DEVELOPMENT OF THE DANCE CHOREOGRAPHY COURSE TEACHING DESIGN IN

NORMAL COLLEGES, CHINA, BASED ON THE OBE CONCEPT

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BY

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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE MASTER OF EDUCATION

IN ART EDUCATION AT SRINAKHARINWIROT UNIVERSITY

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Author	PEI LI
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This study developed a dance choreography course for normal universities using the Outcome-Based Education (OBE) concept. The study had two main objectives: (1) to develop a choreography course for normal colleges in alignment with their talent development goals, and (2) to evaluate the course design through expert feedback. The study employed literature analysis, expert review, interviews, and surveys to explore the application of the OBE concept in course design. The OBE-based course design enriched the teaching content, expanded instructional methods, and optimized evaluation techniques, offering innovative approaches to dance education. The research resulted in a choreography course designed using the OBE concept. Expert feedback was used to iteratively modify the course, enriching its teaching content, expanding its teaching methods, optimizing its evaluation techniques, and fostering innovation. The study highlights the significance of the OBE concept in choreography course design, offering effective strategies for cultivating innovative and practical dance talents. However, challenges such as teacher training, evaluation systems, and student adaptability require further research.

Keyword : Outcome-Based Education, Dance Education, Choreographer Course, Curriculum Development, Normal Colleges

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

1.1 Background

In 2010, the State Council and the Central Committee pointed out that talents should not only have certain professional knowledge or skills, but also be able to carry out creative activities and contribute to the development of society.(Wang Yuanyuan,2020) At present, what the society needs is diversified talents, which puts forward higher requirements for dance majors in normal colleges and universities, requiring them not only to be able to engage in the teaching of dance performances, but also to be able to choreograph, appreciate and Research and other capabilities.Choreographing has been established in Chinese universities for more than 20 years. According to incomplete statistics, 69 of the 98 normal colleges and universities in the country, including Hong Kong, Macao and Taiwan, offer professional courses in the direction of dance choreography.Being able to choreograph dances for elementary and middle school students and cultivate their creative thinking is a test of the comprehensive ability of normal dance teachers. Dance choreography has become an indispensable skill in popular education. An indispensable course for comprehensive ability.

In the newly revised compulsory education curriculum plan and curriculum standards of the "Compulsory Education Art Curriculum Standards" promulgated in 2022, the curriculum content mainly includes four types of art practices: "expression", "creation", "appreciation" and "integration". The content of students' choreography appears in the curriculum standards.The author interviewed 5 dance teachers from primary and secondary schools and dance training institutions. Through the interviews, I learned the following problems encountered in teaching:1. Facing the needs of school performance competitions. 2. Under the new curriculum standards, the dance class of elementary and middle school students needs to improve students' creative ability. 3. The problem of "adultization" of children's dance works in dance institutions. These

problems all reflect the importance of learning choreography courses, and choreography ability has become an indispensable skill in popular education.

pointed out that the dance teaching model in colleges and universities in my country is still using the "early professional dance education" model left by the former Soviet Union. (Gao Juan,2021) The higher education of dance in our country has formed a relatively fixed education method: teaching by word of mouth and teaching by example.Sun Tianlu pointed out in the "Chinese Dance Choreography Course" that the characteristics of dance choreography teaching are: heuristic teaching, practical teaching, and one-to-one teaching. However, in choreography teaching, (Chen Yishan,2023) pointed out that influenced by traditional educational concepts, most of the current higher vocational dance choreography teachers still adopt the "transmitting-receiving" teaching mode. (Yang Zhongyan, 2022) pointed out that some teachers are used to speaking with one voice, and rarely listen to students' thoughts and ideas.The teacher-centered teaching method tends to ignore the needs of students. This teaching model aims at imparting systematic knowledge and cultivating basic skills. Teachers play a decisive role in the whole model. This teaching model lacks changes. There came a certain impact.

The dance choreography course is in line with the comprehensive ability of the theory of "intelligent structure of dance professionals" proposed by Professor Lu Yisheng in "Dance Pedagogy". (Wang Yuanyuan, 2020) also pointed out that for the cultivation of dance talents, it must be emphasized that dance students should not only cultivate the ability of imitation, but also cultivate more practical ability. Dance talents with innovative consciousness and broad knowledge who can teach, plan and manage.Therefore, the development of choreography courses in normal dance colleges is in line with the development policy from one-way talent type to two-way or even multi-directional talents with reasonable intelligent structure. The development of college-directed course teaching provides a favorable reference.

1.2 Objectives of the Study

        1) Design directing courses suitable for talent development in teacher training institutions under the OBE education philosophy.

        2) Evaluate the quality of dance choreography teaching by hiring dance .

1.3 Experts assumptions

        1) Improve students' initiative in learning.

        2) It helps to improve students' practical ability to face choreography in popular education in future employment.

        3) It is helpful to help students better form creative thinking and effectively complete the editing and creation goals.

1.4 Significance of the Study

        1) Theoretical significance

        Starting from the theoretical level, after reviewing and collecting relevant materials, the author realizes that the OBE education concept should be applied to the choreography course, student achievement-oriented, re-evaluate the lack of classroom teaching, and integrate practical teaching work to carry out practical analysis. This analysis uses the relevant theories of the model and the characteristics of the dance choreography course to conduct research, and then combines the choreography course with the OBE teaching concept to carry out relevant teaching creation, and in this way to improve the development theory and development of teaching methods in this field. design discourse. In addition, I look forward to providing reasonable ideas and theoretical conditions for relevant analysis of dance choreography classes in normal schools under the guidance of OBE concepts.

        2)Practical significance

        From a practical level, the author explores the operability and effectiveness of applying the OBE teaching concept to the choreography course according to the analysis goal. In addition, through further determination of the teaching process, content, planning and evaluation methods, the operability and scientificity of

applying the OBE teaching concept to the choreography course can be effectively improved. Under the guidance of the OBE concept, the basic principles and requirements of the development of the teaching model of dance choreography courses in normal colleges are expounded, and the development path of dance choreography courses is designed. Develop a teaching model that can not only achieve the learning goals but also be student-centered, and try to make a small contribution to the dance choreography teaching in normal colleges. Combined with the relevant content of the dance choreography course in professional dance colleges, the specific teaching cases in the teaching mode of the dance choreography course developed under the guidance of the OBE concept are carried out for educational practice. For the teaching model developed under this concept.

1.5 Scope of the Study

1) Independent variable: OBE educational philosophy

2) Dependent variable: Development of dance arrangement courses in normal universities

3) The research object of this article is third year students majoring in dance at Langfang Normal University

4) Course availability: Two semesters of guidance courses for third year college students

5) Equipment required for the course: dance classroom, multimedia equipment, teaching aids, etc

6) Total number of courses: According to the 22 and undergraduate dance training program of Langfang Normal University, there are a total of 128 dance choreographers and directors.

7) Course arrangement: According to the teaching arrangement of Langfang Normal University:6 weeks in one semester, a total of 32 weeks in two semesters;Course time: According to the class schedule of Langfang Normal University;A 50 minute section;4 sessions per week;One class consists of 2 sections, totaling 100 minutes;Two classes per week, totaling 200 minutesResearch Methods.

1.6 Conceptual framework
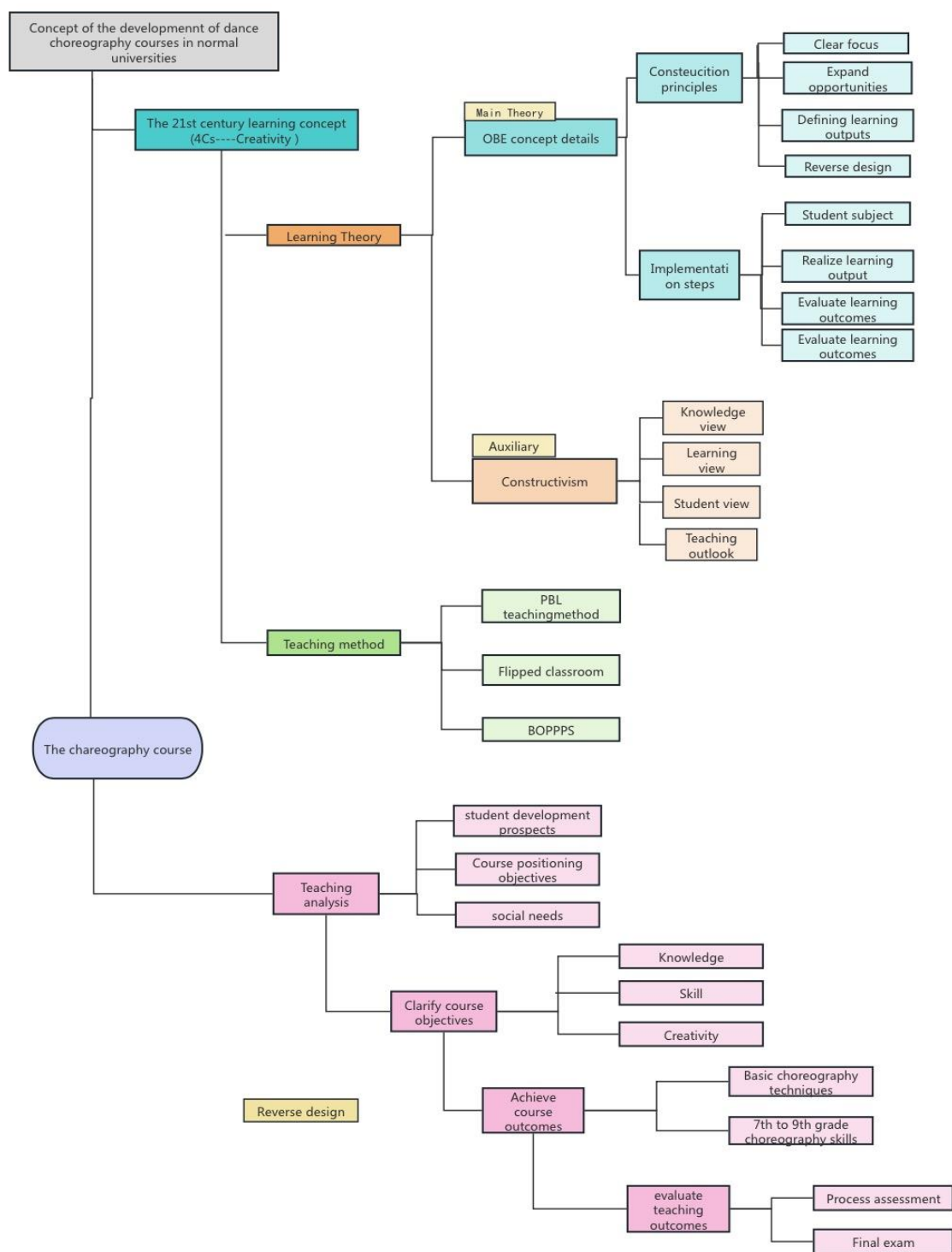
Figure 1 Conceptual framework

CHAPTER 2
REVIEW OF THE LITERATURE

2.1 21st Century Learning Philosophy

2.1.1 21st Century Learning Framework Map

In 2007, the "P21 Framework Definitions for 21st Century Learning Partners" P21 was released to determine the new version of the "21st Century Skills Framework Map". In 2009, Bernie Trilling and Charles Fadel collaborated on the book "21st Century Skills - Learning for the Era We Live in", in which they constructed a framework for 21st century learning represented by a rainbow diagram. It has also become a common 21st century learning framework for us.(Chang & Shulin, 2018)
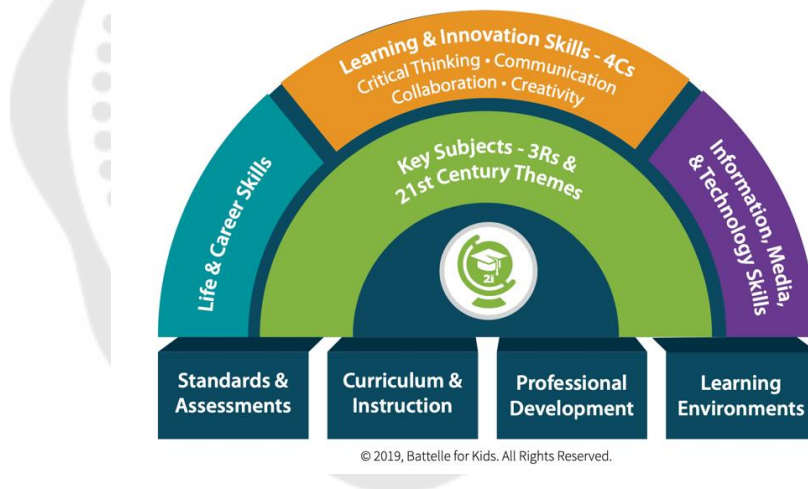
Figure *2* Framework 21sh Century Learning

Source: Battelle for Kids. (2019). Partnership for 21st Century Learning: A Network of Battelle for Kids p.1

The United States has established a relatively complete framework system for core competencies in the 21st century as a whole. The external environment, which reflects knowledge and skills, includes three parts: 1. learning and innovation literacy, 2. information, media, and technology literacy, and 3. life and career literacy, which are the main contents of student learning goals. The inner ring section specifically includes two

aspects: key disciplines and 21st century themes. In addition, the learning support system represented below the rainbow frame diagram consists of four parts: standard assessment, curriculum and teaching, professional development, and learning environment. (Chang & Shulin, 2018)

In 2001, the Partnership for 21st Century Learning (P21) was founded in Washington, D.C., as a collaborative venture among leading global corporations, prestigious academic institutions, and notable non-governmental entities.The original intention of the organization's establishment was to define the abilities, skills, and knowledge required for all students to achieve success in school, career, and community life. The framework for 21st Century Learning emphasizes four key domains: proficiency in life and career; literacy in learning and innovation; literacy in information, media, and technology; and foundational knowledge in core subjects and themes relevant to the 21st century. At the heart of this framework lies the literacy of learning and innovation, with a particular emphasis on the widely recognized 4Cs model. This model encompasses four critical competencies: collaboration, communication, critical thinking, and creativity.(Roth, 2020)

Learning and Innovation "The 4 C's"	Digital Literacy	Career and Life
Critical thinking & problem solving	Information literacy	Flexibility & adaptability
Creativity and innovation	Media Literacy	Initiative & self-direction
Communication	ICT Literacy	Social & cross-cultural interaction
Collaboration		Productivity & Accountability
		Leadership & responsibility

Figure 3 4C literacy model

Source: Analysis and Enlightenment of Core Literacy Framework Elements of the United States in the 21st Century

2.1.2 Research on the Application of Learning Concepts in the 21st Century

With the arrival of the 21st century, educators have the opportunity to describe the literacy required for learners to achieve success. P21 has developed and launched the "21st Century Learning Framework", which shares many similarities with the ongoing research of the Organization for Economic Cooperation and Development (OECD) and the World Economic Forum (WEF). The framework for 21st-century education is centered around four pivotal areas: the development of life and career skills; the cultivation of literacy in learning and innovation; the enhancement of information, media, and technological proficiency; and the exploration of essential subjects and contemporary themes pertinent to the 21st century. The core of this framework is learning and innovation literacy, with the most important being the commonly referred to 4C literacy model, which includes collaboration, communication, critical thinking, and innovation.

In the development of 21st century theory, the research team of Beijing Normal University has further expanded people's understanding of effective communicators, collaborators, critical thinkers, and innovators by studying core competencies (including 4C literacy) in the 21st century. And when we learned that they had expanded their 4C literacy to encompass cultural understanding and inheritance literacy in 5C literacy, filling the gap in our existing framework, our P21 team was extremely excited. The 5C literacy model is an innovation that should be welcomed by educators from various countries. (Roth, 2020)

By analyzing the 21st century learning framework in the United States, He Wei and Sheng Qun proposed improving curriculum standards and academic evaluation requirements, creating an effective learning environment, transforming the role of teachers, and advocating new project-based learning methods characterized by exploration, design, and collaboration.(Wei & Qunli, 2011)

Through theoretical analysis of the 21st century learning framework, Wang Yin pointed out in her research that four major application joint models were summarized by comparing and analyzing the teaching models that applied the 21st century learning

framework in American school practice. The combination of career technical education and common core state standards, project-based learning and practical activities, written test completion and activity reporting, and the combination of schools and partners.(Yin, 2018)

Chen Yu proposed three ways to promote the development of education and teaching in China through 21st century skills: reshaping curriculum structure, transforming learning methods, updating teaching concepts, and applying 21st century project-based learning concepts.(Yu, 2018)

With the development of the times, the learning concept of the 21st century is driving the exploration and reform of teaching and learning to adapt to the development of society in the context of globalization, informatization, and knowledge-based era. Jane pointed out that in order to adapt to the development of society, the recruitment of teachers in the 21st century should focus on hiring century learners who possess the necessary skills for 21st century teaching.(Iloanya, 2019)

In the new round of curriculum reform since 2014, "implementing moral education and nurturing talents" has been regarded as the fundamental task of curriculum reform. The Department of Education is spearheading research aimed at formulating a comprehensive competency framework for students at different educational stages. This framework is designed to delineate the fundamental attributes and critical skills that are essential for students to thrive in both personal and societal growth. There is an increased emphasis on fostering self-reliance, collaborative engagement, and creative application. Presently, the exploration of core competencies among Chinese students continues to be a work in progress. For instance, the research consortium behind 'Core Competencies for the Development of Chinese Students' has delineated these competencies into nine overarching areas, encompassing 23 foundational indicators and 70 specific performance indicators.One of the key areas of focus is to research and develop a core competency system for student development and academic quality standards (China, 2014)

2.1.3 Creativity and Innovation Skills

The creativity and innovation skills in core literacy refer to the following aspects:

Creative thinking: using various conceptual and creative methods (such as brainstorming); Create novel and valuable ideas (including gradually formed and suddenly realized); Elaborate, refine, analyze, and evaluate one's own ideas in order to innovate and continuously optimize.

Collaborate with others to carry out creative work: adept at initiating, implementing, and exchanging new ideas with others; Actively responding to various new perspectives and having an open mind; Be good at absorbing team opinions and being inclusive; Showcasing originality and uniqueness in work, understanding the limitations of actual situations when adopting new ideas; Recognizing that failure is the mother of success; Understanding that creating innovation is a long-term task, trickling down into the ocean and facing repeated setbacks leads to success

Implementing innovation: putting creative ideas into action and making tangible contributions in areas where they may occur.

In the article "Analyzing and Interpreting the 21st Century Skills Guide (Art)" in the United States, it is pointed out that creativity is specifically manifested as students being able to demonstrate creativity and innovation in their work, maintaining an open and responsive attitude towards new and diverse perspectives. Through the creative process of determining themes, researching, exploring options, selecting and developing ideas, students receive feedback, modify, improve, and execute them, and use the basic elements of dance - body, movement, space, time, energy - to create an original dance. Next, students will discuss with some dance action designers how inspiration can be turned into dance, and share these inspirations with them while comparing the creative process of others. Students create an original dance through a creative process of identifying themes, researching, exploring options, selecting and developing ideas, receiving feedback, modifying, refining, and executing, and utilizing the basic elements of dance - body, movement, space, time, and energy.(Pengjie, 2018)

Creative thinking. Across various professions, including engineering, music, education, and accounting, the application of creative thinking is crucial for crafting innovative approaches to tackle complex challenges. This process of creativity often entails leveraging a mix of digital and non-digital tools to conceive original and practical concepts, as well as forging links between ideas that were not previously connected. Students, when employing their creative thinking abilities, collect data by dissecting issues and deriving crucial insights, subsequently utilizing this information to generate novel creations. To teach creative thinking, teachers can conduct classroom teaching from different perspectives, including: flexible seating; Exploratory learning; Interdisciplinary teaching; Emphasize student collaboration.("Skills/learning methods that 21st century students need to possess," 2020)

In summary, we can draw the following conclusion that the research framework of educational concepts in the 21st century has played a guiding role in the development of education today and promoted the development of education in China. Among them, innovative ability in core competencies is a strong support for dance choreography courses.

In addition, the 21st century learning framework serves as the guiding theory for this paper's research and has become the core skill of 21st century teaching and learning. To transform teaching concepts and curriculum structures, it constitutes the talent cultivation goals of 21st century education.

2.2 OBE education philosophy (output base of education)

2.2.1 OBE Education Concept Connotation

In China, the OBE (Output-Based Education) philosophy, often referred to as education oriented towards outcomes, competencies, objectives, or demands, is gaining prominence. The Ministry of Education's Teaching Development Planning Center highlighted in their 2021 report on the 'OBE' approach within the new engineering discipline that the OBE educational philosophy emphasizes a results-driven, student-focused, and backward-design curriculum development strategy, representing an advanced educational paradigm.(School Planning, 2017.7.13)

The concept of 'learning outcomes' was first proposed by Professor Elliot W. Eisner of Stanford University in his book' Educational Imagination '. He believed that the results obtained by students after experiencing the learning process, whether or not they have value and significance, are considered' learning outcomes' for students. In 1982, scholar Spady W.D first proposed the concept of OBE in an article titled 'Output based Instructional Management: A Social Perspective'. Spady W.D provided a detailed explanation of the connotation structure pattern of OBE in his article 'Output Based Education: Critical Issues And Answers'. In 2003, Acharya proposed the OBE teaching model based on understanding the connotation of OBE, which includes four elements: defining learning output, realizing learning output, evaluating learning output, and using learning output. He constructed an education model guided by the concept of results-based education: defining learning output, achieving learning output, and evaluating learning output.(Acharya, 2003; Spady, 1982)

2.2.2 Key Elements of OBE Education Concept

Spady W.D elaborated on the five key elements of OBE education philosophy in detail in his article 'Output Based Education: Critical Issues And Answers', and represented them using a pyramid model structure.(Spady, 1994)
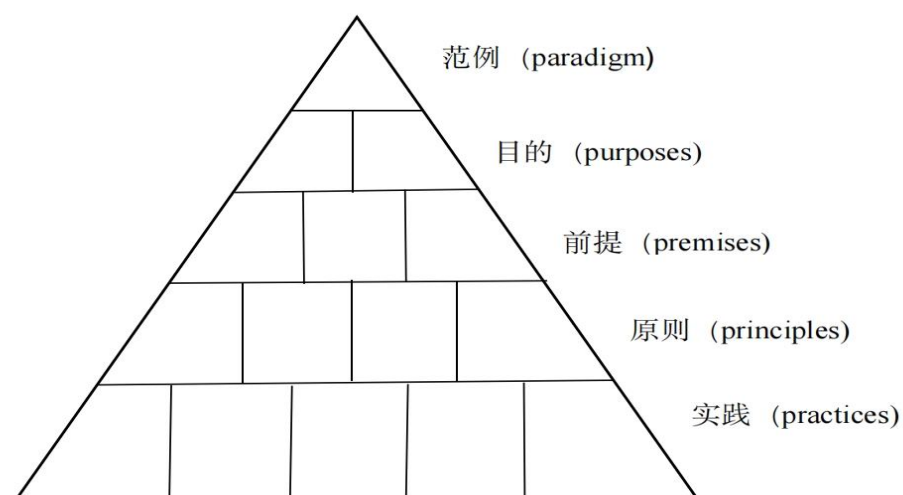
Figure 4 Outcome Oriented pyramid

Source: Output Based Education: Critical Issues And Answers (1994)

A paradigm: Simply put, paradigms are a way of observation, a way of aligning with viewpoints. From a broader perspective, this is a fundamental shift in the way schools operate their education systems, making 'achieving results' more important than simply' providing services'. Implicit in the paradigm is the hope that all students will become truly successful learners from this system.

Two purposes: The two main objectives of OBE reflect its fundamental philosophy of 'achieving success for all students and employees'.

1) Guarantee that every student acquires the essential knowledge, competencies, and attributes required for achieving success upon graduation from the educational framework.

2). Develop and manage educational institutions with the aim of ensuring that all students can attain and optimize these accomplishments.

In short, these two objectives focus the system on students' future performance abilities and establish a success oriented operational approach. They refuse to accept the common belief that students with different talents or abilities should receive different courses and learning opportunities, so that some people will always fall behind and others will always be ahead. On the contrary, schools should fulfill their obligation to equip all students with the necessary abilities and qualities to meet off campus challenges. On the contrary, schools should fulfill their obligation to equip all students with the necessary abilities and qualities to meet off campus challenges. Furthermore, these objectives mean that schools will have to change their operating methods to fulfill this obligation.

Three premises:

1). Every student is capable of learning and achieving success, although the timing and manner of their accomplishments may vary.

2). Successful learning can even promote successful learning.

3). The various policies of the school directly affect successful school learning.

The initial principle acknowledges the variability in students' learning pace and preferred methods. The subsequent principle highlights that effective learning is contingent upon a robust cognitive and emotional foundation, in addition to prior academic achievements. Ultimately, proponents of OBE assert that by modifying their instructional strategies, they can facilitate an environment where every student is empowered to excel academically.

The Four Principles of OBE:

1). Clear focus and clear purpose of education.

2). Expanded opportunities, expanded opportunities and support for learning success.

3). High expectations, highexpectations for everyone to succeed.

4). Reverse design: Based on the needs of society for talents, reverse design the teaching content, curriculum system, teaching objectives, and talent cultivation plan to adapt to the development of society,

There are four ways to apply these principles: consistent, systematic, temporary, creative, and simultaneous. These standards for applying these principles directly contribute to the efficiency of the system. Especially, creative applications contribute to a system's innovation capabilities and expand the scope of OBE implementation possibilities, thereby enhancing the concept of OBE.

Five key implementation points:

1). Clarify learning outcomes: The starting and ending points of OBE are the learning outcomes that students achieve during the learning process

Therefore, it is necessary to comprehensively consider the requirements and expectations of education stakeholders such as students, parents, schools, and society. At the same time, students' learning outcomes can be expressed in the form of ability indicators, or evaluated directly or indirectly, in order to demonstrate the achievement of students' abilities.

2). Constructing a curriculum system: Curriculum teaching is the carrier for students to achieve learning outcomes, therefore developing and designing courses

It plays an important role in the effectiveness of students' learning outcomes. The learning outcomes achieved by students need to be supported and guaranteed by corresponding courses, and a targeted curriculum system should be constructed for the formation of each ability of students.

3). Clear teaching strategy: OBE emphasizes the output of teaching rather than the input, focusing on the content learned by the final students

Instead of focusing on the specific content taught by the instructor, the approach should prioritize an inquiry-based teaching method over a didactic one. Educators are tasked with promptly and precisely assessing the learning status and advancement of each pupil, tailoring diverse instructional strategies, and fostering an optimal educational setting that caters to the needs of all students.

4). Form self reference evaluation: OBE adopts a diversified teaching evaluator with realms of assessment and evaluation techniques

Monitor whether the educational objectives have been attained. Assessments categorize students' achievement of intended learning outcomes into a spectrum of proficiency levels, from novice to advanced, which inform the subsequent phases of instruction and academic progress.

5). Progressing Toward the Summit: Following the reverse engineering approach, the ultimate objectives are broken down into incremental milestones.

The overarching objective is segmented into a progressive sequence of targets, starting from foundational levels and advancing to higher tiers. This structured approach necessitates that students fulfill these benchmarks sequentially, at their own pace. Pupils possessing varying learning capacities can attain optimal outcomes through personalized pathways.

2.2.3 Steps for implementing the OBE concept

Based on the connotation of OBE, Achaya proposed a structural model for implementing OBE, which mainly includes four stages: defining learning output, realizing learning output, evaluating learning output, and using learning output. (Acharya, 2003)

Define learning output: This step is the starting step in the OBE education model. Make timely adjustments to students' learning output levels based on their own development needs, teachers' specific teaching requirements, and the dynamic development and changes of various industries and departments. The purpose of defining learning outcomes is to ensure that students obtain corresponding learning outcomes, thereby acquiring corresponding core knowledge, abilities, and literacy. Therefore, it is crucial to define learning outcomes based on the principles of concretization and operability.

Realizing Learning Outputs: Retrospective design based on defined learning outputs, maximizing the development of all teaching resources that can help teachers and students achieve the expected outcome blueprint. These teaching resources can all be incorporated into the teaching resource system. On one side, they enhance the substance and depth of educational material content, while on the other, a well-defined system of educational objectives provides a clear direction for the evolution of these materials, thereby reducing the aimlessness associated with their development.

Evaluating learning output: Evaluating learning output runs through the entire process of learning output, utilizing various forms of evaluation resources to dynamically evaluate students. Utilizing assessment findings, offer tailored support and guidance to students aimed at enhancing their academic performance. This data should also empower educators to flexibly modify instructional approaches and gauge their effectiveness in real time, thereby optimizing the achievement of educational objectives.Evaluating learning outcomes emphasizes a multi-level, comprehensive, and multi-agent evaluation perspective, combining process evaluation with outcome evaluation to fully leverage the developmental function of evaluation.

Using learning output: Using learning output is the ultimate goal of OBE, and learners apply learning output to their learning, life, and work, truly realizing the application of learning. Based on the application effect of learning outputs, use them as feedback information for teaching resource construction, improve the quality of teaching resource development, and better serve students in using learning outputs.

2.2.4 Application Research of OBE Education Concept

2.2.4.1 Policy guidance under OBE education philosophy

Result based education (OBE) is not a new method of education in the 21st century, but some teachers as implementers need to have a comprehensive understanding of the OBE system and its different forms. This study is a ignited research focus on outcome based teaching and learning (OBTL), which is a curriculum level version of OBE. The purpose of this study is to understand the background of OBTL and synthesize its SA lien characteristics. We utilized 21 journal articles from Google Scholar Database and conducted an analysis. The research results indicate that OBTL has four Cs characteristics, including course level learning outcomes, associative learning, continuous improvement, and constructive consistency. However, the limitations of fully understanding OBTL have been recognized in the recommendation section. (Rabuya Jr)

The OBE education concept has received widespread attention and application, and is considered the correct direction for pursuing excellence in education. The American Association for Engineering Education Accreditation, known as ABET, fully endorses the OBE paradigm, integrating it across its accreditation criteria for engineering programs. Following its accession to the Washington Accord in June 2016, China has been recognized as a participating member, signifying the initiation of an internationally benchmarked engineering education accreditation process within the country.(Zhiyi, 2014)

The Ministry of Education's announcement regarding the 'Provisional Implementation Measures for the Accreditation of Teacher Education Programs in General Higher Education' is grounded in the foundational principles of 'learner-centric, outcomes-based, and continuously improving' education.The student-centered approach emphasizes following the growth and development laws of normal university students, with normal university students as the center to allocate educational resources, organize courses, and implement teaching; With a focus on outcomes, the effectiveness of learning among students at normal universities is used as a benchmark, and the quality of talent development at these institutions is assessed by aligning the core competencies expected of their graduates. The principle of continuous

improvement advocates for thorough and holistic assessments of the teaching quality within teacher education programs, utilizing these assessments to inform instructional enhancements and thereby fostering ongoing advancements in the caliber of talent produced by these programs..(China, 2014)

2.2.4.2 Research on Teaching Reform Based on OBE Education Concept

Based on the engineering certification standards, the reform objectives of experimental teaching in fine chemical engineering majors were explored: to develop distinctive curriculum teaching objectives, improve and implement classroom teaching, shift from emphasizing knowledge impartation to emphasizing ability cultivation, and develop diversified assessment and evaluation mechanisms; The principles of experimental teaching reform in fine chemical engineering major include student-centered approach, emphasis on learning output, diversified evaluation systems, and continuous improvement of engineering education quality. Finally, taking the experimental course of Fine Chemical Engineering at the School of Chemical Engineering, Northwest University for Nationalities as the starting point, this paper explores new teaching models through specific cases such as the positioning and design of the chemical engineering major at Northwest University for Nationalities, the content setting of experimental courses, the reform of experimental teaching methods, the establishment of experimental teaching evaluation systems, and the continuous improvement of experimental teaching effects. (Weihong, 2016)

In response to the current problems in the teaching of comprehensive practical courses in materials science and engineering, guided by the requirements and concepts of engineering education certification and provincial key professional construction, a systematic reform of professional comprehensive practical course teaching is carried out. Through system planning, a teaching content design that focuses on ability development has been developed, with a student-centered teaching process. Teaching projects are closely linked to engineering applications and subject competitions, and OBE engineering education concept oriented professional

comprehensive practical course teaching reform measures have been developed for online teaching resources. (Dongwei et al., 2023)

On the basis of the original curriculum teaching mode of the art and design major, by optimizing the curriculum teaching methods, fully enhancing the attractiveness of curriculum teaching, promoting the cultivation of applied technical talents, analyzing the role of OBE education concept in the teaching of software courses in the art and design major, designing an art and design software based on OBE education concept that is student-centered, establishing a first-class classroom teaching concept, and transforming teaching methods, Strengthen the practical application effect of software, expand educational resources, construct open software classrooms, and introduce a talent cultivation model of school enterprise cooperation for curriculum teaching reform strategies. (Ruiting & Hongyu, 2023)

Regarding the undergraduate course of abstract algebra, with the core of the "results oriented" OBE education concept and student-centered approach, we will re-examine the research on the reform of abstract algebra teaching. We have conducted in-depth exploration and research on the implementation of various teaching strategies, including the selection of teaching materials, revision of syllabus, construction of core knowledge system, allocation of teaching faculty, optimization of teaching design, etc. We have established a "comparative" teaching of knowledge points, sorted and summarized abstract knowledge points, and made classroom teaching efficient and open, The teaching design under the OBE concept of optimizing course assessment aims to fully mobilize students' initiative and creativity, thereby improving the quality of teachers' education and teaching, as well as students' learning outcomes.(Daliang et al., 2022)

2.2.4.3 Research on Teaching Evaluation Based on OBE Education Concept

In order to improve the teaching effectiveness of professional education in higher education institutions, this study points out that the OBE education concept should be added to the teaching evaluation system, and on this basis, the output goals of professional talent cultivation should be clarified. With the help of teacher research

and social cooperation, a project topic practice platform, a "school society" joint practice platform, a discipline competition practice platform, and an in class practice platform should be established, Establish a new "four platform+dual cycle" professional teaching evaluation system for higher education institutions. Combining "multi platform feedback" with "dual platform feedback", we introduce social practice through "school society" cooperation, help students participate in professional practice, establish feedback mechanisms, and conduct teaching evaluation. (Jiaxin et al., 2022)

