendidikan yang pelbagai untuk meningkatkan pedagogi dan memupuk penglibatan budaya yang lebih besar.





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LIST OF ABBREVIATION

ADDIE	Analysis, Design, Development, Implementation, and Evaluation
BESS	Body, Time, Space, Energy
CNKI	China National Knowledge Infrastructure
CPC	
CRE-FATD	Creative-Folk Animals Totem Dance
DDR	Design and Development of Research
DES	Distance Education Systems
FATD	Folk Animal Totem Dance
FDM	Fuzzy Delphi Method
FESD	Front-End System Design
NGT	Nominal Group Technique
PRC	People's Republic of China
SAR	Special Administrative Regions



TRANSLATION STANDARDS

Chinese word

English meaning

《幼儿园教育纲要(试行草案)》

Outline of Preschool Education

《幼儿教育创造力教育政策规划》

Policy Planning for Creativity
Education in Early Childhood
Education

《3-6岁儿童学习与发展指南》

Learning and Development Guide
for Children aged 3-6

《国民中小学九年一贯课程纲要》

The National Curriculum Guidelines
for Grades 1-9

《学前教育课程指引》

Curriculum Guide for Pre-school
Education



《素质教育舞蹈》

Quality-oriented Dance Education

《关于深化教育教学改革全面提高义务教育
质量的意见》

Decision of the CPC Central
Committee and The State Council
on Deepening Educational Reform
and Comprehensively Promoting
Quality-oriented Education

《关于深化基础教育课程改革进一步推进素
质教育的意见》

Opinions on Deepening the
Curriculum Reform of Basic
Education to Further Promote
Quality-oriented Education

《创意民间动物图腾舞蹈》

Creative-folk animals totem dance

《国家中长期人才发展规划纲要(2010—
2020年)》

Outline of the National Medium-and
Long-term Talent Development Plan
(2010-2020)

《幼儿园教师基本功大赛》

Preschool Basic Skills Competition



CHAPTER 1

INTRODUCTION

Preschool dance education is a critical component of early childhood art education and is crucial in enhancing children's overall educational development. In 1981, the Ministry of Education in China established the *Outline of Preschool Education*, explicitly incorporating dance as part of the tasks and content in preschool curricula. This inclusion underscored the significance of dance in fostering young children's growth.

Further advancing this commitment, the Ministry issued the *Learning and Development Guide for Children Aged 3-6* 2012. This guide outlined art education goals under two main categories: fostering feelings and appreciation and encouraging expression and creation. For fostering feelings and appreciation, the objectives focus



on cultivating a love for various art forms. For example, children aged 3 to 4 enjoy listening to music or watching performances such as dance and drama. Older children, aged 5 to 6, begin to express their understanding of art through actions, language, and other creative means. In terms of expression and creation, the guide emphasizes active participation and confidence in artistic activities. Three- to four-year-olds often mimic interesting movements, expressions, and tones. As they grow, 4- to 5-year-olds develop more enthusiasm for singing, dancing, and rhythm-based activities, willingly engaging in performances that nurture their creative expression and artistic skills.

In this study, "preschool dance teaching activities" refer to purposeful, planned, and organized dance teaching activities conducted by full-time preschool teachers by the principles outlined in the "New Outline," the requirements of the "Guide," and the goals of preschool education. This study integrates creative dance and elements of folk animal totems into educational content, employing games and other teaching activities to seamlessly incorporate into children's daily lives. It aims to differentiate itself from dance teaching provided by children's dance training institutions, which often prioritize grade examinations and performance competitions.

Based on this, it is evident that creativity plays a crucial role in children's dance education. This study explores the development of creative dance classes for Chinese preschool students from the perspective of creative dance. Chinese folkdance animal totem symbols will be incorporated into children's creative dance classes. Accordingly, this provides opportunities for children to experience the joy of creative dance through animal totem games and explore the dance movements of totem symbols, thus fostering young children's creativity.



1.2 Background

1.2.1 The Core of Education: Creativity Education

In the 21st-century era of the knowledge economy, 'innovation' has emerged as the primary driving force. Creativity has become indispensable to nurturing new talent in the 21st century. Preschool education marks the commencement of the entire education system, and thus, the significance of fostering 'individuals' should be highly emphasized from early childhood. Guilford (1967) asserted that the true essence of education lies in fostering creativity, which serves as the key to addressing humanity's most pressing issues.

In 2010, the Outline of the National Medium- and Long-term Talent Development Plan (2010-2020) designated "prioritising the cultivation of innovative scientific and technological talents" as the primary objective of China's talent pool construction. In 2012, the 18th CPC National Congress report underscored that "cultivating students' innovative spirit and practical abilities is the focal point and essence of quality-oriented education." In recent years, against the backdrop of the new curriculum reform, Chinese school education has significantly intensified its focus on nurturing students' innovative thinking abilities. 'Practice and innovation' were incorporated as one of the six key qualities in the Chinese student development core competencies outlined in 2016. The National Curriculum Guidelines for Grades 1-9, published in Taiwan in 2008, advocated for the promotion of 'appreciation, expression, aesthetics, and creative abilities.' It also emphasized teachers' role in guiding students



to achieve curriculum objectives and develop fundamental skills. Moreover, in arts and humanities, efforts are made to "enhance students' sensitivity, imagination, creativity, artistic abilities, and accomplishments" through arts education. Taiwanese scholar Wu Jingji (2009) asserting that art is the premier vehicle for nurturing creativity.

