The Influence of Psychological Ability on the Performance of Sports Dance

Fang Yuan[1]*

Abstract

The expressive force of sports dance refers to expressing an athlete's interior emotions during sports dance performances or competitions through body language and facial expressions. This study is conducted to determine the effect of psychological quality on the on-stage performance of sports dance students and to promote the continuous development of their psychological quality. Eighty students from the 2017 level Latin dance program at the Art College of a City Physical Education College served as experimental subjects in a teaching experiment utilizing the quantitative method. They were divided into experimental and control groups for comparative experiments. After the investigation, the scores of students in the experimental group regarding movement emotion tendency, body shape, facial expression, movement arrangement, and music accomplishment were compared with those in the control group and students in the experimental group before the experiment. The p-value reached 0.00, indicating that the difference was highly significant. Enhancing the efficacy of sports dance is predicated on developing psychological qualities and temperament. This study concludes that cultivating special attributes in sports dance must adhere to the principle of incremental progress and cannot be accomplished overnight.

Keywords: Psychological ability, sport dance, expressiveness, influence, approach

1. Introduction

Sports dance combines the characteristics of dance art and sports, providing participants with intense artistic enjoyment and enabling them to attain their fitness and shaping goals (Budnik-Przybylska et al., 2019). The ability to express beauty through physical movements results from years of specialized training in art classes such as dance, music, and ballet fundamentals. As the comprehensive ability displayed by sports dancers in the competition, practitioners increasingly value dance performance, and excellent and stable psychological quality is an essential guarantee for the regular and even exceptional performance of sports dance (de las Heras Fernández et al., 2020). As an art form with dual characteristics of sports and dance, the expressive force of sports dance refers to the expressive ability of sports dancers with the attributes of beauty, which is the unification of their internal spirit and external movements. It is also a general expression of a sports dancer's technical level, inner accomplishment, and emotional well (Van Winden et al., 2020).

The audience can experience joy, passion, or romance through sports dance performances (Kolovelonis et al., 2023; Rüth & Kaspar, 2020). This performance ability is a criterion for evaluating the quality of sports dance. Moreover, it is frequently among the most influential factors affecting sports dance competitions' performance and technical level (Jowett et al., 2021). Sports dance, a competitive sport with aesthetics as its foundation and rhythm and rhythm as its life, possesses unique advantages and allure regarding physical expression and the artistic expression of emotions and ideas. However, sports dance is also a technology-focused competitive sport (Kim, Tasker, & Shen, 2022). Under the guidance of improving the appreciation value of sports dance, the artistic value scoring provisions of sports dance are developing in an increasingly detailed direction, and improving all relevant factors associated with the beauty of movement performance is its core requirement (Kenny et al., 2019). In response to this shift, studying methods to enhance the expressive power of athletics dance is an indispensable study area.

The expressive force of sports dance refers to expressing an athlete's interior emotions during sports dance performances or competitions through body language and facial expressions. It is a comprehensive expression of an exceptional dancer's temperament, technical ability, and emotional will, as well as a unification of their outward movements and spiritual temperament (Abraham et al., 2019). This research aims to determine the effect of psychological quality on the on-stage performance of sports dance students and promote the continuous development of their psychological quality. Using investigation and experiment methods with quantitative data, this study investigates the current development situation and limitations of sports dance performance among art majors in sports colleges and universities, combines existing evaluation indicators for sports dance-related artistic interpretation, and compiles an evaluation index system for sports dance performance specifically for use in this research, and based on

[1] Shanxi Technology And Business College, Taiyuan, Shanxi, 030000, China
*Corresponding Author's Email: yuanfang_8898@163.com

its evaluation index system for sports dance performance. In addition, 80 students from the 2017 level Latin dance program at the Art College of A City Physical Education College were used as experimental subjects in a teaching experiment. They were divided into experimental and control groups for comparative experiments. This research has significant theoretical implications because it contributes to the advancement of knowledge. In addition, the study has a practical impact on enhancing the psychological well-being of sports dancers.