By conducting research on the evaluation system of classroom teaching in domestic and foreign universities, using the OBE education concept to guide classroom teaching reform, designing a multi teaching evaluation system, constructing the basic principles of classroom teaching evaluation system, classifying and designing multi subject teaching evaluation indicators for classroom teaching evaluation dimensions and observation points, advocating for highlighting the four transformations of the center of classroom teaching evaluation, and highlighting the subjectivity of students, We have constructed a multi-agent classroom teaching evaluation index system, filling the research gap in the university classroom evaluation system in China. (Qun & Shanfeng, 2023)

It is pointed out that the goal of talent cultivation should be combined with the needs of market talents and enterprise positions, with the goal of cultivating applied and innovative talents who meet social needs and possess professional abilities. Combined with the OBE education concept, new teaching concepts suitable for China's education and talent development should be explored. Proposed a practical strategy for curriculum teaching evaluation based on the OBE concept, which includes clarifying professional training objectives and graduation requirements, establishing a curriculum teaching evaluation index system, and constructing a continuous improvement mechanism. Intended to promote the development of engineering education in China and better pursue excellence in education. (Ji, 2021)

In the context of "Internet plus", this paper explores the problems and reform of teaching evaluation in the online teaching environment in combination with the teacher training course English Teaching Design. It is recommended to integrate the OBE concept into the teaching evaluation reform of the main courses of normal education majors. The superiority of course evaluation based on the OBE concept helps to ensure the achievement of teaching objectives in teacher training courses. The teaching design and implementation abilities of teacher training students are significantly improved, and the reflective and evaluation abilities of professional teachers are steadily improved, promoting the achievement of teaching objectives in teacher training courses, and improving students' subject teaching knowledge construction and teaching design and implementation abilities. (Danfeng, 2021)

The current situation and challenges of classroom teaching evaluation in local undergraduate colleges and universities have been proposed. It is recommended to integrate the OBE concept with local undergraduate education, combine the evaluation of teacher teaching quality with the evaluation of student learning quality, and construct a diversified evaluation index with "student-centered" feedback channels to strengthen organizational management, strengthen institutional guarantees, set reasonable teaching objectives, and establish effective continuous improvement mechanisms, The implementation of the classroom teaching evaluation system is recommended to achieve the goal of "promoting learning through evaluation, promoting teaching through evaluation, and promoting mutual benefit between teaching and learning".(Anni, 2020)

2.2.4.4 Research on Talent Cultivation Based on OBE Education Concept

The talent cultivation model refers to the knowledge, ability, and quality structure constructed by universities for undergraduate students in one or more specific majors, as well as the process and methods of achieving this structure. It is an educational ideology and concept formed by a talent cultivation organization through long-term teaching practice, and specifies the characteristics and methods of talent cultivation .(Zefang, 2012)

The education system of the OBE concept proposed by Spady advocates the reverse design of the talent development process based on the expected final learning outcomes of students, and the formation of a systematic closed-loop for continuous improvement of teaching quality. Spandy, William G Output Based Education: Critical Issues and Answers Tucker S.E. believes that the teaching model under the OBE concept aims at students' learning outcomes and guides the talent development process through their learning outcomes. Tucker S.E. Literature Review: Outputs focused education in universities. Acharya system points out the relevant implementation principles of OBE: focusing on student learning output, increasing student learning opportunities, transforming teacher roles, and cultivating reverse design talents (Spady, 1994; Tucker, 2004)

Li Zhiyi believes that with the arrival of engineering education reform, there is an urgent need to change educational concepts to adapt to it, in order to promote a new round of engineering education reform. He detailed the core connotations of the three major components of the OBE talent cultivation model, which are student-centered, results-oriented, and continuous improvement. On the basis of sorting out the historical process of education certification in China, he elaborated on the new development and changes of this concept and model, Summarized the reasons for these developments and proposed specific suggestions on how engineering education should adapt to this new era environment (Zhiyi, 2014)

Pointing out the characteristics of local universities and drama majors, guided by the OBE concept, systematic research will be conducted from the aspects of training objectives, graduation requirements, ability indicator system, curriculum design, teaching management, and teaching evaluation to form a systematic training plan for applied talents in drama majors in local universities. Research suggests that local universities should change their traditional enrollment and training models in the cultivation of theatrical talents, and implement "large-scale enrollment and on-demand training". The so-called "major enrollment" refers to recruiting students according to the major category of drama. After entering the school, students first study the basic

courses of drama, and after completing the basic courses, they are divided into several professional directions based on social and personal needs, and trained according to their needs. Following the research approach of "investigation and discussion - formation of plans - implementation and evaluation - summary and revision", the entire study is divided into four stages. The expected outcome of this project implementation is to attract more outstanding students and ultimately serve society. (Houqing, 2017)

The concept of talent cultivation mode reflects the requirements of various aspects such as teaching objectives, standards, structures, and principles in universities. The effective implementation of the OBE talent cultivation model needs to be based on a corresponding teaching quality management system. The research results of the paper can provide useful theoretical guidance for the construction, reconstruction, and improvement of the teaching quality management system at all levels of courses, majors, colleges, and schools based on the OBE talent cultivation model in universities. Analyze the quality of undergraduate teaching, conduct research on undergraduate teaching quality management, and study the undergraduate teaching quality management system of talent cultivation models. Conduct research on the reconstruction of the undergraduate teaching quality management system of a certain university. Research how to adapt the traditional functional oriented teaching quality management system to this new teaching philosophy. (Ruowen, 2022)

Fan Mengqing and Liu Haoyuan believe that based on the OBE education concept, guided by social needs, and closely linked to the collaborative education of application-oriented undergraduate colleges, governments, and industry enterprises, they analyze and explore three prominent issues: insufficient motivation for the integration of industry and education in the cultivation of talents in application-oriented undergraduate colleges, prominent "two skin" problems, single practical teaching courses, relative disconnection between production and teaching, incomplete management systems, and lack of efficient guarantee platforms, Propose strategic support: the inherent need to achieve high-quality development of education. Core point: An important link in cultivating applied and versatile talents. Value orientation:

Strengthen the ability to serve the socio-economic development of the new era. Three basic points. Internally driven - guided by the OBE concept, building value recognition, and driving demand externally - relying on industry enterprises, creating a "three spiral" training model and logistics support - optimizing top-level design, forming an open pattern of collaborative governance, and providing solutions for the innovation and upgrading of the industry education integration talent training model in applied undergraduate colleges. (Mengqing & Haoyuan, 2023)

In summary, we can draw the following conclusion: from the connotation, elements, steps, and basic overview of OBE education philosophy, we can form a basic theoretical basis for the achievement oriented education. And it has played a guiding role in the formation of theories and applied research in the field of education, especially in applied research. It has formed important policy guidelines at present, and has achieved significant research results in teaching reform, talent cultivation, teaching evaluation, and other aspects.

In addition, the four steps based on the OBE education concept provide a curriculum reform framework for this study. Among them, the policy guidelines based on the OBE concept have become the goal of teacher training professional certification, and in education reform, the student-centered concept has become the goal of talent cultivation. The formed teaching evaluation also has great inspiration and influence for the formation of this study.

2.3 Theoretical basis:

2.3.1 Constructivist Learning Theory:

The application of constructivist thinking in psychological research has given rise to the constructivist learning theory. The term "constructivism" is not a new term, but a different translation of the English word "Constructivism" that was originally translated as "structuralism" in China in recent years. Many fields use this term, and Chinese scholars believe that constructivism is a broad and vague term, and the meaning of this term varies among people in different fields. (Pi Liansheng, 2004)

The two direct theoretical sources of constructivist learning theory are Jean Piaget's personal constructivism and Lev S. Vygosky's social constructivism. The distinction between these two approaches arises from their divergent foundational models: Personal constructivism reflects Piaget's notion of 'organic' knowledge, suggesting that learners actively build their understanding through interactions with the physical world around them. In contrast, social constructivism mirrors Vygotsky's perspective on the development of scientific concepts, assuming that these concepts were introduced by teachers through oral communication(Bächtold, 2013).The central idea of constructivism is to construct human knowledge, and learners construct new knowledge based on the learning of predecessors. Constructivism is considered a learning perspective, in which learners act as the main body of acquiring and actively constructing knowledge, and the process of autonomous construction is called constructivism(Loyens & Gijbels, 2008).The numerous views on constructivism revolve around a fundamental assumption about learning: knowledge is actively constructed by learners(Birenbaum, 2003). To make teaching conform to the constructivist concept, four basic characteristics need to be followed: introducing existing knowledge, creating cognitive differences, providing feedback on the application of new knowledge, and reflecting on learning(Baviskar 1 et al., 2009). Constructivism advocates for an educational approach where learners actively develop their own understanding through practical experiences, instead of merely absorbing information from established authorities such as textbooks or instructors. It promotes the dissemination of knowledge within dynamic, non-traditional settings, and fosters collaborative learning with peers beyond the confines of the classroom.(Kanselaar, 2002)

2.3.2 Piaget and Personal Constructivism

Piaget brought his biological knowledge background into the study of children's cognition. He believes that the mechanism of learning is similar to the mechanism of biological adaptation to the environment, both of which are a continuous process of adjustment. Knowledge is a complete set of explanatory systems that individuals gradually form and develop in complex interactions with the world in order to

adapt to their environment. The cognitive structure is the arrangement of various knowledge in an orderly manner. Piaget named cognitive structure "schema" and believed that "it is only when children acquire those necessary (as prerequisites) schemas that they are 'easily' able to form specific concepts."([American] B.J. Wordsworth, translated by Zhou Hao et al.: "Piaget's Cognitive Development Theory", published by Central China Normal University Press in 1986, page 119)That is to say, in the cognitive process, a schema serves as a fixed framework, and relevant information can only be adsorbed onto the schema to form ideas. If information is tightly combined with the schema, ideas become clear; If combined loosely, the concept becomes blurred. Piaget used the concept of schema in a strong constructivist sense, rather than in the traditional structuralist sense, because Piaget believed that schemas were constantly changing. When new experiences can be absorbed by the schema, assimilation occurs and the schema is expanded; When new experiences cannot be absorbed by patterns, there is an adaptive effect, the old patterns collapse, and new patterns emerge. Whether it is assimilation or adaptation, schemas are undergoing changes in their composition, properties, quantity, and other aspects. This change is not only a linear quantitative change in knowledge, but also presents stage differences in cognitive characteristics.

2.3.3 Vygotsky and Social Constructivism

Unlike Piaget's biologist background, Vygotsky received excellent training in humanities. The difference in academic background and interests has led to the difference in academic orientation between Piaget and Vygotsky. Piaget emphasized the structural aspect and basic universal developmental laws (biological origins), while Vygotsky emphasized the historical aspects of cultural and social interactions as well as psychological development，(Edited by Zagil Misi, translated by Mei Zupei et al.: "World Famous Educational Thinkers" Volume 4, published by China Foreign Translation Publishing Company in 1994, page 286)His research became the theoretical foundation of social constructivism.   Vygotsky's attention to social history and culture is mainly reflected in his concepts of "advanced psychological functions" and "zone of proximal

development". Vygotsky believed that human psychological functions can be divided into two types: low-level and high-level. low-level psychological functions are instincts that are no different from animals, while high-level psychological functions are products of human participation in social activities and the result of social activities.Vygotsky proposed: The most important and fundamental rule that can explain the origin and be achieved through the study of advanced psychological functions can be expressed as follows: every symbolic behavior of children originates from some form of social cooperation, so even in higher stages of development, symbolic behavior is still a social mode of functioning. Therefore, the history of advanced psychological function development is considered as a social behavior tool that transforms into an individual's psychological mechanism The history of the process of being able to use tools. (Edited by Zagil Misi, translated by Mei Zupei et al.: "World Famous Educational Thinkers" Volume 4, published by China Foreign Translation Publishing Company in 1994, p. 288.)

Based on Piaget's aforementioned theory, educators and psychologists from various countries have further developed constructivism. For example, American developmental psychologist Kohlberg further studied the properties of cognitive structures and their developmental conditions. Psychologists in the United States, including Sternberg and Katz, highlight the pivotal function of personal proactivity in shaping cognitive frameworks and are actively investigating the optimal integration of such proactivity within the realm of cognitive development.In addition, former Soviet psychologist Vygotsky established the " The 'Cultural and Historical Development Theory' underscores the significance of the social, cultural, and historical contexts within which learners are embedded, influencing their cognitive development. Drawing from this perspective, researchers, with Vygotsky at the forefront, delved into the pivotal functions of 'activity' and 'social interaction' in the evolution of higher psychological processes in humans. Collectively, these investigations have significantly expanded and refined the constructivist learning paradigm, establishing a solid groundwork for its implementation in educational practices.

2.3.4 Basic viewpoints of constructivist learning theory

As early as the 1980s, constructivist learning emerged in the United States, which posed a challenge to information processing psychology and gradually separated from the cognitive school. Constructivist learning theory has had a huge impact on traditional teaching and is hailed as a "revolution" in educational psychology. The basic viewpoints of constructivist learning theory mainly include four aspects: knowledge view, learning view, student view, and teaching view.

1) The Knowledge View of Constructivist Learning Theory

The concept of knowledge refers to the fact that as knowledge reserves continue to increase, people begin to think about the issue of "knowledge" itself, which is actually a "metacognition" of "knowledge" itself. "Due to the fact that the concept of knowledge is the 'metacognition' of knowledge itself, that is, the fundamental view of knowledge, it means that it contains many confusions and assumptions internally, and its scope is very broad, including the concept of knowledge in education." (Huiting, 2015)

2)The Learning View of Constructivist Learning Theory

The learning perspective of constructivist learning theory holds that learning should be a process in which students construct knowledge on their own, and teachers should not blindly transmit and impart knowledge to students. Throughout this journey, students are not merely recipients of information; they are proactive shapers of the information's meaning, a process that is uniquely theirs and cannot be substituted by others.

Firstly, learning has a proactive and constructive nature. To achieve a higher level of knowledge, learners need to actively judge and choose information based on their existing knowledge and experience, promote the mutual influence and integration of new and old knowledge and experience, and gradually improve their existing cognitive structure.

Secondly, learning is situational. Constructivists believe that knowledge cannot exist abstractly independent of the activity context, and learning also needs to be combined with social practice activities.

Thirdly, learning has social interactivity. The learning of learners is carried out in a certain social environment, and the learning process emphasizes interaction and collaboration between people.

3)The Student Perspective of Constructivist Learning Theory

The student perspective of constructivist learning theory holds that students do not enter the classroom empty headed. Students have already formed their own rich knowledge and experience in their past learning and life, and the existing knowledge and experience among students are not the same. In teaching, teachers cannot ignore the existing knowledge and experience of students and "start over". They should guide each student to "grow" new knowledge and experience on the basis of their existing knowledge and experience. The student perspective of constructivist learning theory particularly emphasizes the richness and diversity of student knowledge and experience.

4)Teaching View of Constructivist Learning Theory

From the constructivist perspective on teaching, instruction is not merely a straightforward act of conveying information; instead, educators are tasked with the role of refining and reinterpreting knowledge. This refinement and reinterpretation involves educators actively engaging with students' perspectives, delving into their thought processes, and giving consideration to the rationale underpinning their beliefs. The aim is to identify strategies that can assist students in expanding and refining their initial comprehension. What is emphasized here is that teachers should not just be knowledge transmitters, but should have a positive interaction with students, hear their voices, and ultimately make students more willing to actively enrich and improve their cognitive structure.

2.3.5 The main objectives of constructivist education and teaching are:

The constructivist view of knowledge and learning emphasizes the deep understanding of knowledge by learners, believing that teaching is an art that helps students solve difficult and challenging problems. It is committed to developing students' innovative abilities, cooperative learning, self exploration, lifelong learning, and practical problem-solving abilities. It requires the cultivation of strong personal and social awareness in teaching reform. Based on the goals that constructivism needs to achieve in education and teaching, Zhang Kuiming divided constructivist education and teaching goals into three levels according to Bruner's classification of teaching knowledge, ability, and quality: deep understanding of knowledge by students, positive development of innovation ability by students, and social citizenship qualities needed for the future. (Zhang Kuiming.2017)

In summary, the basic viewpoints of constructivist learning theory mainly include four aspects: knowledge view, learning view, student view, and teaching view. The knowledge and learning perspectives of constructivism emphasize the deep understanding of knowledge by learners, believing that teaching is an art that helps students solve difficult and challenging problems, committed to developing students' innovative abilities, cooperative learning, self exploration, lifelong learning, and practical problem-solving abilities. Constructivism, a conceptual framework concerning knowledge acquisition and the learning process, underscores the proactivity of learners and is in harmony with the OBE philosophy. This approach posits that learning entails the active creation of meaning and the construction of insights by learners, drawing from their prior knowledge and experiences. It contrasts with conventional learning theories and pedagogical notions, offering significant guidance for the instructional design within this subject area.

2.4 Dance Education

2.4.1 Concept of Dance Education

The famous American dancer Sean once said, " Authentic dance instruction extends beyond mere movement; it is a holistic form of personal development that

cultivates an individual's physical, mental, and emotional faculties through the art of dance."Dance education is an art education that integrates aesthetics, morality, and emotions, and is an important component of humanistic quality education. It plays an important role in cultivating sentiment, purifying the soul, and stimulating beauty, and has received widespread attention from all levels of society. (shibing, 2018)

Dance instruction can be categorized into two distinct types based on their target audiences and objectives: general dance education and specialized dance education. General dance education emphasizes accessibility and is designed for personal enjoyment and recreational purposes.Through short-term training courses and imparting basic knowledge of dance, it can also improve the artistic appreciation level of the masses, enhance physical fitness, attach importance to appearance, and promote the construction of spiritual civilization. Therefore, countries around the world attach great importance to the popularization of dance education for the masses. The latter focuses on improvement and aims to cultivate specialized talents. It provides strict basic and technical training to students through dance academies, schools, professional art academies, and troupes, and trains and transports excellent professional talents for various professional dance groups through lectures on dance history and theory. (Lei, 2013)

Gao Zhiyi pointed out that in China, higher dance education is mainly divided into two categories: one is professional dance colleges; One type is dance majors in comprehensive universities. The talent positioning and training objectives of these two types of colleges are completely different. Professional colleges aim to cultivate professional dancers in various professional dance groups, emphasizing the training of dance technical skills, while comprehensive colleges mainly cultivate teachers for major, middle, and primary schools, emphasizing the cultivation of comprehensive qualities. At present, there are four major majors in dance education in China: dance performance major (vocational school, junior college, undergraduate), dance education major (junior college, undergraduate), dance choreography major

(junior college, undergraduate), and dance studies (dance history, dance theory major) (undergraduate).(Zhiyi, 2012))

2.4.2 Research on Dance Education in Higher Education Institutions

Dobler is not only a dance educator, but also a forward-looking theoretical researcher and advocate of Liberal Arts Education. In the 1940s, Dobler demonstrated extraordinary research talent and profound theoretical insights in dance education. Dobler pointed out that compared to the theoretical changes in traditional dance education and the value of dance education, dance is no longer just a performing art that exists to cultivate professional and technical actors. That is to say, the ultimate goal of dance education is no longer just to present flawless dance performances, but to re experience the "aesthetic value discovered in reality" and to revitalize and strengthen human vitality and personality during the dance process. (Wenguo, 2023)

Meng Wenguo pointed out that in Dobler's theory of dance education, different from traditional dance education models, she believes that dance should not be a performance education that exists solely for the pursuit of skills, but should be an art and humanistic education that returns to art and humanity. In other words, firstly, the fundamental nature of dance education is a comprehensive education that returns to the perfection of human nature, and a liberation education in the context of modernity alienation; Secondly, dance should not only exist among certain classes or individuals with dance talents, but should be an artistic activity from which everyone can enjoy aesthetic pleasure; Finally, dance is a strict discipline, and therefore, systematic curriculum standards should be established. In addition to professional dance courses, relevant theoretical research courses should also be set up to achieve the educational goal of students' comprehensive development. (Wenguo, 2023)

In the article "Theory and Practice of Teacher Professionalization" by the Teacher Education Department of the Ministry of Education, it is pointed out that there should be a planned and purposeful training of teacher education skills for dance major teacher students, integrating dance theory knowledge and professional skills knowledge, as well as psychology and education, which plays an important role in

whether students can be competent in teaching after graduation.(Ministry of Education's Department of Normal Education (2003) Theory and Practice of Teacher Specialization. People's Education Press. 373 pages ISBN9787107164453)

Compared with dance majors in terms of training objectives, although both of them focus on the art discipline of dance, there are significant differences in teaching concepts, objectives, and plans between teacher training dance majors and dance majors. Dance colleges mainly focus on cultivating professional dance art talents with strong professional abilities, high artistic cultivation, and specialized dance skills. Unlike dance majors in universities, the talent cultivation of dance majors in higher teacher education is not primarily focused on cultivating high-level and cutting-edge dance talents, but rather emphasizes the cultivation of comprehensive education talents. Therefore, based on the teaching philosophy and professional characteristics of the school, it is determined that teacher training dance majors should have a talent training program that belongs to their personal style. Wang Huan pointed out in "Reflections on the Reform of Dance Education in Normal Universities" that the plan mainly focuses on comprehensive literacy in basic theory, basic knowledge, basic skills, and practical abilities, cultivating advanced applied talents in dance education and choreography who can work in various kindergartens, primary and secondary schools, social teaching institutions, children's dance theory research, and other basic education related to dance literacy.(Huan, 2003)

Meng Xiaoyan proposed in "Deepening Intensive Development - Dialogue on the Cultivation of Ethnic Dance Talents and Curriculum Construction" that by gradually shifting the traditional "skill oriented talent cultivation" teaching connotation of dance majors to "specific professional" talent cultivation, we should further deepen the curriculum connotation based on the characteristics of normal dance majors, and broaden new teaching levels with a new educational perspective, Improve the cultivation of comprehensive quality and abilities for dance majors in teacher training, in order to adapt to the needs of future social positions and teaching.(Xiaoyan, 2015)

2.4.3 Application of OBE Education Concept in Higher Dance Education

Based on the characteristics and application value of OBE teaching philosophy, the basic principles that should be grasped in dance teaching in universities are as follows: the effective combination of cognition and practice, the unity of inspiration and coercion, and the balance between individuality and commonality in teaching. Reform strategies have been proposed for the current teaching content, teaching mode, and students' comprehensive qualities in dance education. The OBE education concept should be combined to reform it and promote the development of dance teaching. (Meng, 2021)

Shi Yue analyzed the problems in the construction of dance education professional courses, pointing out that the internal driving force of course construction is insufficient, the depth and innovation of course content are insufficient, and the integration and integration of courses are not high. He also constructed a dance education professional course system based on the OBE teaching concept, and carried out a dance education professional course map construction.

The goal system centered on practical ability in dance education is to establish a three-level circular dance teaching curriculum goal and establish a platform for internal and external practice in dance education. The construction of a Curriculum Mapping for dance education majors in the research is guided by curriculum objectives to plan and guide students' future development direction in dance education work, in line with a result oriented talent cultivation model. (Shiyue, 2022)

In his research on the educational path of the dance performance major at Wuhan Institute of Physical Education, Li Xin is based on the educational concept of the OBE education model. Starting from the teaching design stage, he changes the original professional needs, follows the principle of disciplinary division, and is guided by OBE talent cultivation. In the talent cultivation process, he understands the current needs of the country, society, and industry for this major's talents, and adheres to the principle of professional needs matching social needs. Correspond internal and external needs with training objectives; Corresponding training objectives and graduation requirements; The

graduation requirements correspond to the curriculum and are designed in reverse. With students as the main body, teaching ideas should be changed during the implementation process, allowing students to actively participate in classroom learning, changing the original teaching mode, and paying more attention to talent cultivation and social needs. (Xin, 2020)

Cai Wen analyzed the teaching problems of the "Chinese Ethnic and Folk Dance" course in normal universities. The current teaching problems are: the teaching content is not comprehensive and cannot meet professional needs; The teaching method is relatively simple and fails to meet the needs of students; The teaching evaluation is unreasonable and unable to adapt to career development. Therefore, it is emphasized that the goal of curriculum reform should be student-centered, the teaching content should be reasonably selected, and the design of the "Chinese Ethnic and Folk Dance" course in normal universities should fully demonstrate the characteristics of the school and profession. Multiple teaching evaluations should be adopted under the guidance of the OBE concept for curriculum teaching reform. Research has proposed that this can ensure that talent cultivation can better meet the development needs of students and the needs of society, Enable students to have broader growth opportunities in the future. (Wen, 2021)

In summary, we can draw the following conclusion that the development of dance education is in a period of reform and transformation, especially in China's higher education. The goal of talent cultivation, the reform of teaching models, whether to adapt to social needs, and how to cultivate students' autonomy in learning have become important issues. The combination of OBE education concepts has provided theoretical support for the development of dance education and has been applied in various dance teaching fields.

In addition, these studies have effectively combined OBE with dance teaching to develop educational models that are suitable for the unique nature of dance education, paving the way for my research.

2.5 Dance choreographer

2.5.1 Discipline construction of dance choreography

Beijing Dance School (predecessor of Beijing Dance Academy) was officially established in 1954, marking the beginning of modern dance education in China. In the late 1950s, Beijing Dance School invited two famous ballet choreographers, Chaplin and Gushev, from the Soviet Union to hold two dance choreographer training classes, with a total of 32 choreographers trained. Among them, the first dance choreography training class was officially launched on December 2, 1955, and completed at the end of 1957. The vast majority of these students are in-service choreographers selected by various dance groups across the country. The chief teacher is Victor Ivanovich Chaplin, a Soviet dance choreographer and a meritorious actor from the Russian Republic. The students include Li Chengxiang, Zhao Wanhua, Li Qun, Ulik, Malik, Jia Zuoguang, and others. The monitor is Jia Zuoguang. The current choreography class is commissioned by the Ministry of Culture to cultivate professional dance choreographers nationwide. The students are recommended by various professional organizations across the country, and most of them have some creative experience. During their two-year studies, the students diligently studied and practiced, supplementing the missing knowledge and learning new things. During their internship, they achieved fruitful results. They learned the creative methods of ballet dance and boldly practiced it under the guidance of experts, combining the characteristics of Chinese dance. They produced China's first large-scale ethnic dance drama "Baolian Lantern" and small and medium-sized ethnic dance dramas "Miaoling Mountain", "Zhang Yu and Qionglian" A lover eventually becomes a married couple. (Shouhe, 2009)

The second dance choreography training class was held in 1858. The students collectively created large-scale Chinese dance dramas under the excellent guidance of the chief teacher, dance performance, teaching, and choreographer expert, Peter An Gushev. Fish Beauty "," Liu Hulan "," Huang Jiguang "," Red Sister-in-law ", classical dance drama" Xiao Dao Hui ", ethnic minority dance dramas" Mangluo Hua "," Wulanbao ", and a large number of small and medium-sized works. (Shouhe, 2009)

In 1978, the Beijing Dance School, known as the "cradle of dancers," was upgraded and restructured into the Beijing Dance Academy. The construction of various new disciplines in the university department was urgent, and the dance choreography major was the first to bear the brunt. During this historical period, the wave of reform and opening up has provided unprecedented opportunities for the development of China's education and art industry. (Miaozhi, 2011)

2.5.2 Development of dance choreography discipline

The dance choreography major is a discipline that studies the teaching theory and human motion creation techniques of dance choreography. It is a scientific research and practice discipline that focuses on dance choreography teaching, talent cultivation, drama creation, stage directing, scientific research innovation, and more. Its characteristic is to inherit the traditional Chinese dance culture, widely collect world dance culture, and construct a complete, systematic, scientific, open, and sustainable development of Chinese dance.

As a dance choreography major in higher education, it was established in the 1980s. In 1981, Beijing Dance Academy decided to lead the establishment of the choreography program under the leadership of Vice Dean Jia Zuoguang. In 1982, Beijing Dance Academy held the first choreography training course in order to accumulate experience from teaching practice and explore teaching methods and textbooks for dance choreography, in order to establish our own dance choreography discipline. The establishment of the modern dance choreography major in 1993 was a response to the call and pressure of new artistic language in our artistic reality. The discipline construction of modern dance majors integrates the spirit of traditional Chinese dance art into teaching and creation, making modern dance "Chinese" not only because its artistic concepts and expressed survival experiences have unique colors of modern Chinese life and culture, but also because its dance language has a profound and deep aesthetic connection with traditional Chinese dance language, becoming "Chinese modern dance".

In the late 1990s, with the development of the social economy and the continuous deepening of the popularization of dance art, the dance choreography major gradually emerged as an emerging professional direction in local higher education institutions and has gradually developed into one of the more popular majors in music and dance. Among the earliest local higher education institutions to offer dance choreography majors are Shanxi University Normal College, Jiangnan University, Henan University, Northeast Normal University, Shandong University Weihai Branch, Jilin University, Mudanjiang Normal University, and so on. Through years of education and exploration, the dance choreography program in local higher education institutions has trained and delivered a large number of outstanding talents to art troupes, local art colleges, and performing arts institutions across the country, and has been widely recognized by colleagues in society and the dance industry. (Miaozhi, 2011)

Dance choreographer is a undergraduate major in ordinary Chinese universities. In the field of art education in China, the dance choreography major belongs to a variety of professional classifications under the dance major. It belongs to the category of music and dance studies (1302) under the category of art studies under the directory of general higher education majors (dance choreography 130206)

In the 2022 ranking of dance choreography majors in Chinese universities of soft sciences, the professional rating is A level. Among the 8 universities in the A level rating, except for Beijing Dance Academy, Xi'an Conservatory of Music, and Xinghai Conservatory of Music, the other 4 are comprehensive universities, including Central University for Nationalities, Shandong University, Shandong Youth Political College, and Shanxi University.

2.5.3 The importance of dance choreography courses in dance education in higher education institutions

Since the implementation plan of the National School Art Education Overall Plan was issued by the National Education Commission in 1987, many art colleges, especially art departments of higher normal universities, have successively opened dance majors. In 2008, there were 18 vocational colleges in China, of which 17 admitted students majoring in dance performance, dance choreography, and dance education.

According to incomplete statistics, as of the end of 2011, more than 700 out of 1080 higher education institutions in China offered art courses. As of 2012, 166 universities nationwide admitted students majoring in dance and 59 universities admitted students majoring in dance choreography.(Yuanyuan, 2020)

In "Dance Education", Lv Yisheng first proposed the theory of "the intelligent structure of dance professionals". The so-called intelligent structure refers to the cultivation of dance talents' thinking, observation, imagination, imitation, memory, and creativity through education. Obviously, this is a training mode that enables dance talents to possess comprehensive qualities and develop comprehensively, and is a training mode that meets the needs of society and the requirements of the times. Therefore, the measurement standards for the cultivation of dance talents' abilities should be based on the following three aspects: firstly, the cultivation of dance performance ability; Secondly, the cultivation of dance teaching ability; The third is to cultivate the ability of dance choreography.

The newly revised curriculum plan and standards for compulsory education in April 2022 clearly include dance as a subject of study in the nine-year compulsory education stage, which is a landmark measure! This policy highlights the important position of the dance discipline and recognizes its role in cultivating students' comprehensive abilities at the national level. The course content mainly includes four types of artistic practices: "expression", "creation", "appreciation", and "integration". Among them, the content of students creating dance is included in the curriculum standards for grades 3-7. Therefore, the professional quality of choreography and rehearsal is an important ability for primary and secondary school dance teachers.(China, 2022)

Northeastern Normal University, Jiangnan University, Shanxi University, Jilin University of Arts and other universities all offer dance choreography majors to cultivate backbone teachers of music and dance in primary and secondary schools who meet the development needs of Chinese music and dance basic education, have comprehensive development in morality, intelligence, physical fitness, aesthetics, and labor, have firm

political beliefs, noble teacher ethics, good humanistic background, and a high sense of responsibility and career ambition, master solid knowledge, theory, and skills in music and dance education, possess strong dance choreography and teaching abilities, lifelong learning awareness, and sustainable development ability. Our goal is to cultivate comprehensive dance talents who can dance, teach, and choreograph, and to provide excellent dancers for all levels of society.(Yunpeng, 2022)

2.5.4 Teaching status of dance choreography course

2.5.4.1 Traditional teaching mode

The dance teaching model in Chinese universities still uses the "early professional dance education" model left behind by the former Soviet Union. The characteristic of this model is that dance learners start learning dance in their teens with the goal of becoming a dancer. However, after the promulgation of the "National Medium and Long Term Education Reform and Development Outline (2001-2020)", the responsibility of higher education has become to comprehensively improve the quality of the people and address the needs of China's education not adapting to the country's economic and social development. The dance teaching mode is still moving forward in a narrow channel, which clearly creates a contradiction between the society's demand for high-quality and diverse talents and the lack of educational cultivation ability, and further highlights the antagonistic nature between constrained teaching modes and diverse educational vitality.   (Juan, 2021)

The current form of dance teaching in our country is difficult to fully meet the needs of modern education development, and the monotony of dance course teaching further affects students' enthusiasm for dance learning. Yu Ping's article "Four Questions of the Dance Higher Education Summit Forum" proposed that there is a trend of "homogenization" in dance teaching in current higher education. There are still a large number of universities that imitate Beijing Dance Academy in the establishment of teaching models, selection of teaching content, and use of teaching methods. Over time, this has resulted in a "thousand schools and one side" teaching model. The higher education of dance in our country has formed a relatively fixed educational method: oral

transmission and physical teaching. However, with the increasingly diverse forms of dance expression, there are more and more elements that can be integrated into dance teaching. This lack of personalized, inspiring, and innovative teaching method can only complete the most basic skill training work, but it inhibits the development of innovative thinking. The goal of cultivating high-quality composite dance talents can only be gradually achieved, and dance cannot undertake the mission of improving national quality. (Fu, 2022)

2.5.4.2 Inaccurate positioning of learning objectives

After the promulgation of the National Medium - and Long Term Education Reform and Development Outline (2001-2020), the responsibility of higher education has become to comprehensively improve the quality of the people and solve the needs of China's education not adapting to the development of the national economy and society. Learners in dance colleges start learning dance in their teens with the goal of becoming a dancer. As a dance major student in a teacher training program, the learning of choreography is a skill in popularizing education, rather than becoming a choreographer. (Juan, 2021)

Through the vigorous promotion of dance aesthetic education, many places have started to hold art exhibitions and children's dance competitions in primary and secondary schools, and many children's dance works have appeared in front of the public. However, the children's dance works presented in the performance are endless, and there are few classic works that have both children's emotional appeal and a certain sense of national essence. There is a lack of understanding of the physical and mental health of children, and there are many works that have a single and similar structure and lack creativity in the dance concept. With the discovery of data collection, the reasons for this situation include insufficient training of children's dance teachers and a lack of talent in children's dance education. Teachers are not very familiar with children's psychological characteristics and life interests, and in the process of creating dance, they will apply adult aesthetics and worldviews to children. This arrangement of dance lacks children's characteristics and is prone to the problem of "adulthood"; Teachers

have some understanding of children's life interests, but their dance vocabulary is poor and their choreography skills are insufficient. This makes the choreography empty and monotonous, which can easily lead to the problem of "similarity".