Research (Guilford, 1950; Garaigordobil & Berrueco, 2011) shows creativity can be cultivated. However, preschool children's defining characteristics have yet to form fully, and the educational and learning approaches they encounter during this period significantly influence their future behavioural development. Hence, fostering creativity through educational programs and training should constitute the primary focus of preschool (Saadatmand and Kumpulainen, 2012). At the same time, renowned Western theories such as Montessori (2011), Oberski (2006), Edwards, Gandini and Forman (2011) explored methods for fostering children's creativity. Preschool teachers in China cannot solely rely on Western educational theories, creative teaching methods, and standardized textbooks. Instead, they must predominantly consider the appropriateness of the socio-cultural context. The collectivist nature of Chinese culture emphasizes harmony and interdependence, while the individualistic nature of Western culture prioritizes originality and independence (Saeki, Fan & Van Dusen, 2001). Alternatively, (Saadatmand and Kumpulainen, (2012) suggested that Chinese educators adapt to and modify the Western educational environment rather than transplant it.

In 2001, Taiwan issued the White Paper on Creativity Education and its subsidiary document, Policy Planning for Creativity Education in Preschool, which outlined strategies, goals, and operational plans for fostering creativity in preschool. Similarly, the Education and Manpower Bureau of Hong Kong, China, released a new





Curriculum Guide for Preschool Education in 2006, emphasizes the need to stimulate children's imagination and creativity and encourage the development of creative behaviours. In 2006, the Macao Special Administrative Regions (SAR) government enacted a new law, the 'Law on The Framework of Macao's Non-Higher Education System,' which stressed the importance of reconciling tradition and innovation. It also focused on implementing creative educational reform practices to nurture a new generation equipped with creativity, adaptability, research, and problem-solving skills. These policy documents underscore the Chinese government's recognition of the importance of cultivating children's creativity. Consequently, the government acknowledges that achieving the goal of preschool education necessitates specific preschool education courses as intermediaries. Therefore, developing high-quality courses is the sole way to foster preschool children's creativity.



From the People's Republic of China (PRC) perspective, Hong Kong and Macao are SARs, while Taiwan is considered an integral part of Chinese territory. This perspective has implications for preschool education and creativity in these regions. In Hong Kong and Macao, preschool education operates under the respective SAR governments. However, it is influenced by the overall educational policies of the PRC. While these regions have a degree of autonomy in educational matters, there is pressure to align with national educational goals set by Beijing. This alignment may impact the curriculum, teaching methodologies, and educational resources used in preschools, potentially affecting the emphasis on creativity and innovative teaching approaches.

Similarly, in Taiwan, preschool education is governed by the Taiwanese government but is affected by the complex political relationship with the PRC. Notably,





Taiwan's emphasis on its own cultural identity and educational system may lead to differences in the approach to preschool education compared to mainland China. However, political tensions between Taiwan and the PRC may limit educational exchange and collaboration opportunities, impacting the sharing of best practices in preschool education and creativity.

1.2.2 The Basis of the National Policy on the Chinese Dance Education

Since ancient times, art and dance have been integral parts of people's lives. Nevertheless, from the standpoint of art and dance education, their roles have been supplanted by exam-oriented education, resulting in their neglect within school systems for an extended period. Presently, art education, including dance education, has made a resurgence in schools and is now valued and embraced by schools, parents, and students alike. This resurgence has marked a significant journey of exploration.

Deng Xiaoping (1985) delivered a pivotal speech at the National Conference on Education work, during which he introduced the concept of "quality-oriented education" for the first time. "The strength of China's national prowess and the sustainability of its economic development increasingly hinge on the quality of its workforce and the quantity and quality of its intellectuals," he articulated.

In China, dance education can be categorized into two types. One is tailored for the 'minority,' focusing on the education and training of talented individuals or those with a strong interest in dance who aspire to pursue careers in the field, which can be





termed 'elite dance education.' Meanwhile, the other type caters to the 'majority,' comprising regular students in ordinary schools. It exists in aesthetic education, enhancing students' artistic and physical abilities. Termed 'Quality-oriented education dance' (Wu Yu, 2018) is a widespread and inclusive educational approach.

In 1999, The State Council issued the "Decision of the CPC Central Committee and The State Council on Deepening Educational Reform and Comprehensively Promoting Quality-oriented Education," which reiterated the imperative of prioritising quality-oriented education as the guiding principle for educational development and reform from preschools to colleges and universities. It emphasized:

"Training builders and successors of the socialist cause who are morally, intellectually, physically, and aesthetically well-rounded, with ideals, morality, education, and discipline. Simultaneously, moral education, intellectual education, physical education, aesthetic education, and the like must be seamlessly integrated into every facet of educational activities. Particular emphasis should be placed on promptly rectifying the deficiency in aesthetic education in schools and integrating aesthetic education into the entirety of school education. Various extracurricular cultural and artistic activities should be conducted to enrich students' aesthetic experiences and cultivate their abilities to appreciate and create beauty."

(General Office of the CPC Central Committee, 1999)

In 2010, to further the implementation of quality-oriented education, the Ministry of Education issued the Opinions on Deepening the Curriculum Reform of Basic Education to Further Promote Quality-oriented Education, marked the commencement of comprehensive education reform in China, with the reform outlining:





"The full implementation of the curriculum plan for basic education. Adhering to the goal of fostering the all-round development of students morally, intellectually, physically, and aesthetically, it is imperative to guide and standardize the comprehensive implementation of curriculum plans in schools and address weaknesses in curriculum implementation. We will rigorously enforce the curriculum for comprehensive practical activities, technology, music, art, and physical education."

(Ministry of Education, PRC, 2010, p. 2)

The preceding national policies underscore that quality-oriented education is the compass for educational reform and the central tenet for future talent cultivation. It also functions as the comprehensive framework for the implementation of quality-oriented education. For instance, it encompasses all levels of schooling, from preschool to higher education, and advocates for integrating aesthetic education throughout the educational process. In terms of implementation, schools at all levels are mandated to adhere to curriculum plans and rigorously implement curriculum instruction.



Dance instruction in preschools plays a pivotal role in early childhood art education. It constitutes a primary element of preschool music activities and is vital for fostering comprehensive educational development in children. In 1981, the Outline of Preschool Education, formulated by the Ministry of Education of China, explicitly included dance in the tasks and content of preschool education. The educational objectives stipulated therein advocate for

"imparting to children superficial knowledge and skills in music, dance, art, literature, and other fields, nurturing their interest in these areas, and laying the groundwork for the preliminary development of their emotional expression, creativity, and appreciation of life, nature, literature, and art."