2. Literature Review

Students must practice sports dance well before their final performance, a crucial assignment. To participate in athletics dance, students must adopt a more effective learning strategy (Khan et al., 2019). When students are motivated to develop their dance performance, their skills can be enhanced (Van Winden et al., 2020). Students' improved work ethic will significantly strengthen the dependability of sports dance performances. Acquiring sports dance is essential, and students must possess crucial skills. The students' athletics dance performance ability can facilitate their critical thinking (Budnik-Przybylska et al., 2019). The psychological state of students also plays a significant influence on how they learn sports and their performance. Many educators believe that various obstacles hamper students who cannot enhance their mental performance. Students' access to sports performances is commendable, and they must have the skills to conduct themselves responsibly.

It takes time to master the art of sports dance, which is not a simple task. The secret to the success of sports dance performances is creativity. Indeed, there is no concept of athletic dance performance without the concept of creativity (Jowett et al., 2021). Access to reliable information for improved performance is the key to significantly enhancing sports performance. The students' improved approach to learning things critically enables them to enter new learning dimensions. Thus, students can perform well on any assignment (Piñeiro-Cossio et al., 2021). Students learning of sports dance is a crucial task that requires time for improved and more appropriate performance (Mehrsafar et al., 2019). The reliability of students learning sports dance depends on their training to learn. Because they have different learning mindsets, it is difficult for students who are not good at remembering to acquire the sports dance performance (Kim et al., 2022). In addition, the sports dance is a significant concern for students with an artistic mindset. They must understand their role and fulfill it. When students have taken strategic actions to enhance their dance performance, their creativity can be improved. Students' psychological well-being directly affects their capacity to learn, and not only curricular activities but artistic learning requires effort and psychological well-being (Gao et al., 2019).

Parents should encourage their children to improve their academic performance and learning strategies. Students are required to labor harder to learn anything. When students are motivated to complete any task, their learning performance can be enhanced (Kenny et al., 2019). Accomplishing students' learning performance is the key to achieving their objectives. Students' dance proficiency improves when they participate in a variety of competitions. The approach to competition in dance can inspire students to improve their performance and adopt an appropriate learning strategy (Rüth & Kaspar, 2020). Students motivated to perform well in sports dance have robust cognitive abilities.

Similarly, students with low cognitive aptitude are required to improve their academic performance. The key to the strategic implementation of students is their ability to improve their health. The dependability of students' learning and their performance for improved work could allow them to learn dance (May et al., 2021). The dance performance falls under the art category, and the students must possess the skills necessary to utilize their artistic behavior for enhanced learning.

(Di Corrado et al., 2020) Students' mission should be to improve their dance performance by pursuing their teachers' recommended objectives (de las Heras Fernández et al., 2020). Institutional learning for students can become a path forward for students' performance when all stakeholders collaborate to enhance students' performance. Students' access to their learning is the key to their improved working approach, which is dependable for their performance in dance class (Zhang et al., 2021). The dance steps for sports are crucial, and students must follow various stages to improve learning. When students lack learning facilities, their teachers must motivate them to increase their academic performance. The key to student learning is a more sustainable working approach (Abraham et al., 2019). Students' access to an improved development approach to dance practices can enhance their performance. Thus, students must be motivated for any performance, and their learning abilities should be improved (Thorpe et al., 2023). Dancing is undoubtedly learned through critical steps, but highly motivated students can learn in a superior direction. The students' mental approach should be high, and they must be prepared for any task (Foster & Chow, 2020). Students' performance in sports dance is evaluated based on their mental approach, motivation, and improved learning.

3. Method

3.1 Research object

This study aims to determine how to enhance the expressive force of athletic dance. For the comparative experiment, 80 students from the 2017 Latin dance program at the Art College of A City Institute of Physical Education were randomly selected as experimental subjects and divided into experimental and control groups.

3.2 Questionnaire survey method

This study is founded on analyzing relevant research results and a questionnaire regarding the types of temperament and personality and the cultivation of psychological qualities among students majoring in sports dance. According to the issues to be addressed by this study, a questionnaire was designed. Following the test requirements for logical analysis, the questionnaire was submitted to 12 experts in the sports dance industry for review and evaluation to assure its validity. In addition, based on the opinions and recommendations of experts, the questionnaire was supplemented and revised as necessary, and the questionnaire's validity test result was valid. 15 students from the Latin dance specialty of sports dance at A City Institute of Physical Education were chosen to evaluate the questionnaire's reliability (the same number as the first tester). The interval is two weeks, the retest coefficient is r=0.896, P=0.000, highly correlated (P<0.01), and the survey results are reliable. The distribution and collection of questionnaires: Conduct on-site tests and collect 80 valid, test-required questionnaires with an effective recovery rate of one hundred percent.

