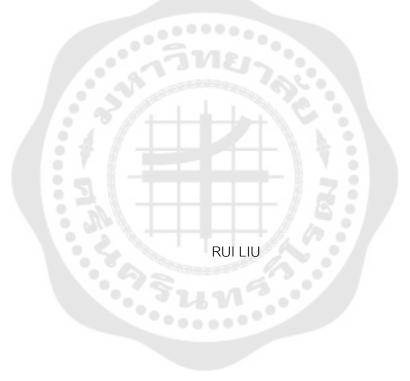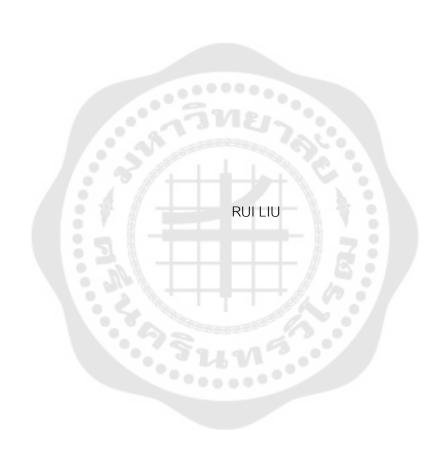DEVELOPMENT AND DESIGN OF EFFECTIVE DANCE COURSES FOR GRADE 7

STUDENTS IN CHINA USING THE OMO CONCEPT

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Graduate School Srinakharinwirot University

2024

การพัฒนาและออกแบบรายวิชานาฏศิลป์สำหรับนักเรียนระดับชั้นมัธยมศึกษาปีที่ 1 ของประเทศจีน โดยใช้แนวคิดแบบผสมผสานระหว่างออนไลน์และออฟไลน์

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ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
การศึกษามหาบัณฑิต สาขาวิชาศิลปศึกษา
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ปีการศึกษา 2567

DEVELOPMENT AND DESIGN OF EFFECTIVE DANCE COURSES FOR GRADE 7

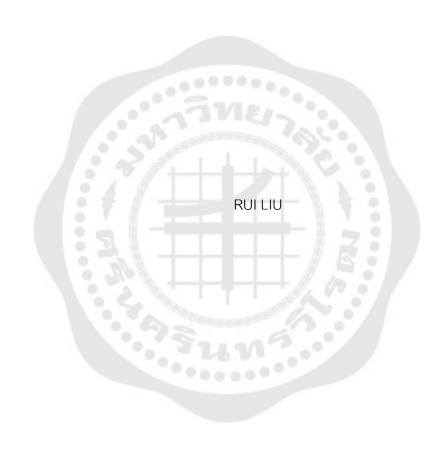STUDENTS IN CHINA USING THE OMO CONCEPT

RUI LIU

A Thesis Submitted in Partial Fulfillment of the Requirements

for the Degree of MASTER OF EDUCATION

(Art Education)

Faculty of Fine Arts, Srinakharinwirot University

2024

THE THESIS TITLED

DEVELOPMENT AND DESIGN OF EFFECTIVE DANCE COURSES FOR GRADE 7

STUDENTS IN CHINA USING THE OMO CONCEPT

BY

RUI LIU

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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Title	DEVELOPMENT AND DESIGN OF EFFECTIVE DANCE COURSES FOR GRADE 7 STUDENTS IN CHINA USING THE OMO CONCEPT
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Degree	MASTER OF EDUCATION
Academic Year	2024
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With the gradual promotion of quality education by the Ministry of Education of China, the significance of dance courses in compulsory education has been elevated. However, challenges remain in their development and implementation, such as non-standardization and lack of systematization. To address these issues, this study aimed to: (1) employ an extensive range of instructional design theories and practices, integrating the Online-Merge-Offline (OMO) teaching model, to develop an effective and systematically designed dance course for Grade 7 students; and (2) evaluate the course's effectiveness through expert review and validation. The research methodology comprised four stages: first, comprehensive documentation review.; second, detailed logical analysis; third, use of structured questionnaires; and fourth, expert assessments. The findings are summarized as folllows: (1) The integration of diverse instructional theories and methods facilitated the development of a Grade 7 dance course based on the OMO framework. The course objectives, content, and instructional tasks were meticulously aligned with national standards and followed a structured design process. The Item-Objective Congruence (IOC) analysis confirmed that the course met the designated learning and instructional targets. (2) e validation through expert focus groups confirmed that the developed course significantly enhanced students' learning efficiency. In conclusion, the course aligns with national educational goals and nurtures the essential skills outlined in the Framework for 21st Century Learning, ensureings they are equipped with the competencies needed for future challenges. This study emphasizes the importance of scientifically designed dance courses and the necessity of modern teaching strategies that seamlessly merge online and offline learning.

Keyword : OMO concept, Course design, Dance teaching, Learning for Grade 7 students

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

1.1 Background

Since the 1990s, dance majors have begun to be introduced into a large number of higher undergraduate and specialized colleges and universities. It was not until the 21st century, when quality education became an important part of national education reform, that the Ministry of Education gradually began to emphasize dance education for primary and secondary school students. However, there are still many problems in the implementation of dance classes in compulsory education, for example, dance education has not been popularized, nor have separate dance classes been introduced, nor have specialized dance classrooms been equipped, nor have dance learning tasks and objectives been set. All these factors constrain the development of dance education in primary and secondary schools.

With the progress of the times and the increase in the requirements for the training of talents, the compulsory education curriculum must keep abreast of the times and be constantly revised and improved. In 2022, the Chinese Ministry of Education issued a new version of the "Compulsory Education Art Curriculum Standards". This curriculum standard adjusts and optimizes the arts curriculum, adding dance to the primary and secondary arts curricula, and dividing the content of the curricula into four categories of artistic practice, namely, "Expression", "Creation", "Appreciation" and "Integration", and requiring that teaching be organized through a variety of forms of learning tasks. Grade 3 to 7 mainly rely on other curricula for dance learning, and for regions and schools with the necessary conditions, the Ministry of Education encourages the introduction of a separate dance class in Grade 7, with learning tasks centered on "multi-dance experience and choreography." For Grade 7 students, there are two specific elements of dance learning: one is to appreciate China's folk-dance works, understand and experience different kinds of dance styles, and strengthen body coordination; the other is to choreograph dance segments in small groups and cooperate to complete performances. We need to set up a dance curriculum based on

the Ministry of Education's learning content, which can be appropriately adapted by schools according to their own situation and students' level of mastery.

In 2009, Bernie Trilling and Charles Fidel, presidents of the 21st Century Coalition organization, constructed a Framework for 21st Century Learning. The U.S. Department of Education advocates that all subjects be taught based on the Framework for 21st Century Learning. (Chen, 2018) For one thing, the "Compulsory Education Art Curriculum Standards" issued by the Chinese Ministry of Education in 2022 states that one of the literacies to be cultivated in the arts curriculum is creative practice, and in the dance tasks, students are explicitly asked to work together to complete the choreography, which fully demonstrates the first set of skills in the Framework for Learning in the 21st Century: Learning and Innovative Skills, and confirms that the dance program is in line with students' own developmental rules and future developmental directions. For another, in the "Compulsory Education Art Curriculum Standards", the Ministry of Education suggests that art teaching should keep pace with the times, and that schools and teachers should use modern information technology to guide students' learning and communication. The course design of this paper will combine modern information technology to complete the dance teaching, which not only meets the requirements of the second set of skills in the Framework for Learning in the 21st Century: Information, Media and Technology Skills, but also optimizes the teaching effect of the dance class.

In a diversified social system, the promotion of the Internet attracts the attention of most children and adolescents and has already had a great impact on their development. In order to let the students of the new era can grow up healthily, we must create a good family, school and social environment, tend to avoid harm, the correct guidance, the use of all available resources, to maximize the network on the students' learning of the beneficial effects of the network to make full use of the network of this "double-edged sword". With the advent of the 21st century and the swift advancement of Internet technologies, E-Learning has become ubiquitous. Originating in the 1960s, the notion of blended learning emerged, and educators, building on their experience with

online education, introduced the concept of blended instruction. (Q. Li, 2018) With this, the OMO teaching model (Online-Merge-Offline) has gradually come into the public's view. The OMO teaching model not only retains the advantages of offline teaching, but also adds online teaching content. (Liu, 2022) For dance learning, in the traditional teaching mode, teachers always emphasize the standardization of movements, and students imitate mechanically, and after a long time they find that the students' movements lack spirituality and do not have great interest in learning. (H. R. Li, 2017) OMO teaching mode breaks the situation of one-way instillation by the teacher and passive acceptance by the students in the traditional dance classroom, which can maximize students' potential and interest in learning.

In the 2022 "Compulsory Education Art Curriculum Standards", dance was first introduced into the primary and secondary school art curriculum as a "compulsory" subject, which is the need for quality education, as well as the need to pass on and carry forward Chinese culture. In today's rapid development of technology, the environment in which children and adolescents grow up is also changing profoundly, and dance curricula have to be constantly transformed. In summary, this paper will utilize modern information technology to design a rich, interesting and effective dance course based on the learning requirements of the "Compulsory Education Art Curriculum Standards".

1.2 Objectives of the Study

1) This study will use a variety of instructional design theories and methods, incorporating the concept of OMO (Online- Merge-Offline), to develop and design an effective dance teaching course for Grade 7 students.

2) The dance course designed in this paper will be reviewed by experts and the course efficiency will be evaluated.

1.3 Significance of the Study

In the process of continuous promotion of quality education, the performance of cultural courses is no longer the only criterion for judging whether students are good or

not. Nowadays, dance is included in compulsory education. Effective dance course design can release the nature of young people, can promote the healthy development of students' body and mind, and has positive significance on the development of young people's brain, creativity, socialization, and willpower. (Xie, 2022) In the dance class, the teaching content is combined with traditional culture, students can understand the history of our country, folklore and other humanistic customs, to establish the cultural confidence and cultural self-awareness of primary and secondary school students, and to provide strong support for the realization of the great rejuvenation of the Chinese nation. At the same time, teachers engaged in dance education are more motivated and enthusiastic in their work, and they continue to try and make bold reforms in dance education methods and dance education contents, all of which means that primary and secondary school dance education on campus will develop in a better and better direction.