(Ministry of Education, PRC, 1981)





The outlined educational content emphasizes the integration of dance into music instruction, aiming to "teach children rudimentary knowledge and skills in singing and dancing, foster their interest and sense of rhythm in music and dance." Detailed instructions for imitation movements, basic dance movements, and dance numbers are clearly articulated in the guide, outlining dance objectives within the artistic domain.

Through these seminal guidance documents issued by the Ministry of Education, the significance and presence of preschool dance instruction are incontrovertible. Numerous scholars are actively exploring dance education in preschools, making it a focal point of interest within the dance education community. In this study, 'preschool dance teaching activities' refer to purposeful, planned, and organized dance instruction delivered by full-time preschool educators to preschool children per societal requirements and educational objectives. This definition differentiates between dance instruction provided by dance training institutions and dance interest classes, includes informal dance activities conducted within preschools.

1.2.3 The Research Focus of Chinese Preschool Dance Teaching Activities

Based on the support provided by the aforementioned national policies, particularly in preschool education, there is a noticeable upward trend in both research and practical application of dance education activities in preschools. Guo Yu and Tian Yingqian (2020) noted that from three articles in 2010 to seven in 2011, it increased to 11 articles in 2014 and eventually reached 15 articles in 2017. Researchers are increasingly focusing on the study of children's dance instruction. Li Lin (2020) analyzed that





between January 2016 and June 2020, there were 172 studies on early childhood dance instruction. The number of studies experienced an upward trajectory from 2016 to 2018, with 50 articles published during this period, albeit experiencing a slight decline in 2019. According to China National Knowledge Infrastructure (CNKI) data, the volume of documents is anticipated to reach a new peak in 2020. Therefore, this study primarily focuses on the following five aspects.

1.2.3.1 The Significance of Dance Instruction Activities in Preschools

In his master's thesis titled "Influence of Ethnic Folk-Dance Education on Children's Aesthetic Ability" (2013), Zheng Zhongjian combined national folk dance instruction in preschools with enhancing children's aesthetic acumen. This study emphasized the importance of diversifying preschool dance instruction styles to instil beauty and augment children's aesthetic sensibilities, laying the groundwork for their lifelong appreciation of aesthetics.

Lin Yu (2018) explored the utilization of dance creation in children's education, highlighting the necessity of tailoring dance creation activities to children's comprehension, creativity, memory, and motor skills to facilitate their holistic development in a relaxed and enjoyable learning environment.

Meanwhile, Chen Jiannan (2020) examined preschool dance instruction, underscoring its beneficial impact on children's physical health, mental well-being, and the cultivation of their social qualities. It was proposed that preschool dance instruction





continually enhance teachers' dance literacy, implement scientifically sound teaching methods, and prioritize nurturing children's dance creativity.

On the other hand, Liu Xiaoqin (2020) investigated preschool choreography and teaching techniques, revealing that novel and conceptually rich choreography in preschools fosters clear comprehension, vibrant rhythm, and hierarchical structure. Dance education is vital to quality education, pivotal in promoting children's physical and mental well-being.

1.2.3.2 Teaching Approaches in Preschool Dance Instruction Activities



In the article "Implementation Strategies of Preschool Ethnic Dance Teaching" (2014),

Huang Fang comprehensively examined ethnic dance in preschool instruction, advocates a departure from mere technical training to a more holistic approach. It was suggested that strategies for preschool dance instruction should delve into music selection, appreciation, narrative support, and movement challenges to cultivate children's wisdom through joy and foster an appreciation of Chinese national culture.

Alternatively, Wang Xiaoli and Zhang Ruixia authored "The Application of Multimedia Technology in Preschool Dance Teaching" (2015) and "Advantages of Multimedia Technology in Preschool Dance Teaching" (2014), respectively, emphasising the instrumental role of multimedia technology in enhancing preschool dance instruction. Multimedia tools render preschool dance instruction more engaging





and professional, stimulating children's enthusiasm for dance learning and enhancing teaching efficacy.

Moreover, Liu Mengni delved into "Preschool Training Strategies to Foster Interest in Dance Teaching" (2013), underscoring the significance of nurturing children's interest in dance within preschool settings. This study also explored the multifaceted role of preschool dance instruction in enhancing children's aesthetic understanding and intellectual development. It also includes their physical well-being, underscoring the significance of cultivating children's interest in dance learning as a foundational prerequisite.

Consequently, Rong Yaqin (2019) conducted qualitative research on implementing gamified dance instruction for children, identifying challenges and opportunities. This study elucidated the value of gamified dance instruction for children and proposed strategies for its effective implementation. He identified primary challenges in implementing gamified teaching concepts in preschool dance classes through field observations and interviews. This study analyzed the root causes of these challenges and proposed gamification strategies tailored to address them, aiming to enhance the efficacy of preschool dance instruction.

Another study by Guan Fengxiang (2017) elucidated insights from experiential teaching in preschools concerning children's folk dance instruction, highlighting experiential teaching as a pivotal aspect and ultimate goal of effective teaching activities. This study underscored the value and significance of experiential learning in guiding shifts in teachers' instructional approaches. Accordingly, it urged educators to





prioritize children's unique experiences in teaching and foster the holistic development of children's knowledge, emotions, and intentions.

1.2.3.3 Challenges and Remedies in Preschool Dance Instruction Activities

A study by Chen Zhen (2018) explored challenges and solutions in preschool dance education, pinpointing deficiencies in preschool dance education, including inadequate understanding, insufficient network support, and funding shortages. The study advocated for paradigm shifts, increased investment, development of age-appropriate teaching plans, and adoption of stratified teaching methods to impart lifelong dance education to children to bolster preschool dance education.