The action research on the creation of curriculum for children's dance shows that the lack of "adulthood" with children's characteristics and the lack of meaningful and creative "similarity" in children's dance cannot be ignored. The reasons for these phenomena include insufficient training of children's dance teachers and a lack of talent in children's dance education. (Yan, 2018)

From the perspective of providing dance teaching for primary and secondary schools, as well as dance training institutions, arranging dance for primary and secondary students and cultivating their creative thinking are all tests of the comprehensive abilities of normal dance teachers. Dance choreography ability has become an indispensable skill in universal education. Therefore, we cannot blindly copy the courses of professional dance colleges. We should adjust our educational ideas, establish learning goals, closely connect with the needs of basic education, and cultivate "one major with multiple abilities" talents.

2.5.5 Research on the Application of OBE Education Concept in Dance Directing Course Teaching

Ali Duffy highlighted the practical experiences and underlying philosophy associated with integrating service-learning initiatives within university-level dance education programs. The workshops are designed to employ creative movement activities and spontaneous dance practices to foster and enhance the innate talents and leadership skills of middle schoolers. Incorporating service-learning experiences in dance and forging bonds between university and middle school students has bolstered the creativity and critical thinking abilities of all participants. Incorporating service-learning strategies into higher education dance composition courses allows educators to foster community engagement and equip college students for their prospective careers through instructing youth dance and partnering with local communities.Develop a service learning program for university choreography courses.(Duffy, 2019)

Elucidate and examine the assessment of dance instruction within Swedish secondary schools through the lens of teacher introspection. This research explores the ways in which educators contemplate the opportunities they have investigated and the challenges they have faced within the context of assessment procedures. To gain insight into the reflective practices of educators regarding their evaluative methods, a combination of written and verbal reflections was gathered from four teachers during seven individual interviews and a single three-way discussion session. The research involved four educators. During the analytical phase, various phenomena were identified, expanded upon, modified, and ultimately synthesized into two central themes: the context of assessment and the environment for assessment generation. These themes are interconnected, encompassing the criteria for evaluation as perceived through diverse perspectives, techniques, and instruments.Making Space for Evaluation: Experienced Learning and Teaching Prerequisites for Dance Teachers .(Andersson, 2018)

This article investigates the characteristics of the learning experience of dance bachelor students in modern dance techniques, and discusses the teaching methods of teacher centered and student centered continuum. The empirical materials include logs and interviews of 11 students. The findings reveal the intricate interplay among students' educational engagements, their interactions with instructors, and pedagogical strategies, along with the evolution of these interactions over the course of time. Through an examination of student experiences across three key dimensions— engagement, empowerment, and decision-making—the study demonstrates the development of students' self-regulation in learning and their growing preference for pedagogies centered on the learner throughout their academic journey. The research, by including the perspectives of students, also uncovered the nuanced variations in the interplay among curriculum content, instructional strategies, and educational experiences, including the mastery of dance skills. Student Centered Learning and Dance Skills: BA Students' Experience in Learning Modern Dance .(Rothmund, 2023)

In summary, we can conclude that the teaching mode of dance choreography is relatively single and traditional. The cultivation of talents has formed different educational goals due to the difference between majors and ordinary universities. This study mainly focuses on the dance choreography courses in ordinary universities, thus gaining a deep understanding of the current situation of choreography teaching.

In addition, there is relatively more research on the use of OBE in choreography teaching abroad in these studies, but there is still a gap in research on OBE in dance choreography curriculum reform in China. Based on the above research, the OBE education concept has formed the following inspirations for the reform of dance choreography courses in normal universities:1.Pay attention to students' active learning. 2. Focus on learning outcomes 3. Compared to the current stage, pay more attention to the future.

2.6 Related teaching methods

2.6.1PBL teaching method

General education defines PBL (Problem Based Learning) teaching method as a problem oriented teaching method, which is a student-centered educational approach. It is guided by teachers, based on problems, and revolves around students as the main body through group cooperation to solve problems, unleashing students' autonomy, conducting research, collecting information, and solving problems, A teaching model that cultivates students' awareness of active learning and innovative abilities.

The founder of PBL, Howard Barrows et al., regarded PBL as a method of learning in the process, believing that learners learn by understanding and solving problems, and the learning process is self controlled. The way to acquire knowledge is through problem-solving and integrating knowledge (Barrows, H.&Tamblyn, 1980). Bridges et al. believe that PBL is a situational teaching method that uses problems as the starting point of learning to construct teaching content, with students at the center, and is used to solve real-world problem situations.(Bridges, 1992) believes that PBL teaching method is a teaching strategy where teachers assist and guide students in

teaching, playing the role of a mentor. By presenting problems in real-life situations, students are motivated to master new knowledge while improving their ability to discover and solve problems. PBL places learning in challenging and meaningful problem situations, allowing students to work together in small groups to solve real-life problems and comprehend hidden knowledge through problem-solving, ultimately mastering the ability to solve problems independently.(Xiaoyan, 2002)

2.6.2 Flipped Classroom

2.6.2.1 The meaning of flipped classroom

Flipped classroom, also known as flipped classroom, aims to provide students with learning resources before class in the entire informationized environment. This resource mainly consists of teaching videos, allowing students to fully understand the knowledge points in the teaching videos before class. In the classroom, teachers and students only need to communicate and answer relevant difficult questions. (Mengmeng et al., 2018)Flipped classrooms are mainly used to achieve online teaching, share online educational resources, break traditional educational models, and divide the classroom into three stages of teaching methods: pre class, in class, and post class. Flipped classroom is a one-way delivery of traditional teaching centered on the teacher. The development of students from negative situations to a positive analysis model with a focus on students is actually a refinement of traditional teaching ideas. (Hanwen, 2022)

Jonathan Bergman and Aaron Sams pioneered flipped classroom and conducted research based on actual situations, further clarifying the definition of "flipped learning" and leading to the emergence of the "flipped classroom 2.0" stage(Xin, 2015), which also pointed out its meaning. When imparting knowledge, it develops from a traditional centralized learning environment to a self mastery environment for students, while gradually shifting from the previous teacher's unilateral teaching model to a model of student self-directed learning combined with teacher-student communication, further improving students' ability to acquire knowledge. Teachers provide guidance for students to use definitions and creatively integrate into curriculum learning .(Dingfang, 2014)

2.6.2.2 Characteristics of flipped classroom

This model has the following five characteristics: firstly, students transition from passive acceptance in traditional models to active self-directed learning, which is conducive to cultivating students' ability and habits of self-directed learning; Secondly, the integration of after-school time in the classroom has been achieved, improving the communication level between teachers and students; Quickly achieve personalized learning; Thirdly, in the classroom, teachers encourage students to cooperate in analyzing and dealing with difficulties, forming their critical thinking and effectiveness in conducting research and dealing with difficulties; Fourthly, increase attention to online learning resources; Fifthly, by effectively utilizing information technology, we can further expand the channels for students to acquire knowledge, enhance their subjective initiative in acquiring knowledge, and combine it with traditional teaching methods to become a new type of teaching model. (Hanwen, 2022)

2.6.2.3 Research on flipped classroom teaching model

Global researchers have analyzed the teaching methods in this field and pointed out different models based on various teaching themes and scenarios. Overall, the model can be divided into a three-stage model and a two-stage model. The three-stage model refers to "pre class+in class+post class", while the two-stage model includes extracurricular and in class models.

By collecting relevant literature from abroad, it is found that the "pre class+in class+after class" three-stage model is widely used. Through these three-stage models, further optimization and application of the flipped classroom teaching model have been promoted. In the pre class stage, the main focus is on self-directed learning and exploration of knowledge; During the in class stage, relevant concepts and principles are explained, and the teacher guides learners to absorb these concepts and principles. The third stage is the practical training stage, where learners flexibly apply the relevant theoretical knowledge they have learned to practical life, optimize their problem-solving strategies, and expand their applicability. Based on this process, students can better exercise their thinking patterns.

2.6.3 BOPPPS teaching mode

In 1978, Douglas Cole, an education consultant at Vancouver Community College, wrote the ISW training program manual, which targets newly hired and experienced teachers in higher education institutions. The implementation process of the ISW training program includes six steps, requiring students to possess the six key elements of BOPPPS during presentation classes.

Below, we will introduce the six stages of this mode.

B (Bridge import): At the beginning of a class. The purpose of introduction is to stimulate students' interest and help them establish a connection between new and old knowledge. The import methods include: basic knowledge import, specific context import, and so on.

O (Object Goal): If there is no guidance from the goal, the knowledge learned by students will be scattered, so classroom teaching should revolve around the goal.

P (Pre Assessment): The testing will be conducted before the formal teaching begins. The purpose of pre testing is to help teachers understand the learning situation and better develop teaching plans. Teachers can conduct pre testing by distributing scales or test questions.

P (Participatory Learning): It is one of the three major characteristics of this model. Participatory learning emphasizes that students should complete knowledge construction through deep participation in the classroom. There are many participatory learning strategies, and teachers can choose one to teach, such as role-playing, cooperative, and so on.

P (Post Assessment Posttest): It is conducted after completing a certain part of the teaching. The reason why this stage is important is that in the classroom of participatory learning, students engage in deep participation and experience, lacking time for memory, and therefore have a weak grasp of basic knowledge. Posttest can provide support for participatory learning.

S (Summary): After teaching, teachers or students summarize and summarize the content of this lesson. This section can help students sort out their knowledge network, consolidate their learning goals, and prepare for the next class. The forms of summary include oral summary, written summary, and mind map, etc.

This model has three main characteristics: emphasizing participation, emphasizing goals, and emphasizing student feedback.

Dean Guistini detailed the six teaching stages of the BOPPPS teaching model and emphasized the importance of pre-testing, as it can provide a basis for setting teaching objectives. (Giustini D.2014) Foxe believes that the BOPPPS teaching model places great emphasis on learner experience and reflection, and should be introduced into school curricula. Stubley believes that this model places great emphasis on reflection, and that students engaging in reflection can help deepen their learning depth. (Stubley G.2018)Wunderlich et al. proposed six new methods of introduction, such as having students walk back and forth in the classroom, greet each other, and ask questions; Let students gather in front of the world map and introduce themselves by pointing to their homeland. (Wunderlich, Ilka. Bridge ins, 2015) Nemet analyzed the important role of pre-test in classroom teaching, and the pre-test results are an important basis for teachers to design their teaching. (Nemeth C.2014)Johnson believes that the order and required time of each stage in the BOPPPS teaching model are not fixed, and teachers can adjust them according to their needs. (Johnson J B, 2006)

In summary, in the compilation of relevant materials on teaching methods, the PBL teaching method with a student-centered education approach was chosen; The flipped classroom teaching method that integrates teaching resources with textbook themes, utilizing all available resources for learning; The BOPPPS efficient teaching model advocates student-centered participatory learning and modular teaching to improve student learning efficiency. These teaching methods comply with the basic theoretical requirements of constructivism and humanism, providing reference for the teaching methods in this article.

2.7 The content and evaluation of dance creation courses related to the New Curriculum Standards for Art Education(China, 2022)

2.7.1 (7th grade) Learning task: Experience multiple dance genres and create dance segments(China, 2022)

The purpose of experiencing multiple dance genres and choreographing dance segments is to sort out the dance learning content integrated into sister art, sports, and health courses in grades 1-6. Mainly through artistic practice activities, students are guided to learn different types of dances, experience the styles and characteristics of different dances, and collaborate in choreographing dance segments.

[Content Requirements] Collaborate in groups to create dance segments with thematic ideas, and collaborate with others to complete the performance. [Academic Requirements] In the process of dance experience, be able to present dance movements in basic coordination, coherence, and accurate rhythm.

(8th to 9th grade)   Learning task 3: Creating dance sketches

Through situational and thematic learning activities, stimulate the body's reaction ability and expression desire, and use dance language to fully express the perception and understanding of characters, things, and emotions in life.

Content Requirements: Apply the knowledge of dance and other art disciplines to capture images in life or nature, and imaginatively express different emotions and emotions through physical expression.   · Create dance sketches with distinct themes and clear structures, complete script design, collaborate on complete displays, and expand understanding and application of space, scheduling, etc. while utilizing body movements.

Academic Requirements: Able to use dance language for artistic expression, and closely connect dance with nature, life, society, etc; Be able to combine learned dance movements and forms of expression, explore and try new dance movements and forms of expression. Able to independently or collaboratively create improvised dance creations, design script for dance sketches, and complete choreography and presentation within designated themes.

Teaching strategy suggestion: In the teaching process, break the unfamiliarity of students with improvisation and creative dance, guide students to imagine around the theme, and externalize their inner imagination into dance forms; Cleverly integrating improvisation motivation into the classroom, guiding students to experience specific situations, and laying the groundwork for students to create dances. For example, by creating storylines, themes, and rhythms, incorporating elements of life situations into dance, and gradually guiding students to unleash their imagination, imitation, and creativity through rich situational language, effective ways are opened up for the combination of emotional and cognitive activities. In specific learning contexts, inspire students to think and explore the basis and logic behind dance movements, and understand questions such as "why dance" and "how to dance"; Inspire students to generate emotional imagination and experiences, and perform dance performances; Guide students to pay attention to life, express themselves in life, and love life.

Description of Dance Academic Quality:

On the basis of understanding the body, demonstrate the vocabulary of multiple dance genres, and achieve smooth movements, flexible body coordination, and aesthetic beauty during performance, with a certain degree of stretching, contraction, and control; Able to collaborate with others to complete queue changes and styling coordination; Be able to use body language in conjunction with music melodies and rhythms to express one's emotions and emotions. Understand dance language, possess a strong sense of teamwork and resilient character. (Aesthetic perception, artistic expression, creative practice, cultural understanding)

Be able to observe the images of characters and things from set life scenes or stories, capture body movements and vocabulary, and use body movements for coherent imitation and improvisation; In dance practice, be able to participate in group cooperation, actively explore the composition of time, space, strength of movements, and the flow of formation; Able to extract various materials such as sound, dance, visual arts, text, symbols

Extracting creative ideas and content from experiences, creating dance sketches, and using various media and artistic language to express creativity, showcasing and performing. (Aesthetic perception, artistic expression, creative practice)

Be able to understand and comprehend the dance style characteristics and cultural connotations of different historical periods, regions, and ethnic groups from the perspective of the relationship between artistic creation and social life, and be able to briefly describe the relationship between dance and life; Can distinguish the movements, styles, costumes of different dances

Characteristics such as props, and basic ability to experience the beauty of dance movements through imitation and expression, and appreciate the connotation of dance culture; Being able to identify the stylistic characteristics of different dances through music, grasp their stylistic and character characteristics, and appreciate their humanistic sentiments. (Aesthetic perception, artistic expression, cultural understanding)

Being able to identify the similarities and differences in different forms of dance expression; Being able to analyze the aesthetic characteristics of dance in the display process through dance structure; Able to transform and flow through formations, composition, clothing

Props, etc., explaining the cultural background of dance; Be able to infer the relationship between characters and emotional application in performance; Appreciate and evaluate dance from the perspectives of creative themes, expression methods, dance vocabulary, artistic techniques, and stylistic features, and express one's understanding and views on dance through oral and written expressions. (Aesthetic perception, cultural understanding)

2.7.2 Teaching evaluation

1) Evaluation involves multiple aspects such as learning attitude, process performance, and academic achievement, running through the entire process of art learning and various aspects of art teaching

2) Evaluation of Main Links

a.Classroom evaluation

B. Homework evaluation

C. Final evaluation

3) Comprehensive evaluation

Adopting a combination of process evaluation and academic level examination as the evaluation method, the evaluation results will be used as a reference basis for enrollment and regional education quality evaluation in higher-level schools.

In summary, the interpretation of the content and evaluation methods of the dance choreography course for grades 7-9 in the New Curriculum Standards for Art and Art Education can help me design the course content more comprehensively and targeted.

2.8 Performance evaluation methods in China
2.8.1 Academic performance evaluation methods

The evaluation method for academic performance is based on certain standards to measure and evaluate students' academic performance. There are generally two forms of exams, namely exams, semester exams, academic year exams, and graduation exams. The methods include oral exams, written exams, and practical exams (China Encyclopedia Editorial Committee, China Encyclopedia Education, 1985 (8): 466; The examination is generally divided into three types: routine, phased, and summative. It is usually evaluated using two levels: pass and fail, a five point scoring system, or a percentage system (Da Ci Hai Editorial Committee, Da Ci Hai Education Paper, 2014 (12): 140). At present, most schools rely on exams and tests to evaluate academic performance, using a percentage based and graded scoring system, or combining scoring with comments.

China has been using the hierarchical scoring system since the Han Dynasty. In the Han Dynasty, "passing" and "failing" were adopted, while in the Tang and Song Dynasties, "upper, middle, and lower" were adopted. Later, "A, B, C, and D" or "excellent, good, middle, can, and inferior" were widely used. In the 1950s, influenced

by the Soviet Union, China widely adopted the five level scoring system; after the 1960s, the hundred point scoring system, the five level scoring system, or "excellent, good, passing, and failing" were adopted. Afterwards, the main method of evaluation was to use a percentage system. Generally speaking, academic performance refers to the total academic performance of students in various subjects over a period of time, usually expressed in numbers or very short words (Wu Gang, 2008). Academic performance is a direct reflection of the academic achievement or academic performance of current students, an evaluation of their learning outcomes, and a key factor in determining their learning status. The factors that affect academic performance can be roughly divided into internal and external factors. Internal factors refer to individual subjective factors, such as academic emotions(Xingzhe, 2015), achievement motivation, learning strategies, etc; External factors refer to external factors, such as class atmosphere (Xingzhe, 2015), teacher-student relationships, family environment, parenting styles, economic status, etc.

2.8.2 Student Performance Evaluation:

In 2002, the Ministry of Education proposed that "the evaluation of primary school students' academic performance should adopt a hierarchical system, and student grades should not be queued or published." Based on relevant literature on the evaluation of primary school students' academic performance based on the hierarchical system, and based on the analysis and sorting of existing literature, a research review of "academic performance evaluation methods" and "hierarchical evaluation" was conducted from both foreign and domestic perspectives. Foreign primary and secondary schools usually use a grading system, which is also known as the grading scale or rubric method in some countries.

Different countries often use different scoring methods for the classification of grades. Italy adopts the eleven point scoring system; The Netherlands adopts a ten point scoring system; Some Eastern European countries, such as Russia, adopt a five tiered system; The United States adopts a five letter rating system. France implements a three-level grading system in the lower and middle grades of primary school, and a five

level grading system in the upper grades; The Czech Republic and Slovakia implement two levels of pass and fail for students in grades one to four, and three levels of excellent, pass, and fail for students in grades five to nine. Japan adopts a "five level relative evaluation" to evaluate students' academic performance(Zhiyan, 2007), but the evaluation results cannot represent the actual level of students, nor can they evaluate whether teaching objectives have been achieved, how well they have been achieved, and the differences between students' academic performance and teaching objectives (Liu Guohua, 1997). Therefore, the teacher observation evaluation method has been implemented instead. In addition, some countries adopt a six or three level scoring system. Although there are differences in the evaluation levels and differences used by different countries in different grades and periods, there are also some commonalities. In terms of rating characteristics, the general practice is that the lower the grade, the fewer the levels, and the greater the level difference; The higher the grade, the more grades, and the smaller the grade difference.

The evaluation of students' academic performance is generally based on the percentage system and hierarchical scoring system (China Encyclopedia Editorial Committee, Education Editorial Committee) in China, or a combination of scoring and comments. China was the earliest country to use exams for educational evaluation and talent selection. Under the promotion of education reform, contemporary China has implemented multiple reforms in exam content, methods, etc., in order to achieve the scientification and modernization of exams, enhance the objectivity of exams, and make them have high reliability and validity. (Mingyuan, 1999)In recent years, China has also made various attempts in the evaluation of student academic performance, such as portfolio evaluation, academic achievement evaluation based on curriculum standards, and comprehensive evaluation using green indicators, to take into account the emotions, attitudes, and interests of students. Overall, although there are many methods and models for evaluating student grades, due to the uniqueness of individual students, the diversity of learning activities, the differences in curriculum standards, and the complexity of the learning process, schools still mostly rely on exams and tests, and the

assessment of student academic performance is accompanied by the inspection of student learning effectiveness.

It is believed that academic performance should be evaluated based on students' academic performance, learning ability, and learning psychological qualities (Wu Gang, 2008). It is advocated that student academic performance evaluation should pay attention to comprehensive and multi subject evaluation of knowledge, intelligence, and non intellectual factors. By improving the methods of performance assessment and assessment, students can be motivated to learn, promote teaching reform, and improve teaching quality.(Jianhui, 1994) It is believed that quality education should help schools break free from the shackles of exam oriented education and traditional academic performance evaluation concepts, and complete the transformation from traditional academic performance evaluation theories to modern academic performance evaluation theories.(Yongxia, 1998) From the perspective of value philosophy, it is believed that the evaluation of student academic achievement should be based on a dual value standard for value judgment. (Xiwen, 2006) The new progress in cognitive goal classification provides a more scientific basis for curriculum design, classroom teaching, and evaluation development, and has significant implications for the accountability and monitoring of basic education quality, as well as the overall promotion and deepening of new curriculum reform.(Yuqiang & Feng, 2011) A set of online student subject learning performance evaluation content system was designed from three aspects: subject, student, and evaluator.(Wanfu, 2008) "Based on standards" is a core feature of teaching in the context of the new curriculum, so teaching in the context of the new curriculum should be based on standards. (Yunguo & Xuemei, 2007)However, in order to conduct a standard based evaluation of student academic achievement, students must have the opportunity to learn the content specified by the standards, otherwise this evaluation is unfair (Yunguo & Xuemei, 2007).

2.8.3 Evaluation metrics

A rubric functions as a standardized assessment instrument, comprising a collection of benchmarks for assessing and scoring a student's assignments,

accomplishments, developmental tracks, or performance metrics. Moreover, it serves as a powerful pedagogical resource and a crucial conduit that links instructional strategies with evaluative processes.

As a professional term in educational evaluation, different people have different definitions of the scale due to different perspectives. Asmus (1999) posits that the grading scale is a descriptive rubric formulated by educators or assessors to scrutinize the outcomes of student learning, encompassing both the products and the processes of learning. Arter and McTigh (2000) characterized grading criteria as a distinct type of standard—a detailed written guideline that elucidates and delineates each point of assessment. Optimal grading criteria frequently encapsulate the core principles of classroom assessment as identified by educators, and offer valuable insights into the key components of exemplary performance. Grading criteria are typically supplemented with concrete instances of outcomes or performances that demonstrate various score levels within the grading scale. (2001) It has been indicated that grading criteria serve as a relative counterpart to the checklist, formally articulating the assessment benchmarks. This framework encompasses predetermined standards for performance and is frequently utilized to assess students' contributions within evaluative settings.Heidi Goodrich (1996) defined it as a scoring tool that lists criteria for a job, which includes criteria or expectations for evaluating the work. It provides a detailed description of the standards for each level of quality (from best to worst). From this viewpoint, the grading scale, serving as an evaluative instrument for performance, is primarily crafted by educators or assessment specialists. It meticulously outlines the benchmarks for learning objectives that students are expected to meet, and serves to assess the multifaceted performances or creations of students.

In summary, the evaluation criteria for the curriculum, especially the relevant literature on the evaluation of grades for Chinese elementary school students, have been sorted out. It has been found that the evaluation methods for Chinese students have been optimized with the progress of the times, and a more comprehensive evaluation of

students has been provided, which provides favorable support for the evaluation of grades and the design of evaluation scales in curriculum design.

2.9 Children's cognitive development

The internationally recognized authoritative theory in 20th century developmental psychology is Piaget's theory of cognitive development in children. A comprehensive exposition has been provided on the structure, origin, and development process of psychology based on research on child psychology.

The theory of cognitive development in children was proposed by Piaget in the 1960s, which pointed out that "the essence of intelligence is adaptation, and every command activity contains a certain cognitive structure." Piaget summarized four concepts of cognitive development in children, namely schema, assimilation, adaptation, and equilibrium.

Piaget proposed four stages of cognitive development in children: the perceptual motor stage is the first stage (0-2 years old); The pre operation stage is the second stage (2-7 years old); The specific calculation stage is the third stage (7-11 years old); The formal operation stage is the fourth stage (11-15 years old).

In their article "Piaget's Cognitive Psychology and Science Education," Huang Xiangwu et al. used Piaget's theory of cognitive development and the principle of schema self coordination as their theoretical basis, proposing that human learning activities have certain characteristics, and based on the characteristics of learning activities, they proposed that the teaching materials and methods of science education should be consistent. In his article "Educational Psychology," Zhang Chunxing pointed out the five basic viewpoints of Piaget's cognitive theory, namely balance, assimilation, adaptation, etc., and believed that Piaget's theory has important value in education. Wang Ronghai's article "On Piaget's Constructivism"

In "The Basic Connotation of Development Theory", Piaget provides a detailed analysis of the core concepts of his cognitive theory. He proposes that Piaget's views on cognitive development theory, such as teaching unity, student subjectivity, and student self-regulation, have important enlightening effects on modern education.

In summary, in this study, middle school students will have to face children of primary and secondary school age in the future. Therefore, it is necessary to have a certain understanding of the cognitive development of children. Understanding and understanding Piaget's theory of children's cognition will have a certain auxiliary effect on the teaching design of this project, and will better guide students to learn in a targeted manner.

2.10 Research on the generation methods of teaching methods for primary and secondary school teachers

Wu Yexian proposed from a methodological perspective in his works "Methods and Processes of Teaching Mode Research", Shen Tongwu's "Several Reflections on Teaching Mode Research", Hao Zhijun and Xu Jixian's "20 Years of Teaching Mode Research: Process, Problems and Directions", and Zhong Haiqing's "Selection and Application of Teaching Modes",(Yongjun, 2012) There are two basic methods for constructing teaching models both domestically and internationally: (Tongwu, 2007)

1) Deductive method

This refers to deriving a teaching model from a scientific theoretical assumption, and then verifying its effectiveness through rigorous experiments. Its starting point is scientific theoretical assumptions, and the thinking process formed is deduction. Here, it can be further divided into the following situations: 1. Directly transforming basic research results into teaching models. 2. Design method refers to a type of teaching mode that is directly organized and designed based on empirical materials obtained through observation and experimentation.

2) Induction method

Induction method refers to a teaching model that is summarized and induced from teaching experience. Its starting point is experience, and the process of formation is induction. The patterns formed by this method are further processed and transformed based on various experiences summarized by predecessors in history.

There are also some models that summarize, improve, and systematize the advanced experience accumulated by many excellent teachers in teaching practice

at present. For example, the situational teaching method was summarized by Chinese language teacher Li Jilin in his teaching practice experience. Therefore, this method of upgrading from teaching practice experience to teaching mode is also known as the "sublimation method". Deduction and induction have their own values and advantages, and we should use both methods comprehensively. This is also a trend in researching teaching models in terms of methods.

In addition, the construction of teaching modes is a creative task, and there should not be a fixed format. However, this does not mean that the construction of teaching modes can be arbitrary. Guo Guangzhi discussed in his article "Building a Teaching Model is an Important Way to Cultivate a Professional Teacher Team" that creating a teaching model should be approached from both internal and external perspectives. One is to find an entry point from external transplantation of teaching experience, and the other is to find an entry point from internal summarization of one's own experience.(Guangzhi, 2005)

Ji Yinquan discussed four types of innovative methods for teaching modes in his book "Reference and Innovation of Teaching Modes":(Yinquan, 1994)

1) Design method refers to the design of corresponding teaching mode based on certain teaching ideas or theoretical assumptions, and then putting the designed mode into practice, conducting experiments, and verifying, developing, and improving the original design through repeated experiments. Finally, a relatively stable teaching model can be formed for reference and promotion. The process generally involves "design experiment modification experiment improvement promotion".

2)The logic program of inductive method is roughly the opposite of design method. It requires starting from the actual situation of education and teaching, processing and refining the practical experience and exploration results of teaching methods accumulated in teaching practice, and upgrading it to a teaching model for others to learn from and promote.

3) Hybridization here refers to the activity of creating new teaching modes based on absorbing certain ideas, strategies, and structural methods of two or more

teaching modes. After the emergence of the new teaching model, it has also been tested through practice.

4)The grafting method here refers to the transfer of the teaching mode of one discipline to the teaching of another discipline. In the process of transfer, a new teaching method system should be formed based on the combination with the actual situation of that discipline. This process is similar to grafting in botany.

In summary, the above organization of excellent teaching methods in primary and secondary schools provides favorable support for the teaching methods in designing and directing courses for students in this article, enriching the teaching methods in primary and secondary schools.
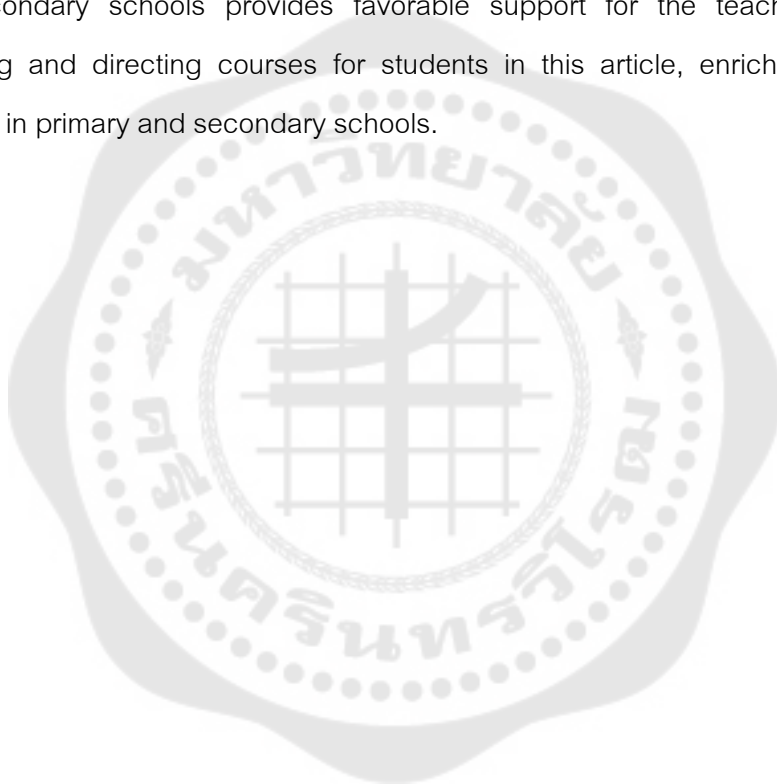
CHAPTER 3
RESEARCH METHOD

The title of this project is "Development of the Dance Choreography Course Teachinyig Design in Normal Colleges Based on the OBE Concept.", with the aim of designing dance choreography courses for higher normal colleges using OBE education philosophy. The research objectives are:

1). Design directing courses suitable for talent development in teacher training institutions under the OBE education philosophy

2). Evaluate the quality of dance choreography teaching by hiring dance experts.

3.1 Methods of research

3.1.1 Literature analysis

1) This article will collect and read literature related to the "OBE Education Concept" and other related topics, and provide useful materials for this lesson to provide a strong theoretical basis and guidance for related content.

1.1) Conduct a theoretical analysis from the connotation of OBE education concept to the key elements of OBE education concept and the steps of implementing OBE concept, as the overall guiding direction of curriculum design, establish the overall framework of the topic, and finally summarize the existing research results and scope.

1.2) Research on the application of OBE education philosophy, exploring the policy orientation under OBE education philosophy, and examining the reform direction of curriculum design under OBE education philosophy from the perspectives of teaching reform based on OBE education philosophy, teaching evaluation based on OBE education philosophy, and talent cultivation based on OBE education philosophy.

2) Systematically sort out the previous research related to the reform of dance education curriculum, the development of dance choreography curriculum, and classify, summarize, and analyze the classified literature as a reference for this study.

2.1) Collect concepts related to dance education, conduct research on dance education in higher dance institutions, and analyze the overall direction of dance education development.

2.2) Collect information on the application of OBE education philosophy in dance education in higher education institutions, and analyze the feasibility of OBE education philosophy in dance teaching reform.

2.3) Analyze the construction and development status of the dance choreography discipline, and study the importance of dance choreography courses in higher education dance education.

2.4) Research on the current teaching status of dance choreography courses and other literature, and find that there are problems with traditional teaching modes and inaccurate positioning of learning objectives in dance choreography courses.

2.5)Regarding the collection of relevant materials on the application of OBE education philosophy in dance choreography teaching, it was found that there is currently relevant research abroad, but there is no relevant research literature in China. Therefore, this study fills the research gap.

3) Support for relevant basic theories, collect constructivist learning theories and humanistic learning theories, among which the development goals of student-centered and student-centered self-directed learning are consistent with the OBE education concept and also provide theoretical support.

4) Collect relevant information on children's cognitive development theory and teaching methods in primary and secondary schools, which has a certain guiding role in designing and directing courses for the educational population that future students will face.

3.1.2 Hire experts to evaluate the course

By hiring experts to evaluate the degree of achievement of choreographers' curriculum design, analyze the advantages and disadvantages of the curriculum, find out the reasons and solutions, and discuss how to modify the choreographers' curriculum design.