1.4 Scope of the Study

The target group of this article is: Grade 7 students in districts and schools where conditions permit. The school should meet the following conditions: 1. There are professional dance teachers 2. The school has dance classrooms and dance facilities that meet the conditions 3. The school provides computers, multimedia equipment, etc.

Number of courses specified: In the "Compulsory Education Art Curriculum Standards" issued by China's Ministry of Education in 2022, it is clearly mentioned that on the basis of keeping the total number of courses for the nine years of compulsory education 9522 unchanged, the curriculum is adjusted and optimized. The "9522 total number of courses" comes from the "Compulsory Education Curriculum Experimental Program" issued by the Chinese Ministry of Education in 2001, which stipulates that: (1) The total number of lessons in the nine years of compulsory education is 9,522, of which the number of lessons in the Grade 7 year is 1,190. (2) Art courses account for 9%-11% of the total number of courses. (3) The school year lasts for 35 weeks. (4) Students can choose to study two courses out of the total number of courses offered in the art department.

Time provision for each session: In 2012, the "Hygienic Requirements for One-Day Study Time for Primary and Secondary School Students" published by the National Standard Information Public Service Platform stipulated that secondary school students should not spend more than 45 minutes in each lesson.

In summary, the scaled projection is 26.775-32.725 dance lessons for a semester of Grade 7. In this paper, the course was designed based on a total of 32 dance lessons in one semester, which was conducted for 16 weeks, i.e., two dance lessons per week. The length of the lessons was based on the national standard of 45 minutes per lesson, which means that 90 minutes per week were spent learning dance.

1.4.1 Independent variable

The dance learning tasks of Grade 7 under the background of "Compulsory Education Art Curriculum Standards".

1.4.2 Dependent variable

Design dance courses that meet the learning tasks of the "Compulsory Education Art Curriculum Standards".

1.4.3 Course setting

1) **Total number of classes** One semester, 32 dance classes in total

2) **Duration of each class** 45 minutes

3) **Duration per week** 2 lessons, total 90 minutes

1.5 Definition of terms

1.5.1 Curriculum

Curriculum in the broad sense refers to the total number of subjects that students learn and the various activities under the guidance of teachers; course in the narrow sense refers to a subject or a class of courses. (Liu, 2024)This paper refers to the course in the narrow sense.

1.5.2 Course Design

The process of systematic planning of curriculum concepts and operational techniques under the guidance of educational objectives. In a broad sense, it includes the design of the concept, mission, nature and value orientation of the curriculum; in a narrow sense, it includes the design of the selection and operation process of the course's objectives, content, time schedule, students' needs, internal and external environments, and so on.(Yang, 2015) This paper refers to course design in the narrow sense.

1.5.3 Backward Design

Emphasizes a clear learning goal as a starting point, and assessment design precedes the design of instructional activities and is directed at facilitating the achievement of the goal. (McTighe & Wiggins, 1999)

1.5.4 Blended Learning

Blended learning seeks to merge the strengths of face-to-face instruction with the digital learning environment. It is essential to harness the expertise of educators in steering, stimulating, and overseeing the educational activities, while simultaneously fostering the students' proactive participation, enthusiasm, and innovative capabilities as the central figures in their learning journey. (He, 2004)

1.5.5 Flipped Classroom

The standard practice of "receiving instruction in the classroom and then working on assignments at home" has been turned on its head, evolving into a setup where "students watch the teacher's video lectures at home before class and tackle assignments in class with the teacher's supervision." (He, 2014)

1.5.6 Quality Education

Quality education is an educational framework designed to enhance the overall quality of the individuals it serves. It is grounded in the fundamental goal of holistically advancing the core qualities of human beings. This model respects human subjectivity and the drive for innovation, emphasizes the cultivation of intellectual capabilities, and fosters the comprehensive development of individuals in moral,

intellectual, physical, aesthetic, and labor aspects. It is characterized by its focus on nurturing well-rounded personalities. (S. H. Wang, 2022)

1.5.7 OMO Concept

The OMO (Online-Merge-Offline) model refers to the deep integration of online and offline.(K. F. Li, 2017)

1.5.8 OMO Teaching Mode

Centered on the students, the approach leverages technology to access a diverse array of data across online and offline, as well as virtual and real-world learning environments. This creates an integrated online-offline scenario ecosystem, enabling a novel educational model that offers personalized instruction and support. (Zhu & Hu, 2021)

1.5.9 Framework for 21st Century Learning

The Framework for 21st Century Learning is committed to fostering a "New Balanced Learning" model aimed at enhancing life through education. It has been collaboratively shaped by educators, experts, and industry professionals to outline the competencies and knowledge essential for students' success in their professional and personal lives. Additionally, it delineates the necessary support systems to achieve the objectives of 21st Century Learning Outcomes.(Borrowski, 2019))

CHAPTER 2

REVIEW OF THE LITERATURE

Conceptual Framework
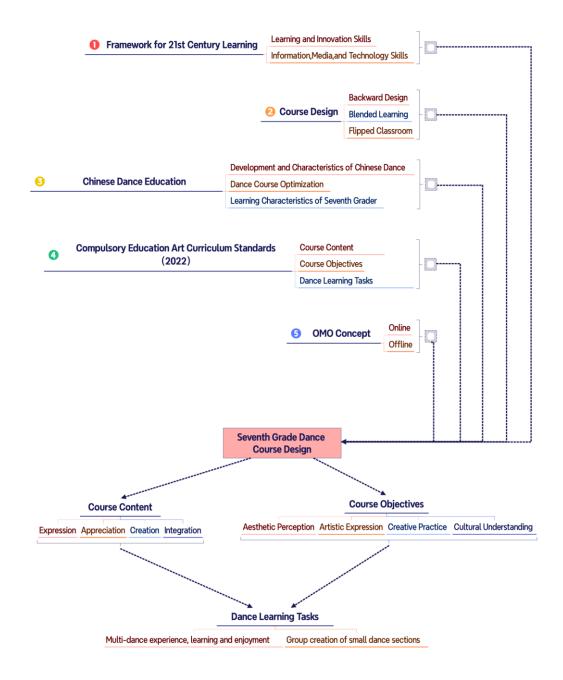
Figure 1: Conceptual Framework

Source: Author. (2024).

2.1 Framework for 21st Century Learning

2.1.1 Content of the Framework for 21st Century Learning

In 2002, the United States reconfigured its basic education system, which led to the formation of a national Partnership for 21st Century Skills (P21), a pioneering organization and advocate of the 21st Century Approaches to Education movement. In 2009, Bernie Trilling and Charles Fadel, chairs of the organization's Standards Assessment and Development Committee, collaborated on the book "21st Century Skills Learning for Life in Our Times", which presents a Framework for 21st Century Learning. The first half of Framework is the 21st Century Knowledge and Skills Rainbow Chart, which provides a clear picture of the most important desired outcomes for students in our time. The Rainbow Chart consists of two main parts: the first is the Core Subjects and 21st Century Themes, and the second is the three sets of skills most needed in the 21st century. Core Subjects typically include subjects such as reading, writing, language arts (mother tongue), world languages (second or third language), and math, while 21st Century Themes include finance, health, and environmental literacy, among others. The three sets of skills needed in the 21st century refer to Learning and Innovation Skills (4C skills - Critical thinking, Communication, Collaboration and Creativity); Information, Media and Technology Skills; and Life and Career Skills. Each type of skill is divided into several sub-skills. Learning and Innovation Skills, encompass (1) Critical Thinking and Problem Solving (expert thinking): effective reasoning, using systems thinking, judgement and decision making, problem solving. (2) Communication and Collaboration (complex communication): communicating clearly, working with people. (3) Creativity and Innovation (applying imagination and invention): thinking creatively, working creatively and collaboratively with people, and implementing innovations. Information, Media and Technology Skills, encompass (1) Information Literacy: accessing and evaluating information, using and managing information (2) Media Literacy: analyzing media, creating media products (3) Information and Communication Technology (ICT) Literacy: applying technology effectively. Life and Career Skills, encompass (1) Flexibility and Adaptability: adapting to change, maintaining flexibility (2) Initiative and Self-Direction: managing goals and time, working

independently, being a self-directed learner (3) Social and Cross-Cultural Skills: interacting effectively with others, working effectively in diverse groups (4) Productivity and Accountability: managing projects, producing results (5) Leadership and Responsibility: mentoring and leading others, being accountable to others. The second half of the Framework is the 21st Century Education Support System, which includes Standards and Assessment; Curriculum and Instruction; Professional Development; Learning Environments. (Trilling & Fadel, 2009) Chinese scholar Chen Yu interpreted the Framework for 21st Century Learning in his article, Learning and Innovation Skills are located at the top of the 21st Century Knowledge and Techniques Rainbow Map, highlighting students' innovation ability, and the 4c's contained in this set of skills have always been invisible, difficult to teach and poorly evaluated for China's basic education curriculum reform, so it is self-evident that the content of the learning and innovation skills has great significance for China's curriculum reform and students' development. Therefore, the significance of learning and innovation skills to China's curriculum reform and student development is self-evident, and Learning and Innovation Skills play a leading and guiding role in learning in the 21st century. Information, Media and Technology Skills, which refer to the ability to understand information and to master and use media and digital means, are located on the right-hand side of the rainbow map of knowledge and skills for the 21st century, and are the foundational skills necessary for the survival of students in the 21st century, as well as being favorable aids to enable other learning to take place effectively. In order to better prepare students for work and life, the Framework for 21st Century Learning also constructs a third set of skills, namely, Life and Career Skills, which is located on the left side of the rainbow diagram of 21st Century Knowledge and Skills, emphasizing the multiple qualities that workers in the new era must have, and is a component of 21st Century Learning that should not be ignored. (Chen, 2018) In "21st Century Skills: Rethinking How Students Learn", written by American scholars James Bellanca and Ron Brandt, it is stated that: The Framework for Learning in the 21st Century proposed by the Partnership for 21st Century Skills outlines a vision for learning in the 21st century. This vision describes how we can