Another study by Xiao Li Zhao (2017) examined practical aspects of preschool dance instruction, highlighting the multifaceted benefits of dance instruction for young children, comprises physical development, enhanced coordination, cognitive growth, artistic refinement, and teamwork skills. Additionally, it emphasized that preschool dance instruction, by nurturing children's creativity through free expression, can foster diverse teaching methods and regularly host dance activities.

In addition, Chen Zhen (2018) investigated methods to enhance the quality of preschool dance instruction through surveys and case analyses. This study highlighted the flexible teaching methods and content of preschool dance instruction, proposing ongoing optimization of dance teachers, curriculum, teaching methods, and





environments to elevate the standard of preschool dance instruction and promote healthy dance education.

On the other hand, Li Ning (2018) scrutinized challenges in dance instruction in preschools, identifying issues such as inadequate teaching facilities, misconceptions among preschool teachers about dance education, low levels of dance proficiency among teachers, and mechanistic teaching methods. This study advocated for continuous reflection on teaching methodologies by preschool educators and active guidance of children's participation in dance instruction to enhance the quality of dance education.

Consequently, Li Juan (2018) examined the status quo. He proposed remedies for dance instruction in preschools, highlighting deficiencies such as insufficient dance teaching resources and the predominance of adult-oriented teaching practices. The study recommended diversifying teaching approaches and curricula, leveraging modern technologies, and tailoring instruction to children's needs to address existing challenges in dance instruction in preschools.

Alternatively, Zhang (2018) scrutinized challenges and solutions in preschool dance instruction, emphasising the importance of a comprehensive understanding of dance teaching, adopting contemporary teaching methods, and aligning teaching objectives with children's developmental needs. The study underscored the importance of nurturing children's dance creativity and communication skills to unleash their innate potential and elevate the quality of preschool dance instruction.





1.2.3.4 Challenges in Preschool Dance Curriculum Development

Preschool dance instruction in China lacks standardized teaching materials and relies primarily on guidelines. Consequently, individual teachers design and implement courses, typically focusing on national folk dance classes. For instance, a localized national folkdance course is tailored to the specific folk dance traditions of the region. In action research conducted by Bi Sicheng (2013) on ecological dance instruction activities in preschools, the necessity of such activities was underscored. Employing an action research methodology, this study delineated the essential elements of "ecological dance instruction activities in preschools," demonstrating this instructional approach's feasibility and efficacy through practical implementation. Based on firsthand information gleaned from the action research process, the study discussed and evaluated research findings, drawing conclusions and offering effective suggestions for advancing ecological dance instruction activities.

1.2.3.5 Integration of Foreign Teaching Concepts into Chinese Preschool Dance Instruction

Foreign teaching concepts are integrated with Chinese preschool dance instruction to propose viable recommendations for reform and enhancement. For example, "The Application of Orff's Music Teaching Concept in Preschool Dance Instruction" (2013), authored by Chen Hong et al., advocated for integrating Orff's music teaching concept into Chinese preschool dance instruction. When applied to preschool dance instruction, this comprehensive and original teaching theory effectively addresses one-sided teaching content, uniform teaching methods, and teachers' pedagogical capabilities in





Chinese preschools. Additionally, Luan XiaoMei (2009) explored the application of the Orff music education system in preschool education dance instruction. It underscores its relevance and significance in fostering children's creativity and imagination, promoting holistic development. Furthermore, Zhang Lan's master's thesis (2018) examined the distinctive characteristics of dance performance by 5 to 6-year-old children, highlighting dance as a medium for unleashing children's creativity and facilitating their overall development.

1.2.4 Creative Dance is an Effective Course for Preschool to Develop Creativity

Based on the studies mentioned earlier, student-centered creative dance aligns with the requirements outlined for national preschools. The concept and practice of creative dance should echo the principles of creative dance by Anne Green Gilbert (2015) which taken creative dance as a means to enhance students' self-perception" and serve as "an essential element of a cohesive curriculum (Larsson et al., 2024).

Creative dance has garnered increasing attention as an integral component of quality education in dance. The creative dance curriculum for preschoolers is grounded in movement education theory, emphasising the freedom and individuality of children's learning experiences while fostering their imagination, creativity, and problem-solving skills. Note that the design and thematic development of creative dance courses draws inspiration from the concept of "program teaching." Lu Juanjuan (2018) highlighted the active involvement of children in constructing thematic content network diagrams with creative movement designs. At the same time, XiaoMei (2009) suggested that this





experiential learning process fosters creative imagination by exploring action creation based on specific characteristics of movements.

Other than that, Meng Jia (2018) emphasized that creative dance transcends the mere transmission of dance techniques or cultural practices and does not adhere to a singular model of skill-based instruction. Instead, it embraces diverse cultural backgrounds and story scenarios in classroom design to stimulate various physical abilities, cultivate diverse dance styles, and encourage personal expression. Teachers and students can explore endless possibilities within the creative dance classroom and foster creativity within defined parameters.

A study by Michelaki and Bournelli, P (2016) underscored the significant benefits of creative dance for preschoolers. Implementing a creative dance unit for preschoolers (5 years old), the study investigated its impact on the development of body kinaesthetic intelligence. The study concluded that these programs offer valuable opportunities for preschoolers to develop kinaesthetic intelligence by closely observing three creative dance sessions and employing various data collection methods such as classroom observations, video, photography, and diaries.

Correspondingly, Li Zongqin (2013) highlighted the integration of various dance elements during dance performances, emphasising that dance elements constitute a cohesive whole. The exploration of dance aims to engage multiple sensory channels, allowing dancers to perceive and respond to physical stimuli while showcasing their physical intelligence.