3.3 Empirical Data Analysis Tool

The independent two-standard t-test and standard t-test were utilized for performance evaluation. In addition, the relationship between the two data sets was examined using the mean standard deviation. In this manner, statistical data indicate that P>0.05, P<0.05 significant difference, and P<0.01 significant difference are extremely significant.

3.4 Experimental method

The experiment involves 80 2017 graduates of the sports dance program at the Art College of City Sports College. The experimental group included 40 individuals, 20 females, and 20 males. The board consists of 40 individuals, 19 females, and 21 males. The experimental group utilized the art dance troupe's instructional design. The board was introduced using the original technique of instruction. Except for distinct instruction and training, the experimental group and control group were identical in all other respects. Before and after the experiment, the physical quality, movement space performance, movement emotion tendency, body shape, temperament, personality, movement arrangement, and facial expression of the students in the two groups were evaluated and analyzed. The experiment lasted 12 weeks, with twice-weekly classroom instruction for 2 class hours (90 minutes). The duration of the investigation was 12 weeks and 48 hours.

4. Results and analysis

4.1 Comparison of performance evaluation indicators of sports dance before and after the experiment in the experimental group

To achieve the experimental effect, students in the experimental group were tested on various performance indicators before and after the experiment. Scoring criteria were developed based on the characteristics of the performance indicators of sports dance, and students were allowed to test their scores on each indicator before the experiment. Index measurement method, design a practical self-confidence questionnaire, evaluate the psychological quality of students, and collect two data sets. Using an independent t-test and statistical method, the two categories of data were summarized and analyzed, and Table 1 and Figure 1 were obtained.

Table 1

Comparison of expert scoring indicators before and after the experiment in the experimental group

Target	Pre-test of the experimental group (points)	Post-test of the experimental group (points)	t	p
Movement emotion tendency	3.08±0.77	3.96±0.62	-23.41	0.00
Movement space performance	3±0.76	3.04±1.26	-0.2	0.85
Composition of the Exercise	3.78±0.43	4.10±0.21	-4.94	0.00
Body posture	3.23±0.81	3.96±0.53	-11.91	0.00
facial expression	3.10±0.68	3.76±0.5	-9.15	0.00
musical accomplishment	3.23±0.74	3.80±0.5	-8.68	0.00
Emotion and Outbreak	3.08±0.77	3.04±1.07	0.21	0.84
Psychological quality	3.50±0.83	3.96±0.47	-5.35	0.00

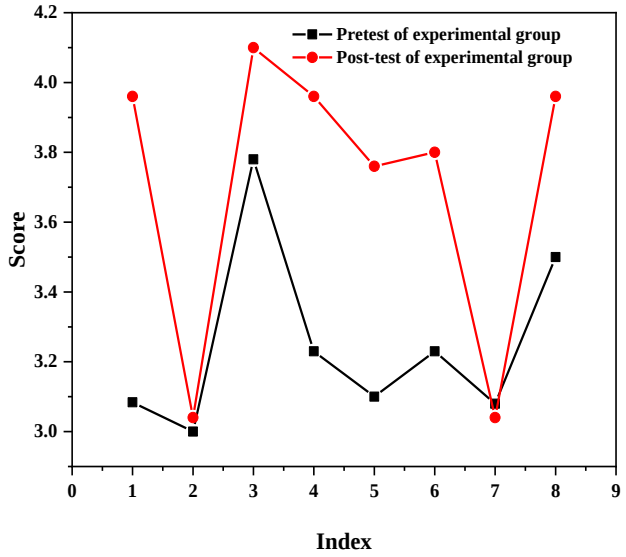

Figure 1. Comparison of expert scoring indicators before and after the experiment in the experimental group.

In the teaching process, facial and emotional expressions should be given special attention. The cultivation of action emotion should emphasize action essentials through the teacher's explanation and demonstration; after the class exercise, students should be asked to discuss their understanding of a particular action emotion and complete the guiding training. In addition, perform dance videos of various emotions to help students observe and differentiate emotion expression skills. Consequently, mirror practices and scenarios are designed to stimulate the interior emotional expression of students. In addition to mirror training, scene mobilization, and chopstick training, imitation training, and video analysis may also be employed to cultivate facial expressions. The movement and emotion of students majoring in sports, dance, and facial expression require a combination of multiple training methods to promote the development of movement, emotion, and the enrichment of facial expression.

