Retraction

Retracted: Analysis of the Effect of Video-Guided Dance Creation for Young Children

Mobile Information Systems

This article has been retracted by Hindawi following an investigation undertaken by the publisher [1]. This investigation has uncovered evidence of one or more of the following indicators of systematic manipulation of the publication process:

(1) Discrepancies in scope

(2) Discrepancies in the description of the research reported

(3) Discrepancies between the availability of data and the research described

(4) Inappropriate citations

(5) Incoherent, meaningless and/or irrelevant content included in the article

(6) Peer-review manipulation

The presence of these indicators undermines our confidence in the integrity of the article's content and we cannot, therefore, vouch for its reliability. Please note that this notice is intended solely to alert readers that the content of this article is unreliable. We have not investigated whether authors were aware of or involved in the systematic manipulation of the publication process.

Wiley and Hindawi regrets that the usual quality checks did not identify these issues before publication and have since put additional measures in place to safeguard research integrity.

We wish to credit our own Research Integrity and Research Publishing teams and anonymous and named external researchers and research integrity experts for contributing to this investigation.

The corresponding author, as the representative of all authors, has been given the opportunity to register their agreement or disagreement to this retraction. We have kept a record of any response received.

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[1] Y. Qin, T. Huang, and G. Tang, "Analysis of the Effect of Video-Guided Dance Creation for Young Children," *Mobile Information Systems*, vol. 2022, Article ID 1110698, 8 pages, 2022.

Hindawi

Research Article

Analysis of the Effect of Video-Guided Dance Creation for Young Children

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Children's dance is an important part of quality education for children, and it is also an important channel for children's physical and mental development. Traditional children's dance education adheres to the teaching method taught by teachers, and teachers insist on teaching progress. In order to improve the level and quality of children's dance creation, this paper analyzes the effect of children's dance creation under video guidance and discusses the integration strategies in children's dance creation. Children's dance education in the video teaching environment advocates the combination of online and offline teaching characteristics, and it is necessary to pay attention to the subjective initiative of students. At the same time, how to effectively use video teaching to improve aesthetic ability, effectively summarize online and offline resources to enhance educational efficiency, and make arrangements to strengthen the network. The quality of video-guided dance teaching is an era subject for the development of video-guided learning. Children's dance education in the video teaching environment needs to focus on the development of teaching forms and the transformation of teaching thinking ability and guide students to strengthen their aesthetic ability in practical activities and teaching methods.

1. Introduction

In the new situation of China's economic development, the quality of life of residents has been significantly improved, and more attention has been paid to early childhood education [1]. This is not only not in line with the social development trend but also not conducive to the overall development of children's physical and mental qualities. Therefore, teachers should cater to the personality characteristics of contemporary children and combine the requirements of quality education to carefully choreograph young children's dances, so as to lay a solid foundation for the improvement of young children's dance skills and comprehensive quality [2].

Dance refers to a performing art and a comprehensive dynamic modeling art. The dancer completes the relevant movements through the body, which can realize the dancer's self-worth and also reveal the artistic value of dance, as well as reflect the dancer's thoughts and feelings [3]. In the process of young children's dance creation, more dance elements need to be incorporated, through the dance elements to stimulate the enthusiasm of young children to participate in the dance, and help young children to achieve their own development in the process of participation in the dance [4].

However, at the present stage, teachers teach children the dance mechanically and let them train one movement repeatedly but neglect to let them really devote themselves to the music to feel the emotion of each movement, so the movements expressed by children will mostly have a mechanical feeling. Some people may argue that children are too young to truly understand and perceive music, so how can they feel the emotions of each movement? However, young children are in the chaotic stage of the world, curious about everything in the world; in this process, the teacher needs to provide a channel for young children to perceive the world; here is an example of my actual teaching case: let the children close their eyes and listen to the sound of trickling

water, with the sound of the water; let the children's own body twist up with the music; this time the children themselves will slowly put their bodies or the children themselves slowly twisted their bodies or arms and did not wave their bodies and arms in a frenzied manner [5]. This proves that as long as teachers let children experience the emotions in the music from easy to complicated, children's experience of the music will allow them to get a sense of the music and dance movements themselves [6].