1) IOC expert evaluation

IOC experts will be invited to evaluate the choreographer course design. These experts will conduct a comprehensive review of curriculum design, teaching methods, and student learning outcomes based on the OBE educational philosophy.

2) Focus groups

Experts will be hired for focus group discussion, and evaluation experts will put forward specific suggestions for improvement, including how to better integrate the OBE concept into the curriculum, and how to conduct effective curriculum implementation analysis through practical teaching work, etc., and modify the curriculum design through IOC expert evaluation.

3.1.3. Interview method

Interviews were conducted with teachers and students to understand their feelings and thoughts during the course implementation.

Interviews were conducted to collect information about the problems in the course implementation, analyze their causes and solutions. Discuss how to modify course teaching based on feedback to improve teaching effectiveness.

3.1.4 Questionnaire survey method

The respondents are graduates or current students of ordinary colleges who have learned choreography.

The questionnaire was designed to contain a certain number of relevant questions for the target group to be investigated. Through the questionnaire, we collected students' concerns, expectations for the course, and needs for the course, and discussed how to reform the course design according to the feedback.

This study has passed the Human Ethical Research review.

3.2 Research design

3.2.1 Use the construction principles in OBE education philosophy for curriculum analysis:

1)Clear focus: Accurately positioning the future development and employment direction of students.

2) Expand opportunities: Design targeted course arrangements.

3) Reverse design: Design and direct courses in reverse according to students' future development goals and social needs.

4) Student centeredness: student-centered, changing from employment development to curriculum content and classroom teaching methods to the original teacher centered teaching model.

3.2.2.Design the curriculum according to the implementation steps in the OBE education philosophy:

1) Defining learning outcomes: Clarify the learning outcomes of the course and design them from three aspects: knowledge, skills, and creativity.

2) Realize learning output: Design choreography courses, ranging from basic choreography techniques to choreography course design for grades 7-9 in primary and secondary schools.

3) Evaluate learning outcomes: Evaluate through process assessments and final exams.

4) Using learning output: Based on student development prospects, talent positioning, and social needs, conduct teaching analysis and reverse design courses.

3.2.3. Design specific course implementation lesson plans

Design according to the content included in the course plan:

A comprehensive lesson plan should encompass the following elements: course title, subject name, allocated teaching time, focal topic, educational objectives, class category, predominant instructional strategies, supportive teaching materials, and a detailed outline of the teaching sequence.Among them, the teaching process is the

main component of the lesson plan, including the specific arrangement of teaching content, the application of teaching methods, and the allocation of teaching time. Several lesson plans additionally incorporate a 'Teaching Reflection' segment, enabling educators to jot down concise post-lesson analyses and reflections, thereby gathering data for the investigation and enhancement of their instructional practices.

1) Background content of lesson plans: including school, class, time, location, teaching staff, etc.

2) Topic Name: Refers to the theme of this lesson, which can be the name of a chapter or section in the textbook, the name of the teaching task for that lesson, or the general term for the main content of the lesson.

3) Teaching objective: What kind of requirements and levels should students achieve after the end of this lesson. The statement of teaching objectives requires operability.

4) Teaching content: List the specific content items of the lesson.

5) Teaching focus and difficulty: The focus is on the content that must be mastered and understood according to the teaching objectives, while the difficulty is the content that students cannot fully understand and master at their current level, as well as the content that is not well prepared.

6) Class type: Determine whether the class is a comprehensive class or a single class; If it is a single lesson, further explain what kind of single lesson it is.

7) Teaching methods: Analyze, select, and even design the teaching methods to be used in the class.

8) Preparation of teaching aids: Determine the teaching aids needed for each teaching segment of this lesson.

9) Teaching schedule: Make an overall arrangement for the teaching time of this lesson and plan the time required for each teaching segment.

10) Teaching process design: This is the teacher's expected imagination of the entire teaching process, reflected in the teaching plan in the form of text or charts, and is also the core part of the entire teaching plan. In chronological

order, the teaching process is generally divided into four parts: introduction, presentation, application, and summary; In terms of content, teaching process design includes "content processing", "activity design", "method design", and "time design". The writing requirements for teaching process design are clear structure, detailed textual description, and highlighting key and difficult points.

3.2.4. The course is designed for third year students majoring in dance at Langfang Normal University, and 30 students will be selected from the class.

3.2.5.Course arrangement

1)Course availability: Two semesters of guidance courses for third year college students

2)Total number of courses: According to the 22 and undergraduate dance training program of Langfang Normal University, there are a total of 128 courses in dance choreography.

3)According to the teaching schedule of Langfang Normal University, one semester consists of 16 weeks, with a total of 32 weeks of courses in two semesters.

4) Course Time: According to the schedule of Langfang Normal University, one course is 50 minutes long, with 4 sections per week and 2 sections per class. There are two courses per week, totaling 200 minutes.

3.2.6. Teaching evaluation

1) Evaluation involves multiple aspects such as learning attitude, process performance, and academic achievement, running through the entire process of art learning and various aspects of art teaching

2) Evaluation scale: a scale related to design and choreography techniques, as well as innovative abilities.

3) Evaluation of main stages: classroom evaluation, homework evaluation, and final evaluation

4) Comprehensive evaluation

Adopting a combination of process evaluation and academic proficiency assessment.

3.2.7. Evaluation of teaching outcomes

Process assessment: 5% attendance, 15% classroom performance (answering questions, classroom interaction), 20% homework (classroom notes, special assignments, extracurricular expansion)

Result based assessment: 20% theoretical knowledge, 40% professional skills (creative design+action expression+collaborative innovation)

CHAPTER 4

FINDINGS

Brief Introduction

According to the research objectives, this chapter designs the choreography course suitable for the talent development of normal colleges and universities under the OBE education concept, that is, how the design and development of the course are carried out, and uses the development of creativity in the 21st century education concept, as well as the construction principles and implementation steps in the OBE education concept to design and develop the choreography course. And through the IOC experts and focus group experts to evaluate the data analysis of the curriculum, the effectiveness of the curriculum and better correction plan, so that the curriculum design is more scientific and effective.

4.1 Development of Dance Choreography Course Design

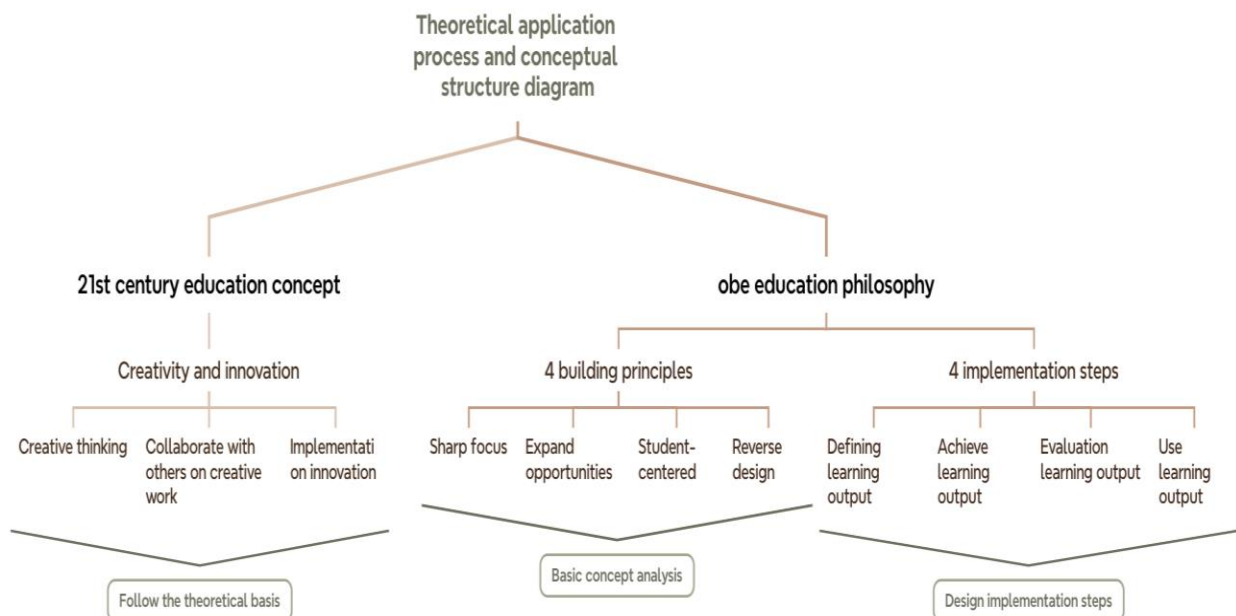### 4.1.1 Process and concept of theoretical application

Figure *5* Application flow chart

The development of this course design is based on the extraction of creativity and innovation skills in the 21st century education concept and the four construction principles and four implementation steps in the OBE education concept.

4.1.1.1 Applying creativity and innovation skills in the 21st century educational concept

1) Creative thinking: Creative thinking is an indispensable part of the core quality of talents in the 21st century. For the dance choreographer course, from dance creativity, theme to dance movement, formation design, deconstruction and reconstruction of the basic elements of dance time, space and strength is a course that needs creativity support. Through the perception of things, students realize that the display of creative inspiration reflects creativity. They need to use creative thinking to process information, solve problems, design dance, including the reaction in class, and cultivate their teaching ability, which is also in line with the basic goal of talent training and construction in the 21st century. This is also in line with the basic goal of talent training and construction in the 21st century. Through the development of creative development in the dance choreographer course, it can better reflect the display of the educational concept of the 21st century.

2) Collaborative creative work: Choreographic work is not only about completing personal work, but also about collaborating with others to complete creative work, such as: Work together to complete multi-person classroom tasks and after-class assignments, especially the creation of group dance works and the study and creation of dance choreographer class examples for primary and secondary school students. Therefore, it is necessary to cultivate students to cooperate with others to develop creative work together. They cannot develop their self-expression ability and the ability to actively communicate with others about new ideas. They are good at absorbing different and interesting creative and new ideas, and constantly learn from and absorb new ideas in the group, including experimenting new ideas to face the success and failure of new ideas, forming new experience, and better stimulating their potential in future work.

3) Implementation of innovation: dance is originally a practical course, so it requires students not only to have the ability to innovate, but also to have the ability to put the content of innovation into practice. They can devote themselves to the process of innovation, and experience the setbacks and successes in the process of experiment. They can boldly carry out innovation in practical work, and cultivate practical ability for the practice of innovative thinking.

To sum up, the application of innovation ability is mainly reflected in the curriculum innovation, teaching method innovation, practice innovation and the establishment of a perfect evaluation system, starting from these aspects to carry out teaching reform and innovation, for our country to cultivate innovative spirit and ability of talents to provide effective support.

4.1.1.2 Apply the four construction principles in the OBE education concept

1) Clear focus: In the process of curriculum design, the purpose of curriculum design should be clarified first. In the process of collecting materials, it is found that with the development of education strategy in China and the needs of practical work, it is necessary to focus on the problem of educational purpose and how to achieve this educational purpose through curriculum design. Therefore, through the interpretation of the national education policy, including the analysis of the new curriculum standard of art curriculum in primary and secondary schools, it is found that the teaching goal of dance choreographer course is unitary. For the future employment development of students, it is necessary to not only choreographic students but also have the ability to teach dance choreography. Under this focus, it is necessary to combine the OBE education concept to reform the design of dance choreographer course. Under this focus, it is necessary to reform the curriculum design in combination with the OBE education concept, so as to make it more in line with the goal of today's talent training. Using a clear and focused way to reorganize and analyze the teaching purpose, to grasp the direction for the design of the curriculum.

As a part of the core quality of the 21st century education concept, creativity and innovation ability is also one of the theoretical basis of this paper. The proposal of the creativity of the dance part in the art curriculum standard conforms to the basic theory of the cultivation of creativity and innovation ability in the 21st century education concept, so the development of the curriculum content is added to the choreography of primary and secondary schools. The theme of works creation and dance lesson examples (creative ability) is in line with the 21st century education concept, the needs of national policies, and more in line with the development of students' employment.

The main content not only continues the basic theory and techniques of dance choreographer and the basic content of dance work creation, but also combines the interpretation of the new standard of art curriculum and dance curriculum under the 2022 edition of the Art Curriculum Standard issued by the Ministry of Education of China, in which the cultivation of creativity in dance class has been proposed as part of the four types of art practice. (As shown in the figure below)
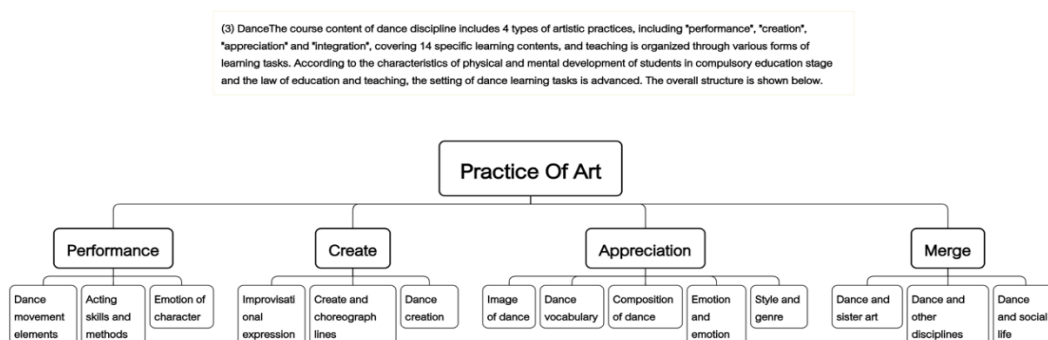
Figure 6 Art Curriculum Standards for Compulsory Education in 2012

Source:2022 edition of the compulsory education art course standard "in dance comes from researchers screenshot of

http://www.moe.gov.cn/srcsite/A26/s8001/202204/W0202204205823646788

The curriculum design clearly focuses on the students being qualified for the work of dance teachers in primary and secondary schools, and again focuses on the content of the dance section in the art curriculum standard. In particular, the content of dance choreography is added to the learning content of students in grades 7-9, and the content of multiple dance experience and dance choreography is added to grade 7. In grade 8-9, appreciation and experience of classical works are added; Dance sketch creation. These are content related to dance choreography. (as shown) :
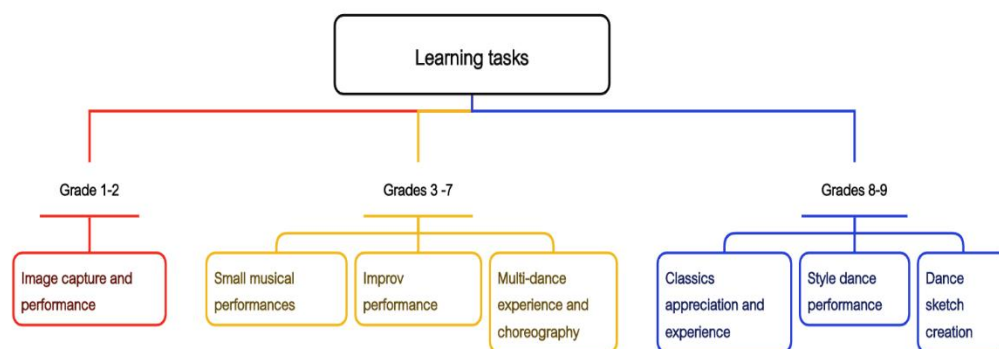
Figure 7 Content Framework of Dance Curriculum 2022 Art Curriculum Standards for Compulsory Education

Source:The dance course content framework 2022 edition of the compulsory education art course standard "in dance comes from researchers screenshot of http://www.moe.gov.cn/srcsite/A26/s8001/202204/W020220420582364678888.pdf

2) Expanded Opportunities: In the process of applying the principle of expanding opportunities, the main goal is to expand the

opportunities for students to succeed in learning, so more support is provided for students' learning process. For example, the curriculum design is more diversified, and the teaching examples of dance choreography and creation in primary and secondary schools are added. In the application of teaching means, PBL teaching method, flipped classroom and BOPPPS teaching method are also injected into the classroom teaching. In the application of teaching means, the teaching means are more abundant, the evaluation methods are more diversified, and the differences of students are paid more attention to. In the use of teaching resources, the online and offline resources are also integrated to provide students with more learning resources. The reform and application of these means reflect the principle of expanding opportunities, so that students can better obtain learning results through the course.

3) Students-centered: The principle of taking students as the main body is the first principle of OBE education concept in China's teacher professional certification. In the application, the concept of student-centered here is centered, the traditional teaching mode of teacher-centered is broken, and the training program is designed from the actual future development needs of students, and the teaching means are adjusted according to the different development levels of students. The classroom is no longer based on the teacher. For the particularity of dance teaching, the way of teachers teaching and students learning is also flipped, broadening students' learning ideas, strengthening online and offline learning resources, so that students have more initiative to learn in the classroom. In the learning process, according to the differences of each student into the group learning assessment, in order to achieve the expectation that each student can get something in the learning.

4) Reverse design: The application of reverse design is mainly reflected in the design of dance choreographer course. According to the analysis of the social needs for talents, the reform of national education policy, the traditional and single characteristics of the original teaching methods, the teaching content, teaching method

and evaluation method of the dance choreographer course are redesigned. According to the needs of social talents, our students will become dance teachers in primary and secondary schools in the future. With the establishment of the new curriculum standard of art in primary and secondary schools, the content of dance creation has been added in dance, that is, students in grade 7-9 need to have the ability of dance choreography. Therefore, our students should also take on the teaching of dance choreography after entering primary and secondary schools. This requires our students not only to be able to choreographers themselves, but also to choreographers suitable for primary and secondary schools and to teach choreography to students in grades 7-9. Therefore, in the teaching content, we not only need to build the basic techniques and theories of dance choreographer, but also add the theory of dance choreographer, work creation, and the content of dance lesson examples (dance creation) in primary and secondary schools. So that students can not only acquire the basic ability of dance choreographer through teaching activities, but also be competent for the future career as a teacher in primary and secondary schools, can create dance works suitable for primary and secondary schools, and cultivate the ability of dance choreographer of primary and secondary school students.

To sum up, the four construction principles mentioned above are consistent, unified and systematic. They echo each other, forming the basic principles of choreochoreography curriculum design, and improving the efficiency for the implementation of subsequent curriculum development steps. The creative application also reflects the innovation of the curriculum.

4.1.1.3 Applying the four implementation steps in the OBE education concept to design the teaching curriculum

According to the connotation of OBE educational concept, the four main links in the structure mode of implementing OBE proposed by Acharya are mainly applied: Defining, Realizing, Assessing and Using learning output.

1) Defining learning output: In the initial stage of curriculum design, students' learning output level is analyzed according to their own development needs, teachers' specific teaching requirements and the dynamic development of various

industries. Through the construction of the principle of reverse design, the future development of students, talent orientation, national education policy and other aspects of the evaluation, so as to achieve the reverse design of the curriculum, the development needs of students from the reverse design and the content of the definition of learning output, that is, to clarify the learning results of dance choreographer, to ensure that students get the corresponding learning results. In order to obtain the corresponding core knowledge, ability and accomplishment (creativity). Here, it is embodied in three aspects: core knowledge, skill training and creativity. The core knowledge is the basic theoretical knowledge of choreographers and the basic knowledge of choreographers in primary and secondary schools; Skills mainly include basic techniques of dance choreography, techniques of dance creation, basic techniques of dance creation in primary and secondary schools, teaching methods of dance choreography ability in primary and secondary schools, etc. Creativity is mainly reflected in the conception of dance, the injection of new ideas, the creative ability in cooperation with others, the practice of creativity, and the design of the choreographic and creative ability of primary and secondary school dance classes.

      2) Realization of learning output: By defining the learning output set by the choreographer learning results, knowledge, skills, creativity, on the basis of the maximum to design the required curriculum content, to achieve the choreographer learning results, the design of the curriculum content includes six parts: choreographer basic theory; Basic techniques of choreographers; Dance sketch creation; Primary and secondary school dance choreographer theory; Creation of dance works in primary and secondary schools; Primary and secondary school dance lesson examples (creative ability). Through the design of these parts to provide students with high quality and comprehensive teaching content and resources, in line with the goal of defining learning output, its goal is reflected in the realization of dance choreographer learning results.

      3) Evaluation of learning output: Evaluation of learning output is throughout. the whole process of learning output. In this part, the diversity of evaluation of learning is mainly reflected to provide students with dynamic evaluation. Evaluation

methods include: process evaluation (homework, practice, classroom performance), final examination (theoretical knowledge, dance work creation practice). In the classroom, according to the classroom homework, teachers not only evaluate students, but also carry out mutual evaluation, so as to cultivate students' expression ability and listen to opinions from more diverse and diversified perspectives. Due to the imbalance of students' personal development level, according to the evaluation results, we provide students with specific help and guidance to improve their learning results, so as to facilitate teachers to adjust teaching strategies and progress at any time and improve the effect of realizing learning output.

4) Using learning output: Since using learning output is the ultimate goal of OBE education concept, learners can apply learning output to study, life and work, and truly realize the application of what they have learned. According to the application effect of learning output, it can be used as feedback information for the construction of teaching resources, and the teaching results designed by this course can be used, so that students can be able to create dance works in the future employment, and have the ability to teach dance choreography in primary and secondary schools. The learning results of dance choreographer course are displayed to clarify the learning results of students, as feedback information for the construction of teaching resources. The results of the whole learning output reflect the value of dance choreographer teaching, and the realization of this goal also provides favorable support for the improvement of curriculum design and development, and the improvement of students' teaching resources.

To sum up, in the research process, the creativity and innovation ability in the 21st century learning concept fully reflect the creative characteristics of dance choreographer course. In the OBE education concept, four construction principles are used to provide direction for the design of teaching objectives, and then four implementation steps are used as the specific development steps of dance choreographer course design. To design and develop choreographers' curriculum.

4.1.2 Develop the design process and steps of the activity set
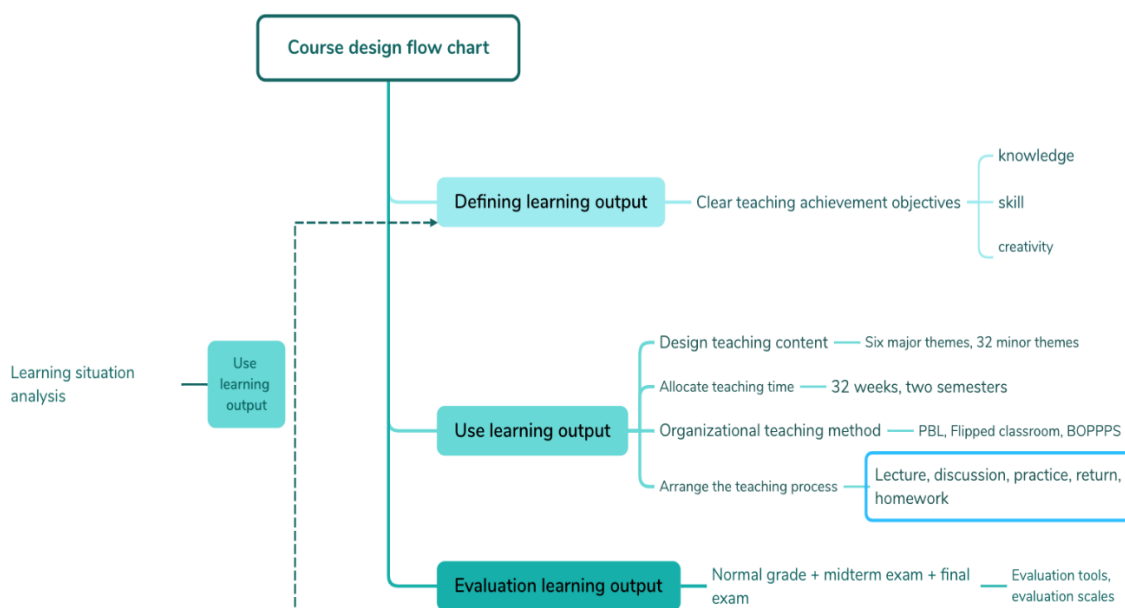
Figure 8 Activity set design process and development step structure diagram

4.1.2.1 Analysis of course research objects (learning situation analysis)

This course is designed for junior students majoring in dance in normal colleges. According to the setting of developmental psychology, the students of this grade are between 19 and 23 years old, which belongs to the early adulthood in developmental psychology, and their psychological and physical development reach the mature level. This stage is an important period of personal growth and development, in this period, they begin to learn professional knowledge, and begin to have their own future career planning. In this period, they begin to learn professional knowledge and start to have their own career plan. For students majoring in dance, they have more flexible physical quality and more active thinking. On the premise of learning basic courses of dance major in the early stage, they have accumulated certain professional skills and theoretical knowledge of dance.

Based on the above analysis, it is necessary to use diversified teaching methods for students at this age, change the teacher's teaching method of "one word", guide students' ability of autonomous learning, help students build confidence, improve

students' creativity, and introduce more educational resources to enrich students'
learning materials, which can effectively improve college students' learning enthusiasm
and learning effect. At the same time, it can also help students' personal growth and all-
round development.

4.1.2.2 Steps in designing the teaching content of choreographers' course

The theme of choreographer course includes six major themes and 32
minor themes, which are as follows (details are shown below) :

Table 1 Course Design content

1	Choreographer basic theory	Professional functions of choreographers
		Selection and structure of dance works
		The procedure of dance creation and the form of stylistic expression
		Dance language and ways of multi-party cooperation
2	Basic techniques for choreographers	Impromptu dance practice
		Observe life and capture image exercises
		Recognize movement and break down the elements of movement
		Development exercises for the body
		Styling exercises
		Styling and space exercises
3	Dance sketch creation	Choose dance motivation
		Movement variation exercises
		Time, space, and force exercises
		The composition of dance sentences and dance segments
		Material selection and structure
		Use of music

Table 1 (Continued)

4	Elementary and secondary school choreographer theory	Characteristics of physical and mental development of primary and secondary school students
		Characteristics and creation requirements of dance works in primary and secondary schools
5	Techniques for creating dance works in primary and secondary schools	Selection and conception of dance in primary and secondary schools
		The structural design scheme of primary and secondary school dance
		Choreography of dance movements in primary and secondary schools
		Scheduling design of dance in primary and secondary schools
		Music selection and analysis of dance in primary and secondary schools
		Creation of dance sketches for primary and secondary schools
6	Elementary and secondary School dance Lesson Examples (Creation ability)	Drumming
		Polka dot dance
		The bobbing of the scarf
		Watch the movement
		The weaving of colored thread
		Fun colors (red, yellow, blue, black)
		Clay sculpture
		Dance in Poetry "Spring Dawn"

The six major themes in the design and development of the curriculum theme mainly follow the theoretical basis of the reverse design in the OBE education concept and the student-centered principle. Through the clear focus on the development needs of students, the formulation of national education policies, the goal positioning of talent construction and other progressive teaching analysis, the curriculum content design is carried out.

1) Clarify the goal of choreographer's learning results

In the application of the implementation steps in the OBE education concept, the concept of defining learning outputs, that is, clarifying the learning outcomes of choreograph directors, is reflected in the curriculum design objectives. According to the professional abilities that students should master, they are divided into three parts, namely, the embodiment of knowledge, skills and creativity. (Details are shown in the figure below)
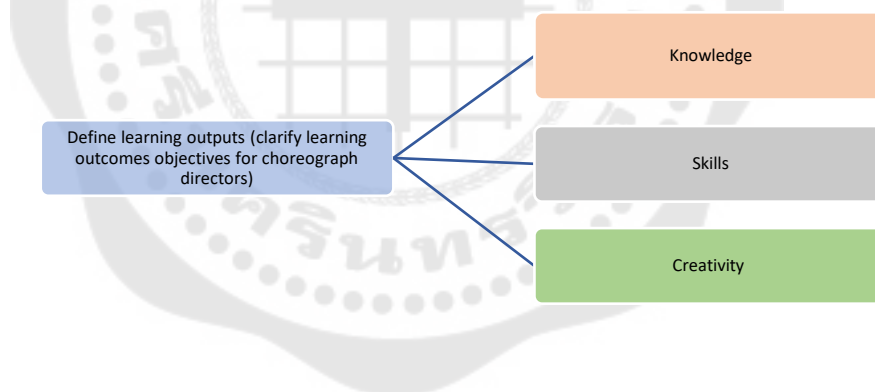
Figure 9 Objectives for defining the learning outcomes for choreographers

2)Achieve the learning outcomes of choreographers and design teaching modules:According to the understanding of the definition of learning output, the basic goal of teaching is clear, so as to formulate the teaching content according to the goal, so as to achieve the learning output and how to achieve the design requirements of the choreographer learning results. Six teaching modules are designed: related dance choreographer techniques, knowledge and teaching content of dance choreography in primary and secondary schools. (Details are shown in the figure below)
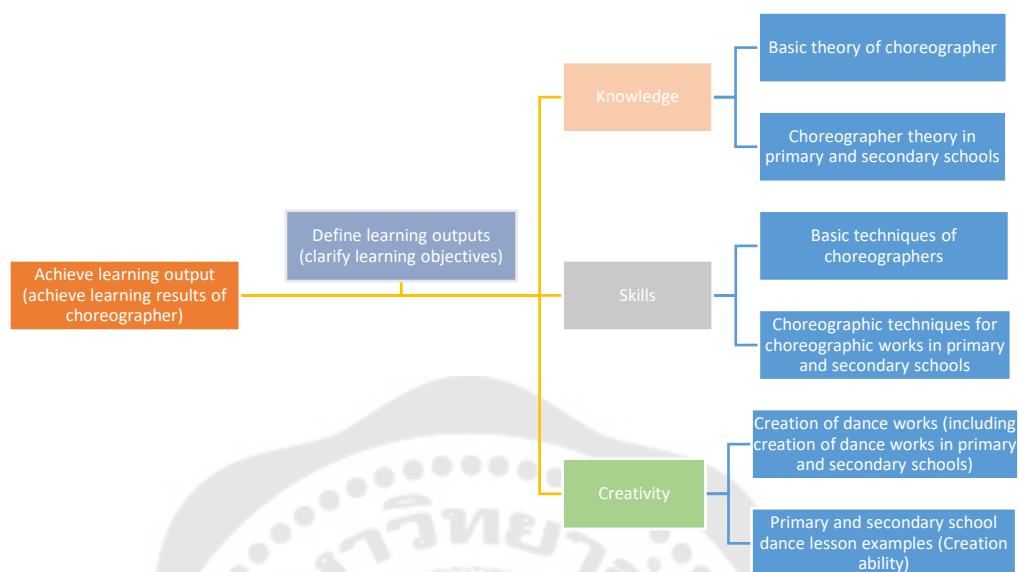
Figure 10 Six teaching modules to achieve choreographer learning outcomes

Knowledge: Basic choreographic theory and choreographic theory in primary and secondary schools

Skills: basic techniques of choreographer and creation of dance works in primary and secondary schools

Creativity: Creation of dance works and elementary and secondary school dance lesson examples (creation ability)

1.1) Design of the teaching content theme of the teaching module of knowledge objectives: The teaching content aiming at knowledge is mainly divided into two modules: one is the basic theory of dance choreographer, the other is the theory of dance choreographer in primary and secondary schools. The theoretical learning of the two modules is mainly to establish clear theoretical knowledge for students to serve the following dance creation practice.

1.1.1) The basic theory of dance choreographer mainly continues the learning knowledge of the basic theory of dance choreographer, taking the theoretical knowledge of dance choreographer as the starting point, so that students can have a progressive and comprehensive understanding and mastery of the major of dance choreographer in the process, and combine the professional functions of dance choreographer, the selection structure of dance works, The basic rules of dance creation, dance language and various ways of cooperation are the minor themes. The following is the presentation of the course topics of the basic theory of dance choreographer:
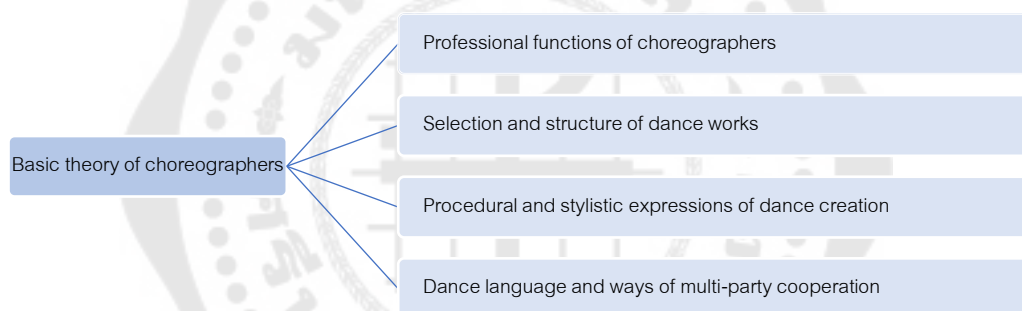
Figure 11 Course topics of basic theory of choreographers

1.1.2) The section of dance choreographer theory in primary and secondary schools mainly focuses on the theoretical knowledge of the characteristics of physical and mental development in primary and secondary schools, so as to help students have a certain understanding of the physical and mental characteristics of primary and secondary school students, so that students can be more suitable for the physical and mental characteristics of primary and secondary school students in the development of work creation or creation teaching. In addition, the characteristics and creation requirements of dance works in primary and secondary schools are also

knowledge points that need to be learned. Helping students understand the rules of dance works creation in primary and secondary schools is conducive to better application in practice. The following are the course themes of dance choreography theory in primary and secondary schools:

Choreographic theory in primary and secondary schools

Characteristics of physical and mental development of primary and secondary school students

Characteristics and creation requirements of dance works in primary and secondary schools
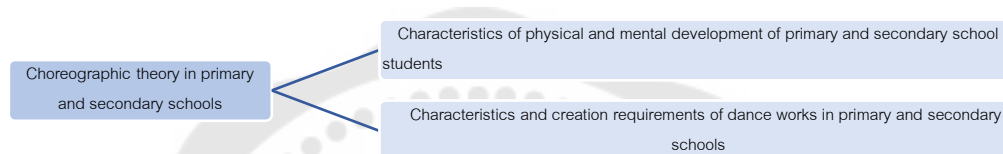
Figure 12 Curriculum topics of choreographer theory in primary and secondary schools

2.2) Design of the teaching content theme of the teaching module of skill objectives:The teaching module of skill goal mainly includes: basic skills of dance choreographer and creation skills of dance works in primary and secondary schools. The teaching content design of the two modules mainly helps students to establish good dance creation skills, provide technical support for dance creation, and serve the creation of dance works.