The specialized training in action space performance had a little effect after a three-month experiment. This may be because action space performance is relatively abstract, and simple decomposition of action is insufficient to experience the original action space performance. In addition, mastery and comprehension of the concept of action space require the study of specialized space concepts and extensive sports experience; however, the experimental time is short, and action space training time is limited, so the expression of action space among students in the experimental group has not improved significantly. After the experiment, the scores of the students in the experiment group are 0.00 points higher than their scores before the investigation, indicating that their scores are higher than before. It demonstrates that dance-specific training methods are effective for teaching and training. Students in the experimental group enhanced their sports dance dancing skills through the practical approach. The study of sports dance choreography is founded on theoretical knowledge, supplemented by popular sports dance movements, aided by scientific choreography practice, and based on synthesizing their dance characteristics.

After the experiment, the body posture score of the experimental group students was 0.00 compared to 0.00 before the investigation, reaching a significant difference, indicating that the practical group students had better body posture after the experiment. This relates closely to the targeted teaching methods employed in the instruction. For example, the training of body movements, the strengthening of ballet hand and foot positions, and the training of erect yoga back and open shoulder movements. The training of body posture consists of two components: The training of body beauty and the training of posture beauty. The training in body beauty must be combined with other sports, while the activity of posture beauty must enhance students' temperament and personality and focus on posture beauty. Based on genetic physiology, physical and posture beauty require long-term, systematic, and targeted training to improve.

After the experiment, the students' music literacy in the experimental group was 0.00 compared to 0.00 before the investigation, indicating that the experimental group scored higher in music literacy than the control group. In addition, the practical teaching considerably enhanced the experimental group's students' sense of musical rhythm and their capacity for music perception and memory. The post-experiment examination revealed that the experimental group students did not jump quickly or slowly, that the rhythm of the dance movement was highly consistent with the musical rhythm, and that the movements were smooth and beautiful under different musical rhythms, that the students could express music emotion through body movements, and that they were able to integrate music and movement.

After a three-month experiment, the specialized training in emotion and outbursts had little effect, possibly because less than 20 minutes of action emotion and outburst-related activity per week in the sports dance teaching class was insufficient. The training of action emotion is a long-term accumulation process tied to the students' sports practice and life experiences. During the experiment, the targeted training time for sentiment and outbursts was shortened, and the expression of action emotion and the control of explosions were made more difficult; consequently, the feeling and outbreaks of the

experimental group's students did not achieve a significant improvement.

Before the experiment, the students in the experimental group were tense, and their movements were clumsy. After the investigation, they were assured that their movements were smooth. Teachers train students' psychological qualities through suggestion, repeated training, and simulated competition during teaching experiments. Permit students to assume the role of teachers, conduct and lead training exercises, experience the teaching responsibilities and hard work of teachers, and hone their leadership and organizational skills. The instructor provides verbal and visual encouragement, proposing that students maintain a positive attitude. Simulate competition training, simulating the referee, venue, clothing, and order as closely as possible, and training the student's psyche and motivation to participate.

4.2 Comparison of performance evaluation indexes of sports dance between the experimental group and the control group after the experiment

To discover a method for enhancing the expressive force of sports dance, a comparative experiment was devised based on the evaluation index of the expressive force of sports dance, and a comprehensive intervention was implemented. During the experimental intervention, various training methods were used to establish a firm foundation for discovering ways to enhance the performance of sports dance. This study measured the scores of students in the experimental group and the control group for each performance index after three months of experimental teaching, analyzed the data using paired t-tests and statistical methods and obtained Table 2 and Figure 2.