As the music plays, the children will also dance with their true feelings to dance out of the spirit of the dance. Another reason is to teach new ideas and concepts of dance teaching through traditional teaching methods [7]. When teaching the poem "Goose", the children could have felt better through the gesture dance, but in the end, they were allowed to follow the teacher's mechanical repetition of training gestures, forgetting the deeper meaning behind the use of dance teaching, making the lively and interesting dance teaching into mechanical repetition of imitation, and in the process of constantly overemphasizing skill training, the children would feel the dullness of mechanical repetition and thus lose is one of the most important aspects of the teaching process that makes the teacher put the cart before the horse [8–10]. It is of great value to promote the overall development of physical and mental qualities of young children, improve aesthetic ability, effectively summarize online and offline resources, improve educational efficiency, and network well. The quality of video-guided dance teaching is an epochal theme in the development of video-guided learning.

2. Related Work

As an important channel for young children to develop themselves and express themselves, dance education can help young children to form correct values and outlook on life, promote their healthy physical and mental development, cultivate their spiritual world, and have positive significance and important value for their future learning and development [11].

At this stage, the strategy of young children's dance creation mainly has the following categories: music and dance are inseparable and complete components; teachers in the young children's dance innovation choreography need to combine the psychological characteristics and personality preferences of contemporary young children, a reasonable choice of music material, the childlike, novel content, and music distinctive dance themes as the first choice, through reasonable choreography to enhance the art of dance. We should choose the music materials reasonably, take the childish, novel, and distinctive music as the first choice, enhance the fun of dance art through reasonable choreography, and stimulate children's enthusiasm and interest in learning dance [12]. First of all, dance is an important way for young children to perceive the society; teachers should try to choose some music with the atmosphere of life, so that dance can express the emotions of young children to life and close the distance between life and dance, so that young children feel the life of the art of dance; secondly, teachers also try to choose some of the currently popular, young

children like music, to stimulate them to learn. For example, the lyrics of the recently popular "The King Asked Me to Patrol the Mountain", which is rich in childish and childish fun, can bring children a better learning experience, and the integration of this childish fun into the dance can also enhance the fun of the dance and stimulate children's desire to perform; finally, the dance movements and background music are in line with the important principle of the teacher's choice of music, and only when the two are coordinated and complementary can enhance dance art of expression and ornamental power, therefore, teachers should combine the personality characteristics and age characteristics of young children and try to choose some music with a strong sense of rhythm and young children dance characteristics [13, 14].

The psychological characteristics of young children determine the form of young children's dance art; teachers create young children's dance, not only to highlight the artistry and ornamental dance works but also to play the value of dance creation to promote the physical and mental development of young children; therefore, teachers should cater to the psychological characteristics of contemporary young children for scientific creation [15]. First of all, teachers should combine the psychological needs of children of different ages to create dance, and the movements and music should meet the personality characteristics of children; secondly, teachers should analyze and explore the psychology of children, explore the artistic potential of children's dance, and take meeting the psychological needs of children as the important direction and basic principle of dance creation; finally, teachers should not ignore the educational role of children's dance, especially for children aged 5 to 6 years old [16]. In the dance teaching, teachers should pay attention to the integration of Chinese traditional culture as an important element of dance creation, which can not only play the literary and educational role of dance art but also help the balanced development of young children's physical and mental qualities, and promote the formation of positive and healthy thoughts and emotions of young children through dance learning.