2.2.1) The section of basic techniques of dance choreographer is mainly to solve the ways and methods of students in the process of dance choreography. With improvisation dance as the starting point, it aims to cultivate students' development of body movements, guide students to observe life, learn to capture the image in life, have a certain understanding of the decomposition and elements of movements, and learn to use modeling to master space. The learning of the

basic techniques of dance choreography is the preparation for the practice of dance creation. In the learning process of technical courses, the integration of creative thinking is also reflected to improve students' initiative in learning. The course contents of the basic techniques module of dance creation are as follows:
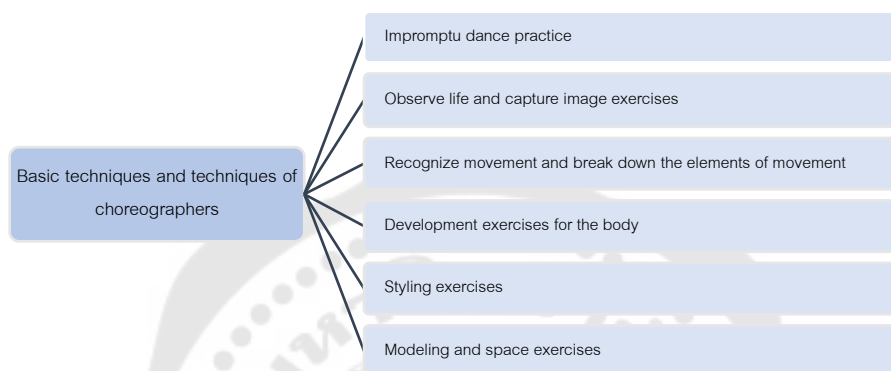
Figure 13 Topics of basic techniques for choreographers

2.1.2) The creation technique module of dance works in primary and secondary schools mainly provides students with the basic methods of dance works creation in primary and secondary schools, establishes creative thinking, and teaches the basic methods of material selection, structure design scheme, movement arrangement technology, scheduling technology, and music analysis and use. To provide dance choreography technical support for students to create dance works in primary and secondary schools, so that students can master the basic skills of dance creation through course content design. The course content modules are as follows:
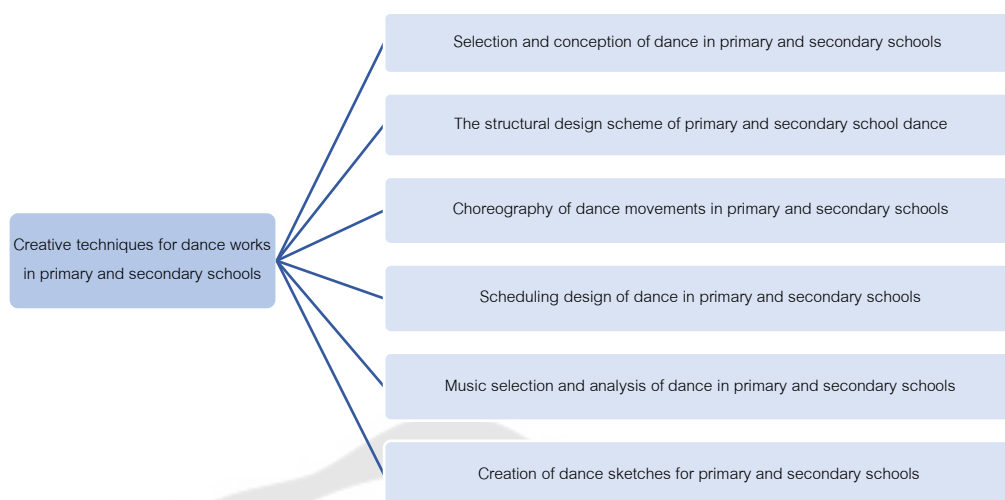
Figure 14 Curriculum topics of creation techniques of works in primary
and secondary schools

3.1) Design of teaching content theme for teaching module of creativity goal

The teaching module of creativity goal mainly includes two parts: creation of dance works and elementary and secondary school dance lesson examples (creation ability). The teaching content design of the two modules mainly strengthens the enthusiasm of students' creation through the practice of dance creation, guides students to establish good practice and cooperation of innovation and creation, and actively gives play to their subjective initiative

3.1.1) The creation module of dance works mainly establishes creative thinking, gives full play to students' imagination and practical ability. From the selection of dance motivation and movement changes, to the use of time, space, strength and other ways to form dance sentences suitable for their expression, dance segments into unique dance movement patterns, and tries to break the traditional thinking in the selection and structure as well as the use of music. In the selection and structure as well as the application of music, try to break the traditional thinking. The course content is as follows:
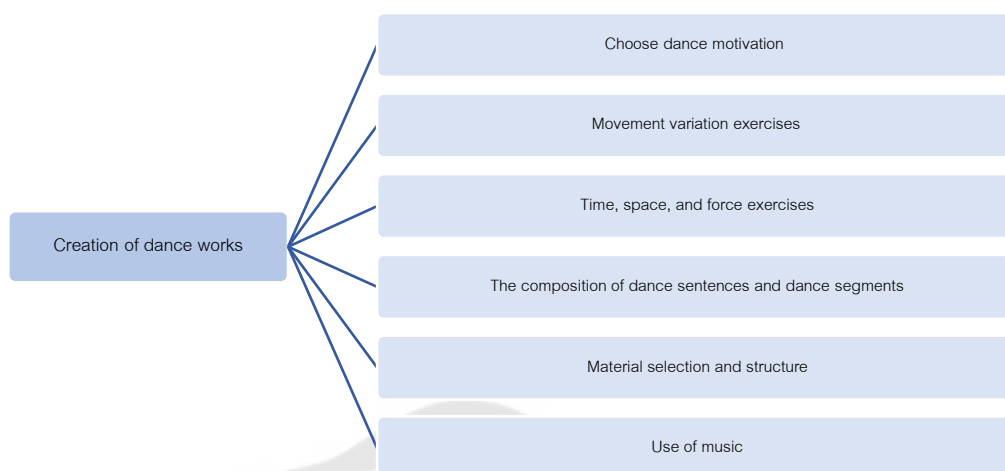
Figure 15 Dance Work Creation Course topics

3.1.2) Primary and secondary school dance course example module, mainly according to the art curriculum standard dance course content framework to design the corresponding content in line with the needs of primary and secondary school dance creation course: That is to say, students can provide dance choreographer teaching for primary and secondary school students through the study of dance lesson examples, and flexibly use dance choreographer knowledge to provide dance lesson examples for primary and secondary school students to achieve improvisation, dance segment creation and dance sketch creation. The content of the course is as follows:

	Drum beat
	Polka dot dance
	The bobbing of the scarf
Primary and secondary school dance lesson example module	Watch the movement
	The weaving of colored thread
	Fun colors (red, yellow, blue, black)
	Clay sculpture
	Dance in Poetry "Spring Dawn"
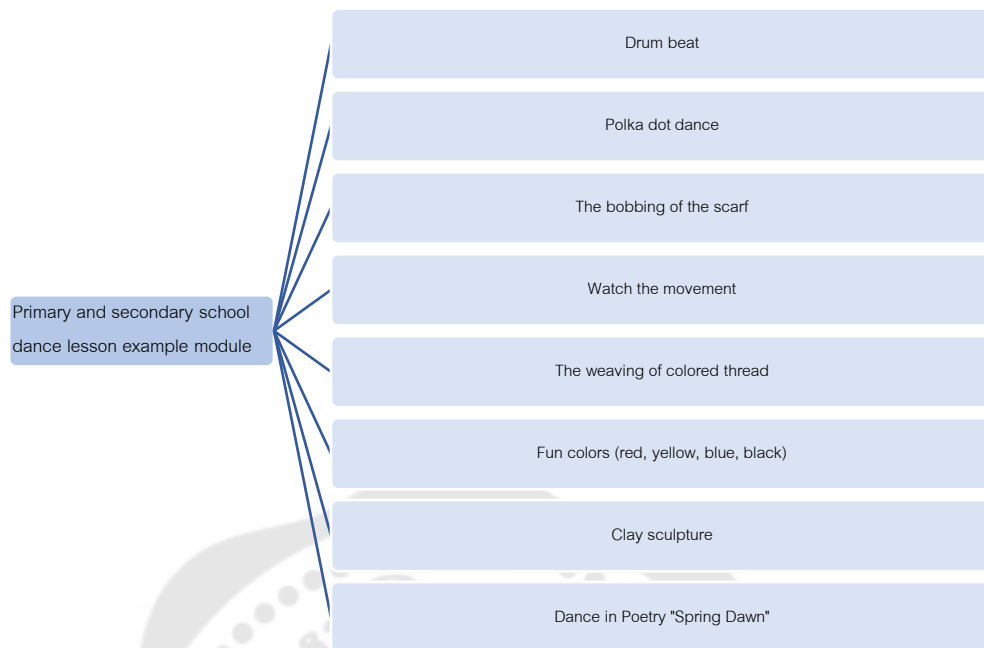
Figure 16 Examples of dance classes in primary and secondary schools

Choreographic course design is divided into three objectives, six modules and 32 themes. Under the premise of the development of creativity in the 21st century education concept, according to the introduction of national policies such as the new curriculum standard of art curriculum, we designed the dance choreographer curriculum for students. Starting from the dance theory of knowledge goal, the dance choreography technology of ability goal, and the creation of dance works of creativity goal, it mainly solves students' basic dance knowledge and creative practice ability, comprehensively designs the teaching content so that the curriculum design theme meets students' needs, and can cultivate their own choreography and be competent in the future work. Being a dance teacher in primary and secondary schools can teach students the ability of dance choreography.

4.1.2.3 Teaching schedule

1) Teaching week arrangement: The teaching time in the course design is the first and second semester of the third year, a total of two semesters of 16 weeks, a total of two semesters of 32 weeks of courses, 4 classes per week. The course

arrangement is designed according to the time arrangement of dance choreographer course in the dance science training program of Langfang Normal University.

Langfang Normal University Undergraduate Professional Talent Training Program (2022 edition)

Type of course	Orientation module	Curriculum coding	Name of course	Credits	Total school hours	Among them			Open semester and weekly hours								Semester of assessment	
						Theory	Practice	Self-directed learning	one		Two		three		four		Examination	Investigation
									16	16	16	16	16	16	16	16		
Specialized courses	Choreographer of dance	1320081	Choreographer of dance	2	64		64						4					
		1320082	Choreographer of dance	2	64		64							4				
		1320083	Modern dance	1	32		32						2					
		1320084	Folk Dance Unit (Han)	1	32		32								2			
		1320085	Ethnic Dance Unit Class (Tibetan, Mongolian)	2	64		64						4					
		1320086	Folk dance Unit Class (Uygur and Dynasty)	2	64		64								4			
		1320087	Created in play rehearsals	2	32		32									2		
		1320077	Appreciation of dance works	2	32	32										2		
			A quick note	13	352	32	320											

Figure 17 Langfang Normal University dance training program

Source: Langfang Normal University dance training program(2022 edition)

This time cycle arrangement is in line with the training objectives of Langfang Normal University. According to the overall plan of the training objectives, students are arranged to study subjects and the overall time elements.

2)Length of each class: According to the schedule of the Academic Affairs Office of Langfang Normal University, the duration of each class is 50 minutes. Therefore, the duration of the choreographer course is also 50 minutes per bar.

Langfang Normal University Schedule (Winter)

Time of day	Time of session	Start - end time of class
In the morning	Preparation	7:50
	Section I	8:00-8:50
	Section 2	9:00-9:50
	Section 3	10:10-11:00
	Section 4	11:10-12:00
In the afternoon	Preparation	13:50
	Section 5	14:00-14:50
	Section 6	15:00-15:50
	Section 7	16:00-16:50
	Section 8	17:00-17:50
evening	Preparation	18:50
	Section 9	19:00-19:50
	Section I0	20:00-20:50
Note: The implementation time of winter schedule is from October 1 to April 30		

Figure *18* Work and rest schedule of Langfang Normal University

Source: Langfang Normal university dance training program teaching affairs office website

https://www.lfnu.edu.cn/jwc/col/1387428584687/2023/08/27/ 1693143603961.html

At the same time, according to the schedule of the Academic Affairs Office of Langfang Normal University, each section is 50 minutes, and according to the training program of the dance Department of Langfang Normal University, the weekly choreographer class is 4 sections, and the comprehensive evaluation is 50*4=200 minutes per week.

To sum up, according to the training plan of dance science of Langfang Normal University, the dance choreographer course is 32 weeks in total, and each class is 50 minutes according to the schedule of Langfang Normal University.

4.1.2.4 Use of teaching methods

Three teaching methods were selected: PBL, flipped classroom and BOPPPS.

The selection of the three teaching methods is based on the principle of expanding opportunities in the OBE education concept construction principle. In order to better enable students to achieve learning results, different teaching methods are prepared for students to enrich their teaching means. The teaching methods can also be adjusted in time according to students' learning conditions and personal differences, which is more helpful for students to achieve their learning goals.

1) **The use of PBL teaching method**: PBL teaching method: it is also a project-based teaching method, which is mainly used after the design of the course theme to provide students with appropriate learning plans according to different learning purposes. In this course, under the 32 small themes of the teaching content, the PBL teaching method is mostly used in the dance lessons of primary and secondary schools to design and develop more accurate learning plans for students.

Situation simulation is carried out through problem design to create a real or simulated situation related to the dance theme, so that students can solve the problem through cooperation, discussion and practice in the situation. For example, organizing students to perform dance choreography requires them to incorporate specific cultural elements and emotional expressions in the choreography process. Students can explore independently under the guidance of teachers, and

finally display and feedback the results. Students will display the results in the form of dance performance, report or exhibition board, and teachers and classmates will give feedback and evaluation. This link helps to consolidate the learning results and enhance students' learning motivation and self-confidence.

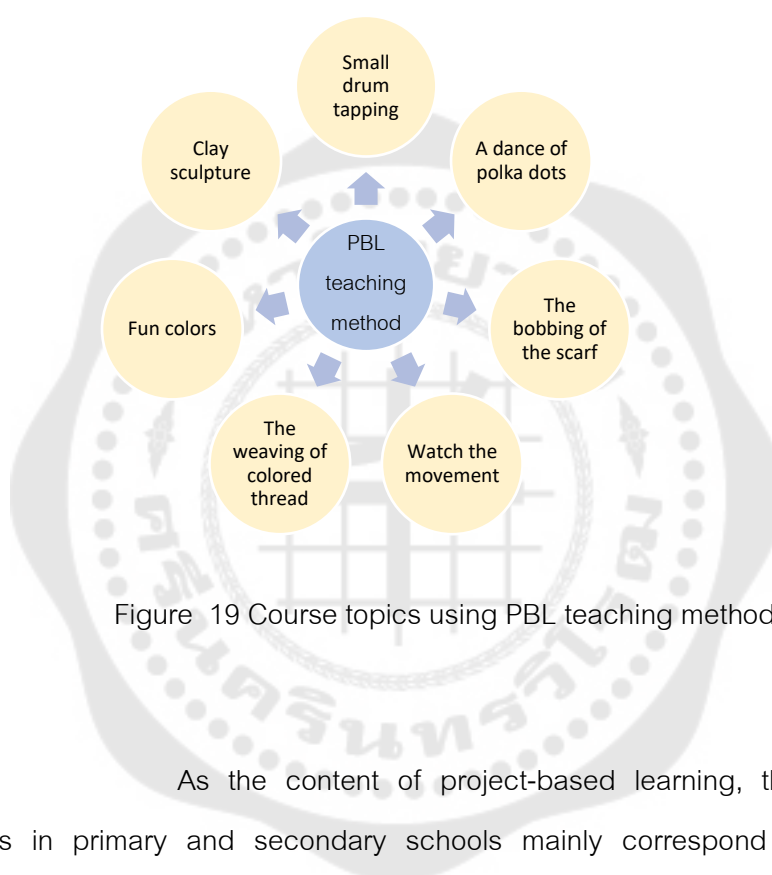The course topics that use PBL teaching method are as follows:

Figure 19 Course topics using PBL teaching method

As the content of project-based learning, the dance lesson examples in primary and secondary schools mainly correspond to the following objectives of dance choreography ability that need to be addressed:

Table 2 Teaching objectives corresponding to the subject items of the course

Project (Lesson example)	Objectives
Watch the action	Practice the concatenation of movements
The weaving of colored threads	Practice line pattern scheduling
Fun colors	Experience different mood changes
Clay sculpture	Choose interesting and vivid dance figures
Small drum bangs	Train the students' sense of rhythm
The dance of origin	Train the cognition of space
The bobbing of the scarf	Train the weight and texture of the movement

These course examples are designed according to the psychological characteristics of primary and secondary school students. The curriculum of children is combined, and the choreography skills are integrated into these projects to help them learn choreography knowledge more vividly, develop their creativity, and provide good curriculum resources for our students. So that these lesson examples can be directly applied to their future choreography classes in primary and secondary schools after learning, and examples are also provided for them, so that they can creatively design their own lesson examples with the help of these project-type lesson examples.

2) **Application of flipped classroom teaching** method:Flipped classroom: The application of flipped classroom is mainly reflected in two major themes: the basic theory of choreographer and the theory of choreographer in primary and secondary schools. The flipped classroom method is used in the following teaching topics:
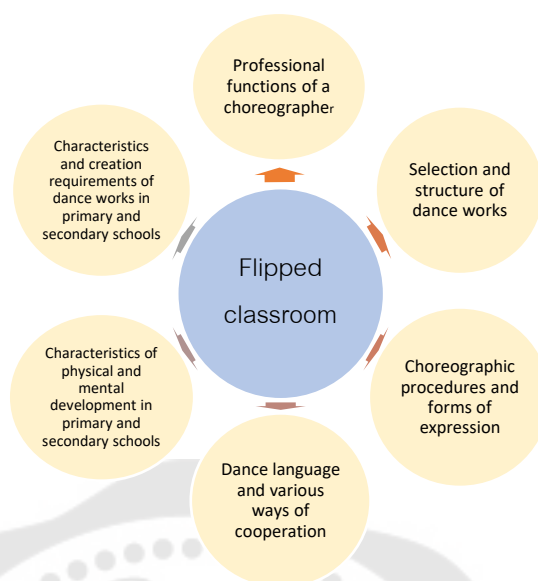
Figure 20 Course topics using the flipped classroom approach

Through pre-class learning, students use their spare time to complete video watching and preliminary practice, and have a basic understanding and mastery of the basic theory of dance choreographer and the theory of dance choreographer in primary and secondary schools; Then the classroom interaction, in the class, the teacher does not carry out a lot of knowledge teaching, but organize the students to show, correct and discuss the dance movements. Students can conduct more in-depth exercises under the guidance of teachers to solve problems encountered in the self-study process. At the same time, through group cooperation and mutual evaluation, students' cooperation ability and dance expression can be improved; It is best to consolidate after class, after class, students according to the feedback of the class for self-reflection and improvement, through repeated practice to consolidate the dance movements. Teachers can also assign some extension tasks, such as requiring students to arrange dances according to what they have learned, so as to further improve students' innovative ability and practical ability.

The application of flipped classroom is mainly to make students more active in learning, change the teaching mode of teachers' one-word teaching, stimulate students' enthusiasm for learning, and cultivate students' ability of autonomous learning.

In this course design, the content of dance choreographer theory is mainly taken as the main teaching theme of the flipped course, and the learning resources of dance choreographer theory are provided to students in advance, including some online and network resources, so that students can preview knowledge before class, and explain, discuss and communicate the knowledge after preview with their own ideas in class. In the homework after class to help students better digest the knowledge. The compound OBE education concept takes students as the center, expands opportunities and other principles, makes the teaching means more diversified, and provides students with more diversified learning methods.

3) **The use of BOPPPS teaching method:**BOPPPS teaching method: This teaching method is mainly reflected in the learning content of the basic techniques of choreographers.
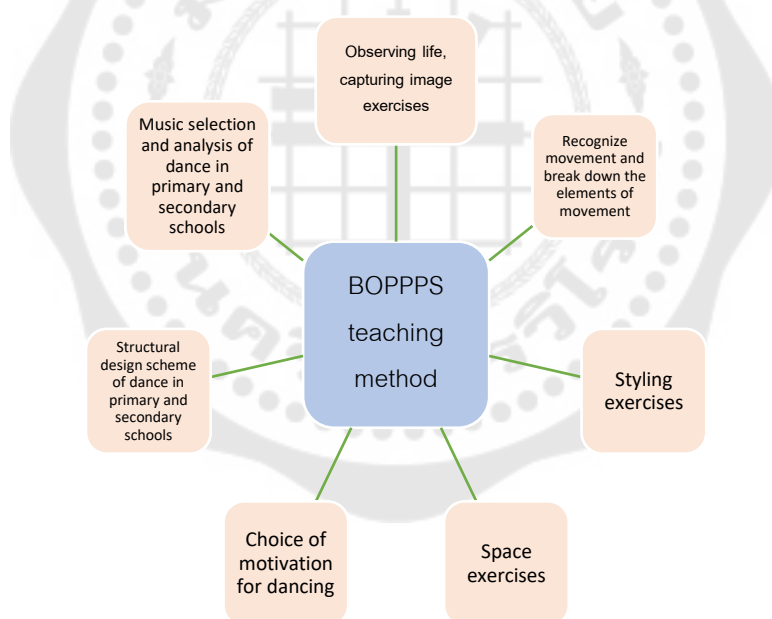

Figure 21 Course topics using the BOPPPS teaching method

Classroom introduction: Introduce teaching content through engaging dance performances, videos or stories to stimulate students' interest and curiosity in learning.

Clear objectives: Clearly explain the learning objectives of this class to students, including the essentials of dance movements, style characteristics, etc.

Pre-test: through questions, quizzes and other ways to understand the students' learning before class, to provide a basis for subsequent teaching.

Classroom participation: Organize students to display, correct and discuss dance movements, encourage students to actively participate in classroom activities, and improve learning effect.

Post-class test: through tests, performances and other ways to test students' learning results, to ensure the achievement of teaching objectives.

Class summary: guide students to review and summarize what they have learned, share their learning experience and experience, and consolidate their learning results.

In the application process of BOPPPS teaching method, it is mainly reflected in the course theme of dance choreography techniques. It is mainly to understand the basic ability level of students through the pre-test of the course, so as to understand the level of students' learning results through the teaching process and post-test, so as to better evaluate the teaching quality. The progress department improves the teaching method. In order to clearly understand the students' learning level and improve the quality of teaching.

To sum up, the PBL teaching method, classroom flip and BOPPPS application in dance classes have distinguishing feature each, but the common is that they all emphasize the students' subjectivity and participation, pay attention to cultivate students' autonomous learning, critical thinking, problem solving, and team cooperation ability. The introduction of these modern teaching methods has injected new vitality into dance teaching, which is helpful to improve the teaching effect and cultivate students' comprehensive quality.

4.1.2.5 Evaluation methods and tools

1). Evaluation method

The assessment is divided into daily performance, process assessment and final examination, so that the assessment method is more comprehensive, and there is a more comprehensive evaluation of the students from the usual learning process to the final learning results. Through the observation of the following contents to help teachers better teaching, students better learning.

Table 3 teachers students watch list

	The methods and teaching tasks and content, weave faculty	Teaching planning, teaching characteristics, teaching highlights	Acquire the teacher's course mastery
Teacher's "teaching"	The type of problem, the teacher answer way	Purpose, problem produce, issue	The content of teaching evaluation was analyzed through questions (language)
	Interaction between teachers and students	Interactive mode, frequency, time and effect	Analysis of teaching evaluation main body
Students' "Learning"	Learning interests, habits, initiative	Student behavior	Analysis of the teaching situation
	Knowledge and skills understanding, application, improvement, method acquisition	Level of student progress	The analysis process teaching evaluation
	Acceptance of learning outcomes	Student achievement obtained	Student achievement

Academic performance evaluation approach is based on certain standards on performance measurement and evaluation, generally have a test, examination in two forms, examination generally includes the academic year, semester exam, test and graduation exam, etc., how verbal, written examination, operation test (China encyclopedia editor committee. Encyclopedia of China education, 1985 (8) : 466.); Examination generally divided into daily, phased, concluding three, usually adopt pass, fail in two grades, five score or centesimal system for performance evaluation (big lexicon editorial board. Dacihai Education Volume,2014(12):140). Current schools mostly by means of examination and test to evaluate academic achievements, 0 and hierarchical grading method, or combine grading and evaluation.

In the assessment of teaching, the main use is the process of evaluation, the daily performance and final three ways.

Table 4 grades of evaluation way

daily performance	15%
Procedural examination	25%
The final exam	60%

The usual grades mainly include: classroom performance, homework.

Process assessment: stage design of choreographers

The final exam: the creation of dance opusculum or primary and secondary school dance dancing lessons case design sketch creation and primary and secondary schools.

2) Assessment tool

In the use of evaluation tools, the method of evaluation gauge is used. The evaluation gauge (rubric) is an authentic evaluation tool, which is a set of standards to evaluate or grade a student's work, achievements, growth record bag or

performance. At the same time is also an effective teaching tool, is an important link between teaching and evaluation of Bridges.

Director course ability index

Table *5* choreographer ability index

	Excellent	Good	Fair	Pass	Poor
Motion design					
Actions reflect					
Organize training					
Self-directed learning					
Cooperative innovation					

According to the students' test performance, will be divided into five testing point: Motion design, Actions reflect, organize training, independent learning and cooperative innovation. The ability index will be divided into five grades: excellent - good - average - pass - poor. These indicators point to the comprehensive evaluation, comprehensive display of the students' learning outcomes.

To sum up, in the process of the design of the teaching design to follow the OBE's education idea in the constructing principles to analyze the students' learning, on the basis of the implementation of four steps for the design of teaching contents is subject; Through to langfang to the understanding of the direction of normal college dance training scheme and to design courses provisions choreographer teaching schedule; Flip through the PBL teaching method, classroom BOPPPS teaching method apply for course teaching methods; In terms of the evaluation method, the

process evaluation and final examination were combined, and the evaluation scale was designed by using the evaluation gauge as the evaluation tool.

4.1.3 expert evaluation process about the quality of the tools

4.1.3.1 IOC experts review form

Through the investigation and the analysis of related literature, with 0 be education concept as the instruction, take the student as the main body, the reverse design, clear focus, expand opportunities for building principle, curriculum design follow the definition of learning output, output, output of the assessment of learning, to learn the output for the implementation step, carries on the curriculum design. Through consistency evaluation (IOC) found that the consistency of the course design of a degree of average index by more than 0.5. Through the design of choreographer curriculum design for dance students of the colleges of the updated curriculum design, integrated view (IOC) scale from 0.66 to 1 is expressed as the table below.

1) **Students should be the choreographer skills courses**

Table 6 Statistics of IOC Expert Evaluation

NO.	Item	content	IOC	meaning
1	Knowledge accumulation	Choreography of primary and secondary schools of the combination of the basic theory, choreography technology, choreography theme, not only can let the student accumulate the choreography, also can teaching knowledge.	1	consistency
2	Development of skills	Movement skills, choreography skills, exemplar application, dance creation and teaching skills related to choreography classes in primary and secondary schools.	1	consistency
3	The ascension of creativity	The ability to create innovative dance works, and the ability to adapt to the dance choreography curriculum in primary and secondary schools.	1	consistency

2) Curriculum design and development process of the application of theory and the teaching goal of consistency

Table 7 Statistics of IOC Expert Evaluation (continued)

NO.	project	content	IOC	Meaning
4	In the 21st century education concept Creativity and innovation ability	1. Creative thinking 2. Work creatively with people 3. Implement innovation	1	consistency
5	OBE education concept	Take the student as the center, result oriented	1	Consistency
6	The construction of OBE's education idea principle	1. Clear focus 2. Expanding opportunities 3. Reverse design 4. Student body	1	consistency
7	Steps to implement the OBE education concept	1. Define the learning outcomes 2. Achieving learning outputs 3. Assess learning outcomes 4. Using the learning outcomes	1	Consistency

3) Curriculum Design:

1.1) the consistency of the teaching plan and teaching goals

Table 8 Statistics of IOC Expert Evaluation (continued)

NO.	project	content	IOC	Meaning
8	Lesson plan organization	Organize teaching according to professional training plans and course teaching steps	1	consistency
9	Teaching Activity Design	Teaching activity is timeliness, content to students as the center	1	consistency
10	Application of teaching methods	Teachers skillfully use PBL, flip and BOPPPS class teaching methods	1	consistency
11	Teaching evaluation feedback	The combination of process line evaluation evaluation of a variety of ways the teachers in the teaching Process should be timely feedback, and considering the individual differences of students in the evaluation.	1	Consistency

1.2) The basic content of courses and the teaching goal of consistency

Table 9 Statistics of IOC Expert Evaluation (continued)

NO.	project	Content	IOC	meaning
12	Basic Theory of choreography	Basic theoretical knowledge of choreographers	1	consistency
13	Basic techniques for choreography	Basic methods of choreography	1	consistency
14	The sketch creation	The dance of the basic elements of essay writing	1	consistency
15	Choreography theory of primary and secondary schools	The creation of dance works features and physical and mental development of primary and secondary schools	1	consistency
16	Dance works creation of primary and secondary schools	The basic composition of primary and middle school dance works	1	Consistency
17	Examples of dance classes in primary and secondary schools (dance)	How to design the cases of cultivating primary and middle school students' ability of choreography and specific operation	1	consistency

4) The course results output and the consistency of the teaching goal

Table 10 Statistics of IOC Expert Evaluation (continued)

NO.	project	Content	IOC	meaning
18	scientific	The integrated use of the correct scientific choreography theoretical knowledge and professional skills	1	Consistency
19	Completeness	Complete choreography curriculum structure and content, have corresponding teaching effect	1	Consistency
20	practical	Student-centered concept as the instruction, students can play dance choreography course work of primary and secondary schools in the future	1	consistency
21	innovation	Choreographer in primary and secondary school curriculum standard content into the teaching of the director, embodies the choreographer, the use of innovative consciousness and innovative ability.	1	Consistency
22	The students' self development	Take the students as the center in learning and promote the development of students' own abilities (cooperation, communication, exchange, etc.)	1	consistency

Table 17 IOC experts assessment

Data analysis results, expert opinion, the consistency index value for level 1. In all the topics, to summarize, the skills that the experts believe students should acquire in the choreographers course; Curriculum design and development process of application of theory; Curriculum design: teaching plan and teaching objectives, the basic content of the curriculum; The output of the course results should be consistent with the teaching objectives.

4.1.3.2. IOC expert advice

1) Experts A put forward the following Suggestions:

Choreographer curriculum design of primary and secondary schools in the focus on the teaching results can be based on students' knowledge, solution and continued into the individual "a real learning experience", emphasize the students long-

term, continuous process of perception and emotional architecture. Among them, the issue of individualized differences in education can ensure that each student has the opportunity to achieve learning results in a more flexible way.

The recommendations point out that on the issue of individual differences in education, experts hope that adjustments can be made to ensure that every student has the opportunity to achieve learning outcomes in a more flexible way.

2) Experts put forward the following Suggestions: B

1.1) in the first week course objectives, to understand the social function of the choreographer section, increase children's dance, also increase on import, watch ballet, discuss the relationship between the three. Because there are children's dances in the teaching.

1.2) the change of weekly study activities in 9 people modelling to three modelling, modelling is more modelling for groups.

Advice mainly pointed out that in specific course content of the course design of link of some detail problems, for example: descriptive question, and homework in the classroom homework link arrangement problems.

For student individual differentiation experts put forward A problem, I will use OBE of student-centered education concept, to expand opportunity principle, pay attention to the difference of the students need, give the students more learning tools, such as: online resources, and so on. In terms of teaching methods, I will use BOPPPS teaching method to conduct pre-test and post-test for students, so as to have accurate evaluation cognition for students. I will use project-based teaching method in classroom teaching to accurately set the teaching content for students, and give comments and guidance to students in the form of practice in class, so as to achieve better opportunities for students to achieve learning results. The specific content will be presented in the course design: the content of learning process.

For expert B course design content detail questions, I will be in the course design of the first week in the table to understand the social function of the choreographer section, increase the content of the primary and secondary school

dance, also increase on import, watch the related content of the primary and secondary school dance. In the ninth week of learning activities, I will change the multi-person modeling into three-person modeling. Make progressive improvements.

According to expert advice from the A and B, the systematic changes in the curriculum design, will be reflected in the next section.

4.1.3.3 Discussion and analysis of recommendations made by IOC experts

1) Expert A's suggestions were discussed and analyzed

Analyze its feasibility:

As for the issue of individual differentiation of students proposed by expert A, individual differentiation of students is mainly reflected in the differences in cognitive mode, thinking strategy, cognitive level and learning ability. Therefore, the students in the same class will have the problem of learning individuality differentiation, which is a key problem to be solved for teaching.

The student-centered teaching in OBE education concept is the key to solve this problem, which can be solved by understanding students' personality and needs: mastering students' learning style, interests and intelligence types, so as to formulate suitable teaching methods and learning materials.

Set clear educational goals: Design courses for students that meet their long-term or short-term goals.

Develop flexible curriculum plans: combine online and offline teaching resources.

Innovative teaching methods: Teachers should adopt flexible and diversified teaching methods, such as personalized teaching strategies, encouraging independent learning, valuing feedback and evaluation.

Use technology assistance: Use technology such as AI teaching assistants, online courses or educational software to provide rich and diverse learning materials and achieve personalized teaching.

Strategies to implement:

As for the problem of individual differentiation of students proposed by Expert A, I will apply the principle of student-centered and expanded opportunities in OBE education concept and pay attention to students' needs for differentiation. I will adopt the following strategies:

A variety of teaching methods are used: In terms of teaching methods, BOPPPS teaching method is applied to pre-test and post-test students in class, so as to have accurate assessment cognition of students. With the help of project-based teaching method in classroom teaching, flipped classroom accurately sets teaching content for students, puts forward different requirements in combination with course content and students' characteristics, enricfies classroom teaching forms and satisfies students' individual needs

Design differentiated questions: According to students' response speed and knowledge accumulation, design questions of different difficulty to mobilize learning participation and enthusiasm. In the form of classroom exercises, students are respectively commented and guided to achieve better opportunities for students to achieve learning results.