1.3 Statement of the Problem

Preschool dance education is essential for nurturing children's creativity and cultural awareness. However, two major issues have been identified:

1.3.1 Challenges in the Cultivation of Creativity

As the Ministry of Education (2012) outlined, the shift in preschool education goals emphasizes creative expression over skill acquisition. However, many teachers lack the practical skills and innovative methods necessary for effective dance instruction, relying on outdated techniques prioritising skills over creativity (Chen, 2011; Zhang, 2018). This limited approach hinders children's opportunities for movement exploration, improvisation, and self-expression, central to fostering creativity (Zihan, 2024; Purgstaller, 2020). Teachers often depend on external resources rather than fostering their confidence and competence, resulting in limited creative engagement (Liu, 2016).

1.3.2 Lack of Cultural Awareness

Chinese dance education has not fully leveraged the nation's cultural diversity, particularly the significance of animal totems across different ethnic groups. Studies have shown that incorporating folk cultural elements, such as animal totems, can significantly enhance children's cultural awareness and interest in dance (Zheng, 2017;



Mo, 2018). However, preschool dance education rarely integrates these elements, limiting cultural representation (Zhang, 2022; Giles et al., 2018). Scholars argue that folk animal imagery could provide a rich cultural and creative inspiration in early dance education (Lu, 2022; Tubi, 2020).

This research proposes the Creative-Folk Animal Totem Dance (CRE-FATD) Model to address these challenges. This model integrates animal totems from various Chinese ethnicities into dance education, promoting creativity and cultural awareness. The research will employ needs analysis, design, and usability assessment to create a structured framework that aligns with preschool curricula and supports teachers in implementing innovative, culturally enriched dance lessons.

1.4 Purpose/Aims of the Study

In the past, numerous researchers have examined the implementation of dance courses in preschools. Despite a significant body of evidence demonstrating the profound influence of children's creative dance on educational outcomes, the literature indicates that incorporating creative dance in preschools, particularly when combined with Folk Chinese folk animal totem culture, is relatively uncommon.

The study aims to design and develop a preschool children's creative dance learning model using CRE-FATD. Specifically, the objectives of the study are as follows:

1. Understand the importance and real need for developing a dance learning model tailored specifically for preschoolers, called the CRE-FATD model.
2. Identify and establish the key elements of the CRE-FATD model for preschool children based on expert consensus and prioritization.
3. Obtain expert consensus on the suitability and usability of the elements within the creative dance learning model for the CRE-FATD model, ultimately evaluating the overall model's effectiveness.

1.5 Research Questions

Based on the above-outlined research objectives, the research questions for the

proposed study are as follows:

1. Why is it crucial to develop a dance learning model specifically designed for preschoolers, named the Creative-Folk Animals Totem Dance (CRE-FATD) Model, and is there a genuine need for it?
2. According to expert agreement and prioritization, what essential components should form the foundation of the Creative-Folk Animals Totem Dance (CRE-FATD) Model for preschool children?
3. How suitable and usable are the components within the Creative-Folk Animals Totem Dance (CRE-FATD) Model, as determined by expert consensus, and what is the overall effectiveness of the model based on this evaluation?



1.6 Research Significance

This study contributes to the existing literature and field of practice in several ways. First, it creates a preschool dance model for teachers to provide specific teaching and support. Second, it allows teachers to incorporate national totem symbols into creative dance. Third, it enables children to learn while imitating Chinese national dance elements of animals. Finally, it uses motion analysis of creative dance actions to enhance children's creative thinking. These ultimately benefit children who are in the prime of their development and are capable of generating new ideas and thinking creatively. Therefore, this study supports preschool teachers in transforming curriculum concepts into practice, bridging the gap in the lack of creative dance in preschools.



speculative methods. Empirical research is relatively limited, and in this study, the Design and Development of Research (DDR) method and the ADDIE model are applied. Questionnaires and interview protocols are designed and employed to analyze model demand and explore Chinese folk animal totem dance. In addition, the feasibility of developing preschool children's creative dance learning models is also examined, and empirical data will be collected.

Early childhood is a critical stage for developing children's creative potential. Among the existing models in preschool education in China, this model is the first creative dance model for early childhood aimed at promoting the creativity of preschool children through creative dance activities. Therefore, this study provides empirical evidence and a relevant model for Chinese preschool children's creative dance courses.





It also addresses the dilemma of nationality and creativity by guiding teachers to integrate ethnic totem elements into creative dance classes.

The model can be a teaching tool to facilitate creative dance development in early childhood and even primary school. Hence, combining creative dance with Chinese ethnic totem elements enhances students' creative thinking and dance skills. In summary, the findings of this study contribute to the study of creativity, creative dance, and preschool dance curriculum in the context of preschool in China. Additionally, it reinforces the theory and practice of creative dance for further implementation in preschool settings in China. Moreover, the study raises awareness among policymakers, curriculum developers, teachers, and the public.



childhood classrooms rather than overly focusing on the professional learning of artistic skills. As Yi Sheng Lu (2016) noted in the early 1990s, China proposed that "quality-oriented education" shift from "exam-oriented education" to "quality-oriented education." The first document emphasized that quality-oriented education should be "open to all students," prioritising morality as the primary quality and changing the basic goal of education from exam-oriented to quality-oriented. After the concept emerged, it became the 'mainstream' of national education reform and development. Researchers argue that our country needs to transition from an academically oriented environment to a child-led, quality-based learning environment where children's creative talents flourish. This study calls for China's social awareness and aims to give every preschool child an equal opportunity for quality dance literacy learning. In this environment, they can develop creatively while also prioritising skill acquisition.





Additionally, imitating the teacher's dominant test-oriented learning methods may have a detrimental long-term impact on the development of young children.

In terms of research content, compared to other developed countries and regions, creative dance research in China is still in its infancy. This study introduces the concept of 'creativity' in dance teaching and combines innovative teaching methods with Chinese folk dance totems. It holds certain theoretical reference value and incorporates children's creative dance with Chinese symbols. In essence, it to encourage more people to inherit and promote China's long folk dance culture through modern educational concepts. Therefore, combining the advanced Western dance education concept of creative dance with China's unique folk dance culture not only enhances the contemporary relevance of the nation but also revitalizes creative dance.