2.1. Comprehensive Consideration of Young Children's Ability.
The purpose of dance creation is to play the nurturing value of dance art; therefore, teachers in the creation process, not from the perspective of adults to dance choreography, take into account the physical development of young children and dance ability, meet the psychological characteristics and physical characteristics of young children, and mobilize young children to actively participate in the dance learning [17]. First of all, teachers need to combine different children's dance foundations and comprehensive ability in dance choreography, to ensure that the dance movements are within children's ability, to avoid children's fear because of difficult dance movements, which is not conducive to their future dance learning; secondly, teachers should focus on guiding children to form the ability to express their emotions in the performance, to complete the sublimation of emotions through dance, and then play. Finally, the purpose

of dance creation is to lead young children into the sanctuary of art, prompting them to feel the charm of the art of dance; therefore, teachers should pay attention to the imagination of young children in the creation, through the creation of the mobilization of young children's imagination, so that young children pick out the artistic flavor of dance at the same time and get a good artistic experience, which will help young children's future artistic development [18–20].

3. Methods

Video instruction has had a significant impact on the traditional dance teaching model. The combination of video instruction technology and dance teaching mode and the practice of dance teaching gradually incorporates the logic of video instruction technology and gradually produces the "screenization" of performance space, the "fragmentation" of performance mode, and the "montage" of language framework "montageization". Video instruction allows dance teaching to break through the constraints of time and space, as the development of the teaching situation changes and the development of the dance teaching mode. Dance teachers can create an accompanying dance teaching base for their students through the effective experimental fragmentation practice of video instruction technology. Based on the communication ability of video instruction technology, it is possible to combine various elements such as dance, voice, and image to create artistic scenes, thus improving the aesthetic ability of video instruction for teaching children's dance, increasing the relevant experience, and optimizing the video instruction system for teaching children [21–23].

From Figure 1, it can be seen that the children's dance routine is dominated by directional steps, which account for 45% of the dance routine, 34% of the dance routine with movement, and 21% of the dance routine with modeling. The children's dance routines are mainly created in the direction of change, which makes the children's dance performance more prominent, showing the colorful changes in different directions and giving the audience a different visual enjoyment.

The efficiency of traditional teaching is influenced by the teaching style, classroom atmosphere, and student acceptability. Based on the new media teaching mode to dance teaching activities, students can get more free time. From the students' point of view, based on their own actual situation, independent learning is carried out through the Internet, and students can freely choose audition resources, in which case the effect of teaching according to their abilities can be achieved. This open teaching mode allows students to be their own instructors, and the new media teaching mode requires a high level of independent learning skills.

From the teacher's point of view, the new demands made by video instruction require teachers to help students improve their learning methods and enhance their independent learning in their educational and teaching practices. In addition, teachers should help students to do extracurricular practice activities to improve their level of awareness and understanding of the beauty of dance. At the same time, according to the actual situation, the network punch card
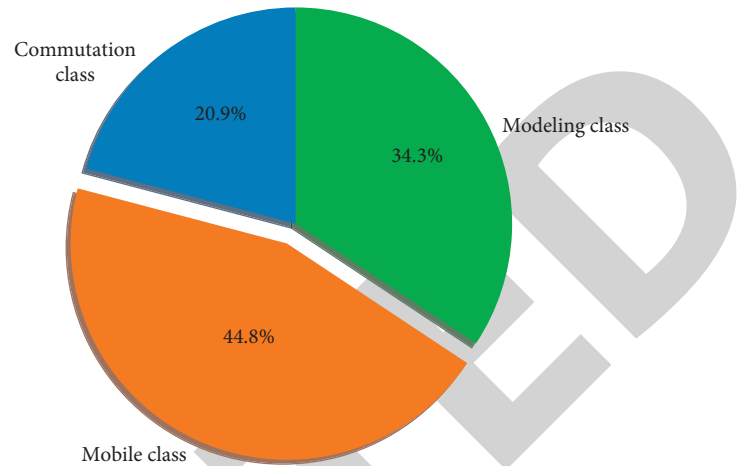

Figure 1: Diagram of the percentage of dance steps for children.

system can be built to establish a platform that enables teachers and students to interact and communicate, relying on the network to understand the actual situation of students, while students can also share their learning progress on the platform so that teachers can adjust the teaching progress and tasks in a timely manner [24–27].