Table 2

Comparison of expert scoring indicators between the experimental group and the control group after the experiment

Target	Post-test of the experimental group (points)	Post-test of the control group (points)	t	P
Movement emotion tendency	3.96±0.62	3.04±0.85	5.62	0.00
Movement space performance	3.04±1.26	3.10±1.09	-0.25	0.81
Composition of the Exercise	4.10±0.21	3.79±0.46	4.01	0.00
Body posture	3.96±0.53	3.33±0.95	3.74	0.00
Facial expression	3.76±0.5	3.18±0.85	3.81	0.00
Musical accomplishment	3.80±0.5	3.25±0.77	3.84	0.00
Emotion and Outbreak	3.04±1.07	2.96±0.71	0.38	0.71
Psychological quality	3.96±0.47	3.44±0.93	3.24	0.00

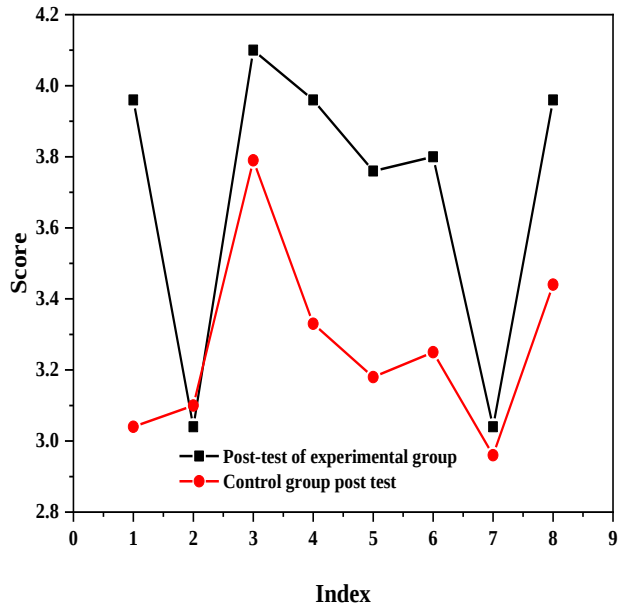

Figure 2. Comparison of expert scoring indicators between the experimental group and the control group after the experiment.

The scores of students in the experiment group were significantly different from those of students in the control group (P=0.00), indicating that the scores of students in the experiment group were higher than those of students in the control group. Similar to the scores of displacements, concentration, and outflow, there was no significant difference between the experimental and control groups after the experiment; however, there was a significant difference among other factors.

After the experiment, the scores of the students in the experimental group for facial and facial expressions were 0.00, indicating that their scores for emotion and facial expression were higher than those of the control group. The psychological analysis of decomposing and completing the processing and training of specific facial expressions has been emphasized in the teaching and training of experimental groups. The experimental group students tend to exercise their movements and emotions, focusing on the decomposition and demonstration of movements. The students have more participatory

exercises, which stimulate students to think and distinguish different movements and emotions. In addition, interactive exercises and mutual supervision are carried out among the students, significantly improving the practical effect and strengthening the students' expressive force. To train students' eye consistency and expression changes, instruments such as chopsticks smiling face training, mirror observation imitation training, etc., are used to train facial expressions. The study discovered that combining emotion analysis and facial expression training is more effective for developing training methods to enhance movement emotion and facial expression from the inside out.

It demonstrates that the intervention method of action space expression training has not achieved the desired effect, which may be due to the fragmented action space expression training and short training time. In contrast, action space expression training requires long-term systematic training in a step-by-step fashion. The scores of the students in the experiment group and the control group were 0.00 after the experiment, indicating that the scores of the students in the experiment group were higher than those of the control group. During the investigation, the control group adopted the original teaching method. In contrast, the experimental group adopted the comparative approach. It combined the multi-directional process through theoretical knowledge of planning moving scenes well for analysis and imitation and subsequently determined their characteristics based on their factors. Due to the environmental exercises, he made significant advancements.

After the experiment, the students' musical performance in the experimental group was 0.00% greater than that of the students in the control group, indicating that the experimental group's musical performance was superior to that of the control group. Students in the experimental group performed better in music composition and music comprehension than those in the control group, primarily because they utilized unique teaching methods to practice music knowledge, study music-theoretical knowledge, and know the characteristics of different music; Single power combination replacing rhythm and music; Make music and cooperation activities to stimulate students' interest. After the experiment, the scores of emotions and reactions of the students in the experimental group were 0.71 compared to those in the control group, indicating that the experimental group's scores were not higher.