reconceptualize and revitalize public education from a holistic and systemic perspective, bringing all the elements (21st Century student outcomes and 21st Century educational support systems) into a coherent framework, proposing that the starting point is really the end result, that is, that students who leave school and want to be successful in higher education, the workplace, and independent living, need to have mastered the core outcomes in academic subjects, 21st Century themes and 21st Century skills. It is essential to comprehend these accomplishments fully before we can develop the necessary support structures to propel the education system to new levels of excellence.(Bellanca & Brandt, 2010) In an article by American scholars Ken Kay and Valerie Greenhill on the unique economic and cultural changes that have reshaped the way people work and live in the 21st century. The text details the Framework for 21st Century Learning: Learning and Innovation Skills; Information, Media and Technology Skills; Life and career Skills; Core Subjects and 21st Century Themes; and 21st Century Support Systems. It also provides examples of how 21st century learning skills are taught and learned in today's society. (Kay & Greenhill, 2010) In an article from Michigan State University, a critical review of several pieces of literature related to Framework for 21st Century Learning, it is suggested that while Framework for 21st Century Learning are recognized as advocating types of knowledge, the overall goals of education in the new century have not changed and are largely the same as schooling in the 20th century. So, the researcher presents in the article the types of knowledge that he believes are crucial for the 21st century, categorized into Foundational Knowledge; Meta Knowledge; Humanistic Knowledge. The article also mentions that the Internet and digital media represent a new realm of which navigation is essential for success in the 21st century; the article concludes with what 21st century learning has to teach educators, firstly subject matter knowledge is as important as it has always been, secondly teachers need to be aware of technology and utilize it effectively for teaching and learning, and thirdly teachers need to know how to leverage the technological advances of the 21st century to facilitate teacher interaction with students.(Kereluik et al., 2013)

2.1.2 Chinese Education in the Framework for 21st Century Learning

Based on the relevant content of the Framework for 21st Century Learning and the current situation of classroom teaching and reform in China, Chinese scholar Chen Yu proposes that China's curriculum and teaching should change the learning mode from centralized independent learning to information-based, cooperative, and self-directed decentralized cooperative learning. (Chen, 2018) Chinese scholar Sha Hanying mentioned that in the reform of teaching methods in the 21st century, teachers should use advanced teaching media to optimize the teaching process; they should use both traditional and modern teaching methods to teach; and they should take the cultivation of students' self-learning ability and creativity as the ultimate goal of teaching. (Sha, 2000) Chinese scholars He Wei and Sheng Qunli have made recommendations for China's education based on the U.S. Framework for 21st Century Learning, which focuses on Traditional Core Subjects and Cross-cutting Subject Areas, and includes Learning and Innovation Skills, Information Media and Technology Skills, and Life and Career Skills as expected outcomes of learning; learning to apply, improve curriculum standards and academic assessment requirements; create effective learning environments; teachers should be at the forefront of pedagogical change; and advocate new project-based learning styles characterized by inquiry, design and collaboration. (He & Sheng, 2011)

From the above study, it can be concluded that the elements in the Framework for 21st Century Learning have become the skills, knowledge and expertise that are necessary for 21st Century students who want to be successful in their studies, work and life at the present time. Among them, Creativity and Innovation in Learning and Innovation Skills is one of the key competencies to be developed in dance learning, according to the "Compulsory Education Art Curriculum Standards" one of the tasks of the dance course in the Grade 7 is the choreography of dance segments, which requires exercising the creative thinking of students to complete the creation of a piece of work. Secondly, Information Literacy in Information, Media and Technology Skills is one of the effective ways for contemporary students to acquire more knowledge. The

Chinese Ministry of Education encourages teachers and students to use advanced teaching media to complete their teaching and learning work appropriately, and this paper will also adopt the teaching mode of integrating online and offline, so cultivating the students' ability to access, evaluate, and use information is a top priority. This paper will design a course that combines the Creativity and Innovation and Information Literacy in the Framework for 21st Century Learning.
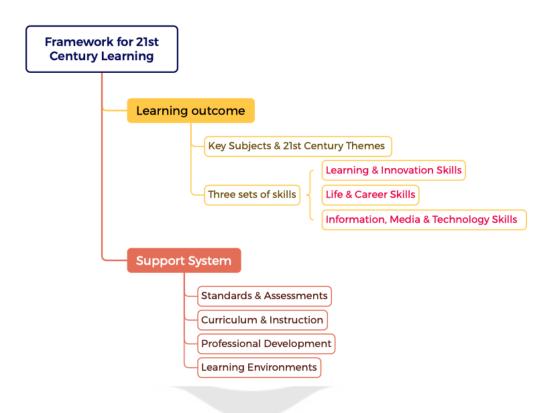
Figure 2: Framework for 21st Century Learning

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

2.2 Course Design

2.2.1 Curriculum Definition

Chinese scholar Huang Jicai defines curriculum as a teaching system in which a subject pool is designed and constructed based on certain educational concepts and cultivation objectives, an implementation plan is formulated, and students choose a combination of subjects suitable for their own learning and learn in their own way (time, place, pace, difficulty). (Huang, 2017) Chinese scholar Zhong Qiquan mentions that the term "curriculum" is most widely used as "the totality of learning experiences endowed to the learner" or "the curriculum vitae of children's learning" (Zhong, 2015). Chinese scholar Zhang Lina mentioned that different definitions of curriculum reflect the different views and orientations of researchers, and that the diversity of curriculum definitions lies in the complexity of the curriculum itself and the different starting points and research perspectives of researchers. Therefore, the definition of curriculum should not be a simple trade-off, but a careful observation of how people propose and use the term "curriculum", and deepen the understanding of the nature of the curriculum on the basis of clarifying various issues. (Zhang, 2015) Since different educational propositions understand curriculum in different ways, there is no definitive definition of the concept of curriculum so far. There are two most popular statements in the academic world: First, curriculum means teaching subjects. This is the most common and common-sense definition of curriculum. In the broad sense, curriculum refers to the whole range of subjects that students learn as well as various activities under the guidance of teachers; in the narrow sense, curriculum refers to a subject or a class of courses. Second, curriculum is learning experience. curriculum is the experience or experience that students acquire under the guidance of teachers or spontaneously. Its salient feature is to place students' direct experience at the center of the curriculum, while ignoring the importance of systematic knowledge.

2.2.2 Course Design

2.2.2.1 Definition of Course Design

Course design is an evolving concept, and because it stems from research and discussion of teaching and learning and the design of solutions to

problems that arise, it is not static and is presented differently at different times and levels. After analyzing the concept of course design, Chinese scholars such as He Xuexin and others have proposed that course design is a systematic course construction activity under the guidance of certain educational theories and the use of design techniques to make prior planning and arrangements for different levels of course activities in a purposive and planned manner, so as to formulate course plans, course standards, and teaching materials, etc., which can guide the implementation of course activities and the evaluation of course activities. (He et al., 2019) According to Chinese scholar Xiao Dongfu, believes that experts and scholars are more inclined to regard course design as a flexible scheme and plan to use the learning environment to promote the transfer of students' knowledge and skills. (Xiao, 2020) Chinese scholar Yang Jingjing believes that course design is the process of systematic planning for course concepts and operational techniques under the guidance of educational purposes. (Yang, 2015) Chinese scholar Liu Jiafang course design is course decision-making, the core of which is the formation of the basic documents of the course (course plan, course standards, textbooks), and the basic issues to be solved are the concept, objectives and procedures of course decision-making. (Liu, 2007)

2.2.2.2 Classification of Course Design

Chinese scholars such as He Xuexin believe that course design should be divided into three levels: macro, meso and micro. Course design at the macro level is mainly concerned with the design of the macro concept, structure, various structural elements and their relationships of the course, course design at the meso level mainly refers to the relationship and structural design of various types of curricula, and course design at the micro level refers to the design of the various constituent elements of specific curricula. (He et al., 2019) According to Chinese scholar Yang Jingjing, course design accomplishes different tasks and produces different results at different levels. At the macro level, course design is not just the design of a course, but a series of designs involving issues such as the philosophy, value orientation, course purpose, and course tasks of a course. Micro-design, on the other hand, focuses more on the technical

aspects, mainly considering issues such as the structure, organization, selection and operation of the content of a specific course, and is the implementation of the values that have been selected into specific course practices. The main body of macro-level course design is the state or commissioned by the state to experts and scholars in this field to operate concretely, while the main designers at the micro-level should be schools and teachers. (Yang, 2015) Chinese scholar Professor Che Lina proposes that course design can be divided into two secondary concepts: school course design and subject course design. School course design is a systematic project that integrates course resources at all three levels, co-ordinates the structure, content and implementation methods of the course, and promotes the continuous improvement of the school course system. Subject course construction, on the other hand, refers to the rational formulation of subject course objectives, coordinated planning of subject course content, implementation methods and evaluation, so as to make it more in line with the characteristics of students, students and school needs. (Che & Xu, 2016)