Implement diversified evaluation: Establish an evaluation scale to evaluate students in an all-round way, so that the evaluation method and content are comprehensive, and students are not evaluated by single grades.

Provide personalized learning support: Provide students with more learning tools, such as online resources, teaching tools, etc. Provide students with more learning resources. Due to the individual differences of students, everyone has different ways to accept knowledge, so provide them with a full range of learning resources as much as possible.

Creating an inclusive environment: The creation of the teaching environment atmosphere, dance choreography and creation is a course to develop creative thinking, need to provide students with a more comfortable and relaxed environment, with an inclusive attitude to share with students the creative process.

Challenges and Limitations:

Large number of classes: Due to the large number of students in the grade, teachers cannot take full care of every student in the course of class. In addition, the class hours of the course design are limited, and the pre-test and post-test will occupy part of the class time, so this method cannot be applied in all courses. Therefore, in the communication with experts, pre-test and post-test will be used in some courses to help teachers understand students. Evaluate learning outcomes.

The gap between technology and application: Although a variety of teaching methods and evaluation methods are proposed, there will be some gaps in practical application due to the inadequacy of their own teaching methods.

Solving the problem of student individualized difference is consistent with my course goal, but due to the large student base of this major, it also brings challenges to my course design. Whether I can pay full attention to each student and formulate personalized learning goals according to the characteristics of each student is the direction that I need to work harder in the future.

2) Expert B's suggestion is discussed

Analyze its feasibility:

As for the details of the course design content proposed by expert B, it is reasonable to add the content of small and medium-sized dances to the social functions of choreographers, because there was no such part in the social functions before, that is to say, adult choreographers and creators are the main ones. With the development of society, social functions are also changing and becoming more comprehensive. Therefore, this point is an important theoretical part of the reform of the choreographer course, which is consistent with the degree of achievement of the course goal.

Strategies to implement:

I will add the content of primary and secondary school dance in the section on understanding the social function of choreographers in the first week of the course design table, and also add the related content of primary and secondary

school dance in the introduction and viewing resources. Change the multi-person pose in the Week 9 learning activity to a three-person pose. Progressive improvement.

Challenges and Limitations:

Due to the limitation of the number of hours of this course, more content can not be fully involved, or the content involved is limited, so try to make good use of the limited hours to effectively complete the teaching task. Accurate analysis of students' needs and assessment of students' basic learning ability is a challenge for me in practical teaching operations, and an important part of my continuous improvement of teaching methods.

To sum up, I have analyzed and discussed the constructive opinions put forward by experts, and found out the rationality, feasibility, challenges and limitations of their reform, which plays an important role in improving my course development and is also my goal of continuous study and improvement.

According to the suggestions made by experts A and B, systematic changes will be made in the course design, which will be reflected in the next section.

4.1.4 according to specified by the theme of development activity sets (including based on the proposed revision and improvement)

Instructional design: choreographer

Choreographer course is a choreographer knowledge and skill as the foundation, to develop students' creative thinking and design methods of dance, dance works and how to layout design course. According to the OBE's education idea, combined with the needs of the development of future teachers' professional dancers, can cultivate creative dance and dance works of primary and secondary schools, as well as the development of primary and middle school dance teaching ability of students.

Table 11 Curriculum Design modification 1

Curriculum code	Lecture instructor
13210081	Li Pei
Learning outcomes	The ability to learn
1. Through the usual test + final exam	1. Able to analyze the basic concepts and techniques of dance choreography.
2. Creative dance sketch and design of primary and secondary schools dance class (choreographing capability)	2. According to the basic technical design creative dance dance dance sketch sketch and suitable for primary and secondary schools.
	3. Dance choreography lesson design

The first semester	Choreographer basic theory	4 weeks
	Choreographer based techniques	6 weeks
	Dance, sketch the plait	6 weeks
The second semester	Choreographer theory of primary and secondary schools	2 weeks
	Dance works creation of primary and secondary schools	6 weeks
	In primary and middle school dance wingsley (choreographing capability)	8 weeks

First semester

Project: Basic Theory of Dance Choreography

Curriculum Design modification

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
1	Choreographer professional functions	1.To understand the social function of the choreographer: people dance, professional dance performance. 2.About the function of choreographer professional knowledge 3.Analysis of student playwright-director professional career path in the future 4.Analyze the basic functions of dance choreographer teaching and creation in primary and secondary schools.	Flipped Classroom	Import: watch people dance dance works products and professional dance performance Discussion: the difference between the two

Teaching: 1. The choreographer professional function concept 2.Children's dance works, dance works of masses, the characteristics of the professional dance works 3.Analysis of employment direction

Homework: sort out the theoretical knowledge in class and form words | The basic concept of choreographer professional functions. Evaluate students on the definition of the concept | Offline: PPT, video dance works.

Online: choreographer knowledge of theoretical articles | Knowledge |

No.	Topic	Objectives	Mode	Activities	Outcomes	Resources	Type
2	Material selection and structure of dance works	1.Understanding of material work 2.The way the dance works	Flipped Classroom	Introduction: dance video (two different subjects of dance works) Lecture: 1. General topics 2. Narrow subject matter Discussion: students to distinguish between different subjects Lecture: 1.Dance works of general structure 2.Dance works of various structures 3.Watch the dance analysis different dance structure mode Discussion: students discuss work structure Assignment: choose a dance works, analyzing the way of material and structure	From material selection and structure of a dance to analyze its works. Evaluate students' material structure of the concept of master degree.	Online: Articles on dance work analysis, Offline: PPT, video	Knowledge

| 3 | Dance creation procedure and forms | 1. To make the students understand the creative process works
2. The genre of dance forms | Flipped Classroom | Teaching: 1. The creation of dance works of general program:
Determine the theme of clear structure, edit music, movement - motive development - form works
2. Special program of dance works: from the above any steps into (for example, from the perspective of the song music)

Discussion: Students try to start with the theme and form their own program for the work
Teaching: 1. The genre of dance: types and styles
Watch different dance works: ballet, folk, modern dance, etc.
2. Dance forms: solo, duet, trio dance, dancing, etc.
Homework: give students watch a dance works, students' genre analysis work, and forms. | Write the procedure flow charts of dance creation
Master degree evaluation: the student to the creative process | Online: Theoretical essay on choreographer's knowledge
Offline: PPT, video | Knowledge |

4	Dance, language and multilateral cooperation way	1.Know what dance is language 2.A choreographer's collaboration with other artists	Flipped Classroom	Teaching: 1. The connotation of dance language 2. Functions of dance language 3. The multi-party cooperation of the choreographer Assignment: combing the classroom knowledge	Write the connotation and function of dance forms of mind mapping Assessment: students grasp of the concept of degrees	Online choreographer knowledge of theoretical articles Offline: PPT	Knowledge

Project: Basic techniques of writing and directing

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
5	Impromptu dance practice	1.To improve students' sensitivity to the music 2.To improve students' writing four dimensional strain capacity 3.Stimulate students' creative inspiration	PBL teaching method	Impromptu rhythm practice Import: observation of the rhythm of things in life, and an example was so rhythm The main points of the practice teaching: impromptu rhythm Practice: 1. To riff the rhythm of things in life, such as: watches and clocks, catch the bus, the elderly to walk and so on. 2.Riff on the wind, rain, thunder, electric, cloud. 3.Rhythm foot point of practice (teachers percussion drums) 4.Parts of the body exercise (teachers percussion drums)	Music improvisation. Assessment: students of zhongshan and cooperate with the music, the rhythm, the creation of the image, emotion to injection, the flow of action	Online: impromptu dance video data. Offline: audio	Skill

	Improvisation practice
	Introduction: the students sit on the ground, close your eyes and listen to a music, then describe the feeling of hear music.
	The basic requirement of teaching: improvisation.
	Practice:
	1.Solo music improvisation, grasp the music emotion change, action of the novel.
	2.Proposition impromptu, teacher proposition suggests environmental props, students around the proposition on improvisation.
	3.Many music improvisation practice
	Conclusion: summarize the lesson, students talk about each other of zhongshan and what he saw.

6	Observe life and capture image exercises	1.Help the students form the habit of observation of life. 2.Draw inspiration from life. 3.Help students refine dance images.	BOPPPS teaching method	Observing life Import: 1 minute auditory and visual 1 minute. In one minute feel heard, seen, and sharing together. The purpose of teaching: to observe the life. Outdoor practice: 1.Teachers with students watching the movement of clouds in the outdoor, shape, and change. 2.Back to the classroom, students will observe the cloud movement way with the body's way of work completed 3.The groups watch each other, share and communicate.	The observed image Assessment: students' sensitivity for image capture.	Online: the nature of some of the video. All kinds of people in their lives. Offline: audio, video	Skill
				Capture the image Import: watch coral dance dance "coral dance" analysis of image and the mode of action Teach: undertake to observe life, how to capture image. form a dance forms. Practice: 1. With animals as the theme 2.With the subject of natural phenomena 3.With personality characters as the theme 4.Refined image, and form a dance moves. Assignment: to capture an image of life and action to complete performance.	Capture the image of dance vocabulary performance evaluation: the accuracy of image, fluidity degree, expression		

| 7 | Recognize actions, decompose action elements | 1.Make students understand the source of the action 2.So that the students can break down the action, and action | BOPPPS teaching method | Know actions Import: Before the test: the teacher make some action, lets the student observe, analyze the characteristics of the action Teaching: 1. Life movement characteristics of 2. The characteristics of the traditional dance moves 3. Creative movement characteristic Practice: 1. Each student find three life action respectively, traditional action, create action. 2. Will the analysis of the three kinds of refining processing, form a new action. | The three forms of the action. Evaluation: to the distinction between movement in three forms | The stereo | Skill |
| | | | | Action element decomposition Import: The teacher shows a movement and asks the students to identify the body parts that form the movement. Teach: actions constitute elements, and all parts of the body Practice: 1. Everyone wants to an action, and action decomposition practice. 2.The action of will decompose into a new action. After test: action element decomposition of three. | The accuracy of assessment: students isolations. | | |

					Action development	The stereo	Skill
8	The development of physical exercise	1.Make students know more of your body 2.Make your body move more efficiently	PBL teaching method	The importance of teaching: the body development, ways of the movement Practice: 1. The development in the central part of the body, a circular motion law. 2. Development from different parts of the body, head, shoulder, elbow, arm, hand, hip, leg, knee, foot 3. A group of two people to drive parts of the body movement Homework: Write your name with your body to form a dance routine.	development work	The stereo	
				Back to the class: 1.Acting on the name of the class body homework. 2.Students comment on 3.The teacher revision guide			

9	Modelling practice	1.To develop students' creativity and the ability of the body 2.The composition and aesthetics of different shapes	BOPPPS teaching method	Design a modelling test before: students themselves Import: watch the pictures, the body, nature, objects, etc Lecture: Characteristics of modeling, inner expression Practice: 1. The single model 2. Double model 3.Modelling of three people 4.Modelling of group	The design modelling Modeling evaluation: the novelty, the completion of action of degrees	Online: static modelling photos, video offline: Ppt, sound	Skill
				Teaching: contact model, out of touch with modelling, more than the relationship of the shape Practice: 1. The group contact modeling practice 2.Grouping people practice shape			
10	Modelling and space to practice	To understand the relationship between the space and shape	BOPPPS teaching method	Import: watch the mural Teach: the relationship between the space and shape Practice: 1. To find a wall, as the backing, the modelling of modelling group formed a mural 2. The reasonable use of metope space. 3.Form a mural dance segment, find a music.	The mural design The rationality of the evaluation: the fresco space, interpersonal coordination, the relationship between human and space, innovative design	Video, PPT	Skill
				Back to the class: group show murals in the last lesson practice form of homework. Conclusion: teachers and students review, discuss, and put forward modify opinions.			

Project: dance, sketch the plait

Curriculum Design modification 1

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
11	Choosing Dance Motivation	1.Select the appropriate dance motive 2.Find motivation	BOPPPS teaching method	Pre-test: Students' understanding of motivation, first do a demonstration of dance motivation Import: to watch a solo dance works, analyzes the theme of motivation Dance teaching: the concept of dance motive, analysis the relationship between motivation and works Practice: Design 3 groups of dance movements by yourself, find out the meaning of the movements, and choose the appropriate motivation for development. Back to class: Self-selected motivation for dancing Teachers' comments and Suggestions.	Three groups of dance movements design The feasibility of the evaluation: dance motive choice, evolvability	Online: solo video resources Offline: PPT	Creativity

12	Action changes in practice	Change the thing and is not	PBL teaching method	Import: The motivation for the dance chosen in the previous class The main points of the teaching: analysis of action changes Practice: 1. Change the part of the part retained 2.Change form to retain meaning 3.Change means keep form Homework: Three changes in one movement	Action changes The rationality of the evaluation: action changes	The stereo	Creativity
13	Time, space, efforts to practice	1.Know the time 2.Understanding the space 3.Efforts to meet	BOPPPS teaching method	Pretest: Students' expression of time, space, and force Teach: the passage of time, the length, the change of rhythm Practice: four eight will take action to rhythm changes Teaching: space concept, high, medium, low; Spatial orientation Practice: the two eight take action to change three groups of different space Teach: the strength of the distinction, light and heavy, loose, slack, strong, weak, etc.	Evaluation: the rationality of the force of time and space changes, innovative, complete fluency	The stereo	Creativity

				Practice: feel the strength change of action, making two eight action strength to change. Assignment: that will be a movement respectively for three different time, space and strength exercises.		Creativity
14	The period of the composition of the dance, dance	1 Able to use the previous action analysis extension form dance sentences and paragraphs 2. Have a certain emotion, image creation ability	PBL teaching method	Dance is Test: before import: listen to the teacher for a period of music, analysis of the phrase The requirements of teaching: dance, vivid, rich emotional qualities, actions and vivid. Practice: will analyse the phrase of dance action choice, connection, group practice. Homework: 2 eight-beat dance sentences	Assessment: dance and dance of fluency, completion of operation and innovation.	Online: dance video Offline: audio
				Dance piece Teaching: dance with the characteristics of emotional characteristics, genre, style characteristics. Practice: the teacher provide music passages, student analysis, and on the basis of the dance is a choreography section. Assignment: four of eight beats dancing		

| 15 | Material selection and structure | 1 choose to creating and dance 2 design the structure of the dance | Flipped Classroom | Lecture: The type of material to be selected, the kind of classification of the subject matter. The way of dance structure. Practice: 1. Choose to suit oneself the expression of theme 2. According to the material selection, structure way to design the dance. Homework: Complete a structure table of selected materials | Assessment, the normative structure table design, the integrity of the structure, the rationality of the structure. | Online: video analysis of dance works, the article. Offline: Ppt | Creativity |
| 16 | The Use of music | Training the dance and the music. | PBL teaching method | Teaching: the relationship between music and dance, can be synchronized, can also be as a background Practice: 1. Try to put the action of a layout before dance dance segment in a music, feel the relationship if we can cooperate, are there any new results. 2. Choose a music will own the plait train of thought, action and merge to form a new dance drama. Assignment: music choreography | Descriptive evaluation: music choreography structure, innovative, complete fluency | Online: Appreciation of musical choreography works Offline: audio | Creativity |

Second semester:

Project: dance creative foundation of primary and secondary schools

Curriculum Design modification 1 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
1	The characteristics of physical and mental development of primary and middle school students	So that the students of primary and middle school students body and mind, have a basic understanding of the intellectual development	Flipped Classroom	Teaching: Teach students about the different stages of adolescent physical and mental development. 1. The psychological development characteristics 2. The physical development characteristics Learners: 1. Learning and its characteristics are discussed 2. Found that changes in the different stages of body and mind Assignment: can use mind mapping drawing out the primary and middle school students physical and mental development stage	Evaluation: the accuracy of the student's perception of primary and middle school students' psychological development	Online: primary and middle school students' physical and mental development of written materials, special line: PPT courseware	Knowledge

2.	The characteristics of the primary and secondary school dance works and the plait requirements	Clear the characteristics of the primary and secondary school dance, elements have a clear understanding of the plait	Flipped Classroom	Import: appreciate adult work each dance dance works and primary and secondary schools Teaching: the characteristics of the primary and secondary school dance: visual, imitation, childlike innocence, gameplay The plait requirements: 1. The topic is clear, the plot is relatively single, the combination of material can be progressive interdisciplinary 2. The music rhythm is clear stimulate a child's imagination 3. Dancing, vivid, emotional expression. Learner: Discuss its characteristics and requirements for creation of related works Assignment: Distinguish the differences between adult dance and primary and secondary school dance, and form the text	Evaluation: definition of the theory of cognition	Online: primary and secondary school dance video Offline: PPT courseware	Knowledge

Project: Creation of dance works in primary and secondary schools

Curriculum Design modification 1 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
3	Select material and idea of the primary and middle school dance	Clear the basic method of material selection and structure	Flipped Classroom	Import: enjoy excellent primary and secondary school dance winning entries Teaching: 1. The material characteristic of work of primary and secondary schools 2. The selection of methods (the combination of music, image, multidisciplinary) 3. How to carry out the conception and idea Practice: discuss the work of material selection, and select the subject matter. Assignment: design a selection and form words in each group.	Evaluation: group work cooperation, the rationality of the design and material selection, feasibility	Online: primary and secondary school dance video Offline: ppt courseware Video, PPT	Skill

					Evaluation	Online/Offline	Skill
4	Structure design scheme of primary and middle school dance	Know the general rule of structure of dance, and can design structure	BOPPPS teaching method	Pre-test: Students provide a dance structure design scheme (primary and secondary school) Import: to analyze the structure of a winner Professor: 1. The concept of structure 2. The structure of the form 3. The principle of design 4. Structure the schedule After test: students according to the previous selection to discuss the design of the structure	Evaluation: make the structure schedule to complete	Online: dance video offline: structure schedule PPT,	Skill
5	Primary and secondary school dance moves	Clear action to capture and changes of the basic method and be able to use	PBL teaching method	Teaching r: 1. The abstract action from theme, image capture movement 2. With the aid of time, space and strength for the change of action Practice: students discuss the design of the dance movements, choreographing action group three. Assignment: group design a set of actions and to display	Evaluation: the team collaboration and cooperation in the ability to innovate, design innovative action	The stereo	Skill

No.	Topic	Objective	Teaching method	Teaching content	Evaluation	Media	Category
6	Dance scheduling design of primary and secondary schools	Understand the key elements of dance, scheduling, and be able to use	PBL teaching method	Teaching: 1. Elements of scheduling: direction, position, flow 2. The formation of the basic components: straight, oblique line, circle, square, horoscope, triangle, etc Practice: Design three types of scheduling, using different formation and progressive connection changes Assignment: Team work on the design of the formation scheduling	Evaluation: the team collaboration and cooperation in the ability to innovate, designinnovative action	The stereo	Skill
7	Music selection and analysis of dance in primary and secondary schools	To find the appropriate primary and secondary school music and structure analysis	BOPPPS teaching method	Pretest: Listen to a simple piece of music and discuss and analyze it Teaching: 1. The music analysis of the paragraph 2. The theme of the music and chorus paragraph 3. The theme of music emotion After test: discuss and analyze the theme of the music Homework: write music analysis of structure	The accuracy of the evaluation: music analysis is reasonable	Video and audio	Skill

| 8 | Primary and secondary school dance, sketch the plait | To combine the above learning content creating dance drama | PBL teaching method | Teaching: 1. The material - structure - movement capture - scheduling - music
2. Combine to form a dance sketch
Practice: The group discussed, designed and rehearsed the dance sketch
Homework: Group dance sketch creation | Evaluation: group work, cooperation of innovation ability, dance sketch design innovative, make the action of fluency, emotional expressiveness | Online: dance opusculum resource offline: sound | Skill |

Project: primary and secondary school dance wingsley cases (choreographing capability)

Curriculum Design modification 1 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
9	Tabor knock on	1. Learn to use lesson examples for rhythm cognition and change 2. Learn the rhythm of teaching on design and development	PBL teaching method	Teaching: 1. Learning tabour knock lesson: knock - action changes Rap, rhythm changes 2. The relationship with the rhythm change analysis teaching 3. Summarize the change of rhythm characteristics and action Practice: according to the teaching practice, the seminar case design purpose Assignment: the relations between the lesson and rhythm, rhythm of design and development of related classes	Evaluation: class case design innovative, rationality, fluency.	Online: watch the dance class resources, and case analysis Offline: tabour	Creativity

| 10 | The dance of dot | 1. According to the recognizing of teaching development space 2. The lesson of learning design development space | PBL teaching method | Teaching: 1. The dance lesson to learn dot: in different space to paste the dots of the white wall of one side, found dots can paste the different spatial location. According to the dot paste to dance improvisation. 2. Analyze the relationship between lesson examples and space 3. Summarize the space characteristics Practice: 1, the teaching practice 2. Analyze the design method of lesson examples Homework: Analyze the relationship between lesson examples and space. Design and develop lesson examples related to space | Assessment: The design of the lesson examples is innovative, reasonable and fluent. | Online: Watch dance lesson resources and lesson analysis Offline: white paper, big and small dots, sound | Creativity |

11	The bobbing of the scarf	PBL teaching method	1. Develop the understanding of strength through lesson examples 2. Learn the lesson examples of design and development strength	Teaching: 1. Learn the floating example of the scarf. feel the undulating texture of the scarf, and show the strength of the scarf through the body, and experience the change of strength through the music. 2. Analyze the relationship between lesson examples and changes in strength 3. Summarize the characteristics of strength Practice: 1. Follow the lesson examples to practice the change of strength 4. Analyze the relationship between lesson examples and strength Assignment: Design and develop lesson examples of strength.	Evaluation: class case design innovative, rationality, fluency	Online: watch the dance class resources, and case analysis Offline: so sound	Creativity

| 12 | Action watch | 1. Connect actions through lesson examples 2. Learn design examples | PBL teaching method | Example: A group of students, each student according to the rhythm of tapping improvisation to complete the shape, the later students connected this shape to form a second shape, and so on. Take each student's modeling number 1-8, randomly combine the numbers and connect the movements. 2. The connection relationship with the action analysis teaching. Practice: 1. The teaching of practice 2. Analysis and case study design courses Assignment: Design lesson examples related to action connection | Evaluation: class case design innovative, rationality, fluency | Online: watch dance lesson resources and lesson analysis Offline: audio | Creativity |

| 13 | Weaving of colored thread | Schedule 1. Through the teaching design 2. Learn design examples | PBL teaching method | Teaching: 1. Learning lesson threads woven: different color line is placed into different line, straight line, oblique line, circle, such as work shall be carried out in accordance with the line of the design flow. At the same time use a few lines. 2. The relations between the lesson and scheduling. 3. Summarize the basic method of scheduling. Practice: 1. The teaching of practice. 2. Analysis and case study design scheduling courses. Assignment: Design and develop lesson examples for scheduling in different ways | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis. Offline: color line, the sound | Creativity |

14	Fun colors (red, yellow, blue, black)	1. Through the teaching emotional expression 2. Learn design examples	PBL teaching method	Teaching: 1. The learning performance of emotion teaching: according to the different color to share the feeling of it, for example: red - passion, yellow - lively, blue - blue, black, dark. These emotions expressed improvisation with the body. 2. Analyze the relationship between lesson examples and emotions 3. Summarize emotional class Practice: 1. The teaching of practice 2. Analyze and try to design lesson examples that show emotions Assignment: design and development performance in a different way of emotion teaching	Evaluation: class case design innovative, rationality, fluency	Online: watch the dance class resources, and case analysis Offline: different colors of paper, sound paper, sound	Creativity

| 15 | Clay sculpture | 1. By capturing the interesting image
2. Learn lesson design cases | PBL teaching method | Teaching: 1. Learning lesson clay sculpture: watch the picture of the clay sculpture, according to the clay modelling to imitate the action, capture the image.
According to the image of life interesting reshape the body.
2. The relationship with the image analysis teaching
3. Summarize the characteristics of the typical image
Practice:
1. The teaching of practice
2. Analysis and try to capture the design image of the lesson
Homework: use different ways to design to capture images of the lesson | . | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis
Offline: video, PPT, sound | Creativity |

| 16 | In the poetry "chunxiao" | Looking for choreography by class example | PBL teaching method | Teaching: 1. Learning lesson example: through poems "chunxiao" find its theme, according to the theme design action and formation, to join "chunxiao" poetry to dance music 2. Analyze the source of the theme of the choreography 3. Summarize choreography to find ways of subject matter Practice: 1. The teaching practice 2. Try to looking for combining theme from the kind of discipline Assignment: Look for interdisciplinary dance themes in primary and secondary schools. | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis Offline: video, PPT, sound | Creativity |

In summary, through the development and design of the dance choreographer course, the educational concept of the 21st century, the construction principles and implementation steps of the OBE educational concept are applied. The course design was evaluated by IOC experts, and the above specific course design table was formed by revising the course design based on the opinions collected. The course design table included the learning results and learning ability of students, and designed the contents, learning objectives, teaching activities, evaluation methods, teaching resources and equipment of 32 dance choreography courses in this semester. It can provide teaching design samples for teaching staff and guide their teaching activities.

The content of course design has been improved according to the opinions of IOC experts, especially in the part of personalized learning, online and offline teaching resources have been added, the combination of various teaching methods, diversified evaluation and other ways have been adjusted, and the teaching content has been enriched, and the dance theory of primary and secondary schools has been added. There are still many shortcomings in the whole course design. I will continue to discuss with experts and make adjustments according to students' situation, so as to better adapt the course design to students' development

4.2 Engage dance experts through focus groups to evaluate choreographers' curriculum design

In this section, in order to prove the effectiveness and practicality of choreographers' course design, focus groups are used to discuss and analyze, and three experts are invited to conduct focus group discussions.

In terms of the selection criteria, experts with certain professional teaching background in dance choreographer teaching were invited. Experts who have practical experience in dance teaching in normal colleges and universities; And experts with experience in dance choreographer teaching who teach in primary and secondary schools for the background of dance education. These experts have objective and effective professional support for students' learning and development in school and the

application of dance choreographer teaching knowledge in primary and secondary schools in the future.

Therefore, in the selection of experts, the focus group of experts was formed by two experts from the dance teaching front line of colleges and universities, who had certain experience in dance choreography teaching, and one senior dance teacher from a middle school.

The theme of the discussion is: the curriculum design of dance choreographer in normal colleges under the OBE education concept.

The course design of dance choreographer is designed for students majoring in dance in normal colleges. The design of this course mainly provides a specific teaching scheme for the dance choreographer course. discussion content including course content, the time arrangement, teaching activities, evaluation, and whether students can achieve through the curriculum design choreographer plait and promote choreographer in primary and secondary schools teaching ability.

4.2.1 Teaching schedule:

4.2.1.1Three experts give their opinions separately

1) Term of commencement: Third year

Table 12 Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2) Two terms (32 weeks) :

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

3) Four classes a week (200 minutes) :

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, the three experts have given agreed opinions on the three parts of the starting semester, teaching week and course schedule.

4.2.1.2 Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagree
Term of commencement: Third year	√	
Two semesters (32 weeks)	√	
Four classes a week (200 minutes) :	√	

As for the arrangement of teaching time, the three experts agree and point out that it is reasonable to set up dance choreographer course in the third year of university, which is preformed by other dance teaching courses, such as: Basic Training of Chinese Classical Dance, Body and Rhyme of Chinese Classical Dance, Chinese Ethnic Folk Dance, Introduction to Art, Basic Training of Modern Dance, Chinese Folk Dance Culture and other advanced courses have accumulated some professional knowledge of dance and basic dance materials, which have laid a certain professional foundation for dance choreography. The teaching time of 4 class hours per week is arranged in the class time, so that students not only have time to learn the new teaching content in the class, but also provide the time for teaching and student interaction, classroom homework review and modification, and fully make a class with teacherstudent interaction, student interaction, cooperation and communication space.

4.2.2 Allocation of teaching content:

4.2.2.1Three experts give their opinions separately

1) Choreographer basic theory :

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2)Primary and secondary school choreographer theory:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

3) Examples of primary and secondary school dance lessons (creative ability) :

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, the three experts have agreed on the allocation of teaching content in the three parts: basic theory of dance choreographer, theory of dance choreographer in primary and secondary schools, and dance lesson examples in primary and secondary schools (creative ability).

4.2.2.2. Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagree
Choreographer basic theory	√	
Choreographer theory in primary and secondary schools	√	
Examples of primary and secondary school dance lessons (creative ability)	√	

Set about teaching content, integrated the three experts, agree with the design of the content of the three parts, respectively from three experts to prove their point of view, among them A and B experts from colleges and universities, professional dance, they point out that the choreographer in colleges and universities teaching content generally comes from Beijing dance academy of dance creative curriculum, its highly professional, However, it is not suitable for the training of students majoring in dance in ordinary colleges and normal colleges. Due to the different training directions,

the future employment direction of students majoring in dance in normal colleges is more universal dance education. After the national art curriculum new standards are issued, the dance class of primary and secondary school students has put forward the need for creative dance creation. Therefore this study choreographer curriculum design accord with students' employment direction in the future. C experts from a line dance teaching and learning, she made clear that middle and primary school of dance teaching not only need to dance dance knowledge of primary and secondary schools also need to cultivate creative teaching ability, this is the directional requirement of national education policy, the former does not involve the use of the contents of this part in dance teaching, so the content of the supplement is a creative design.

4.2.3 Design of teaching process:

4.2.3.1Three experts give their opinions separately

1) Import the course:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2)The new teaching

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

3) Class exercises:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

4)Homework to review

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

5) Homework after class:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, the three experts have agreed on the design of the teaching process in the following parts: introduction of the course, new teaching, practice in class), homework comments, and homework after class.

4.2.3.2 Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagree
Import the course:	√	
The new teaching	√	
Classroom practice	√	
Homework to review	√	
Homework after class	√	

Design about the process of teaching, three experts examined the 32 weeks of teaching content and teaching design, design for each week of the teaching process, agreed A experts point out that due to the particularity of choreographer courses, the teaching process each link is very important, the process to guide the student to the choreographer cognition as well as to the development of creative thinking. Therefore, the specific content of the teaching process design in the course introduction is very important. B expert points out that the time in homework review can be appropriately increased. Due to the individual differences of students, teachers need to have open thinking and vision in homework return and review, and individualized requirements and suggestions can be made according to the differences of students. C experts said that in the process of homework review, students can think, comment and discuss more, which is conducive to the improvement of students' thinking ability, expression ability and participation, and the establishment of students' awareness of bold innovation.

4.2.4 Related Teaching Methods:

4.2.4.1Three experts give their opinions separately

1) PBL teaching method:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2) Flipped Classroom:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

3) BOPPPS Teaching Method:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, in the use of related teaching methods, the three experts gave agreed opinions on PBL teaching method, flipped classroom and BOPPPS teaching method.

4.2.4.2. Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagree
PBL teaching method	√	
Flip the classroom	√	
BOPPPS teaching method	√	

About the use of teaching methods, three experts comprehensive comments to agree. B experts pointed out that the use of these three teaching methods in the course design corresponding to different course content, greatly improve the effectiveness of the course in teaching, enrich the course teaching methods, but also provide students with a good teaching method paradigm. A experts, at present our country dance rarely mentioned in the course teaching content, even if the existing Chinese classical dance teaching, basic skill teaching method also is the summary of the previous teaching experience, more not with scientific teaching method, in the related theory of dance teaching books stay in theory, combined with the practice is less. C expert points out that the teaching methods in primary and secondary schools are diversified, so the diversified teaching methods are considered in the curriculum design, and whether the relevant teaching methods professional courses should be added for dance students to learn, and can be in line with practice to strengthen the learning of teaching methods.

4.2.5 Evaluation method:

4.2.5.1 Three experts give their opinions separately

1) Evaluation gauge:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2)Process assessment + Final Exam:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, in the use of evaluation methods, the three experts gave agreed opinions on the evaluation gauge, the process assessment and the final examination, and the evaluation method.

4.2.5.2 Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagrss
Evaluation gauge	√	
Process assessment + final exam	√	

With regard to the assessment method, based on the opinions of the three experts, we agree with the method of using assessment gauges and combining the process assessment with the final examination results to evaluate the students. Three experts said, the design of the evaluation gauge can make students more intuitive see director ability and the gap, can from the usual classroom assessment way, work, work in comprehensive to assess students' learning effects and can achieve the goal of ability.

4.2.6 Indicators of choreographer's ability:

4.2.6.1 Three experts give their opinions separately

1)Creation and design (works and dance examples) :

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

2) Embodiment of actiont:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

3) Expressiveness achieved:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

4) Multidisciplinary integration:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

5) Collaborative Innovation:

Table 12 Focus Group Assessment Form (continued)

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	

As can be seen from the above chart, for the ability index of choreographers, the three experts have given agreed opinions on the design of these index points, including creative design, movement embodiment, expressive force achievement, multidisciplinary integration and cooperative innovation.

4.2.6.2 Summary of Expert Opinions :

Table 12 Focus Group Assessment Form (continued)

Project	agree	disagree
Creative Design (Works and dance examples)	√	
Embodiment of action	√	
Expressiveness achieved	√	
Multidisciplinary integration	√	
Collaborative innovation	√	

In terms of the design of students' dance choreographer ability index, it mainly includes students' creation and design, movement embodiment, expression achievement, multidisciplinary integration, cooperative innovation and other index points. The three experts said that the course design is helpful to achieve the formation of these projects, so that students can have the ability of dance creation, and the training of primary and secondary school students' dance choreographer teaching ability. Training students to have the ability of independent learning, cooperation and innovation.

4.2.7 Summary of revision comments by focus group experts

According to their own understanding, the other three experts put forward the following suggestions for choreographers' course design.

Expert A: Points out the key points and difficulties in the teaching process in the course design and the course content design. Can the topic be put forward more clearly, so as to provide more clear knowledge points for future teachers' reference? In the course of teaching, we can find the target and arrange the teaching.

B Expert: It is pointed out that by increasing the links and time of discussion and comment, we can better make demands and suggestions according to the differences of students' individuality, which requires teachers to have open thinking and vision.