It is generally believed that dance teaching in the traditional situation presents a vertical development, while children's dance teaching in the new context situation presents a horizontal development. Nowadays, with the continuous development of online dance programs and teaching videos, teachers can use various resources on the Internet to enrich students' learning content. In addition, because these videos are created with great care, they have strong ornamental and interesting features, which are very attractive to the children's group. By watching dance teaching videos, they can also subconsciously improve the aesthetic level of children and appreciate the charm of dance.

From Figure 2, it can be seen that the 2012 children's dance champion routine is dominated by directional steps, which account for 52% of the total, 30% of moving steps, and 18% of modeling steps. The contestant's competitive combination consisted of four main lines, namely, short, long, short, and long lines. The first short line started with a Spanish drag step followed by a connecting step, which was a moving series of dance steps, except for this dance step, and all the dance steps in this short line were of the direction change series; the second long line was mainly of the direction change series of dance steps, and two-thirds of the dance steps were connected with modeling steps and entered the direction change class; the third short line used all three types of dance steps; the fourth long line was mainly of the left-turn series of dance steps in the direction change class, and two-thirds of the dance steps were connected with modeling steps The fourth long line is mainly a series of left-turn steps in the directional dance, and two-thirds of it is connected with the modeling steps.

Everything in the world has its own unique developmental rules, and dance movements are no exception. The creation of dance should be analyzed according to the origin
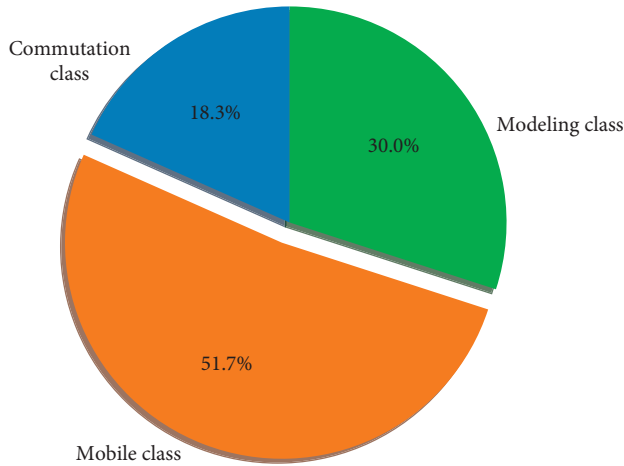
Figure 2: Diagram of the proportion of dance steps for children.

Figure 3: High-frequency combination dance steps.

Figure 4: Trend of dance steps running style.

of each dance, the characteristics of the movements, and the characteristics of the music style used in each dance and follow its own regularity in choreography. A complete children's dance competition set from the beginning to the end is a combination of different movements plus connecting movements. In other words, if the children's dance routine is described in the form of a formula, it can be roughly divided into action A combination, connecting class action B, action C, action D, suitable for transition action E, and action F in series. Since children's dance competition routines are choreographed according to their choreography rules, there is a certain choreographic development trend; that is, there is a certain choreographic trend; see Figures 3 and 4.