2.2.2.3 Course Design Elements and Processes

Ralph W. Tyler proposal of four basic issues in formulating curricula and teaching plans: establishing educational objectives, selecting educational experiences, organizing educational experiences, and assessing the achievement of objectives, after which objectives, content, implementation, and evaluation became a consensus as the four basic elements of curriculum. Chinese scholar Wen Hualing elaborates on the four issues of Taylor, educational objectives should be determined based on the needs of the society, the discipline and the students and should be achievable; educational experiences should be selected around the achievement of the course objectives; the organization of the educational experiences is reflected in the organization of the course content and the teaching methods, which should be gradual, orderly and complete, and the teaching methods should contribute to the better internalization of the course content by the students; The evaluation of educational results should have a feedback function to quantify the results of teaching. Among them, the selection of educational experiences, the organization of educational experiences and the evaluation of

educational results should be carried out closely around the center of the course objectives, and these four issues are interlinked. (Wen, 2023) Chinese scholar Hu Hongmei summarized Taylor's model of curriculum development goals and L. Stenhouse's model of curriculum development process, and proposed a new model conception of curriculum development. Taylor's Goal Model of Curriculum Development contains several components, including identifying educational goals, selecting educational content, methods of curriculum development, and evaluating educational programmed. The Goal Model provides a model for teachers to follow in curriculum development that meets the needs of students and social development. The process model of curriculum development was first explicitly proposed by the British curriculum theorist L. Stenhouse, who argued that the process model is more suitable for knowledge and understanding-centered curriculum areas, and that for the process of curriculum development, the process model does not propose clear and specific steps and procedures as the goal model does Based on the above conclusions, Hu Hongmei proposed a new model concept for curriculum development, which is divided into the following steps: resource analysis, theme selection, goal formulation, curriculum implementation, and curriculum evaluation. (Hu, 2005) The Chinese scholar Cheng Hongbing divided the elements of the curriculum into the following parts: the name of the curriculum, the positioning of the curriculum, the objectives of the curriculum, the basis for internal classification of the curriculum, the way the curriculum is structured, the teaching methods of the curriculum, and the evaluation of the curriculum. And the steps of curriculum construction are divided into design stage, research stage, dialectic stage, development stage, and implementation stage. (Cheng, 2022) According to Chinese scholar Li Runzhou, school curriculum development mainly consists of elements such as curriculum vision, curriculum structure, curriculum implementation and curriculum evaluation (Li, 2016) Zhong Hongli, a Chinese scholar, commented on Taylor's curriculum principle, which represents modern curriculum theory, creates a classic modern curriculum paradigm and promotes the scientific development of curriculum. Taylor's curriculum theory has long been widely recognized by curriculum

researchers at home and abroad, and has been widely applied in school education practice. Although the postmodern view of curriculum of Doyle and others has criticized and questioned Taylor's curriculum principles. However, it is undeniable that the main ideas and views of Taylor's curriculum principles are still in line with the mainstream values of today's education, and have a strong scientific and universal nature, which still have far-reaching influence on today's curriculum construction and educational development. (Zhong, 2022) This paper is guided by Taylor's curriculum theory and is divided into objectives, content, implementation, and evaluation so that the idea of course construction has a strong coherence.

2.2.3 Relevant Theories and Methods

With the continuous development of society, course design is constantly combined with relevant backgrounds and new concepts to innovate more flexible and inclusive course design theories, which will be combined in this paper.

2.2.3.1 Backward Design

In 1999, Grant Wiggins and Jay McTighe, experts in the field of course and instruction in the United States, under the influence of the "pursuit of understanding learning trend", summarized a set of "Understanding by Design" (UbD), also known as "Backward Design", which emphasizing a clear learning objective as a starting point, assessment design precedes instructional activity design, and instructional activity design leads to the achievement of the learning objective, i.e., a path to achieve the learning outcome based on the learning outcome or learning goal in backward direction. (McTighe & Wiggins, 1999) According to Chinese scholar Ye Hailong, Backward design emphasizes taking the goal as the starting point and destination, and treating instructional activities as a means to achieve learning goals. It also points out that Backward design meets the needs of China's basic education reform and is conducive to the implementation of students' core qualities. (Ye, 2011) Scholar Wang Yukun summarizes the concept of backwards instructional design, and believes that the "backwards" of backwards instructional design is relative to the traditional teaching of "the beginning is the end", and unlike traditional instructional design, backwards instructional design arranges the evaluation before the teaching activities. Therefore,

backwards instructional design is also known as "evaluation-first instructional design." Wang Yukun believes that the backwards instructional design is the inheritance and optimization of the traditional instructional design, and the evaluation-first instructional design is conducive to teachers' timely access to students' learning feedback, and to the realization of the consistency of the teaching, learning, and assessment links. (Y. K. Wang, 2023) Hu Xuanping analyzes the connotation and characteristics of the reverse instructional design pointing to the core literacy, and argues that the reverse instructional design is an effective path to implement and reach the core literacy. (Hu et al., 2022)

Grant Wiggins and Jay McTighe categorize backwards instructional design into three phases: 1. Identify desired accomplishments 2. Determine acceptable evidence 3. Plan learning experiences& instruction. (McTighe & Wiggins, 1999) According to Chinese scholar Wei Xiuhua, the first stage is to answer the question of "where students are expected to go", the second stage is to answer the question of "how to know where students have gone", and the third stage is to answer the question of "how to get there better". She developed the backwards instructional design in the design direction of "Learning Objectives - Learning Evaluation - Learning Process", believing that the three phases are closely connected to each other, forming an upward spiral, and continuously promoting the achievement of learning objectives. (Wei, 2021) Chinese scholar Wang Juan believes that the implementation of these three stages of instructional design is conducive to the optimization of the teaching and learning process, which is conducive to the students' attention and efficiency in the learning process. (J. Wang, 2023)

Wang Juan applies the Backward design model to the teaching of junior high school language, showing that the Backward design points out a clear direction for the design of secondary school language teaching, and that skillful application of it allows teachers to get rid of the current problems faced by instructional design. (J. Wang, 2023) Scholars Tang Yongwen and Peng Jiao get better feedback based on the practice of reverse design in elementary school English course. (Tang & Peng, 2023)

Figure 3: 3 Stages of 'Backward' Design

Source: Authentic Education. (2009). Grant Wiggins: Understanding by Design p.1

2.2.3.2 Blending Learning

Blended learning first originated in the United States in 1996, the United States "Training Magazine" in the publication of the E-learning paper, the relevant education field technicians began to transfer to the study of online teaching and learning, and gradually built up the theoretical system of E-learning. In 1999, the United States IBM for the first time will be the combination of online learning and face-to-face teaching of the courses together to carry out blended learning courses, which achieved great benefits for enterprises. Since the 21st century, E-Learning has become the norm in the context of the rapid development of Internet technology. Chinese scholar Professor He Kexiang first introduced "blended learning" in 2004. He believes that blended learning should combine traditional learning styles with the advantages of networked learning, while playing the leading role of teachers and the main role of students. He believes that "blended learning" can also be understood as "Blended teaching", the difference lies in whether the research perspective is teacher or student oriented. (He, 2004) Professors Li Kedong and Zhao Jianhua view blended learning as an organic integration of two approaches: face-to-face classroom learning and E-Learning). (Li & Zhao, 2004) According to Chinese scholar Li Yuchen, hybrid teaching mode is a broad definition that does not only refer to the mixing of online and offline teaching modes, but also includes the mixing of teaching forms, teaching methods, teaching concepts, the mixing of digital and traditional teaching, and the mixing of many

other ways. (Li, 2023) Harvi Singh and Chris Reed from Centra Software have noted that the focus of blended learning is to optimize the achievement of learning objectives by applying the "right" learning technologies to match the "right" individual learning styles, thereby imparting the "right" skills to the "right" people at the "right" time.(Singh & Reed, 2001) Chinese scholar Liu Shuang mentioned in his article that there is no unified and fixed specific definition of Blended teaching due to the different research backgrounds and methods of scholars at home and abroad and its broader connotation. Liu Shuang believes that the concept of Blended teaching can be divided into broad concepts and narrow concepts. In a broad sense, Blended teaching refers to a personalized, differentiated, and modernized student-centered teaching mode that integrates traditional teaching with the advantages of digital, informatized, and networked teaching and uses a variety of teaching concepts, teaching media, and learning concepts under the background of the rapid development of the Internet+ information age. In a narrow sense, Blended teaching as a combination of face-to-face teaching and online teaching, which means that the teacher's teaching environment or the student's learning space includes both online and offline parts. (Liu, 2022) This paper defines it as a learning method that organically combines online learning and offline face-to-face teaching.

Chinese scholar Chen Lang applied Blended teaching to the design of a sports dance course, using an online platform for independent student extended learning and student-centered face-to-face teaching offline, and concluded that blended has certain advantages over conventional teaching. (Chen, 2022) Scholar Wang Xinru applies Blended teaching in the teaching of senior preschool dance, adopting the teaching mode of "online" + "offline", and concludes that the Blended teaching mode has an important role to play in the improvement of the teaching effect of the dance course, the students' learning potential, and the stimulation of the students' personalized development. has an important role. (X. R. Wang, 2022) Scholar Zhang Jiajing applies Blended teaching to the theory course of dance majors, with the help of "online + offline", and concludes that the Blended teaching mode has obvious effects in the teaching of the theory course of dance majors. (Zhang, 2021)

2.2.3.3 Flipping Classroom

The origin of the Flipping Classroom should be attributed to two American chemistry teachers - Jon Bergmann and Aaron Sams, the initial reason for the creation of the most initial reason is that the students due to force majeure cannot come to school on time to listen to the class, resulting in some students missing classes and not able to keep up with the teaching progress, and so began to look for a They began to look for new solutions. Over time, the two teachers gradually built on the idea of students watching videos and listening to lectures at home, freeing up classroom time to help students who were struggling with homework or experiments. Jonathan believes that the flipped classroom teaching model can increase the time of communication and interaction between teachers and students, students and teachers, teachers change from mechanically imparting knowledge to flexibly guiding students' thinking, and students can slow down, pause, or repeat the video according to their own learning ability, thus constructing a relaxing and enjoyable teaching environment. Chinese scholar Ma Xiulin defines the flipped classroom as a reversal of the regular classroom, where students do pre-study before the class, teachers give targeted explanations during the class, and teachers and students collaborate with each other to achieve the process of knowledge internalization. (Ma et al., 2013) Zhong Xiaoliu defines the flipped classroom teaching mode in conjunction with Ma Xiulin, who believes that the flipped classroom teaching mode is a teaching mode based on information technology in which the teacher sends the learning content to the students in the form of a video, the students learn the video content independently before the class, and the teacher completes the teaching task with the students in the class. (Zhong et al., 2013) Scholar He Kekang in his article discusses the concept of the flipped classroom, which involves reversing the conventional educational approach. Instead of the standard model where students "attend lectures in class and complete homework at home," the flipped model shifts to "viewing the instructor's video lectures at home before class and engaging in assignments or experiments under the teacher's supervision during class time." At the same time, Prof. He Kekang believes that flipped classroom is a new "blended learning",

and he pays more attention to the application of the flipped classroom teaching mode to the future of the research, he explains the application of the flipped classroom in many aspects of the domestic education will be encountered, and put forward measures to deal with the situation. and put forward countermeasures. (He, 2014) Chinese scholar Li Yuchen believes that there is a big difference between flipped classroom and online classroom, and the concept should not be confused. Flipped classroom is not for students to learn tediously at the computer, and it should not be regarded as a synonym of online video. Li Yuchen believes that flipped classroom helps students to improve the internalization of knowledge on the basis of the teaching forms of "student-student interaction" and "teacher-student interaction". The essence of flipped classroom is to highlight students as the main body of teaching, change the original traditional teaching mode, and learn all the content of the class through pre-class video, Then, in class, we can solve the problems encountered by students in the process of self-study, expand and extend the depth and breadth of knowledge, so as to improve students' learning enthusiasm, help students cultivate their core qualities, and strive to achieve the concept of course standard teaching in the new era. (Li, 2023)