Expert C: pointed out that the teaching design is practical, the content design has the ability to rely on, has a certain degree of innovation, hope that in the specific teaching process part of the curriculum design can be more detailed writing of the teaching plan, can support the use of teachers in the future teaching.

Through the expert discussion of the above focus group, it can be seen that the design of dance choreographer course in this paper has been unanimously recognized by experts in teaching time, teaching content, teaching process, teaching method, evaluation method, and the cultivation of dance choreographer ability. Experts provide effective suggestions in some details, especially in the analysis of the key points and difficulties of teaching content. The design of dance class example, the three experts put forward higher and deeper requirements in the concrete presentation of teaching process, which can make the design of dance choreographer course more perfect. The following is my modification of course design based on the suggestions of the three experts.

4.2.8 Curriculum design based on revisions and improvements suggested by focus groups

Instructional design: Choreographer

Table 13 Curriculum Design

Curriculum code	Lecture instructor
13210081	Li Pei
Learning outcomes	The ability to learn
1. Through the usual test + final exam 2. Creative dance sketch and design of primary and secondary schools dance class (choreographing capability)	1.Able to analyze the basic concepts and techniques of dance choreography. 2. According to the basic technical design creative dance dance dance sketch sketch and suitable for primary and secondary schools. 3. Dance choreography lesson design.

Curriculum Design Modification 2 (continued)

The first semester	Choreographer basic theory	4 weeks
	Choreographer based techniques	6 weeks
	Dance, sketch the plait	6 weeks
The second semester	Choreographer theory of primary and secondary schools	2 weeks
	Dance works creation of primary and secondary schools	6 weeks
	In primary and middle school dance wingsley (choreographing capability)	8 weeks

First semester

Project: Basic Theory of Dance Choreography

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
1	Choreographer professional functions	1.To understand the social function of the choreographer. people dance, professional dance performance. 2.About the function of choreographer professional knowledge 3.Analysis of student playwright-director professional career path in the future	Flipped Classroom	Focus: Understanding of concepts Difficulty: the analysis of the concept and the understanding of oneself Import: watch people dance dance works products and professional dance performance Discussion: the difference between the two. Teaching: 1. The choreographer professional function concept	The basic concept of choreographer professional functions. Evaluate students on the definition of the concept	Offline: PPT, video dance works. Online: choreographer knowledge of theoretical articles	Knowledge

							Knowledge
		4.Analyze the basic functions of dance choreographer teaching and creation in primary and secondary schools.	2.Children's dance works, dance works of masses, the characteristics of the professional dance works 3.Analysis of employment direction			From material selection and structure of a dance to analyze its works. Evaluate students' material structure of	Online: Articles on dance work analysis, Offline: PPT, video
			Homework: sort out the theoretical knowledge in class and form words.				
2	Material selection and structure of dance works	1.Understanding of material work 2.The way the dance works		Flipped Classroom	Key point: the composition of material selection and structure. Difficulty: analyze the structure of dance material selection.Introduction: dance video (two different subjects of dance works) Lecture: 1. General topics 2. Narrow subject matter		

	the concept of master degree.
Discussion: students to distinguish between different subjects Lecture: 1.Dance works of general structure 2.Dance works of various structures 3.Watch the dance analysis different dance structure mode Discussion: students discuss work structure Comments: Comments from teachers and mutual comments from students	Assignment: choose a dance works, analyzing the way of material and structure

| 3 | Dance creation procedure and forms | 1. To make the students understand the creative process works 2. The genre of dance forms | Flipped Classroom | Focus: the process of dance creation Difficulty: Analyze the style of dance Teaching: 1. The creation of dance works of general program: Determine the theme the theme of clear structure, edit music, movement - motive development - form works 2. Special program of dance works: from the above any steps into (for example, from the perspective of the song music) | Write the procedure flow charts of dance creation Master degree evaluation: the student to the creative process | Online: Theoretical essay on choreographer's knowledge Offline: PPT, video | Knowledge |
| | | | | Discussion: Students try to start with the theme and form their own program for the work Teaching: 1. The genre of dance: types and styles Watch different dance works: ballet, folk, modern dance, etc. 2.Dance forms: solo, duet, trio dance, dancing, etc. Homework: give students watch a dance works. students' genre analysis work, and forms. | | | |

| 4 | Dance, language and multilateral cooperation way | 1.Know what dance is language 2.A choreographer's collaboration with other artists | Flipped Classroom | Key point: The concept of dance language Difficulty: The expression of dance language Teaching: 1. The connotation of dance language 2. Functions of dance language 3. The multi-party cooperation of the choreographer Discussion: The difference between dance language and other artistic language Comments: Comments from teachers and mutual comments from students Assignment: combing the classroom knowledge | Write the connotation and function of dance forms of mind mapping Assessment: students grasp of the concept of degrees | Online choreographer knowledge of theoretical articles Offline: PPT | Knowle dge |

Project: Basic techniques of writing and directing

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
5	Impromptu dance practice	1.To improve students' sensitivity to the music 2.To improve students' writing four dimensional strain capacity 3.Stimulate students' creative inspiration	PBL teaching method	Focus: The performance of impromptu dance Difficulty: It can be put into the scene to reflect the current characteristics of impromptu dance. Impromptu rhythm practice Import: observation of the rhythm of things in life, and an example was so rhythm The main points of the practice teaching: impromptu rhythm Practice: 1. To riff the rhythm of things in life, such as: watches and clocks, catch the bus, the elderly to walk and so on. 2.Riff on the wind, rain, thunder, electric, cloud. 3.Rhythm foot point of practice (teachers percussion drums)	Music improvisation. Assessment: students of zhongshan and cooperate with the music, the rhythm, the creation of the image, emotion to injection, the flow of action	Online: impromptu dance video data. Offline: audio	Skill

4.Parts of the body exercise (teachers percussion drums)	Improvisation practice
Comments: Comments from teachers and mutual comments from students	Introduction: the students sit on the ground, close your eyes and listen to a music, then describe the feeling of hear music.
	The basic requirement of teaching: improvisation.
	Practice:
	1.Solo music improvisation, grasp the music emotion change, action of the novel.
	2.Proposition impromptu, teacher proposition suggests environmental props, students around the proposition on improvisation.
	3.Many music improvisation practice
	Conclusion: summarize the lesson, students talk about each other of zhongshan and what he saw.
	Comments: Comments from teachers and mutual comments from students

| 6 | Observe life and capture image exercises | 1.Help the students form the habit of observation of life. 2.Draw inspiration from life. 3.Help students refine dance images. | BOPPPS teaching method | Focus: Observe things in your life Difficulty: Capture vivid and interesting images Pretest: Give examples of images in your life and act them out Observing life Import: 1 minute auditory and visual 1 minute. In one minute feel heard, seen, and sharing together. The purpose of teaching: to observe the life. Outdoor practice: 1.Teachers with students watching the movement of clouds in the outdoor, shape, and change. 2.Back to the classroom, students will observe the cloud movement way with the body's way of work completed 3. Discussion:The groups watch each other, share and communicate. Comments: Comments from teachers and mutual comments from students | The observed image Assessment: students' sensitivity for image capture. | Online: the nature of some of the video. All kinds of people in their lives. Offline: audio, video | Skill |

	Capture the image	Capture the
	Import: watch coral dance dance "coral dance"	image of
	analysis of image and the mode of action	dance
	Discussion: Shaping the image of the Coral	vocabulary
	Dance	performance
	Teach: undertake to observe life, how to	evaluation: the
	capture image, form a dance forms.	accuracy of
	Practice:	image, fluidity
	1. With animals as the theme	degree,
	2.With the subject of natural phenomena	expression
	3.With personality characters as the theme	
	4.Refined image, and form a dance moves.	
	Comments: Comments from teachers and	
	mutual comments from students	
	Assignment: to capture an image of life and	
	action to complete performance.	

| 7 | Recognize actions, decompose action elements | 1.Make students understand the source of the action 2.So that the students can break down the action, and action | BOPPPS teaching method | Key: Recognize the characteristics of different types of movements
Difficulty: Decompose the elements of an action
Know actions
Import:
pre-test: the teacher make some action, lets the student observe, analyze the characteristics of the action
Teaching:
1. Life movement characteristics of
2. The characteristics of the traditional dance moves
3. Creative movement characteristic
Practice:
1. Each student find three life action respectively, traditional action, create action.
2. Will the analysis of the three kinds of refining processing, form a new action.
Comments: Comments from teachers and mutual comments from students | The three forms of the action.
Evaluation: to the distinction between movement in three forms | The stereo | Skill |

Action element decomposition	The accuracy
pre-test: The teacher shows a movement and	of assessment:
asks the students to identify the body parts that	students
form the movement.	isolations.
Teach: actions constitute elements, and all	
parts of the body	
Practice:	
1. Everyone wants to an action, and action	
decomposition practice.	
2.The action of will decompose into a new	
action.	
After test: action element decomposition of	
three.	
Comments: Comments from teachers and	
mutual comments from students	

| 8 | The development of physical exercise | 1.Make students know more of your body 2.Make your body move more efficiently | PBL teaching method | Focus: Physical development Difficulty: The body movement way is more abundant. The importance of teaching: the body development, ways of the movement Practice: 1. The development in the central part of the body, a circular motion law. 2. Development from different parts of the body, head, shoulder, elbow, arm, hand, hip, leg, knee, foot 3.A group of two people to drive parts of the body movement Homework: Write your name with your body to form a dance routine. | Action development work | The stereo | Skill |
| | | | | Back to the class: 1.Acting on the name of the class body homework. 2.Students comment on 3.The teacher revision guide | | | |

| 9 | Modelling practice | 1.To develop students' creativity and the ability of the body
2.The composition and aesthetics of different shapes | BOPPPS teaching method | Key point: the basic ability of modeling
Difficulty: Construct the shape creatively.
Design a modelling test before: students themselves
Pre-test: Test students' understanding of modeling and modeling ability.
Import: watch the pictures, the body, nature, objects, etc
Lecture: Characteristics of modeling, inner expression
Practice:
1. The single model
2. Double model
3.Modelling of three people
4.Modelling of group
Post-test: To test whether students' modeling ability has improved compared with the pre-test results.
Comments: Comments from teachers and mutual comments from students | The design modelling Modeling evaluation: the novelty, the completion of action of degrees | Online: static modelling photos, video offline: Ppt, sound | Skill |
| | | | | Teaching: contact model, out of touch with modelling, more than the relationship of the shape
Practice: | | | |

10	Modelling and space to practice	To understand the relationship between the space and shape	BOPPPS teaching method	1. The group contact modeling practice 2. Grouping people practice shape Comments: Comments from teachers and mutual comments from students Focus: Understanding space Difficulty: the use of space design modeling Import: watch the mural Teaching: the relationship between the space and shape Practice: 1. To find a wall, as the backing, the modelling of modelling group formed a mural 2. The reasonable use of metope space. 3. Form a mural dance segment, find a music. Comments: Comments from teachers and mutual comments from students Back to the class: group show murals in the last lesson practice form of homework. Conclusion: teachers and students review, discuss, and put forward modify opinions.	The mural design The rationality of the evaluation: the fresco space, interpersonal coordination, the relationship between human and space, innovative design	Video, PPT	Skill

Project: dance, sketch the plait

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
11	Choosing Dance Motivation	1.Select the appropriate dance motive 2.Find motivation	BOPPPS teaching method	Key point: understand the motivation of dance Difficulty: Choose effective motivation for dancing Pre-test: Students' understanding of motivation, first do a demonstration of dance motivation Import: to watch a solo dance works, analyzes the theme of motivation Dance teaching: the concept of dance motive, analysis the relationship between motivation and works Practice: Design 3 groups of dance movements by yourself, find out the meaning of the movements, and choose the appropriate motivation for development. Comments: Comments from teachers and mutual comments from students	Three groups of dance movements design The feasibility of the evaluation: dance motive choice, evolvability	Online: solo video resources Offline: PPT	Creativity
				Back to class: Self-selected motivation for dancing Teachers' comments and Suggestions.			

						The stereo	Creativity
12	Action changes in practice	Change the thing and is not	PBL teaching method	Key point: the method of movement change Difficulty: Effectiveness of action changes Import: The motivation for the dance chosen in the previous class The main points of the teaching: analysis of action changes Practice: 1. Change the part of the part retained 2.Change form to retain meaning 3.Change means keep form Comments: Comments from teachers and mutual comments from students Homework: Three changes in one movement	Action changes The rationality of the evaluation: action changes	The stereo	Creativity
13	Time, space, efforts to practice	1.Know the time 2.Understanding the space 3.Efforts to meet	BOPPPS teaching method	Focus: the understanding of the three elements Difficulty: the application of three elements Pretest: Students' expression of time, space, and force Teaching: the passage of time, the length, the change of rhythm Practice: four eight will take action to rhythm changes Teach: space concept, high, medium, low; Spatial orientation Practice: the two eight take action to change three groups of different space Teach: the strength of the distinction, light and heavy, loose, slack, strong, weak, etc. Practice: feel the strength change of action, making two eight action strength to change.	Evaluation: the rationality of the force of time and space changes, innovative, complete fluency	The stereo	Creativity

14	The period of the composition of the dance, dance	1.Able to use the previous action analysis extension form dance sentences and paragraphs 2.Have a certain emotion, image creation ability	PBL teaching method	Comments: Comments from teachers and mutual comments from students. Assignment: that will be a movement respectively for three different time, space and strength exercises.		Online: dance video Offline: audio	Creativity
				Focus: form the dance sentence, dance paragraph. Difficulty: dance drama, smooth and reasonable dance section. Test: before import: listen to the teacher for a period of music, analysis of the phrase. The requirements of teaching: dance, vivid, rich emotional qualities, actions and vivid. Practice: will analyse the phrase of dance action choice, connection, group practice. Comments: Comments from teachers and mutual comments from students. Homework: 2 eight-beat dance sentences	Assessment: dance and dance of fluency, completion of operation and innovation.		
				Dance piece. Teaching: dance with the characteristics of emotional characteristics, genre, style characteristics. Practice: the teacher provide music passages, student analysis, and on the basis of the dance is a choreography section. Comments: Comments from teachers and mutual comments from students. Assignment: four of eight beats dancing			

					Assessment,	Online: video	Creativity
15	Material selection and structure	1 choose to creating and dance 2 design the structure of the dance	Flipped Classroom	Key point: the characteristics of selected materials Difficulty: design a reasonable structure Lecture: The type of material to be selected, the kind of classification of the subject matter. The way of dance structure. Practice: 1. Choose to suit oneself the expression of theme 2. According to the material selection, structure way to design the dance. Comments: Comments from teachers and mutual comments from students Homework: Complete a structure table of selected materials	the normative structure table design, the integrity of the structure, the rationality of the structure.	analysis of dance works, the article. Offline: Ppt	
16	The Use of music	Training the dance and the music.	PBL teaching method	Focus: Analyze music Difficulty: Combining musical passages with dance Teach: the relationship between music and dance, can be synchronized, can also be as a background Practice: 1. Try to put the action of a layout before dance dance segment in a music, feel the relationship if we can cooperate, are there any new results. 2. Choose a music will own the plait train of thought, action and merge to form a new dance drama. Comments: Comments from teachers and mutual comments from students Assignment: music choreography	Descriptive evaluation: music choreography structure, innovative, complete fluency	Online: Appreciation of musical choreography works Offline: audio	Creativity

Second semester:

Project: dance creative foundation of primary and secondary schools

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
1	The characteristics of physical and mental development of primary and middle school students	So that the students of primary and middle school students body and mind, have a basic understanding of the intellectual development	Flipped Classroom	Focus: Theory of physical and mental development in primary and secondary schools Difficulty: Differentiating from adults Teaching: Teach students about the different stages of adolescent physical and mental development. 1. The psychological development characteristics 2. The physical development characteristics Learners: 1. Learning and its characteristics are discussed 2. Found that changes in the different stages of body and mind Discussion: The difference between adult dance and primary and secondary school dance Assignment: can use mind mapping drawing out the primary and middle school students physical and mental development stage	Evaluation: the accuracy of the student's perception of primary and middle school students' psychological development	Online: primary and middle school students' physical and mental development of written materials, special line: PPT courseware	Knowledge

| 2. | The characteristics of the primary and secondary school dance works and the plait requirements | Clear the characteristics of the primary and secondary school dance, elements have a clear understanding of the plait | Flipped Classroom | Key points: Features

Difficulty: basic creation principle

Import: appreciate adult work each dance dance works and primary and secondary schools

Teaching: the characteristics of the primary and secondary school dance: visual, imitation, childlike innocence, gameplay

The plait requirements:

1. The topic is clear, the plot is relatively single, the combination of material can be progressive interdisciplinary

2. The music rhythm is clear stimulate a child's imagination

3. Dancing, vivid, emotional expression.

Learner: Discuss its characteristics and requirements for creation of related works

Assignment: Distinguish the differences between adult dance and primary and secondary school dance, and form the text | Evaluation: definition of the theory of cognition | Online: primary and secondary school dance video

Offline: PPT courseware | Knowledge |

Project: Creation of dance works in primary and secondary schools

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
3	Select material and idea of the primary and middle school dance	Clear the basic method of material selection and structure	Flipped Classroom	Key point: selection of material characteristics Difficulty: Clever idea Import: enjoy excellent primary and secondary school dance winning entries Teaching: 1. The material characteristic of work of primary and secondary schools 2. The selection of methods (the combination of music, image, multidisciplinary) 3. How to carry out the conception and idea Practice: discuss the work of material selection, and select the subject matter. Assignment: design a selection and form words in each group.	Evaluation: group work cooperation, the rationality of the design and material selection, feasibility	Online: primary and secondary school dance video Offline: ppt courseware Video, PPT	Skill
4	Structure design scheme of primary and	Know the general rule of structure of dance,	BOPPPS teaching method	Key point: structural design method Difficulty: reasonable structure design	Evaluation: make the structure	Online: dance video offline:	Skill

	middle school dance	and can design structure		Pre-test: Students provide a dance structure design scheme (primary and secondary school) Import: to analyze the structure of a winner Teaching: 1. The concept of structure 2. The structure of the form 3. The principle of design 4. Structure the schedule After test: students according to the previous selection to discuss the design of the structure Comments: Comments from teachers and mutual comments from students	schedule to complete	structure schedule PPT,	
5	Primary and secondary school dance moves	Clear action to capture and changes of the basic method and be able to use	PBL teaching method	Focus: action refinement Difficulty: Change with the help of three elements Teaching: 1. The abstract action from theme, image capture movement 2. With the aid of time, space and strength for the change of action Practice: students discuss the design of the dance movements, choreographing action group three. Comments: Comments from teachers and mutual comments from students Assignment: group design a set of actions and to display	Evaluation: the team collaboration and cooperation in the ability to innovate, design innovative action	The stereo	Skill

						Skill
6	Dance scheduling design of primary and secondary schools	Understand the key elements of dance, scheduling, and be able to use	PBL teaching method	Key point: the way of scheduling Difficulty: The use of scheduling Teaching: 1. Elements of scheduling: direction, position, flow 2. The formation of the basic components: straight, oblique line, circle, square, horoscope, triangle, etc Practice: Design three types of scheduling, using different formation and progressive connection changes Comments: Comments from teachers and mutual comments from students Assignment: Teamwork on the design of the formation scheduling	Evaluation: the team collaboration and cooperation in the ability to innovate, design innovative action	The stereo
7	Music selection and analysis of dance in primary and secondary schools	To find the appropriate primary and secondary school music and structure analysis	BOPPPS teaching method	Key point: The choice of music Difficulty: Analyzing music Pretest: Listen to a simple piece of music and discuss and analyze it Teaching: 1. The music analysis of the paragraph 2. The theme of the music and chorus paragraph 3. The theme of music emotion After test: discuss and analyze the theme of the music Comments: Comments from teachers and mutual comments from students Homework: write music analysis of structure	The accuracy of the evaluation: music analysis is reasonable	Video and audio

| 8 | Primary and secondary school dance, sketch the plait | To combine the above learning content creating dance drama | PBL teaching method | Focus: the process of creation
Difficulty: reasonable use of each part
Teaching:
1. The material - structure - movement capture - scheduling - music
2. Combine to form a dance sketch
Practice: The group discussed, designed and rehearsed the dance sketch
Comments: Comments from teachers and mutual comments from students
Homework: Group dance sketch creation | Evaluation: group work, cooperation of innovation ability, dance sketch design innovative, make the action of fluency, emotional expressiveness | Online: dance opusculum resource offline: sound | Skill |

Project: primary and secondary school dance wingsley cases (choreographing capability)

Curriculum Design Modification 2 (continued)

Week of teaching	The subject	Course objectives	Method of teaching	Teaching activities	Assessment	Teaching resources and equipment	Principles of design
9	Tabor knock on	1. Learn to use lesson examples for rhythm cognition and change 2. Learn the rhythm of teaching on design and development	PBL teaching method	Focus: Study examples Difficulty: Design examples Professor: 1. Learning tabour knock lesson: knock - action changes Rap, rhythm changes 2. The relationship with the rhythm change analysis teaching 3. Summarize the change of rhythm characteristics and action Practice: according to the teaching practice, the seminar case design purpose Comments: Comments from teachers and mutual comments from students Assignment: the relations between the lesson and rhythm, rhythm of design and development of related classes	Evaluation: class case design innovative, rationality, fluency.	Online: watch the dance class resources, and case analysis Offline: tabour	Creativity

			PBL teaching method	Focus: Study examples	Assessment:	Online:	Creativity
10	The dance of dot	1. According to the recognizing of teaching development space 2. The lesson of learning design development space		Difficulty: Design examples Teaching: 1. The dance lesson to learn dot: in different space to paste the dots of the white wall of one side, found dots can paste the different spatial location. According to the dot paste to dance improvisation. 2. Analyze the relationship between lesson examples and space 3. Summarize the space characteristics Practice: 1.the teaching practice 2. Analyze the design method of lesson examples Comments: Comments from teachers and mutual comments from students Homework: Analyze the relationship between lesson examples and space. Design and develop lesson examples related to space	The design of the lesson examples is innovative, reasonable and fluent.	Watch dance lesson resources and lesson analysis Offline: white paper, big and small dots, sound	

| 11 | The bobbing of the scarf | 1. Develop the understanding of strength through lesson examples 2. Learn the lesson examples of design and development strength | PBL teaching method | Focus: Study examples Difficulty: Design examples Teaching: 1. Learn the floating example of the scarf: feel the undulating texture of the scarf, and show the strength of the scarf through the body, and experience the change of strength through the music. 2. Analyze the relationship between lesson examples and changes in strength 3. Summarize the characteristics of strength Practice: 1. Follow the lesson examples to practice the change of strength 2. Analyze the relationship between lesson examples and strength Comments: Comments from teachers and mutual comments from students Assignment: Design and develop lesson examples of strength | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis Offline: so sound | Creativity |

| 12 | Action watch | 1. Connect actions through lesson examples 2. Learn design examples | PBL teaching method | Focus: Study examples Difficulty: Design examples Example: 1.A group of students, each student according to the rhythm of tapping improvisation to complete the shape, the later students connected this shape to form a second shape, and so on. Take each student's modeling number 1-8, randomly combine the numbers and connect the movements. 2. The connection relationship with the action analysis teaching Practice: 1. The teaching of practice 2. Analysis and case study design courses Comments: Comments from teachers and mutual comments from students Assignment: Design lesson examples related to action connection | Evaluation: class case design innovative, rationality, fluency | Online: watch dance lesson resources and lesson analysis Offline: audio | Creativity |

| 13 | Weaving of colored thread | Schedule 1. Through the teaching design 2. Learn design examples | PBL teaching method | Focus: Study examples
Difficulty: Design examples
Teaching:
1. Learning lesson threads woven: different color line is placed into different line, straight line, oblique line, circle, such as work shall be carried out in accordance with the line of the design flow
At the same time use a few lines
2. The relations between the lesson and scheduling
3. Summarize the basic method of scheduling
Practice:
1. The teaching of practice
2. Analysis and case study design scheduling courses
Comments: Comments from teachers and mutual comments from students
Assignment: Design and develop lesson examples for scheduling in different ways | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis
Offline: color line, the sound | Creativity |

| 14 | Fun colors (red, yellow, blue, black) | 1. Through the teaching emotional expression 2. Learn design examples | PBL teaching method | Focus: Study examples
Difficulty: Design examples
Teaching:
1. The learning performance of emotion teaching:
according to the different color to share the feeling of it, for example: red - passion, yellow - lively, blue - blue, black, dark. These emotions expressed improvisation with the body.
2. Analyze the relationship between lesson examples and emotions
3. Summarize emotional class
Practice:
1. The teaching of practice
2. Analyze and try to design lesson examples that show emotions
Comments: Comments from teachers and mutual comments from students
Assignment: design and development performance in a different way of emotion teaching | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis
Offline: different colors of paper, sound | Creativity |

| 15 | Clay sculpture | 1. By capturing the interesting image 2. Learn lesson design cases | PBL teaching method | Focus: Study examples Difficulty: Design examples Teaching: 1. Learning lesson clay sculpture: watch the picture of the clay sculpture, according to the clay modelling to imitate the action, capture the image. According to the image of life interesting reshape the body. 2. The relationship with the image analysis teaching 3. Summarize the characteristics of the typical image Practice: 1. The teaching of practice 2. Analysis and try to capture the design image of the lesson Comments: Comments from teachers and mutual comments from students Homework: use different ways to design to capture images of the lesson | . Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis Offline: video, PPT, sound | Creativity |

| 16 | In the poetry "chunxiao" | Looking for choreography by class example | PBL teaching method | Focus: Study examples
Difficulty: Design examples
Teaching:
1. Learning lesson example: through poems "chunxiao" find its theme, according to the theme design action and formation, to join "chunxiao" poetry to dance music
2. Analyze the source of the theme of the choreography
3. Summarize choreography to find ways of subject matter
Practice:
1. The teaching practice
2. Try to looking for combining theme from the kind of discipline
Comments: Comments from teachers and mutual comments from students
Assignment: Look for interdisciplinary dance themes in primary and secondary schools. | Evaluation: class case design innovative, rationality, fluency | Online: watch the dance class resources, and case analysis
Offline: video, PPT, sound | Creativity |

Through the assessment of IOC experts on the choreographer course design, the course design was adjusted iteratively, and the course design was verified again through focus groups. The experts not only affirmed the course design, but also gave more in-depth opinions, including the development of the choreographer teaching method and personalized evaluation methods. Dance teaching in primary and secondary schools needs dance choreographer knowledge.

1) Starting from the creativity in the 21st century education concept, the four construction principles and four steps of the OBE education concept can help the discipline to carry out curriculum design that is more conducive to the development of students, which is helpful and feasible for application in other disciplines.

2) The use of OBE education concept in the field of dance education is also a break from the conventional mode of dance teaching, and it is beneficial to establish a more optimized teaching mode in the field of dance education.

3) The research finds that OBE education concept is widely used in the curriculum design and curriculum mode of different disciplines. First, it is due to the student-oriented advancement of OBE education concept, and second, China also lists the theory as the concept of education reform. In comparison with the same type of research, it is found that OBE education concept is mostly used in theoretical courses. There are not many practice-oriented courses in dance education, and the research in different subject areas is relatively mature, which is the object that dance disciplines can learn from.

4) China has a large educational population, and the population receiving higher education has reached 250 million. This figure reflects the remarkable achievements of China's education sector, which has built the largest education system in the world. Although at the end of 2023, the total population of China was 140,967 million, a decrease of 2.08 million from the end of the previous year, and a negative growth for two consecutive years, China's current educated population is still huge. Therefore, the application of OBE education concept has had a great impact on Chinese education, such as:

Allocation of educational resources: Although the number of educational population varies, the OBE educational philosophy emphasizes the reasonable allocation of educational resources according to actual needs to ensure that every student can obtain high-quality educational outcomes.

Personalized teaching: OBE education model pays more attention to the individual differences of students, meets the needs of different students through personalized teaching, and improves the pertinence and effectiveness of educational outcomes.

Education quality improvement: Educational institutions adopt the OBE education concept, are results-oriented, and continuously optimize the curriculum and teaching methods to improve the overall quality of education.

Education policy making: Policy makers promote the popularization and implementation of OBE education concepts, which helps to formulate more scientific and rational education policies.

5) On July 11, 2024, the People's Education Press released the introduction of the "People's Education Edition" Compulsory education textbook Art and Dance textbook. This means that dance has become a first-level discipline and is officially included in the new curriculum standard of compulsory education. The previously released dance course will be formally integrated into the middle school education curriculum system, and the results will be included in the high school examination results, which also reveals that learning dance is not only a hobby, but a compulsory course. Therefore, it also verifies the forward-looking design of the dance choreographer course, further lays a foundation for future students' learning objectives and learning methods, and also provides a sample and reference for the future reform of college dance education.

6) The limitations of this study are as follows: First, there is no practical experiment. In this regard, I will actively conduct the practical operation experiment of the course to further improve the revision of the course design. Second, with the development of AI artificial intelligence, the university has begun to apply AI artificial

intelligence to your classroom teaching, which has not been involved in the design of this course, because of the relative lack of dance education in the use of scientific and technological means, and because of the particularity of teaching by words and examples, but in the face of the future era of science and technology, dance teaching still needs to develop. Therefore, being able to make good use of AI artificial intelligence is also a new measure for curriculum development and a new challenge. I will also take the use of artificial intelligence as my further course design research content, and better integrate it with the choreographer course to help students keep up with the pace of the technological era.

To sum up, it can be found that the application of 21 education concept and 0BE education concept in dance education is feasible through course design; Its application in different disciplines is earlier than the application of dance disciplines, and it has a guiding role in the application of dance disciplines. In addition, China's education population is very large, and the application of OBE education concept has played an influential role in China's education reform. With the publication of art and dance textbooks for compulsory education of "People's Education Edition", it is revealed that dance has become a compulsory course in primary and secondary schools, so this study is forward-looking; In addition, there are still shortcomings in the study, which need to be corrected constantly.

CHAPTER 5

CONCLUSIONS AND DISCUSSION

5.1 Conclusion

5.1.1 Under the concept of OBE education, we should design dance choreographer courses suitable for the talent development of normal colleges

In this paper, the design and development of dance choreographer course in normal colleges and universities under the OBE education concept, the concept of creativity and innovative skills in the 21st century education concept is used in the design and development, the development and design of the course and the theory of the 21st century education are taken as the guiding ideology, and the creative thinking is used to carry out creative work in cooperation with people. As well as the implementation of innovation as a guiding ideology to implement these main theories in the specific course design steps. The concept of creativity and innovation in the 21st century education concept is combined with the actual dance choreographer teaching, highlighting the characteristics of creativity in the dance choreographer course, and further applying this characteristic to the course development process.

According to the four building principles in the OBE education philosophy: Clear focus, expand opportunities, student main body, reverse design as the construction principle of curriculum design, through a comprehensive analysis, clear focus on the formulation and reform of national education policy and students' future employment and development, in the curriculum design to take students as the center, Expand the opportunities for students to learn successfully to design teaching content and teaching means to reverse design the dance choreographer course, forming an organic link, so that the dance choreographer course design can be more realistic, with objective and targeted.

Through the analysis of the four construction principles, the four implementation steps of the OBE educational concept are used to define the learning output, realize the learning output, evaluate the learning output, and use the learning output to carry out specific teaching design.

Firstly, learning outputs are defined: the learning objectives are defined as knowledge, skills and creativity.

Secondly, to achieve learning output, the design includes 6 major themes in the content of dance choreography course: basic theory of dance choreography, basic techniques of dance choreography, creation of dance sketches, theory of dance choreography in primary and secondary schools, techniques of dance works in primary and secondary schools, lesson examples of dance in primary and secondary schools, and 32 small themes, which are reflected in the weekly teaching activities; The arrangement of the teaching time of dance choreographer course is as follows; A two-semester, 32-week course; There are three teaching methods used in the choreographer course: PBL teaching method, flipped classroom, and BOPPPS teaching method. And these three methods are used separately in different course content.

Then, evaluate the learning output: using the evaluation tool of the choreographer course gauge; Ability index of dance choreographer course; Evaluation methods of choreographer course: regular grades, process assessment, final examination, etc.

Finally, the use of learning output, through the investigation of students' learning results, reverse design, analysis of learning situation, continue to adjust the teaching design, to adapt to the development of students to carry out teaching design.

The four implementation steps of the OBE education concept are closely related to the curriculum design, which better reflects the application of the OBE education concept in the dance choreographer course. Take the students as the center, break the conventional dance choreographer teaching content, and teaching methods, more comprehensive design for students to adapt to their talent development of dance choreographer courses. To adapt to the needs of teaching reform and social development.

5.1.2 Hire dance experts to evaluate the course design

1) IOC expert assessment

Through the consistent evaluation of IOC experts on the course design of choreography, IOC experts affirm the skills that students should master in the course of choreography; The theory applied in the course design and development process; Course design: teaching plan and teaching objectives, the basic content of the course; The output of course results and teaching objectives are consistent with each other. This evaluation result reflects the effectiveness of the choreographer curriculum design in the application of OBE education concept. Through IOC evaluation, it can be seen that the application of OBE education concept in the design of dance choreographer courses reflects its student-centered education concept. As the guiding theory for normal professional certification in normal colleges and universities in our country, the integration of OBE education concept and dance professional courses makes up for the oneness of dance teaching and the disconnect from social needs. Provide more adaptable curriculum support for students' career development.

1.1) For the problem of individual differentiation of students proposed by experts, this opinion is very valuable. Through analysis, it is found that solving individual differences of students is also the key to student-centered teaching in OBE education concept. Therefore, experts' suggestions are adopted, and by adopting multiple teaching methods, designing differentiation questions, and diversified evaluation, Personalized learning support and other methods to improve curriculum design. There are still some challenges and limitations in course design, such as the large number of teaching classes and the gap between technology and application.

1.2) As for the details of course design proposed by experts, it is reasonable to add the content of small and medium-sized dances to the social function of choreographers. With the development of society, the social function is also changing, which is an important theoretical part of reforming the choreographer course and is consistent with the achievement of the course objectives. Therefore, the suggestion of experts was adopted to increase the content of social function of primary and secondary school dance in the course content. In addition, there are also

challenges and limitations. Due to the limitation of the number of class hours of this course, more content cannot be fully involved or the content involved is limited. Therefore, it is necessary to make full use of the limited class hours to effectively complete the teaching task.