1.7 Scope and Delimitations

This study centers on utilising Chinese folk totem elements to develop a creative dance model employing the CRE-FATD framework. Additionally, it aims to enhance preschool children's dance literacy and creativity. The participants include preschool teachers and children from Xi'an, Shaanxi Province public preschools. However, it excludes involvement from other preschool types, such as private or international institutions.

Throughout the research process, this study exclusively concentrates on integrating creative dance with Chinese ethnic and folk totem culture to design and





develop preschool models. The model activities are meticulously crafted to deliver dance experiences tailored for preschool-aged children without exploring other subject areas.

The model is specifically devised for six-year-old preschoolers within the scope of this study, with no emphasis on assessing its impact on younger or older age groups, such as toddlers or school-age children. The implementation of this model is confined to two classes within Shaanxi Normal University's preschool program.

1.8 Study Limitation



The research was specifically conducted within public preschools in Xi'an City, Shaanxi Province, and aimed to address the challenge of enhancing performance and educational outcomes in preschools lacking formal dance curricula. Consequently, the findings derived from this study may not be fully generalizable to participants from private preschool settings.

Moreover, this study primarily employs the DDR model for selecting and implementing Chinese folk totem elements, widely prevalent across China. The evaluation phase of the model adopts a process evaluation approach to assess performance and report progress. To further refine the evaluation process, the study proposes utilising the creative process framework originally proposed by Torrance (1964, as cited in Isbell & Raines, 2013), with adjustments made under the evolving trajectory of the research.





1.9 Concept Definition

1.9.1 Exam-Oriented Education

Exam-oriented education refers to an educational practice that determines the fate of students by relying on test scores and entrance rates as the only criteria. An education system that trains students and tests the performance of schools and teachers with a one-sided and single evaluation system and a mechanized way of education leads to the failure of the all-round development of students.



1.9.2 Quality Education



Quality education is a policy prioritising students' comprehensive, diverse, and holistic development. This policy advocates for a balanced approach to moral, intellectual, physical, aesthetic, and labor education. Furthermore, it emphasizes the harmonious integration of knowledge, emotions, will, and behaviour to achieve a cohesive and lifelong educational process.

1.9.3 Teaching Models

An instructional model is a concise framework of guidelines for educators, encompassing essential information on a specific topic. Typically, it includes detailed





user instructions and associated learning activities, which are integral to the teaching and learning process. In this study, the term 'teaching model' is also used to refer to this instructional model. The model in this research is systematically designed, developed, implemented, and subsequently evaluated.

1.9.4 Instructional Design

Instructional design is a systematic process for developing instructional materials based on learning and instructional theories to enhance learner effectiveness. It is an intellectual approach to solving instructional challenges (Rothwell & Kazanas, 2011; Shambaugh & Magliaro, 2001). In addition, this process typically involves analysing learners' needs and problems, developing instructional materials and activities to address these needs, and evaluating the resulting instruction (University of Michigan, 1996).

In this study, instructional design encompasses conducting a CRE-FATD needs analysis, designing and developing the CRE-FATD model, and implementing and evaluating the CRE-FATD model in a preschool setting. The outcome of this instructional design process is the CRE-FATD model, which aims to enhance students' creativity by integrating creative dance with Chinese ethnic totem culture.





1.9.5 Creative Dance

The theoretical foundation of creative dance discussed in this study is primarily based on the creative movement activities proposed by Gilbert (2005). It also incorporates Isadora Duncan's aesthetic philosophy, "Beauty is Nature," and the concept of "Nature Dance," which emerged during the American education reform in the early 20th century. Additionally, educators at the Dance School of China National University of the Arts have recognised Émile Jaques-Dalcroze's "body rhythm teaching method" and the principles of "Creative Dance". These principles have been integrated into the dance curriculum of Taiwan's nine-year compulsory education. Furthermore, the concept of "quality-oriented education dance" proposed by Chinese dance educator Professor Yi Sheng Lu serves as a primary theoretical basis for the researcher's development of



1.9.6 Folk Dance

The Oxford Dictionary of Dance (Craine and Mackrell, 2010) describes Folk Dance as follows:

Folk dance refers to dances developed within a folk social community rather than created by choreographers or teachers. The steps and patterns of dance are passed from one generation to another, gradually changing. Many folk dances are derived from work, marriage, religion, or war patterns and reflect the people's personalities in the social group. The term was coined in the 18th century to distinguish the 'peasant' form of dance from that of the upper classes. But the very idea of this distinction began as early as the 15th century when the ballroom first appeared as a separate form... In the past, folk dance greatly influenced social and theatre dance, especially during the Romantic period,



when the folk dance was considered to add regional and expressive color. Even where folk dances did survive, they were almost always performed as theatrical or tourist stage performances rather than as true communal activities.

In the Dictionary of Chinese Dance, the definition of folk dance is as follows:

Folk dance is one of the types of dances created by working people in the long historical process of collective, continuous accumulation, development, and formation, and it is widely spread among the masses of the dance form. They reflect the life and struggle of the working people, as well as their aesthetic taste, thoughts and feelings, ideals and aspirations. Due to the differences in living and working styles, historical and cultural attitudes, customs and habits, and natural conditions of the people of different nationalities and regions, different national styles and regional characteristics have been formed. In regions where folk dances are rich and developed, there may be differences in similarities and individual characteristics due to folk dancers' different temperament and technical level."

Pan Zhitao and Zhao Tiecun (2004) identified that the practice of academic ethnic folk dance in long-term teaching and creation, particularly through the "element teaching method," has significantly reinforced movement styles by extracting specific elements. This approach enables the construction of ethnic folk dance with broader cultural significance. This methodology has profoundly impacted teaching and extended its influence into dance creation. According to the authors, typical movements can be extracted to "reconstruct" a folk dance imbued with folk spirit and "model" significance.