The Chinese scholar Jiang Jun applies the flipped classroom teaching mode to the teaching of Chinese dance and concludes that the flipped classroom, as an important teaching means of informatization education, plays an important role in promoting the reform and innovation of the teaching of Chinese dance. However, with the transformation of the goal of cultivating talents in Chinese dance in the new period, it is necessary to optimize and innovate according to the goal of the reform of the teaching of Chinese dance and to further promote the flipped classroom teaching method to be more deeply integrated into the modernization and development of the teaching of Chinese dance. further promote the flipped classroom teaching method to be more deeply integrated into the modernization and development of Chinese dance teaching. (Jun, 2023) Chinese scholar Gao Ming applies the flipped classroom to college dance teaching, and proposes that only by grasping the fundamental principles of the flipped classroom teaching mode, and by following its own rules of use for rational design and

flexible reform, and by closely combining the educational reality and teaching situation, the teaching mode of flipped classroom can achieve satisfactory teaching results in college dance classroom teaching. (Gao, 2022) Chinese scholar Sang Hui applies the flipped classroom to folk dance teaching activities, which is an innovation to the traditional teaching mode, as well as an effective way to effectively play the role of the students' main body, so that the students can take the initiative to practice, participate and reflect. (Sang, 2021) Chinese scholar Tian Yue applied the flipped classroom to middle school dance teaching and believed that the flipped classroom teaching mode has great application value in middle school dance teaching. (Tian, 2022)

From the above research, we can conclude that the "Course Design" in this paper refers to the course design of a subject carried out by teachers under the guidance of the national macro design, according to the four elements of course objectives, course content, course implementation and course evaluation, and using the three course design theories and methods of "Backward Design", "Blended Learning" and "Flipped Classroom". "Backward Design", that is, the learning objectives as a starting point, evaluation design prior to the design of teaching activities course design method, applied to the dance "Expression" this kind of Artistic Expression practice. "Blended Learning" is a course design method that combines traditional learning methods with online learning methods, which is integrated into the whole course design of the OMO model in this paper. "Flipped Classroom" is a course design method that involves independent study of video content before class, and the teacher completing the teaching task with students in class, which is applied to the "Expression" and "Creation" of Dance. This paper adapts the four elements to a closed loop of course objectives, course content, course evaluation, and course implementation based on the students, the approach to course design, and the specific needs of the classroom.

2.3 Chinese Dance Education

2.3.1 Development and Characteristics of Chinese Dance

Chinese dance developed in the context of China's rapidly changing social situation, which was undermined and hindered on the one hand, and on the other hand

brought transformation and vitality to the development of Chinese dance due to the introduction of Western dance. According to Prof. Wang Kefen and Prof. Long Yinpei's book "History of Modern and Contemporary Dance Development in China", Chinese dance is divided into five stages. First, ethnic folk dance, today's ethnic folk dances circulating in the Chinese land, most of them have a long history, they are closely integrated with the customs and habits, religious beliefs, production and labor, love and marriage life, etc., and permeate the people's lives, and have been continuously inherited, developed and innovated. Secondly, opera and dance have developed from fusion to diversion. Opera is a comprehensive performing art that combines literature, music, dance, recitation, martial arts, acrobatics, fine arts and other artistic components. In the 11th-12th centuries A.D., the formation of opera absorbed and fused traditional dance, and in the 1950s, dance was extracted and diverted from opera, which is a sign of the prosperity and flourishing of dance as an independent performing art. Third, school songs and dances for aesthetic education. In the 1930s, many excellent school songs and dances were produced, and these songs and dances were circulated throughout the country, which became good teaching materials for children's aesthetic education. Fourthly, artistic dance ascended to the stage of history, attracted attention in the society and played its due social role. Fifth, the world dance into China, Chinese dance spread far and wide in the world, thus opening the prelude to the Chinese and foreign dance cultural exchanges. (Wang & Long, 1999)

The course design of this paper focuses on the study of Chinese folk dance, which is a representation of national spirit, a living fossil of national culture, and a part of Chinese culture and its importance. Ethnic dance culture should start from children. Through the study of ethnic folk dance, students can establish the concept of ethnic dance education from childhood, can understand the history and culture of different ethnic groups, and convey the historical memory, humanistic feelings and spiritual world of different ethnic groups. Grade 7 students are in the transition stage from elementary school to secondary school, they are in all aspects of ideological cognition, character development, etc. Therefore, in this stage of dance learning, ethnic dance is used as a

carrier to strengthen the students' sense of identity with the national culture. In view of China's long traditional culture, after several generations of dancers' polishing, the dance world has derived the teaching system of the five major ethnic groups: Han, Tibetan, Mongolian, Viennese, and Korean. (Pan, 2001) In this paper, we will choose "Northeast Yangge" and "Tibetan dance" as the learning dances to improve the dance experience session.

2.3.1.1 Han nationality "Northeast Yangge"

The Han nationality dance in ethnic folk dance is called "Yangge" in the north, among which Northeast Yangge is one of the most characteristic dances among Han nationality folk dances, and any dancer who has been trained in professional dance colleges and universities will start from the combination of Northeast Yangge in the first semester of enrollment. (Zhu, 2015) For one thing, Northeast Yangge contains rich historical, cultural and folkloric elements, and students can better understand the connotation and essence of traditional Chinese culture through learning Northeast Yangge. Secondly, Northeast Yangge also has unique artistic value, its movements are simple, bright and rhythmic, with strong visual impact and infectious force, at the same time, handkerchief flowers are the necessary props in Northeast Yangge, which can not only exercise the students' body coordination ability, but also help students to better understand the style and characteristics of the dance. Thirdly, Northeast Yangge is a form of collective dance, and students can develop their teamwork spirit. Fourth, the "grounded" artistic characteristics of Northeast Yangge can make students quickly integrate into the classroom, which can form a good classroom atmosphere and contribute to the learning of Northeast Yangge. (Liu, 2023)

2.3.1.2 Tibetan Dance

Tibetan dance is gradually formed with the formation and development of the Tibetan nation, is the interpretation of Tibetan culture and history, is an indispensable part of China's folk dance. In the learning process of folk dance, Tibetan dance can be regarded as the best exercise for controlling the limbs. (Liu & Zhang, 2020) On the one hand, utilizing the teaching method of Tibetan dance when students initially learn the dance is a good way to develop the flexibility of their joints and limbs;

on the other hand, due to the self-indulgent nature of the Tibetan dance and the unique religious and cultural nature of the Tibetan dance, the emotional value of the students can also be well developed through the study of the Tibetan dance. (Kang, 2014) The study of Tibetan dance will provide a unique training value for Chinese folk dance, and through learning migration will have a reinforcing and improving effect on the study of other folk dances, laying down solid basic skills for their future dance studies.

2.3.2 Dance Course

2.3.2.1 Status of the Dance Course

Chinese scholars Zheng Lan and Luo Yi researched the current situation of the implementation of the dance aesthetic education course in a primary and secondary school, and put forward the problems of dance education: insufficient specialization and skillfulness of teachers; inaccurate positioning of the subject and unclear teaching objectives; fragmented teaching content and lack of structure; random preparation of teaching materials and inconsistency between evaluation and objectives; and lack of resources and teaching and research. (Zheng & Luo, 2022) Chinese scholar Ma Qin analyzes the basic situation of the current primary and secondary school dance course offerings in light of the fact that although the dance course has been included as an important part of aesthetic education in primary and secondary schools, school administrators still do not pay enough attention to the dance course and do not have a comprehensive understanding of the course; the dance course is not structurally rigorous; the goal orientation is vague; the teaching mode is single; there are no dedicated dance teaching materials; and the teachers are not balanced, etc. (Ma, 2022) Chinese scholar Liu Xuemei mentions the problems of dance education in the context of new media: the lagging teaching content, which is out of touch with the new media era; the single teaching method, which is ineffective; and the unreasonable use of new media technology. (Liu, 2021)

2.3.2.2 Suggestions for Optimizing the Dance Course

Ma Qin believes that it is difficult to accomplish the basic task of dance teaching unless these problems are solved, so he proposes corresponding improvement strategies to further optimize the dance course. He believes that first of all,

we should change the concept of dance education; secondly, we should redesign the dance course; finally, teachers and schools should carry out more teaching observation activities to complement each other's strengths. Ma Qin believes that in order to make great development of dance education in primary and secondary schools, it is necessary to grasp the construction of dance course, clarify the main tasks of dance course construction, optimize the system structure of dance course implementation, and build the guaranteed system of dance course operation, in order to promote the dance in the road of aesthetic education to move forward more powerfully. (Ma, 2022) Chinese scholar Wu Jiarui puts forward several suggestions for dance courses from the perspective of "Internet Plus": transforming from teaching before learning to learning and teaching at the same time; integrating online and offline teaching, transforming from passive acceptance to automatic learning; and learning together inside and outside the classroom. (Wu, 2021) British scholars Sofia Jusslin and Heidi Höglund propose integrating creative dance into the course and designing teaching and learning processes for poetry, reading, and writing for Fifth grade students, and further explore the role of creative dance in the school environment. (Jusslin & Höglund, 2021) This article does a good job of integrating dance into the course of other disciplines in a pedagogically positive way, and provides new ideas for building the dance course.