To sum up, I have analyzed and discussed the constructive opinions put forward by experts, and found out the rationality, feasibility, challenges and limitations of their reform, which plays an important role in improving my course development and is also my goal of continuous study and improvement.

2) Focus group

In the focus group evaluation of dance choreographer course design, the three experts analyzed and evaluated the course design from different perspectives, demonstrated the effectiveness and practicality of the course design from the content of the course to the specific design links of implementation, and pointed out that the course design content is creative, and the difference between the course design and the traditional dance choreographer course in content. It is more suitable for the employment development needs of dance students in normal colleges and universities. The teaching methods of the course are also diversified, which is in line with the educational concept of the 21st century. It breaks the problem of the singularity of dance teaching methods, and the evaluation method of students is more suitable for the concept of teaching students in accordance with their abilities. The design of choreographer course reflects the OBE education concept of student-centered, reverse design and other concepts, which can be carried out as an experimental course.

Through the discussion of experts in the focus group, it can be seen that the choreographic course design in this paper has been unanimously recognized by experts in terms of teaching time, teaching content, teaching process, teaching method, evaluation method, and the cultivation of choreographic ability. Experts provide effective suggestions on some details, such as: increasing the focus and difficulty of the course; Make the curriculum design more detailed and convenient for teachers to use; By increasing the links and time for discussion and comment, we can better teach

according to the differences of students' individuality. In this regard, I further modified the course design to make the course design more perfect in the iteration.

In conclusion, it is found that the application of 21 education concept and 0BE education concept in dance education is feasible; Its application in different disciplines is earlier than the application of dance discipline, which has a guiding role for the application of dance discipline.

5.2 Discussion

5.2.1 Apply OBE framework to solve the gap of teaching methods in current dance education.

In recent years, the application of OBE education concept has played a reforming role in the development of education and teaching in our country. The student-centered concept has been recognized by Chinese education scholars and has been applied to various disciplines. For the construction of the discipline of dance art, it has its own characteristics and particularity. Including teaching materials and teaching content design and arrangement. Such teaching mode is helpful for the inheritance of dance art, but it has certain limitations for the development of disciplines and students' future employment. Therefore, the application of OBE education concept has reversed the traditional teaching concept and teaching mode of dance majors, paying more attention to the needs of students' future employment development, attaching importance to the analysis of students, maximizing the provision of teaching design for students, and transforming teaching results. The application of OBE educational concept makes the course design of choreographer break the conventional teaching content design ideas, and on this basis, rebuild the teaching content, teaching methods and evaluation methods, so as to make the teaching design of choreographer more purposeful and give play to its position of creatively training students in the construction of dance disciplines. The application of OBE education concept in dance teaching design is in line with the guiding ideology of the national education reform, and broadens the ideas of dance teaching design, making the teaching of dance no longer fixed in itself and outdated, which can help the construction of dance discipline to be

theoretical and practical, in line with the actual social needs, and develop the student-oriented concept.

5.2.2 The four construction principles of OBE education concept are applied to enrich the teaching content, expand the teaching methods, optimize the evaluation methods, and make the course design of dance choreographers innovative.

By thinking about the student-oriented education concept in the four construction principles, the course design is centered on students, and the clear focus on national education policy and education reform is analyzed to enable students to obtain opportunities for future employment development. On this premise, the reverse design is carried out to enrich the teaching content of the choreographer course. It is not only the study of dance choreography techniques, but also increases the content of dance choreography courses for primary and secondary school students, and the use of teaching methods is more diversified and combined, and the assessment is made according to the different abilities of students, so as to advance with The Times and enhance the social competitiveness of dance students in normal colleges in the future employment.

5.2.3 The four implementation steps in OBE education concept effectively support the integrity and rationality of choreographer curriculum design.

The four construction principles of OBE education theory, namely, defining learning output, realizing learning output, evaluating learning output, and using learning output, serve as a guiding line of design ideas in the whole course design. Through the conceptual analysis of these four construction principles, a perfect closed loop is formed in the whole teaching design process. The whole process actually starts from the idea of reverse design, that is, studying and using learning outputs to analyze what students need to learn, that is, defining learning outputs, designing specific contents by defining students' learning goals, and realizing learning outputs through effective evaluation design. It makes the whole course design become an organic whole from analysis to development to evaluation to application, changes the single and limited teaching design ideas of dance course design, combines it with students and society,

and uses more scientific teaching concepts, teaching methods and evaluation methods to form a comprehensive course design for students.

5.2.4 Feasibility of applying the curriculum development model of OBE education concept to different cultural institutional environments and other subject education systems.

The student-oriented concept of OBE education is advanced, and its four basic construction principles are the premise and basis of the analysis goal. If it is changed to a different culture, it can be analyzed according to its culture and still play its role. The four implementation steps can also be carried out according to different research objectives. It can be seen from relevant literature that many disciplines other than dance can be applied, and from foreign studies that OBE education concept has a wide range of applications, so it can be applied to education in different cultures and other disciplines.

5.2.5 Discussion and analysis with similar curriculum design research

In the application of Yancheng Institute of Technology, the introduction course design of energy chemistry specialty emphasizes the cultivation of students' understanding of energy chemistry knowledge and application ability, pays attention to students' active participation and cooperation, and teaches learning skills and analytical thinking. The comprehensive improvement of knowledge, ability and attitude should be advocated in the curriculum design, and the important and difficult points in the scope of teaching content should be clarified. Through reasonable curriculum evaluation and abundant curriculum resource support, the curriculum should be continuously improved to achieve the sustainability of learning and teaching.

In the course design of International Finance, the School of Finance, Central University of Finance and Economics elaborates how to use the OBE concept in teaching design from the aspects of teaching objectives, teaching content, teaching methods, teaching models, teaching resources, course assessment and achievement evaluation. This course uses the blended teaching mode based on the OBE concept to carry out teaching practice, which effectively improves the teaching quality of the course.

In the course design of principles of food engineering in Zhejiang University of Technology, the teaching team put forward the teaching innovation of "OBE interdisciplinary integration", and formed the teaching innovation system of "student-centered - problem-oriented - timely feedback-continuous improvement", which effectively solved the problems of difficult teaching for teachers and students to learn.

The curriculum design of the above disciplines uses the OBE education concept to carry out creative curriculum reform. This timely feedback and problem-oriented curriculum innovation system optimizes the student-oriented design goal in teaching, solves problems in a more timely and targeted manner, and carries out personalized teaching, which plays an inspiring role in my curriculum design.

In terms of balancing knowledge and practical skills, we should give full play to the advantages of OBE education concept. Starting from the future development direction of students, we should reverse design the curriculum system, clarify the learning results, integrate theory and practice, implement diversified teaching methods, continue to improve and evaluate, and effectively connect theory and practice with interdisciplinary learning. Continuously improve the curriculum according to the needs of the society so that students have better prospects for future development.

5.2.6 Implementing results-oriented education (OBE) in the real world may encounter the following potential shortcomings or challenges

1) Lack of reserve of teachers on OBE education concept: Although OBE education concept has become the guiding principle of education reform in our country, in practice, teachers will lack the necessary training and preparation, and therefore cannot effectively implement OBE teaching methods.

2) The challenge of evaluation system: OBE focuses on the evaluation of learning outcomes, but requires the establishment of a fair and effective evaluation system. Especially in the case of China's large educational population, how to design and implement such an effective and rapid evaluation system will encounter challenges.

3) Students' cooperation: Our students are accustomed to the traditional teaching mode, and the OBE education mode requires students to learn independently, from passive learning to active learning, and it takes time to adapt.

4) Redesign curriculum: OBE requires curriculum design to be centered on student learning outcomes, breaking the original teacher-centered teaching mode, and curriculum design has also become reverse design. For teachers with large courses, it takes time to conduct curriculum design research, which increases the difficulty of curriculum development.

5) The challenge of personalized teaching: OBE emphasizes personalized teaching and requires teachers to provide customized teaching support according to the specific situation of each student. However, due to the large number of educational population in China and the limited teaching time, higher requirements are put forward for teachers' ability and school management.

6) Pressure for continuous improvement: The OBE concept contains the requirement for continuous improvement, which means that educators need to constantly evaluate and adjust teaching strategies to ensure continuous improvement of education quality, which may bring additional work pressure to educators.

We need to discuss the introduction of OBE education concept, the application of four construction principles, the completeness and rationality of four implementation steps, the feasibility of OBE in different cultures and disciplines, and the potential challenges of implementing OBE.

5.2.7 Insufficient research

With the support of OBE education concept, the integrated development of dance choreographer course design in normal colleges will be further improved and perfected. By summarizing the advantages and disadvantages of this study, we can explore the construction of teaching resources more actively in the future, and continue to improve the theory and practice construction of teaching resources.

1) Limitations of my own research ability. Although this study integrated the needs of national policies, theoretical guidance, social factors and students' employment development, carried out multi-dimensional research, and defined the learning outcomes of dance choreographers' teaching and learning through literature search and analysis, due to its limited ability, the learning outcomes defined

were inevitably inadequate and needed to be further modified and improved. In the follow-up research, it is necessary to deepen the demand analysis of students' curriculum construction, communicate with experienced teachers, interview or survey, and establish a more comprehensive demand analysis, so as to design a course design that is more in line with students' future development and learning needs.

2) The research sample is relatively simple. In this study, only junior students of the dance department of Langfang Normal University were selected as the research object, and the number of researchers was limited and relatively simple. In the follow-up research, I will continue to do experiments among students, increase the sample size, and carry out the iteration of course design.

3) Practical teaching has not been realized. First of all, this study has only done the preliminary development of teaching design, and has not really entered into teaching practice, so there is no formal practice result on teaching content, teaching time, teaching duration, teaching evaluation, etc. In the follow-up research, curriculum design should be put into practice in the curriculum, and more students should be included as research objects, so as to draw more convincing experimental conclusions, obtain more feedback and suggestions, and increase the persuasive power of the experiment.

5.3 Suggestions

In Section 5.3, suggestions for the practical application of the research results are put forward, mainly for the design and development of dance choreographer courses in normal colleges. The following is a detailed explanation of these recommendations:

5.3.1 Suggestions for the practical application of the research results

In this study, under the guidance of OBE education concept, the course design of dance choreographer in normal colleges is deeply discussed. Here are some suggestions for practical application of course design:

1) Course schedule:

Courses should be scheduled for at least two semesters a year to ensure that all teaching content is completed.

According to the training program of the school, the course time can be adjusted appropriately, but not less than two semesters.

2) Arrangement of teaching content:

The teaching content should include dance lessons in primary and secondary schools, which can be adjusted according to the teaching objectives.

The number and content of lessons should be appropriately increased according to the students' basic abilities, but not less than the existing number of lessons to ensure that students master the necessary choreography skills.

3) Application of teaching method:

This course is designed using PBL teaching method, flipped classroom and BOPPPS teaching method.

Teachers can adjust the relationship between teaching method and teaching content according to personal habits or needs.

According to students' acceptance, timely adjust the teaching method to better promote students' learning.

4) Teaching evaluation:

The assessment methods and tools of course design can be used directly.

In the process of use, the target or coefficient should be adjusted according to the different abilities of students.

The purpose of evaluation is not only to measure students' learning results, but also to adjust teaching through evaluation, so it is very important to establish an objective evaluation system.

Through these suggestions, we can ensure the effective implementation of the choreographer course design, improve the teaching quality and promote the professional growth of students. At the same time, these suggestions also

help teachers flexibly adjust their teaching strategies according to the actual situation, so as to better meet the learning needs of students. 5.3.2 Suggestions for future research directions

5.3.2 Future research on choreographer education can be conducted in the following key areas:

1) Docking of course content and market demand: The research should focus on the close connection between course content and the needs of the dance industry to ensure that the educational output matches the immediate market demand, so as to optimize the course design and better serve the career development of students.

2) Teacher professional Growth Path: Explore strategies to provide continuous professional growth opportunities for dance educators, including in-depth training in results-oriented education (OBE) concepts, exploration of innovative teaching methods, and effective assessment of student learning outcomes.

3) Innovation and diversification of teaching methods: Encourage research and implementation of diverse teaching methods, such as project-based learning, flipped classroom, technology-assisted learning, etc., to adapt to different learning styles and needs of students.

4) Improvement of evaluation and feedback mechanism: The research should be committed to building a comprehensive and fair evaluation system for student learning outcomes, integrating peer review, self-evaluation, continuous evaluation and other evaluation methods, so as to improve the accuracy and fairness of evaluation.

5) Integration of modern technology: Discuss how to integrate modern technology such as artificial intelligence, virtual reality and motion capture into choreographer teaching to enrich learning experience and improve teaching effect.

6) Interdisciplinary integration and international perspective: Promote interdisciplinary research, explore the integration of dance with other art forms, and the application of dance in the fields of psychology, pedagogy, etc. At the same time, it examines how to integrate an international perspective into the choreography

curriculum, including dance forms in different cultural contexts, international cooperation projects, and the development trend of global dance education.

7) Deepening of empirical research: Conducting empirical research to evaluate the application effect of the concept of results-oriented education (OBE) in choreographers' courses, focusing on the improvement of students' learning outcomes, employment rate and student satisfaction. A long-term follow-up study is recommended to understand the career development and industry contributions of choreographers graduates trained under the guidance of the OBE philosophy.

Through these suggestions, we can further deepen the application of the concept of results-oriented education (OBE) in the course design of choreographers, improve the quality of education, and train more dance professionals to meet the needs of the future society.
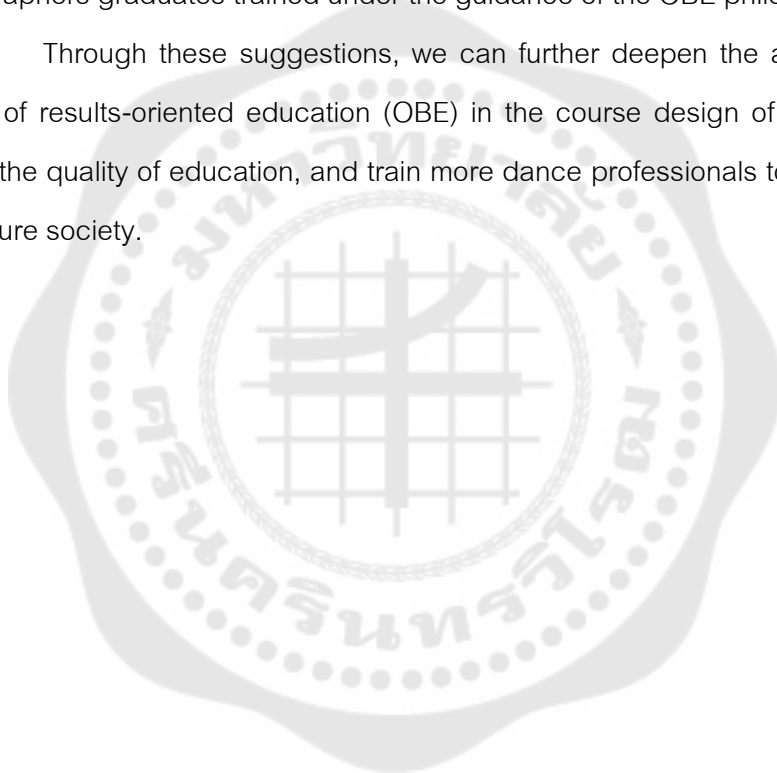
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ISBN9787107164453

APPENDIX

1. Appoint or invite experts to review the IOC documents.

1)Professor Zhu Fengling:

HESI. 8718/775

Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

15 May 2024

Topic: Invitation to be an Expert

To: Associate Professor Zhu Fengling

   Mrs.Pei Li is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development of a Dance Choreography Course in Teaching Design in Normal Colleges, China and based on the OBE Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

   The Graduate School has invited her to be an expert: Expert Review of the Research Tools (IOC). The subjects were also former students and this process was coordinated down to the last detail.

   As a result, I would like to thank you for this opportunity and request permission to ask Mrs.Pei Li to be considered as an expert.

Best regards,

C Ekpanyakul.

(Associate Professor Dr.Chatchai Ekpanyaskul, MD)
Dean of the Graduate School

Graduate School
Tel. 0 2649 5064
Note: Please give the student a call if you would like further information on 13926141749

2)Professor Min Long

Graduate School

Srinakharinwirot University

114 Sukhumvit 23, Bangkok 10110

15 May 2024

Topic: Invitation to be an Expert

To: Lecturer Long Min

      Mrs.Pei Li is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development of a Dance Choreography Course in Teaching Design in Normal Colleges, China and based on the OBE Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

      The Graduate School has invited her to be an expert: Expert Review of the Research Tools (IOC). The subjects were also former students and this process was coordinated down to the last detail.

      As a result, I would like to thank you for this opportunity and request permission to ask Mrs.Pei Li to be considered as an expert.

Best regards,

(Associate Professor Dr.Chatchai Ekpanyaskul, MD)

Dean of the Graduate School

Graduate School

Tel. 0 2649 5064

Note: Please give the student a call if you would like further information on 13926141749

3)Professor Mu Shixu:

HESl. 8718/775

Graduate School

Srinakharinwirot University

114 Sukhumvit 23, Bangkok 10110

15 May 2024

Topic: Invitation to be an Expert

To: Professor Mou Shixu

   Mrs.Pei Li is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development of a Dance Choreography Course in Teaching Design in Normal Colleges, China and based on the OBE Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

   The Graduate School has invited her to be an expert: Expert Review of the Research Tools (IOC). The subjects were also former students and this process was coordinated down to the last detail.

   As a result, I would like to thank you for this opportunity and request permission to ask Mrs.Pei Li to be considered as an expert.

Best regards,

C Ekpanyaskul

(Associate Professor Dr.Chatchai Ekpanyaskul, MD)

Dean of the Graduate School

Graduate School

Tel. 0 2649 5064

Note: Please give the student a call if you would like further information on 13926141749

2. A document inviting experts to focus group discussions to validate the quality of the activity set for practical use.

Certificate of Thesis Presentation Approval by Experts Through Focus Group Discussion

Research/Thesis Title:
(In Thai):
การพัฒนาและออกแบบรายวิชาการสอนออกแบบท่าเต้นรำสำหรับวิทยาลัยครูของประเทศจีนด้วยแนวคิดการศึกษาที่มุ่งผลลัพธ์การเรียนรู้
(In English): "Development of the Dance Choreography Course Teaching Design in Normal Colleges, China, Based on the OBE Concept."
Student's Name: Lipei

The committee has reviewed and considered this thesis presentation, unanimously approving it through the critique and questioning process conducted via Focus Group Discussion. The research findings, data presentation, and data analysis have been accurately presented and are deemed practically applicable. Therefore, we hereby sign this document as confirmation.

Huimi

....
(Expert's Name-Surname)
Chair of Focus Group
...1..../......Aug.../...2024...... (DD/MM/YY)

Hanjinyu

....
(Expert's Name-Surname)
Committee Member
...1..../......Aug..../...2024...... (DD/MM/YY)

......

Dufang Li

Dr. Dharakorn Chardnasaro

....

(Thesis Advisor's Name-Surname)

… 1…./…Aug……./…2024…… (DD/MM/YY)

....

(Thesis Co-advisor's Name-Surname)

… 1…./…Aug……./…2024…… (DD/MM/YY)

3. Other relevant documents

1)IOC Expert Assessment Form

Curriculum design expert evaluation form

Thesis title: The development of choreography curriculum design in normal universities based on OBE education concept

Expert guidance

Respected Expert :

Hello, this questionnaire is an expert opinion consultation form designed for the construction of "the Design and development of Choreography curriculum in normal Universities based on OBE education concept".

Through the preliminary investigation and relevant literature analysis, guided by the 0BE education concept, students as the main body, reverse design, clear focus, expand opportunities as the construction principle, the curriculum design follows the definition of learning output, learning output realization, learning output evaluation, learning output as the implementation step, the curriculum design. In order to ensure the scientificity, rationality and operability of the course design, we hope to get your professional opinions and suggestions. The questionnaire data is only for research use, thank you for your help and support!

Course plan suitability evaluation criteria score, as follows:

Grading	Degree of appropriateness
1	Appropriate
0	Not sure
-1	Inconsistent/disagree/incorrect

1. Skills that students should master in the choreographers course

	The Project	Content	1	0	−1
1	Knowledge accumulation	The combination of basic theories, techniques and themes of choreography in primary and secondary schools allows students to accumulate knowledge that can not only choreographic, but also teach.			
2	Development of skills	Movement skills, choreography skills, exemplar application, dance creation and teaching skills related to choreography classes in primary and secondary schools.			
3	A boost in creativity	The ability to create innovative dance works, and the ability to adapt to the dance choreography curriculum in primary and secondary schools.			

2. Theories applied in the process of curriculum design and development

	Project	Content	1	0	-1
4	Creativity and innovative skills in the 21st Century educational concept	1. Creative thinking 2. Work creatively with people 3. Implement innovation			
5	OBE Education Philosophy	Student-centered and results-oriented			
6	The building principles of the OBE educational philosophy	Clear focus Expanding opportunities Reverse design Student body			
7	Steps to implement the OBE education concept	Defining Learning outputs Achieving learning outputs Assess learning outputs Use learning outputs			

3. Curriculum Design:

3.1 Teaching Plan

	Projects	Content	1	0	-1
8	Lesson plan organization	Organize teaching according to professional training plans and course teaching steps			
19	Teaching Activity Design	Teaching activities are time-sensitive and student-centered			
10	Application of teaching methods	Teachers were proficient in using PBL, flipped classroom and BOPPPS teaching methods			
11	Teaching evaluation feedback	Teachers should give timely feedback in the teaching process and take into account the individual differences of students in the evaluation.			

3.2. Basic contents of the course

	Projects	Content	1	0	Minus 1
12	Basic Theory of choreography	Basic theoretical knowledge of choreographers			
13	Basic techniques for choreography	Basic methods of choreography			
14	Dance sketch creation	Basic elements of dance skit creation			
15	Choreography theory for elementary and secondary schools	The creative characteristics and physical and mental development of dance works in primary and secondary schools			
16	Creation of dance works in primary and secondary schools	Basic composition of dance works in primary and secondary schools			
17	Example Dance Class for Primary and Secondary Schools (Dance Creation Ability)	How to design cases and specific operations to cultivate the choreography ability of primary and secondary school students			

1.3 Learning Resources

	Projects	Content	1	0	-1
18	Web resources,	The content is rich, which is conducive to students' autonomous learning. It combines online, online and offline resources to help students learn in a diversified way			
19	Offline resources,	Provide teaching tools to support students in their learning tasks			

3. Output of course results

|	The Project	Content	1	0	-1
20	Scientificity	Comprehensive use of correct and scientific choreographic knowledge and professional skills			
21	Completeness	The structure and content of the choreography course are complete and have corresponding teaching effects			
22.	Practicality	Guided by the student-centered concept, students can be qualified for the future work of dance choreography courses in primary and secondary schools			
23	Innovation	In the curriculum standards of primary and secondary schools, the content of choreographers should be integrated into the teaching of choreographers, which reflects the application of choreographers' innovative consciousness and innovative ability.			

| 24 | Self-development of students | Take the students as the center in learning and promote the development of students' own abilities (cooperation, communication, exchange, etc.) | | | |

25.. Your other suggestions for course design:

(... Professor...)

Name of expert:

2)Images of the focus group online meeting
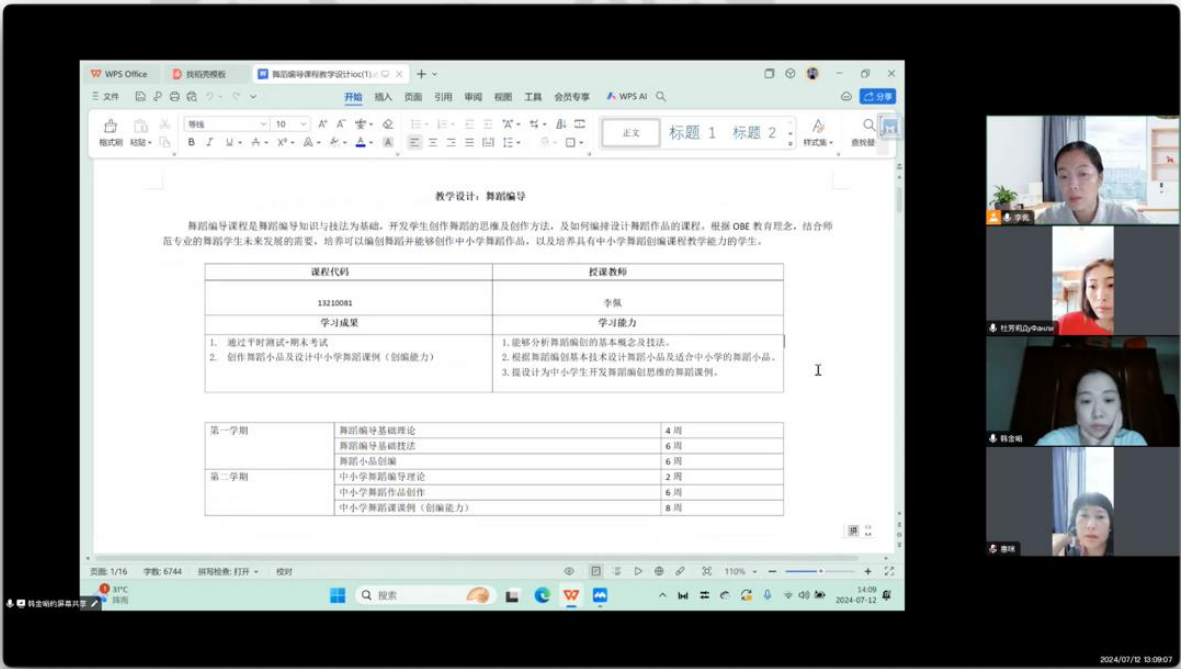
3)Student questionnaire

Questionnaire (for students)

Dear classmates: Hello! In order to cooperate with my course design "Development of Teaching Design for Dance Arrangement Courses in Normal Universities Based on OBE Concept" and to promote the development of teaching courses, and to provide suggestions and references for better improvement in this study, I have designed this survey questionnaire. This survey questionnaire is for research purposes only, and I will strictly keep your answers confidential. Your truthful response is crucial to my research, and I deeply appreciate your strong support and cooperation!

Part 1:

1. Your name:

2. Age:

3. Your current grade:

A. Junior year

B. Senior year

4. Have you had any experience in choreography?

A. More

B. Generally many

C. General

D. Less

E. No

5. What are your career choices after graduation?

A. Primary and secondary schools or vocational schools

B. Art training institutions

C. Fitness venues

D. Art performance troupes, theaters

E. Public institutions

F. Independent entrepreneurship

G. Other industries _____

Part 2: Course Design for Dance Directing

1.What topics did you learn in the dance choreography course (multiple choices and supplements are available):

A. Basic Theory of Dance Directing

B. Basic creative techniques for dance choreography

C. Methods for cultivating choreography skills in primary and secondary schools

D. Examples of choreography classes in primary and secondary schools

E. Physical development of primary and secondary school students

F. Changes in the formation of primary and secondary school students

G. Development of dance segments for primary and secondary school students

H. Creation and development of sketches for primary and secondary school students

Other:_____

2.What themes do you think are missing?

____

3.Do you think the curriculum of this major is consistent with the requirements of its training objectives?

A. Completely consistent

B. Consistent

C. Unclear

D. Inconsistent

E. Completely inconsistent

4.Do you think the current course volume is sufficient?

A. More

B. Generally many

C. General

D. Less

E. Too few

5.Do you think there is enough practice time in the current course?

A. More

B. Generally many

C. General

D. Less

E. Too few

6. Are you satisfied with the assessment and evaluation method of this course?

A. Very satisfied

B. Relatively satisfied

C. General

D. Not very satisfied

E. Very dissatisfied

7. What do you think is the biggest problem in course design through studying the courses offered? (Multiple choices or additions are allowed)

A. Unreasonable number, type, and structure of courses

B. The course content is not practical or outdated

C. Insufficient cross disciplinary knowledge learning

D. Insufficient internship and practical activities

E. Other____

8.What do you think are the advantages of this course?

____

9. What aspects do you think the current course should be improved in?

A. Course learning content

B. The proportion of class hours and credits

C. Number of courses

D. The ratio between theoretical courses and specialized courses

E. Other____

10 **.** Do you think the courses you have learned will be helpful for your future development and work?

A. Very helpful

B. More helpful

C. No help

D. No help at all

Part Three:

1.Do you have any understanding of OBE education philosophy?

A. More

B. Generally many

C. General

D. Less

E. No

2. Do you think this course design is based on the OBE education philosophy offline and the student-centered construction principle?

A. Very composite

B. Composite

C. Relatively composite

D. Non composite

3. Do you think this course design incorporates the results oriented curriculum content developed in the OBE education philosophy?

A. Very composite

B. Composite

C. Relatively composite

D. Non composite

4.Do you think the course content designed based on OBE education philosophy meets your learning expectations?

A. Fully achieved

B. Achieve

C. Barely reached

D. Not achieved

E. If not achieved at all, what do you expect to learn (please add):_____

5. Do you think that in order to better adapt to the demand of the professional talent market and the OBE education philosophy centered on results, which aspects of ability should this course focus on? (Multiple choices and supplements are available)

A. Theoretical knowledge of dance choreography

B. Dance choreography techniques

C. Comprehensive ability

D. Teaching ability

E. Other____

6. Have you gained experience with corresponding evaluation methods?

A. More

B. Generally many

C. General

D. Less

E. Too few

Part 4:

1.Do you have any understanding of the educational philosophy of the 21st century?

A. More

B. Generally many

C. General

D. Less

E. Too few

2. Do you think you have gained educational experience during the learning process (regarding the educational philosophy of the 21st century)?

A. More

B. Generally many

C. General

D. Less

E. Too few

3. Do you think you have gained experience in the use of educational media?

A. More

B. Generally many

C. General

D. Less

E. Too few

4. Have you gained experience in using teaching methods in this course?

A. More

B. Generally many

C. General

D. Less

E. Too few

5. Have you learned about the use of PBL, flipping, and BOPPPS teaching methods in this course?

A. More

B. Generally many

C. General

D. Less

E. Too few

6. Have you gained any understanding of the psychological development of primary and secondary school students through this course?

A. More

B. Generally many

C. General

D. Less

E. Too few

7. What are your opinions or suggestions on optimizing course design?

_____

The interview is over. Thank you very much for your answer. Wishing you good health and all the best! If you think my question can be improved or presented better, please also provide valuable feedback. Thank you for participating!

4)Expert Interview Form

Interview questionnaire (expert)

Dear experts： hello! In order to cooperate with my course design " Development of the Dance Choreography Course Teaching Design in Normal Colleges, China, Based on the OBE Concept " and to promote the development of teaching courses, and to provide suggestions and references for better improvement of this research, I have designed this interview outline. This interview is for research purposes only. Please answer based on your perspective and experience, and I will strictly keep your answers confidential. Your truthful response is crucial to my research, and I deeply appreciate your strong support and cooperation!

Part I:

1. Do you know the OBE education concept?

2. Does your school carry out the reform of dance courses under the OBE education concept?

Part II:

1. How do you view dance students in normal universities learning dance choreography courses? Is it necessary?

2. What do you think is the purpose and goal of dance choreography courses for dance students in normal universities? What is the role of it in the future career development of students?

3. Do you think the content design of the dance choreography course is reasonable? If not, can you provide some suggestions?

4. What abilities do you think the dance choreography course has cultivated for dance students in normal universities? Can they acquire corresponding abilities from this course?

5. Do you think the teaching methods and assessment methods of the dance choreography course are reasonable? If not, can you provide more reasonable suggestions?

Part III:

1. Do you think the current teaching methods of dance choreographer course meet the needs of students' future development? If not, what changes do you think should be made?

2. Do you think the content of dance subject in the new art curriculum standard issued by the state has an impact on the development of dance choreography curriculum? Which part should be adjusted in the design of dance choreographer course?

The interview is over. Thank you very much for your answer. Wishing you good health and all the best! If you think my question can be improved or presented better, please also provide valuable feedback. Thank you for participating!
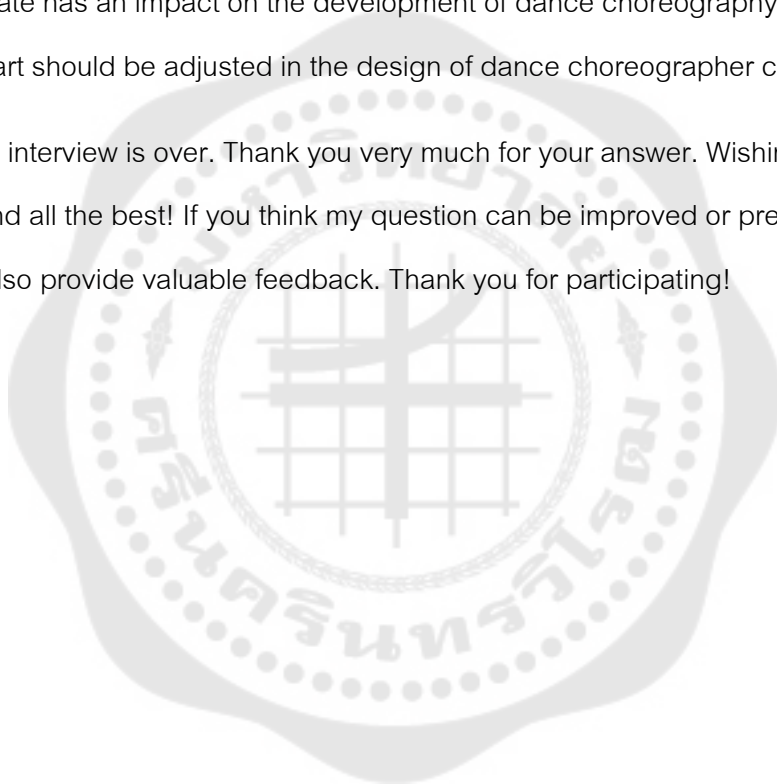
VITA

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