1.9.7 Totem Dance

Totem worship is a prevalent cultural phenomenon among various ethnic groups in China, as evidenced by research across multiple disciplines, including history, folklore,



and ethnology. In his seminal work, Fraser (1890) posited that a totem was an object of superstition and worship in primitive societies. He noted that individuals of that era "believed themselves to have a very close and special relationship with each of them. The connection between the individual and the totem combines natural interests: the totem protects people, and people love it in many different ways."

On the other hand, Wang Yuling (2014) observed that in prehistoric society, humans lived in a state of ignorance, organized in groups, and subsisted through hunting and gathering. These early humans could not reasonably explain phenomena in the natural world. They trusted certain animals and plants to secure more abundant life resources and imitated them through dance, thus developing a totemic religious consciousness. Furthermore, these dances, products of totemic ceremonies, were not merely entertaining activities but were also integral to totemic sacrifice, prayer, and worship, serving as a means of communication with deities. Such dances, imbued with elements of witchcraft, played a crucial role in primitive religious practices. Consequently, totem dance, a significant form of communication and emotional expression between humans and nature, is significant in historical discourse.

Animal totems are embedded in various communities' cultural, spiritual, and social traditions, serving as significant elements of their practices (Vannah, 2008).

Central to cultural traditions and rituals, animal totem dances are integral to ceremonies and rites performed by indigenous communities, ethnic groups, and religious societies. These dances, rich in symbolism, commemorate essential events,





mark rites of passage, and honor ancestral spirits, preserving the cultural heritage of generations.

Across different spiritual contexts, animals are perceived as symbols of spiritual power, embodying ancestral wisdom and divine presence. Through animal totem dances, cultures seek blessings, communicate with the spirit world, and reaffirm their connections to sacred realms within the natural world. As expressions of cultural identity, animal totem dances reflect the beliefs, values, and traditions of each community or ethnic group (Lymer, 2002). Notably, each movement in these dances asserts cultural heritage, strengthening connections to the land, animals, and ancestral wisdom that shape collective consciousness.



To nature, animal totem dances express ecological reverence and advocacy for environmental preservation. By embodying animals, communities respect biodiversity, promote habitat preservation, and emphasize harmony between humans and the natural world (Ikeke, 2022). Animal totem dances also play a role in storytelling (Shahbazi et al., 2017). These dances transmit cultural knowledge, oral traditions, and communal identity, conveying moral lessons, historical narratives, and cultural teachings that foster unity and cohesion (Baker and Mutisya, 2023).

In rituals of healing and transformation, animal totem dances serve as mediums for spiritual renewal and personal growth (Sharma, 2001). Dancers channel animal spirits to invoke healing energies and perform spiritual initiations aimed at restoring balance and harmony within themselves and their communities (McIntyre-Mills et al.,





2023). Thus, animal totem dances highlight the profound relationship between humans, animals, and the natural world, embodying the interconnectedness of all life.

1.10 Summary of the Chapter

In China, preschool dance teaching plays a vital role in early childhood education and art appreciation, shaping children's educational experiences and fostering creativity from an early age. This emphasis on dance as part of preschool education dates back to 1981 when the Ministry of Education formally included dance within the preschool curriculum, viewing it as essential for cultivating children's artistic and emotional development. Later, the 2012 "Learning and Development Guide for Children aged 3-6" reinforced this importance by setting specific goals, such as promoting appreciation and expression through art, helping young children enjoy various art forms, and encouraging them to participate confidently in music, rhythm, dance, and performance.

The introduction investigates preschool dance teaching activities conducted by trained preschool teachers, following national education guidelines. It distinguishes between educationally rich creative dance instruction and the more exam-oriented approach typical of private dance institutions. Here, creative dance, enriched with Chinese folk animal totem symbols, is seamlessly integrated into children's daily learning through games. This approach emphasizes joy, creativity, and cultural appreciation, allowing children to explore expressive movements and gain early exposure to Chinese heritage.





The overarching theme of creativity in education reflects a growing national agenda in China, where innovation is essential to talent development in the 21st century. Quality-oriented education, which nurtures moral, intellectual, physical, and aesthetic growth, has gained traction since the 1980s, when prominent leaders such as Deng Xiaoping emphasized education's role in national development. Subsequent policies prioritized creativity and innovation, encouraging schools to embed aesthetic experiences within their curricula. For instance, arts and humanities programs aim to develop students' sensitivity, imagination, and artistic abilities, while preschool programs encourage educators to balance traditional and innovative approaches.

While dance education faces challenges across China's preschool systems, including limited resources and teaching inconsistencies, its importance continues to grow. Research highlights both the potential and the challenges of preschool dance instruction, including the need for greater flexibility, enhanced teacher training, and curricula tailored to children's developmental needs. Scholars and educators emphasize the importance of experiential and gamified dance lessons prioritising children's engagement and enjoyment. Studies suggest that dance education enhances children's physical coordination and cognitive growth and fosters teamwork and creativity, preparing them for lifelong artistic appreciation.

Ultimately, this focus on dance in preschool education underscores China's commitment to nurturing creativity, artistry, and cultural understanding from a young age, reflecting broader educational goals emphasising holistic, quality-oriented learning. This study's integration of folk totems within preschool dance education offers a culturally resonant approach, blending traditional symbols with creative exploration,





thus fostering personal expression and a deepened cultural identity among young learners.

This chapter also explores key challenges and emerging solutions in developing a preschool dance curriculum in China, emphasising creativity, cultural awareness, and innovative teaching models. One major challenge is the lack of standardized dance teaching materials, leading educators to rely on flexible guidelines. Preschool dance courses primarily focus on folk dance, tailored to local traditions, as shown in Bi Sicheng's research on "ecological dance" activities, highlighting their educational value for preschoolers.