The Committee appreciates, among other things, the State party's efforts to strengthen its efforts to ensure that States parties are wholly committed to implementing the Convention on the Privileges and Immunities for the Elimination of All Forms of Racial Discrimination. After three months of training, the specific emotion and outburst instruction had little effect. Emotion and extrinsic can be influenced by the accumulation and sublimation of emotion, which is closely related to a student's life duration, social experience, learning experience, etc. It is crucial for students' life expectancy, social experience, educational experience, etc. The aggregation of days and months has produced these effects. Therefore, cultivating ideological and political education necessitates long-term, professional, and vocational education to improve quality and requires students and teachers to invest more time and exert more significant effort. This study's experimental period is insufficient to maintain students' psychological and developmental status in the sports dance program.

After the experiment, the mental quality score of the experiment group students was 0.00, indicating that their mental quality score was greater than that of the control group students. Psychology is a fundamental indicator of dance performance. Students' psychological state is influenced by temperament, self-confidence, geography, participants, judges, and anticipation. The enhancement of cognitive ability during the investigation permeates the entire instructional process. Actively train, foster a positive classroom environment, devise a competition experiment system, and improve the psychological well-being of the experiment group's students through various techniques. Experiment after experiment, the students in the experiment group demonstrate confidence and fortitude, demonstrating that this method of psychological development is effective.

5. Discussion

The training methods and content devised for these indicators significantly improved sports dance performance during the experiment. The research indicates that the development of students' temperament, personality, and psychological qualities significantly impacts the performance of sports dance. Long-term dance training tends to alter the disposition of most sports dancers, who are typically upbeat and enthusiastic. Its transformation results from a positive training environment, a positive team, amicable team members, and a commitment to strength training (Fogaca, 2021). A variety of methods are available for the exercise of psychological quality, but they must be combined with the specific psychological quality required by the sports dance

endeavor. In addition, training should be targeted and selective based on the personality and temperament of the athletes (Quintas et al., 2020). As a component of competitive sports, sports dance must pursue technical standards, the continuous development of difficulty, the establishment of persistent beliefs, and the pursuit of a competitive level (Abraham et al., 2020). Simultaneously, students must meet the requirements of competitive sports and the development of sports dance education, unconditionally obey the simplicity and long-term nature of the training items and contents, and withstand the sport's load limit (Palmiero et al., 2019).

It can be said that sports dance training and learning is a painful, obedient, and accepting process (Jaksic et al., 2020). Therefore, the training and study of athletics and dance necessitate students' perseverance and psychological maturity. The cultivation of the temperament, personality, and psychological quality of students is a long-term and systematic process that must be incorporated into daily training (Douka et al., 2019). During the study, the experimental group's psychological quality training consisted primarily of targeted exercises (Khan et al., 2019). In addition, role-play training, attention training, mind-movement training, and other training methods significantly increased the psychological quality score of the experimental group's students, from 3.50 0.82 points to 3.96 0.50 points after the experiment. Students with distinct personalities, psychological traits, and mental states have special external appearances, cognitive performance, and action sensibilities. Consequently, one of the characteristics of sports dance training is teaching students based on their aptitude; based on their various conditions and characteristics, targeted training is adopted to radiate students' "intelligence" talent and pursue a higher level of competition. In addition to muscle relaxation, respiration adjustment, imagery exercise, and self-suggestion, the methods of cultivating the temperament and psychological quality of students majoring in sports dance included in the research also include muscle relaxation.

6. Conclusion

The author combines the project characteristics and training experience of sports dance with dance art theory and other related discipline research findings and explores from a practical perspective methods to enhance the performance of sports dance. Improving the expressive force of sports dance requires fortifying movement arrangement, enhancing music cultivation, and displaying accurate facial expressions. Moreover, the development of psychological quality and temperament is central to the enhancement of sports dance performance. In addition to the methods mentioned above, the performance of sports dance can be enhanced by enhancing the quality of coaches, the cultural character of athletes, and the coordination of clothing. To cultivate the expressive force of sports dance, the curriculum should be tailored to the varying learning levels of the students. The learning levels and learning abilities of students vary. Therefore, student differences should be considered in learning or training, and the teaching content of classes or individual students at varying levels should be adjusted accordingly to accomplish rational and scientific instruction.

7. Research Implications and Future Directions

The findings of this study added new and significant relationships to the literature that had not been explored by previous research. The research emphasized that athletic dance is an essential factor that must be enhanced over time with the aid of students' psychological health. When students are motivated to work in athletics dance, their parents and other adults must support them. Moreover, this gain in the students' well-being can lead to improved and more productive work outcomes. Finally, the students must adopt a more effective learning strategy to enhance their psychological health. These newly formed relationships have contributed to and enriched the literature about sports dance.