The role of video instruction here is not only to create a good learning environment but also to provide students with excellent examples to follow. Video instruction changes the content of dance instruction from figurative to abstract. It makes the object of study in the arts more difficult to understand, yet it can expand the student's mind by removing the limitations of real life. Excellent learning examples can become teaching materials used by teachers in the teaching process. Using a video instruction system in dance classes also allows the video instruction to provide reference material for the classroom and improve teaching efficiency. It improves the liveliness and vitality of the classroom, attracts students' attention through video instruction, and increases students' interest in learning dance. Some experts and scholars say that teachers should integrate professional knowledge and textbook concepts, and to face some difficult knowledge points, they should borrow online resources to guide students to deepen their knowledge. When there are sufficient video instruction resources in the classroom, the education system will become more vivid and lively, and it can also stimulate classroom vitality and facilitate students' understanding of textbook knowledge. It can be said that in the current situation, video instruction is an important tool to liven up the classroom atmosphere. At the same time, different perceptual styles in terms of choreography design factors also bring many different effects, and the univariate
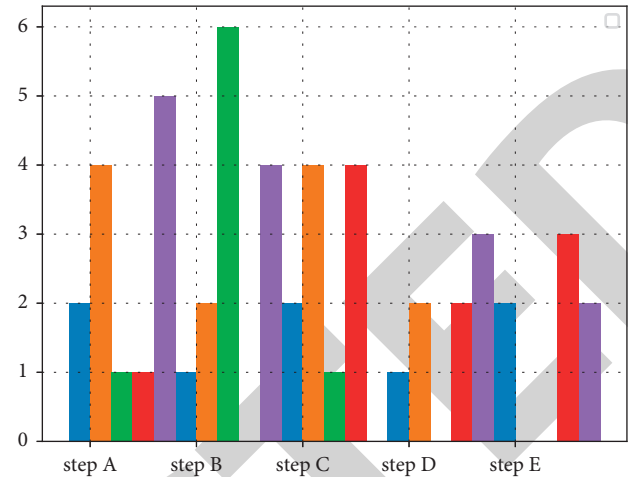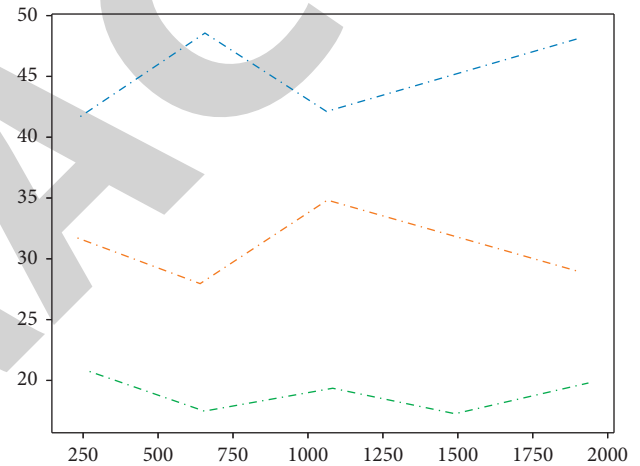
variance of teamwork ability scores of three perceptual learning style types is shown in Table 1.

In addition to time, video teaching is also associated with different spaces and subjects, making video teaching an extension of many elements such as subject and time and space. In the education and teaching of children's dance classes, students can communicate with teachers through video teaching, so as to get more targeted guidance and help. Teachers can also send artworks and teaching materials to students through video teaching, which is conducive to the formation of a better teaching effect, so as to cultivate students to form a higher aesthetic ability. The emergence of video teaching has greatly reduced the time and space constraints of dance education and teaching, making classroom teaching more diversified [28–30], and students' learning after class is also more convenient. In this way, the teaching activities take into account both extracurricular and classroom teaching, and students can better understand each key point and difficult action, which enriches the teaching process, thus forming a higher teaching quality. The one-way differences in the score of the director design are shown in Table 2.

Table 1: One-way variance f-analysis of teamwork scores for the three perceived learning styles.

Type	N	Mean value (points)	Standard deviation	F	Value
Visual	23	19.25	4.05		
Aural	23	16.38	3.32	0.98	0.459
Kinaesthetic	23	18.16	4.12		

Table 2: One-way variance f-analysis of choreography design scores for the three perceptual learning styles.

Type	N	Mean value	Standard deviation	F	Value
Visual	23	14.58	1.45		
Aural	23	12.55	1.65	0.688	0.049
Kinaesthetic	23	12.68	2.69		

Table 3: Table of children's dance learning experience in the experimental and control groups.

Classes	Total number of students	Have cheerleading learning experience (%)	No cheerleading experience
Experimental group	23	25.8	(17) 77.5%
Control group	23	29.9	(16) 72.8%

Table 4: Independent sample t-test analysis of the total scores of children's dance in the experimental and control classes.