From the above research, we can conclude that Chinese folk dance is a symbol of national spirit, and Grade 7 students can learn folk dance to strengthen their sense of identity with the national culture, inherit and carry forward the excellent traditional culture of the Chinese nation. In this paper, we will choose Chinese folk dance of Han Chinese "Northeast Yangge" and "Tibetan dance" as the study of dance types, is a relatively simple dance types of folk dance, can play a good foundation for future learning. It is also easier for Grade 7 students to understand and accept, and at the same time, it can exercise students' observation, attention, brain power, thinking ability and the ability to express their emotions. In addition, the current dance course faces many difficulties, we should use the rich teaching resources online, combined with the advantages of offline, and constantly optimize the design of the dance course.

2.4 Promulgation of the "Compulsory Education Art Curriculum Standards" under Quality Education

2.4.1 Quality Education

2.4.1.1 Connotation of Quality Education

According to the Chinese scholar Ma Luting, education cannot be reduced to a tool for examination, and the intention of quality education is education that promotes the all-round development of human beings. In his article, Ma Luting summarizes the development of the term "Quality Education": In 1999, the term "Quality Education" entered the title of the central document and became the theme of the General Assembly. The document specifies that "the implementation of quality education means comprehensively implementing the Party's education policy, with the fundamental aim of improving the quality of the nation, and focusing on the cultivation of students' innovative spirit and practical ability". It also It is proposed that "quality education should be pushed forward in an all-round manner so as to cultivate new socialist men and women who meet the needs of modernization and construction in the 21st century". Entering the 21st century, from 2002 to 2022, the 16th to 20th Party Congresses have included "Quality Education" in their reports, respectively "Comprehensively Promoting Quality Education" "Implementing Quality Education" "Comprehensively Implementing Quality Education" "Developing Quality Education", indicating the state's emphasis on quality education. (Ma, 2023) Wang Shuhan, a Chinese scholar, articulated in her writing that quality education is an educational paradigm geared towards enhancing the overall caliber of the individuals it serves. This model is founded on the principle of holistically elevating human foundational qualities, honoring human autonomy and the drive for innovation, and prioritizing the cultivation of intellectual capabilities. It also aims to foster well-rounded human development in moral, intellectual, physical, aesthetic, and labor aspects, with the primary feature being the development of a robust personal character. Five aspects of quality education are summarized in the article: quality education has the fundamental purpose of improving the quality of the nation, it is education for all students, it is education that promotes the all-round development of students' morality, intelligence, physicality, aesthetics and

aesthetics, it is education that promotes the development of students' individuality, and it is education that focuses on cultivating the spirit of innovation and the ability to practice. (S. H. Wang, 2022) In summary, since the reform and opening up, the Party and the state have consistently regarded the enhancement of the quality of the entire nation as a fundamental task that is crucial to the overall construction of socialist modernization. In 1999 the CPC Central Committee and the State Council will be the quality of education as China's education reform and development of the long-term policy, the quality of education has become the top priority for the development of education in various disciplines.(S. H. Wang, 2022)

2.4.1.2 Quality Education Dance

Chinese scholar Lv Yisheng first proposed the term "Quality Education Dance Class". In 2011, Lv Yisheng formally proposed the project to the Ministry of Education, and from 2011 to 2013, Lv Yisheng, as the head of the project, officially launched the "Quality Education Dance Class" which bridged the gap between dance courses in China's popular education system. For the "Quality education dance class" direct research is still at present in addition to the course developer Lv Yisheng teacher, almost no theoretical foundation of the course system combing and summarizing the characteristics and value. Lv Yisheng scholars believe that: quality education dance class is for all students, student-oriented, quality cultivation-oriented, is in line with the current guiding ideology for the requirements of aesthetic education, to cultivate comprehensive and innovative talents adapted to the development of the times. (Lv, 2014) Chinese scholar Wang Shuhan studied "Quality Education Dance Classes" on the basis of Lv Yisheng's scholars, and put forward the difference between "Quality Education Classes" and "Traditional Dance Classes": "Quality Education dance" does not face a small number of students, but all primary and secondary school students; it does not require students to achieve any standard of dance movements and skills, but pays more attention to stimulating students' potential and cultivating their multiple qualities and comprehensive abilities; it does not continue the teaching method of "teaching by words and example", but pays more attention to guiding students to learn actively and

independently; it does not focus on the cultivation of professional dance talents, but encourages all creative activities in order to cultivate innovative talents in the new era. Scholar Wang Shuhan also mentioned in his article that in April 2022, China promulgated the "Compulsory Education Art Curriculum Standards", which is the first time that dance has entered the stage of universal education as an official course. "Compulsory Education Art Curriculum Standards" require that the dance curriculum respond to the characteristics of the times, embody Chinese characteristics, develop quality education, implement moral education, adhere to the balanced, comprehensive, and dominant curricula, and strengthen the aesthetic education and basic teaching of the art curriculum, dance teaching reform, the dance talent training model, students' core qualities, and reform of the evaluation of aesthetic education. These concepts and initiatives coincide with those advocated by Lv Yisheng's "Quality Education Dance Class" and provide a favorable social background for the further promotion and development of "Quality Education Dance Class".

2.4.2 Promulgation of the "Compulsory Education Art Curriculum Standards"

Art education is an important part of quality education, and the art curriculum is necessary to promote quality education in the process of China's educational transformation. In 2022, the Ministry of Education of the People's Republic of China promulgated the "Compulsory Education Art Curriculum Standards", which is a powerful manifestation of the implementation of quality education. The "Compulsory Education Art Curriculum Standards" guided by Xi Jinping's thought on socialism with Chinese characteristics in the new era, adhere to the correct direction of reform, embody advanced educational concepts, comprehensively implement the Party's education policy, follow the laws of education and teaching, and carry out the fundamental task of establishing morality and educating people. In advancing quality education and ensuring educational equity, the focus is on nurturing well-rounded individuals who will become the socialist constructors and inheritors, excelling in moral values, intellectual capacity, physical health, and aesthetic appreciation. This approach also aims to provide clarity on the essential questions of "who to educate, how to

educate them, and for whose benefit they are educated." (China, 2022) Chinese scholar Wang Anguo summarized the main changes in the "Compulsory Education Art Curriculum Standards" in 2022. First, changes in the form of the text: from the original independent curriculum standards for music, fine arts, and arts (integrated) to a text that integrates the five arts education disciplines (subjects) of music, fine arts, dance, drama (including opera), and film and television (including digital media arts) into a single text. Second, changes in course offerings: grade 1 to 2 include singing-music and modeling-art; Grade 3 to 7 focus on music and art, incorporating content related to dance, drama (including opera), and film and television (including digital media art); grade 8 to 9 include music, art, dance, drama (including opera), and film and television (including digital media art), with students choosing at least two to study. Thirdly, the change of curriculum objectives: from the original "three-dimensional objectives" (emotion-attitude-value, process and method, knowledge and skills) to the "curriculum core qualities" covering all disciplines of compulsory art education—"Aesthetic Perception", "Artistic Expression", "Creative Practice" and "Cultural Understanding", which will lead all teaching practices in the art curriculum. Fourth, the change in the division of school segments: the teaching of art subjects in nine-year compulsory education was changed from three segments (grade 1-2, 3-6, 7-9) to four segments (grade 1-2, 3-5, 6-7, 8-9). (A. G. Wang, 2022) Prof. Peng Jixiang, President of the Chinese Society of Artistic Theory, gave a preliminary reading of the "Compulsory Education Art Curriculum Standards", and the article pointed out that the "Compulsory Education Art Curriculum Standards" have undergone significant changes. Not only have all of China's music and art courses, which have been in compulsory education for more than 70 years, been incorporated into a unified arts curriculum, but "three new courses" have been added, namely, dance, drama (including opera), and film and television (including digital media arts). In particular, dance has officially entered the curriculum standards of primary and secondary schools, finally realizing the dream of several generations of dancers for many years. The text also mentions that the main goal of the arts curriculum in compulsory education is not to train artists or artistic talents, but to educate people with

beauty, beautify them, and establish morality. In this sense, the essence of art education in compulsory education stage is quality education, which is oriented to every student and realizes educational equity. (Peng & Xiang, 2022)

        2.4.3 Curriculum Objectives of the "Compulsory Education Art Curriculum Standards"

              The "Compulsory Education Art Curriculum Standards" have a distinctive feature, which is that they place great emphasis on core qualities. The "Compulsory Education Art Curriculum Standards" mentions that the arts curriculum should be centered on core literacy, reflect the nature of the curriculum, reflect the curriculum philosophy, and establish the curriculum objectives. (China, 2022) Core quality is the centralized expression of the value of curriculum nurturing, which is the concept, character and ability suitable for personal development and social development formed by students through curriculum learning, and it is the more superior and core concept of the art discipline, which is the description of the requirements for human artistic growth. The curriculum objective is the concrete embodiment of the core quality requirements of the art curriculum. It is a specific curriculum objective proposed based on the teaching content, teaching behavior and students' learning characteristics, and embodies the subject content, activity characteristics and learning segment characteristics. (Peng & Xiang, 2022)

              The core qualities to be cultivated in the arts curriculum mainly include "Aesthetic Perception", "Artistic Expression", "Creative Practice", "Cultural Understanding". First of all, aesthetic perception involves the capacity to identify, sense, acknowledge, and react to the attributes, significance, and impact of beauty within the realms of nature, society, and artistic creations. Fostering this ability assists students in uncovering and appreciating beauty, broadening their aesthetic encounters, and bolstering their interest in the aesthetic domain. Secondly, artistic expression encompasses the practical skills to generate artistic imagery, convey emotions and ideas, and exhibit aesthetic beauty through creative endeavors. Developing this skill set enables students to acquire proficiency in artistic communication, understand the profound interplay between art and everyday life, strengthen their capacity for visual

thinking, and foster a deep appreciation and affection for life itself. Thirdly, creative practice refers to the capability of integrating knowledge from various disciplines, closely relating to everyday life, and engaging in artistic innovation and practical application. Cultivating this skill aids students in developing an innovative mindset, enhancing their artistic execution and creative abilities, and strengthening their sense of teamwork. Finally, cultural understanding is the capacity to recognize, comprehend, and interpret the artistic works' humanistic meanings within their specific cultural contexts. Developing cultural understanding assists students in establishing a sound perspective on history, ethnicity, nationhood, and culture through artistic endeavors. It encourages respect for cultural diversity and bolsters cultural self-assurance. (China, 2022) Professor Peng Jixiang noted that the four key competencies of the arts curriculum interplay and support one another throughout the artistic learning journey. "Aesthetic Perception" serves as the cornerstone of artistic education, "Artistic Expression" is an essential skill for students' engagement in artistic endeavors, "Creative Practice" represents the convergence of students' innovative spirit and creative prowess, and "Cultural Understanding" provides the guiding values for "Aesthetic Perception," "Artistic Expression," and "Creative Practice." (Peng & Xiang, 2022) The "Compulsory Education Art Curriculum Standards" focus on the four core qualities of Aesthetic Perception, Artistic Expression, Creative Practice and Cultural Understanding, and organize the course content in a task-driven manner around the four major art practice activities of "Appreciation", "Expression", "Creation" and "Integration".