In addition to its theoretical significance, this research has several practical applications. First, the study emphasized that selecting instructional content for developing expressive force in sports dance should be based on students' varying learning levels. In addition, for the practical development of sports dance, this study reveals that students' personalities should be cultivated in cultivating expressive force in sports dance. Finally, while developing the expressive power of sports dance, students must grasp the degree, avoid rushing to achieve success, and have a plan for gradual development.

This study concludes that developing psychological quality and temperament is central to enhancing sports dance performance. In addition, this study concluded that developing special attributes in sports dance should adhere to the principle of incremental improvement and cannot be accomplished overnight. However, there are some limitations to these findings. Therefore, future research is encouraged to acquire data longitudinally to reach conclusions. Additionally, data should be collected from the population, not China, to determine the findings. Accordingly, future studies must acquire data from institutes without bias to produce significant results.

References

Abraham, A., Franklin, E., Stecco, C., & Schleip, R. (2020). Integrating mental imagery and fascial tissue: A conceptualization for research into movement and cognition. *Complementary Therapies in Clinical Practice, 40*, 101193. https://doi.org/10.1016/j.ctcp.2020.101193

Abraham, A., Gose, R., Schindler, R., Nelson, B. H., & Hackney, M. E. (2019). Dynamic neuro-cognitive imagery (DNITM) improves developpé performance, kinematics, and mental imagery ability in university-level dance students. *Frontiers in Psychology, 10*, 00382. https://doi.org/10.3389/fpsyg.2019.00382

Budnik-Przybylska, D., Kaźmierczak, M., Przybylski, J., & Bertollo, M. (2019). Can personality factors and body esteem predict imagery ability in dancers? *Sports, 7*(6), 131. https://doi.org/10.3390/sports7060131

de las Heras Fernández, R., Espada Mateos, M., Carrascal Dominguez, S., & Garcia Coll, V. (2020). Evaluation and analysis of emotional intelligence, mood and coping strategies in two Spanish dance companies. *Research in Dance Education, 21*(3), 231-244. https://doi.org/10.1080/14647893.2020.1746253

Di Corrado, D., Guarnera, M., Guerrera, C. S., Maldonato, N. M., Di Nuovo, S., Castellano, S., & Coco, M. (2020). Mental imagery skills in competitive young athletes and non-athletes. *Frontiers in psychology, 11*, 633. https://doi.org/10.3389/fpsyg.2020.00633

Douka, S., Zilidou, V. I., Lilou, O., & Manou, V. (2019). Traditional dance improves the physical fitness and well-being of the elderly. *Frontiers in aging neuroscience, 11*, 75. https://doi.org/10.3389/fnagi.2019.00075

Fogaca, J. L. (2021). Combining mental health and performance interventions: Coping and social support for student-athletes. *Journal of Applied Sport Psychology, 33*(1), 4-19. https://doi.org/10.1080/10413200.2019.1648326

Foster, B. J., & Chow, G. M. (2020). The effects of psychological skills and mindfulness on well-being of student-athletes: A path analysis. *Performance Enhancement & Health, 8*(2-3), 100180. https://doi.org/10.1016/j.peh.2020.100180

Gao, Z., Zeng, N., Pope, Z. C., Wang, R., & Yu, F. (2019). Effects of exergaming on motor skill competence, perceived competence, and physical activity in preschool children. *Journal of sport and health science, 8*(2), 106-113. https://doi.org/10.1016/j.jshs.2018.12.001

Jaksic, D., Mandic, S., Maksimovic, N., Milosevic, Z., Roklicer, R., Vukovic, J., Pocek, S., Lakicevic, N., Bianco, A., & Cassar, S. (2020). Effects of a nine-month physical activity intervention on morphological characteristics and motor and cognitive skills of preschool children. *International Journal of Environmental Research and Public Health, 17*(18), 6609. https://doi.org/10.3390/ijerph17186609

Jowett, G. E., Hill, A. P., Curran, T., Hall, H. K., & Clements, L. (2021). Perfectionism, burnout, and engagement in dance: The moderating role of autonomy support. *Sport, Exercise, and Performance Psychology, 10*(1), 133-148. https://doi.org/10.1037/spy0000232