Classes	N	Mean value (points)	Standard deviation	F	Value
Experimental group	23	56.39	6.55	2.545	0.035
Control group	23	49.82	2.65		

4. Case Study

The integration of video instruction with children's dance instruction is similar to the traditional "teacher-student model" in that it allows the video teacher to play a variety of instrumental roles during the instructional period, which can be divided into several levels due to the different roles played by the video teacher. First, the recording of dance classes allows for supervision and control of dance instruction. This centralized control is mainly in the control of the number of times the content is displayed and the control of the duration of the video. Traditional dance instruction needs to be based on actual scenarios and is extremely dependent on specific temporal and spatial scenarios. Now, dance classroom people can become more intelligent and advanced through media to enrich the learning environment of dance. In the past, the teacher was the center of the classroom and the students were passive learners, often starting with themselves and instilling knowledge into the students based on their own understanding of what they know. But now, through media classes, students can actively acquire dance knowledge. They can also review knowledge based on their own weaknesses. More obviously, they can adapt their learning to the progress of different students, and video instruction can provide students with tools that help them go deeper. Students can use the mobile software to scrutinize dance moves, learn what they do not know about dance, and review in class based on their knowledge weaknesses.

In order to show that our instructional program is effective, we took an equal number of students from the experimental and control classes, both of 23 students, and the questionnaire mainly investigated whether the students have had experience in learning children's dance, as shown in Table 3.

The comparison between the experimental and the control group in the total score of children's dance after the experiment is shown in Table 4.

Table 5 shows the first impression of the beginning paragraph is very important. The beginning paragraph conveys the theme idea to be conveyed through body movements in the shortest time, giving the judges a strong feeling and a distinct impression.

Table 6 shows the middle paragraph is the most wonderful part of the set, and it is also the essential part, through which the theme idea will be fully reflected, and it is the supplement and continuation of the beginning paragraph.

The ending paragraph is the summary overview of the set, the further summary of the beginning paragraph and the middle, which can also be said to be the stage of the theme idea online, and the completion of the impression which makes the image more full and perfect; the end paragraph selection is shown in Table 7.

After the analysis of the beginning break, middle section, and ending section, we further compared the sets of movements of the teams in 2017 and 2018 to try to find the commonality of the best teams, and the comparison of the top six movement selections is shown in Table 8.

TABLE 5: 2017 action start paragraph selection.

Ranking	Basic moves	Advanced moves	Self-programmed movements	Rotation movements	Modeling movements	Lifting movements	Subtotal
1	1	3	18	3	2	0	27
2	2	8	12	1	5	0	28
3	02	0	21	1	2	3	27
4	3	2	8	8	1	0	22
5	2	5	8	7	3	0	25
6	3	5	9	0	2	1	20
Mean value	2.55	3.98	12.39	3.65	2.28	0.68	25.53
Standard deviation	1.35	2.36	5.65	3.55	1.17	0.85	14.93

TABLE 6: 2017 action middle paragraph selection.

Ranking	Basic moves	Advanced moves	Self-programmed movements	Rotation movements	Modeling movements	Lifting movements	Subtotal
1	9	36	47	25	25	3	145
2	8	35	52	28	28	0	151
3	7	55	40	22	22	1	147
4	5	50	47	11	10	2	125
5	6	57	33	10	12	0	118
6	7	79	25	9	8	1	129
Mean value	6.85	52.22	40.05	28.05	17.55	1.28	146
Standard deviation	2.35	14.65	10.55	2.15	8.28	1.17	39.15

TABLE 7: 2017 action end paragraph selection.

Ranking	Basic moves	Advanced moves	Self-programmed movements	Rotation movements	Modeling movements	Lifting movements	Subtotal
1	1	0	2	3	4	2	12
2	0	1	5	1	2	1	10
3	0	0	13	0	1	1	15
4	1	1	12	0	0	0	14
5	0	0	11	3	2	2	18
6	0	0	21	0	1	0	22
Mean value	0.35	1.55	9.78	1.43	2.95	1.56	17.62
Standard deviation	0.49	2.68	5.69	1.45	0.72	1.77	12.8

TABLE 8: Comparison of the top six movement selections in 2017 and 2018.