Integrating foreign teaching concepts, such as the Orff music education approach, is proposed to enhance preschool dance instruction. Studies indicate that adopting Orff's method could address limitations in current teaching, such as overly rigid methods and lack of creative freedom.

Inspired by Anne Green Gilbert, creative dance is presented as an effective preschool curriculum component for fostering creativity. Rather than focusing on technical mastery, creative dance encourages children's expression and exploration, making it an ideal fit for preschoolers' developmental needs. However, due to limited theoretical knowledge and teaching skills among preschool educators, some still emphasize skill acquisition over creativity, which may restrict children's growth.

The chapter highlights a lack of cultural awareness in Chinese preschools, where Chinese folk dance often dominates but lacks depth in cultural representation.





The CRE-FATD (Creative-Folk Animal Totem Dance) model is proposed to address this gap, aiming to integrate traditional Chinese animal totems with dance to increase cultural awareness and creativity. Children learn about cultural heritage while developing kinesthetic skills by imitating movements of culturally significant animals like dragons, horses, and leopards.

CRE-FATD seeks to cultivate creativity and cultural appreciation through structured yet flexible dance education. The model's development involves needs analysis, expert input, and iterative assessments for usability and effectiveness in preschool settings. Integrating this model into the curriculum could improve creative and cultural education by bridging dance, cultural heritage, and educational reform. Through mixed-methods research, the CRE-FATD model aspires to empower teachers and enrich the cultural and creative landscape of Chinese preschool education.

The chapter also explores the innovative use of dance in early childhood education, focusing on incorporating Chinese folk animal totem culture into preschool learning through a unique model called the Creative-Folk Animals Totem Dance (CRE-FATD). Despite research highlighting the benefits of creative dance on young children's educational outcomes, few studies have applied a model integrating both creative dance and cultural elements in preschool contexts. To bridge this gap, the CRE-FATD study seeks to create a dance learning model specifically designed for preschoolers, examining its core elements and effectiveness with expert input.

The primary goals of this study are to evaluate the importance and need for a dance model like CRE-FATD in preschool settings, identify and prioritize the model's





essential components through expert consensus, and assess the model's usability and overall effectiveness. This approach aims to foster children's creative thinking by intertwining creative movement with national cultural symbols, specifically Chinese animal totems, allowing children to explore dance by imitating these totemic symbols.

The chapter highlights a shift in Chinese education, moving from an exam-oriented approach to quality-oriented learning, emphasising moral and creative development for all students. This model aligns with this broader educational reform by aiming to nurture creativity in young children, not merely to develop artistic skills but to foster an environment where children can creatively express themselves through dance. In particular, the study emphasizes that integrating cultural elements with creative dance can stimulate creative thinking, physical engagement, and skill



To structure and evaluate this creative model, the study applies the Design and Development Research (DDR) method and the ADDIE model, relying on empirical research rather than speculative methods. Data collection involves questionnaires and interviews with educators, focusing on the model's design and applicability. This empirical approach makes the CRE-FATD model one of the first to provide data-driven insights into creative dance models for Chinese preschool education, aiming to foster creativity and cultural appreciation in early childhood settings.

The CRE-FATD model is built on foundational theories in creative movement. Combining creative dance elements with traditional Chinese symbols, the CRE-FATD model is designed to instil cultural pride and inspire creative thinking in children. The





study's significance lies in providing a new dance model and offering empirical evidence that can influence policies and practices in preschool education. It encourages educators, curriculum developers, and policymakers to consider creative dance essential to early childhood education. The CRE-FATD model ultimately contributes to a broader understanding of how culturally rich, creatively focused education can support children's development in China and potentially beyond.

The study of dance in Chinese culture reveals two main thematic currents: the pursuit of quality in dance education and the vibrant tradition of animal totem dances. At the forefront, educator Yi Sheng Lu pioneered a framework for dance education, focusing on cultivating five core abilities—observational skill, refinement, interpersonal communication, creativity, and holistic assessment. These abilities are a foundation for nurturing children's creative thinking, emphasising creative originality and innovation. Lu's framework encourages young dancers to develop innovative skills through careful observation and improvisation. In fostering collaboration and synthesising diverse inputs, Lu's approach underscores the interplay between creativity and other essential developmental traits, encouraging students to explore self-expression through dance.

The cultural dimension of dance is illuminated in the rich legacy of animal totem dances across China, which reflects centuries of tradition, symbolism, and spiritual beliefs. These dances embody traits of the animals they represent: lions convey courage and resilience, dragons bring auspiciousness and vitality, peacocks display beauty and grace, and cranes symbolize longevity and peace. Each dance, often performed during celebrations, reflects a unique spiritual or cultural meaning. For example, the Lion





Dance wards off evil and attracts fortune. At the same time, the Dragon Dance is believed to bring rain and prosperity, deeply aligning with the people's agricultural cycles and communal hopes. Even dances not tied to animal totems, like the Butterfly Dance, inspired by the delicate beauty of butterflies, showcase an appreciation for nature's transient beauty and embody regional identity.

In Chinese folk culture, animal totems extend beyond mere representation—they embody spiritual, social, and ecological beliefs integral to the communities that practice these dances. Totems are sacred, representing spiritual identities tied to animals, plants, celestial bodies, or ancestral spirits. For instance, while the butterfly may be admired in dance without any sacred association, the dragon holds profound reverence and symbolizes supernatural power and wisdom even as an imaginary creature. Animal totem dances are essential in rituals, expressing reverence for nature, celebrating ancestral heritage, and preserving cultural wisdom.

Within this context, the study explores the development of a new model that intertwines the creativity-driven dance curriculum with animal totem symbolism, focusing on enhancing creativity and dance literacy among preschool children in Xi'an. The model, crafted for six-year-olds in public preschools, integrates dance experiences tailored to introduce these cultural symbols, fostering an appreciation of traditional values. By implementing this model in selected public preschool classes, researchers aim to instil a connection between cultural heritage and creative expression, offering young students a foundation for holistic and enduring engagement with dance.