2.4.4 Dance Course of the "Compulsory Education Art Curriculum Standards"

2.4.4.1 Dance Course Content Division

The "Compulsory Education Art Curriculum Standards" divide the curriculum into four categories of artistic practice: "Expression", "Creation", "Appreciation" and "Integration". It upholds the rich cultural heritage of the Chinese nation as its core, narrates the Chinese narrative, assimilates and incorporates the finest cultural achievements of global civilization, and strives for a harmonious blend of intellectual depth, cultural substance, and artistic merit. Course content in the discipline of dance will also be organized according to the four categories of arts practice,

covering 14 specific learning elements, and organized through multiple forms of learning tasks. (China, 2022) According to the cultivation requirements of the "Compulsory Education Art Curriculum Standards", Chinese scholars such as Zhang Sun divided the dance course into four aspects: first, physical experience and cognition; second, development of creative thinking; third, cultivation of aesthetics and connoisseurship; and fourth, overall development of comprehensive literacy. These four points correspond to "Expression", "Creation", "Appreciation" and "Integration" in the "Compulsory Education Art Curriculum Standards" respectively. (Zhang et al., 2022) Chinese scholars Cui Xinwen and Du Weiwei focus their research on the connection between dance and culture, analyzing the content of the dance course in the "Compulsory Education Art Curriculum Standards", and exploring the paths and significance of the infiltration of traditional culture at various stages. (Cui & Du, 2023)
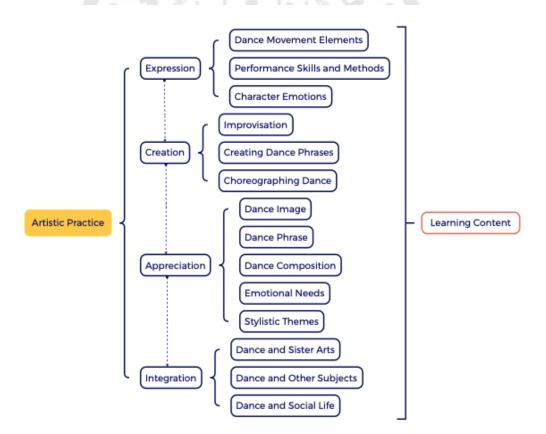
Figure 4: Dance Art Practice

Source: Ministry of Education of the People's Republic of China. (2022). "Compulsory Education Art Curriculum Standards" p.74

2.4.4.2 Dance Course Learning Assignments

According to the characteristics of the physical and mental development of students at the compulsory education stage and the laws of education and teaching, the setting of dance learning tasks is progressive in nature, with different dance learning tasks at each stage. In grade 1-2, the task is "image capture and performance", and in Grade 3-7, the task is "mini-opera performance" and "improvisation". Students in these two age groups mainly rely on their sister arts for practical dance activities, and where possible, regions and schools can offer dance classes in Grade 7, with learning tasks centering on "multi-dance experience and choreography". Grade 8-9 may choose two of the five arts disciplines, with dance assignments of "Classical Appreciation and Experience," "Stylized Dance Performance," and "Dance Sketch Creation." (China, 2022)

"Compulsory Education Art Curriculum Standards" will be the Grade 7 specific dance learning content as follows: 1. Appreciate China's representative folk dance works or dance drama clips, to understand the different kinds of Chinese and foreign dances; appreciate the different styles of dance and its basic movements, to strengthen the body's coordination, flexibility, agility exercises. 2. group work to create a main idea of the dance fragment, and cooperate with others to complete the performance. (China, 2022)
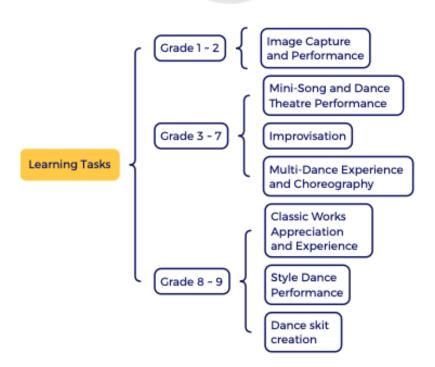
Figure 5: Dance Learning Tasks

Source: Ministry of Education of the People's Republic of China. (2022). "Compulsory Education Art Curriculum Standards" p.74

It can be concluded from the above studies that the "Compulsory Education Art Curriculum Standards" for the first time included dance as a formal subject in compulsory education, and divided the dance course into four major art practices: "Expression", "Creation", "Appreciation", "Integration", of the four major artistic practices. The core qualities to be cultivated in the arts course are divided into four areas, namely "Aesthetic Perception", "Artistic Expression", "Creative Practice" and "Cultural Understanding". It also puts forward the learning tasks for each age group. In this paper, we will take core quality as the overall goal, the four major art practices as the learning content, and design a rich and varied teaching process according to the learning tasks of the Grade 7.

2.5 Blended Teaching of Dance in the OMO Model

2.5.1 OMO Concept

The term OMO (Online-Merge-Offline) first appeared in the e-commerce industry, which is an industry platform-based business model, meaning the deep integration of online and offline. (K. F. Li, 2017) Chinese scholar Li Kaifu introduced the transformation that OMO business model has brought to the people in terms of lifestyle from the perspective of retail, travel, education, etc., and then his 2018 article "Rushing to the OMO Era" mentioned again: "OMO is a model with a complete process, which can be applied to every field offline and online, and it will bring 100% of the new business into the China's future, OMO has huge advantages for us to lead the world." (K. F. Li, 2018) Chinese scholar Prof. Feng Huajun defines OMO model as an effective aggregation of online sharing commerce, mobile e-commerce, and offline trading

commerce to help enterprises meet the changes in user needs and realize the upgrading of physical commodities. (Feng, 2020)

The OMO teaching model in the teaching industry is developed from the OTO (Online to Offline) and OAO (Online and Offline) teaching model, but obviously beyond the two, focusing on the optimization of the learning service experience and education and teaching, aiming at the deep fusion of online and offline through technological means. Chinese scholars Zhu Zhiting and Hu Jiao define OMO teaching mode as a new teaching paradigm that takes students as the center, connects various structures, levels, and types of data in online and offline, virtual and real learning scenarios through technological means, and forms a scenario ecology that integrates online and offline, realizing personalized teaching and services. (Zhu & Hu, 2021) Scholar Yang Xiaoqing believes that the OMO teaching model relies on scientific and technological means to empower online and offline teaching, to achieve the purpose of online services to promote offline teaching, online teaching to channel offline services, and online and offline teaching and services to complement each other and coexist harmoniously. (Yang, 2023) According to scholars Wen Jihua and Zhu Hui, the OMO teaching mode makes the starting point of teaching not confined to either online or offline, and truly realizes the concept of "student-centered" teaching and emphasizes more on the collision of ideas between teachers and students online and offline, which is not only the convenience and freedom of online teaching, but also the temperature of offline teaching. (Wen & Zhu, 2020)

2.5.2 Blended Teaching in the OMO Model

Blended teaching uses the OMO model to achieve a comprehensive improvement of online and offline educational resources, thereby realizing the strategic planning of teaching layout and forming a complete education system. The focus of teaching design is no longer limited to simple online and offline activities, but highlights the guiding role of teachers in learning, stimulates students' curiosity and understanding of knowledge, and also encourages teachers to shift from knowledge dissemination

methods to more dynamic and interactive teaching methods. (Y. D. Wang, 2021) Chinese scholar Liu Shuang mentioned in his article that although the OMO teaching model is compatible with Blended teaching to a certain extent, the content of the research methodology and teaching principles of Blended teaching also supports and promotes the continuous improvement and development of the OMO teaching model to a certain extent, and the two go hand in hand and cannot be separated. (Liu, 2022) Scholar Chen Xue believes that OMO teaching is the online-offline fusion teaching mode, which belongs to the category of Blended teaching in terms of teaching methods. (Chen et al., 2023) OMO teaching mode is the self-transformation and inevitable trend of the development of the education industry, Blended teaching with the help of OMO mode can form a complete education and teaching system, which provides a new way of thinking for the teaching reform with strong popularity.