Year	Analysis	Basic moves	Advanced moves	Self-programmed movements	Rotation movements	Modeling movements	Lifting movements
2017	Mean	9.25	58.22	63.11	33.25	22.55	3.28
	Standard deviation	1.98	13.02	7.75	2.55	8.99	2.46
2018	Mean	5.35	63.35	65.62	40.35	25.21	3.60
	Standard deviation	3.68	19.97	6.45	10.23	7.89	2.68

Table 9 shows the statistics of the top six choreographed sets of children's dance in 2017. We can see that the formation changes created in children's dance sets are of great importance.

The similarities between the 2017 and 2018 set selection are as follows: the use of linear formations is the most, the highest average of self-programmed movements in the same year of the competition, and its mobility is high, followed by geometric formations, and the use of combination formations is the least. Combination formations were the least discrete in the same year of the competition. The variability is that the dispersion of linear formations was the highest in 2017 and the dispersion of combination formations was the highest in 2018. It can be seen that the top six in 2017 and

Table 9: Formation changes in 2017 sets.

Ranking	Total number of changes	Change frequency mean value (s)	Line formation	Geometric formation	Combined formation
1	43	8	23	14	5
2	36	7	28	12	6
3	53	9	27	12	12
4	28	8	26	13	4
5	26	10	19	11	6
6	54	6	35	8	10
Mean value	44.44	7.05	25.25	11.68	7.28
Standard deviation	6.82	1.09	5.20	2.02	3.35

Table 10: Changes in formation in the sets of 2017 and 2018.

Year	Analysis	Change frequency mean value	Line formation	Geometric formation	Combined formation
2017	Mean	7.15	25.22	11.65	7.19
	Standard deviation	1.23	5.02	2.01	3.26
2018	Mean	1.85	25.65	11.23	7.19
	Standard deviation	0.072	0.23	1.88	3.67

Table 11: Utilization of space in the 2017 sets (N = times).

Ranking	A-ground	C-air
1	35	5
2	11	0
3	18	4
4	15	5
5	7	2
6	8	5
Mean value	16.02	3.45
Standard deviation	9.58	2.01

Table 12: Space utilization in sets in 2017 and 2018.

Year	Analysis	Ground	Air
2017	Mean	16.55	3.35
	Standard deviation	9.67	2.01
2018	Mean	16.22	3.44
	Standard deviation	3.27	2.65

2018 focused on highlighting the fluidity and stability of the sets when creating them; the shortcomings are the less innovative formations and too many repetitive formations. The specific comparison can be seen in Table 10.

And Table 11 shows the utilization of spatial scheduling in the top six sets of 2017, analyzed and compared according to the degree of dispersion to summarize the variability.

The average ground and air utilization in 2018 is slightly higher than in 2017, the discrete degree of ground in 2017 is greater than in 2018, while the discrete degree of air is lower than in 2018, and the space utilization in the set is shown in Table 12.

5. Conclusion

To sum up, under the new situation of educational development in my country, teachers should recognize the importance and positive significance of dance creation, take effective measures to create dance based on the psychological and physical characteristics of contemporary children, and mobilize children to participate in dance learning. Enthusiasm and enthusiasm improve the effect and quality of dance creation and promote the stable and sustainable development of early childhood dance education in my country. Teaching dance on the basis of video teaching can not only help children develop a good form but also increase the physical and mental health of learning children, make children more comfortable, and improve their aesthetic level. In addition, the combination of online and offline teaching methods can inject more impetus into the development of aesthetic education.

Data Availability

The experimental data used to support the findings of this study are available from the corresponding author upon request.

Conflicts of Interest

The authors declare that they have no conflicts of interest regarding this work.

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