Kenny, S. J., Palacios-Derflingher, L., Shi, Q., Whittaker, J. L., & Emery, C. A. (2019). Association between previous injury and risk factors for future injury in preprofessional ballet and contemporary dancers. *Clinical journal of sport medicine, 29*(3), 209-217. https://doi.org.10.1097/JSM.0000000000000513

Khan, W., Khan, S., Arif, T., & Khan, S. R. (2019). Role of sports activities in developing the important life skill of decision making; a psychological perspective. *Physical education of students, 23*(4), 179-185. https://doi.org/10.15561/20755279.2019.0403

Kim, H., Tasker, S. L., & Shen, Y. (2022). How to persevere in a ballet performance career: Exploring personal wisdom of retired professional ballet dancers. *Research in Dance Education, 23*(4), 425-450. https://doi.org/10.1080/14647893.2020.1837765

Kolovelonis, A., Papastergiou, M., Samara, E., & Goudas, M. (2023). Acute Effects of Exergaming on Students' Executive Functions and Situational Interest in Elementary Physical Education. *International Journal of Environmental Research and Public Health, 20*(3), 1902. https://doi.org/10.3390/ijerph20031902

May, T., Chan, E. S., Lindor, E., McGinley, J., Skouteris, H., Austin, D., McGillivray, J., & Rinehart, N. J. (2021). Physical, cognitive, psychological and social effects of dance in children with disabilities: systematic review and meta-analysis. *Disability and rehabilitation, 43*(1), 13-26. https://doi.org/10.1080/09638288.2019.1615139

Mehrsafar, A. H., Strahler, J., Gazerani, P., Khabiri, M., Sánchez, J. C. J., Moosakhani, A., & Zadeh, A. M. (2019). The effects of mindfulness training on competition-induced anxiety and salivary stress markers in elite Wushu athletes: A pilot study. *Physiology & behavior, 210*, 112655. https://doi.org/10.1016/j.physbeh.2019.112655

Palmiero, M., Giulianella, L., Guariglia, P., Boccia, M., D'Amico, S., & Piccardi, L. (2019). The dancers' visuospatial body map explains their enhanced divergence in the production of motor forms: Evidence in the early development. *Frontiers in Psychology, 10*, 768. https://doi.org/10.3389/fpsyg.2019.00768

Piñeiro-Cossio, J., Fernández-Martínez, A., Nuviala, A., & Pérez-Ordás, R. (2021). Psychological wellbeing in physical education and school sports: A systematic review. *International Journal of Environmental Research and Public Health, 18*(3), 864. https://doi.org/10.3390/ijerph18030864

Quintas, A., Bustamante, J.-C., Pradas, F., & Castellar, C. (2020). Psychological effects of gamified didactics with exergames in Physical Education at primary schools: Results from a natural experiment. *Computers & Education, 152*, 103874. https://doi.org/10.1016/j.compedu.2020.103874

Rüth, M., & Kaspar, K. (2020). Exergames in formal school teaching: A pre-post longitudinal field study on the effects of a dance game on motor learning, physical enjoyment, and learning motivation. *Entertainment Computing, 35*, 100372. https://doi.org/10.1016/j.entcom.2020.100372

Thorpe, H., Bekker, S., Fullagar, S., Mkumbuzi, N., Nimphius, S., Pape, M., Sims, S. T., & Travers, A. (2023). Advancing feminist innovation in sport studies: A transdisciplinary dialogue on gender, health and wellbeing. *Frontiers in Sports and Active Living, 4*, 484. https://doi.org/10.3389/fspor.2022.1060851

Van Winden, D., Van Rijn, R. M., Savelsbergh, G. J., Oudejans, R. R., & Stubbe, J. H. (2020). Limited coping skills, young age, and high BMI are risk factors for injuries in contemporary dance: a 1-year prospective study. *Frontiers in psychology, 11*, 1452. https://doi.org/10.3389/fpsyg.2020.01452

Zhang, L., Zhao, S., Weng, W., Lin, Q., Song, M., Wu, S., & Zheng, H. (2021). Frequent sports dance may serve as a protective factor for depression among college students: a real-world data analysis in China. *Psychology research and behavior management*, 405-422. https://doi.org/10.2147/PRBM.S299891