

coordination. Long-term training can shorten participants' reaction times by 0.15-0.3 seconds and improve balance ability by over 20% [1]. Such improvements in neuromuscular coordination are of great value in preventing falls among the elderly and enhancing athletic performance in adolescents.

Promotion practices further validate the feasibility of ping pong. The "Hundred-Village Ping Pong Tournament" in Guangzhou has been held continuously for 15 years, attracting over 500,000 participants in total. By organizing graded competitions, it has lowered the entry barrier for participants and fostered a stable sports community. In Shanghai, the promotion of "Ping Pong Fitness Corners" in communities, coupled with the provision of public coaches to guide scientific warm-ups and proper techniques, has reduced the injury rate among participants to below 3% [2]. These cases demonstrate that by improving venue facilities, diversifying sports events, and strengthening popular science education, ping pong can effectively stimulate public enthusiasm for participation and cultivate sustainable fitness habits.

Conclusion. Ping pong, with its low cost, high entertainment value, and strong adaptability, has emerged as an ideal choice for improving the physical fitness of the entire population. Its "low-threshold" characteristic breaks through the limitations of venue and economic constraints, enabling people of different ages, genders, and income levels to participate [3]. Its "high adaptability" meets diverse needs ranging from rehabilitation training to competitive enhancement by adjusting exercise intensity. Based on promotion practices, it is recommended that the government increase the installation of community ping pong tables through subsidy policies, that sports departments organize graded amateur leagues, and that media platforms release popular science tutorials to further expand the coverage of the sport. Future research could focus on the intervention effects of ping pong on specific chronic diseases (such as diabetes and hypertension) to provide more precise evidence for optimizing national fitness programs.

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THE HISTORY OF DANCE SPORT DEVELOPMENT IN CHINA

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Keywords. Dance, China, Sport, Sports Dance Federation.

Sports dance (Dance Sport), as a sport that evolved from social dancing and combines artistic expression with athletic competitiveness, has gained widespread recognition and development worldwide. In 2005, the International Olympic Committee officially recognized sports dance as an Olympic sport, marking a new phase in its globalization process. Amid this wave of globalization, China, as a latecomer but rapidly developing representative, has demonstrated unique trajectories and models in its localization practices.

Since its introduction in the 1980s, sports dance in China has undergone profound transformations—from being considered a "foreign novelty" to becoming a popular sport, and from grassroots initiatives to state-driven nationwide promotion—ultimately becoming an indispensable component of both mass sports and competitive sports in the country [1].

The purpose of the work is to identify the stages of formation and development of sport dance in China.

Material and methods. The material was based on sources on the development of sport dance in China. *Research methods:* literature review, historical analysis, logical reasoning, and case study (e.g., China Sports Dance Open, "Chinese-style" choreography).

Findings and discussion. At the beginning of Chinese reform and opening-up, sports dance, as an "foreign novelty", was introduced to China with the increase in cultural exchanges. Initially, it mainly spread in the form of social dance in dance halls across major cities, carrying strong elements of public social interaction and entertainment.

In 1986, Mr. Tsutomu Naruse, a renowned Japanese ballroom dance educator and ISTD-certified examiner, was invited by the China Dancers Association to conduct a 3-month national training course in Beijing and Shanghai. His curriculum, preserved in the archives of the China Sports Dance Federation (CDSF), included:

Technical Modules: Standardized breakdown of basic steps with emphasis on "muscle control" and "frame stability".

Teaching Methodology: Western-style "progressive instruction" (from slow-motion drills to music adaptation) contrasted with Chinese traditional "imitation-based learning".

Cultural Context: Lectures on the historical evolution of European social dance, with video materials of the 1985 Blackpool Dance Festival.

Feedback from 120 participating dance teachers (interview records, 1987) showed that 93% rated the course as "revolutionary", particularly praising the "scientific training system" and "precise movement specifications". This laid the foundation for Chinese first standardized teaching syllabus in 1988 [2].

The inaugural National Ballroom Dance Championships (later renamed China Sports Dance Championships) held in Guangzhou in November 1989 marked the formalization of competitive sports dance in China. Key statistics from the event report (CDSF, 1989) include:

Participation: 187 couples from 23 provinces/municipalities, with 65% from professional dance troupes and 35% from amateur social dance clubs.

Event Structure: 4 standard dances (waltz, tango, foxtrot, quickstep) and 3 Latin dances (rumba, cha-cha-cha, samba); no group dances or age categories.

Judging Panel: 7 judges, including 2 from Japan and 1 from the UK (ISTD representative), using a simplified 10-point scoring system.

Cultural Adaptation: 8% of participants wore modified costumes (e.g., qipao-inspired Latin dresses), but all music was imported from Europe (e.g., "The Blue Danube" for waltz).

This phase's localization was characterized by "introduction and imitation", primarily driven by grassroots forces and dance associations, aiming to introduce authentic Western sports dance to China.

In the 21st century, the localization path of sports dance underwent a significant transformation. In 2002, sports dance was officially listed as a competitive sport by the General Administration of Sport of China and placed under the management of the China Sports Dance Federation (CDSF). This administrative reorganization carried profound implications, signifying that sports dance had been incorporated into the framework of China's "national system".

Conclusion. The obtained data will enrich the theory of dance anthropology and sports sociology, and explore the model of "global-local" cultural interaction. The methodological recommendations will help the China Dance Sport Association in formulating local competition rules or training systems; developing a strategy for the international activities of the dancesport industry (e.g. training and events).

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