2.5.3 Blended Teaching of Dance in the OMO Model

Chinese scholar Wang Yadong designed a Blended teaching programmed based on the OMO model for sports dance in colleges and universities, with detailed planning and arrangements for the three parts of "online independent learning before class", "face-to-face teaching during class" and "online consolidation after class". Teaching practices have revealed that in-person classroom instruction and online platform-based teaching can be mutually reinforcing. This combination offers substantial benefits for personalized education. It not only provides effective feedback on students' learning challenges but also fosters their interest in inquiry-based learning, thereby enhancing both the engagement and efficiency of their educational experience. This model plays a vital role in the teaching of sports dance courses, is an innovative teaching mode to enhance the teaching effect of the physical classroom, and provides theoretical reference and practical significance for the reasonable implementation of Blended teaching in sports courses in colleges and universities. (Y. D. Wang, 2021) Chinese scholar Liu Shuang applies the Blended teaching design of dance under the OMO model in the dance course of higher vocational preschool education majors and concludes that it can, to a certain extent, solve the problems of current higher vocational

colleges and universities such as single dance teaching mode, low interest in student learning, enhance students' learning effect and classroom participation, enrich diversified learning pathways, and promote the change and development of the way of teaching dance. (Liu, 2022)

2.5.4 Online and Offline Dance Class Arrangements

Chinese scholars Zhang Xiao, Yi Jiale, and Wang Junlei mentioned in their article that the teaching of dance emotion, breath and rhythm, formation, and difficult movements should be done with traditional offline teaching, and that learning movements and observing details can be done online to lay a good foundation for offline classroom learning. (Zhang et al., 2023) Chinese scholar Huang Wei combined dance theory with an online platform, and the experiment concluded that this form could make up for the shortcomings of the traditional teaching methods of the institutions, achieve the maximum use of resources, and improve the efficiency and quality of dance teaching. (Wei, 2017) Chinese scholar Wang Wenwan mentions in his article that pre-reading materials and tasks can be released online through online platforms, guiding students to find relevant information and content through the Internet to understand the local customs, living habits, clothing characteristics, customs and habits of each ethnic group and other related content and knowledge background. (W. W. Wang, 2021) Chinese scholar Liu Shuang has designed a dance programmed in which online teaching is divided into two parts: "Theoretical Knowledge Learning" and "Basic Dance Exercise", and offline teaching is divided into two parts: "Comprehensive Dance Training" and "Practical Skills Application". The "Theoretical Knowledge Learning" module covers topics such as the historical context of dance, fundamental dance concepts, and the critique of dance performances. This component aims to bolster students' cultural understanding of dance, expand their foundational dance knowledge, and nurture their abilities in logical reasoning and communication. The "Basic Dance Exercise" primarily consists of individual movement components, practice sequences, and fundamental skills training. This segment aims to bolster students' self-directed learning capabilities and establish a robust groundwork for the offline "Comprehensive

Dance Training." The offline segment known as "Comprehensive Dance Training" predominantly involves foundational technical instruction, ethnic dance style coaching, choreographic sequence practice, and rhythm training. This component is designed to intensively develop students' physical dance performance skills and a high level of professionalism, effectively integrating and applying the knowledge acquired online to the broader scope of dance training. The "Practical Skills Application" segment primarily consists of choreography composition and dance rehearsals. It is designed to enable students to strengthen their comprehensive application skills, building upon a solid grasp of dance fundamentals. This process also aims to fully engage students' imagination and creative potential. Liu Shuang posits that online instruction can focus solely on the theoretical aspects of dance culture, or it can concentrate on the practical elements of basic dance exercises, or it can offer a comprehensive blend of theoretical and practical learning. Offline teaching, however, predominantly emphasizes practical sessions, merging theoretical insights with hands-on learning. This method allows for the extraction of practical wisdom and the formulation of theoretical principles from practical experiences, subsequently informing and advancing further practical endeavors. (Liu, 2022)

From the above research, it can be concluded that the OMO teaching mode simply means the deep integration of online and offline to achieve the purpose of harmonious symbiosis, and the Blended teaching mode plays a complementary role. Combined with the characteristics of the dance discipline, this paper divides the dance Blended teaching under the OMO mode into three stages, i.e., "online independent learning before class", "face-to-face teaching during class", and "online consolidation after class", so as to achieve the complementary advantages of "online" and "offline" and a high degree of mutual integration. In this paper, the online teaching content is a comprehensive study combining theory and practice, integrating theoretical knowledge and physical practice into online dance teaching, while the offline practice courses are based on practical courses to improve the learning effect and application ability.

2.6 Education of Grade 7 Students

2.6.1 Characteristics of Grade 7 Students

Grade 7 students are at a time in their lives when they are energetic, vigorous, and intellectually renewed, and they have half-child, half-adult psychological characteristics. Chinese scholar Li Peng summarized the psychological characteristics of first-year students as follows: the unity of maturity and childishness, the unity of upward mobility and blindness, the unity of independence and dependence, and the unity of freshness and nervousness. (Li, 2015) Chinese scholar Chen Yan summarizes the characteristics of Grade 7 students: 1. strong curiosity and desire for knowledge 2. easily fluctuating emotions 3. broad but unstable interests and easily distracted attention. (Chen, 2001) Chinese scholars Cai Hangzhou and Liu Jia pointed out in their article that Grade 7 students are characterized by active thinking, distinct consciousness, low self-discipline, and lack of independence. (Cai & Liu, 2020) The physiological development of junior high school students is rapid, their level of understanding, emotion, will and self-consciousness of the development is also rapid. We need to see the first year of junior high school students not only childishness, dependence characteristics, but also to see its rapid development of independence and maturity characteristics, so as to take effective educational measures to promote the development of students' psychology towards positive aspects.

2.6.2 Teaching Methods for Grade 7 Students

The first year of junior high school students are in the learning environment, physiological development and psychological development of the transition period, is the middle school stage in the plasticity of the period, and therefore is the best period of education. Chinese scholars Cai Hangzhou and Liu Jia put forward educational countermeasures for the characteristics of Grade 7 students. The curriculum system should first of all achieve three pioneering: 1. content pioneering, i.e., all-round development of the curriculum 2. time pioneering, i.e., appropriately lengthening the time of activities 3. form pioneering, i.e., opening up a variety of forms of activities online and offline, in and out of class, inside and outside of the campus. Next is to cultivate good learning and living habits of Grade 7 students and abandon bad habits. Finally, it

is necessary to improve the level of home-school co-education and focus on home-school cooperation. (Cai & Liu, 2020) Chinese scholar Chen Yan suggested that teachers should be good at setting up questions and suspense, creating a pleasant and harmonious classroom atmosphere, praising more and criticizing less, and mobilizing students to arrange hands-on and minds-on activities. (Chen, 2001) Chinese scholars Kong Deying and Hao Weiyi put forward corresponding educational strategies for Grade 7 students who have just entered junior high school: first, help students adapt to the new learning environment, so it is especially important to cultivate students' good learning habits and methods, and teachers should pay attention to the guidance of the method, pay attention to the convergence of the knowledge of the elementary school, as well as the use of intuitive teaching aids to cultivate students' logical thinking ability. Secondly, to help students adapt to new interpersonal relationships, teachers should shorten the psychological distance with new students as soon as possible, to care for students' lives, strengthen the construction of the classroom community, and create a joyful collective atmosphere. Third, stimulate students' interest in learning, guide students to generate the need to learn, maintain a good state of mind, and cultivate students' self-confidence. Fourthly, home and school can form educational synergy to promote students to adapt to secondary school life as soon as possible. (Kong & Hao, 2008)

From the above study, we conclude that the Grade 7 is the basic stage of secondary school, the stage of transition from childhood to semi-maturity, and also the stage of secondary school with the greatest plasticity and the best period of education, educators should seize this favorable opportunity to address the physiological and psychological characteristics of students in the Grade 7, so as to provide a good education. This paper focuses on the use of the OMO model for Grade 7 students to learn dance, which not only promotes growth and development, improves physical fitness, exercises thinking ability, the ability to express emotions, but also stimulates students' interest in learning, develops a variety of learning styles, cultivates students' learning habits of independent learning, and lays a good foundation for their future learning.

CHAPTER 3

METHODOLOGY

3.1 Research Design

Subject The name of the lesson being taught in this class.

Lesson type The type of teaching that is divided according to the teaching task, such as practical, theoretical and appreciation lessons.

Number of courses Completion of lectures within the required number of courses.

Target group The group for whom the teaching is intended.

Teaching objectives Teachers in accordance with the requirements of the curriculum standards and the actual situation of the audience, for the content of the teaching and learning content, should be achieved at the end of the course of the specific objectives or teachers should complete the teaching task.

Teaching key points and difficult points Teaching key points refers to the whole knowledge system or teaching process in the important position and prominent role of the content, is the lecture must focus on explaining and analyzing the content. Difficulties in teaching refer to the contents that are difficult for students to understand and master or that are likely to cause confusion and errors.

Teaching methods Although there are a variety of teaching methods, the teaching method for each lesson must be determined on the basis of the content of the teaching and the students' receptivity, such as the lecture method, the demonstration method, the independent learning method and so on.

Teaching props Refers to the tools used to support the means of teaching, including teacher-provided and student-provided. Such as multimedia, models, audio and video.

Teaching process The teaching process, also known as teaching steps or teaching procedures, is the steps used to guide and standardize teachers' classroom activities. The teaching process is the core and main body of the whole lesson plan,

which is divided into three stages: "online independent learning before class", "face-to-face teaching during class" and "online consolidation after class".

      Teaching reflection Teachers reflect on their own teaching problems and make timely adjustments according to students' class reflections and knowledge mastery.

3.2 Research Object

This study developed and designed a dance course for Grade 7 students.

3.3 Research Methodology

3.3.1 Documentation Method

We collect relevant resources from Chinese and foreign databases through China Knowledge Network, Wipro, and school libraries, and review relevant research on the application of the OMO model to teaching and learning, and analyze the OMO model in depth. At the same time, read relevant literature on theories such as Backward design, Blended teaching and Flipped classroom to enhance the understanding of teaching concepts and models. Collect the opinions put forward by dance educators on the current situation of teaching and teaching problems in recent years, summarize and generalize them, and study the relevant documents of the Ministry of Education such as "Compulsory Education Art Curriculum Standards" and "Compulsory Education Curriculum Setting Experimental Program", and put forward our own viewpoints according to the relevant arrangements of the dance course on the basis of the existing teaching theories and the researches of the predecessors, with the help of rich network resources, which will provide a Solid theoretical support is provided.

3.3.2 Logical Analysis

Based on the theory of Backward design, Blended teaching, and Flipped classroom, this study aims to construct a set of course design scheme using the concept of OMO, detailing how each step is carried out, and how online and offline can do a good job of teaching and learning, and analyzing the effect of its application in the Grade 7 dance course, in order to promote the development of primary and secondary school dance education.

3.3.3 Questionnaire Method

According to the needs of teaching assessment in this paper, the learning effect of the dance course designed using the OMO concept was assessed in the form of a questionnaire at the end of the dance course of the Grade 7 students, so as to maximize the understanding of the students' mastery of dance learning through the

questionnaires filled in by the teaching objects. The questionnaire consisted of three parts, the first part was the "Basic information for students", the second part was the "Feedback on the core qualities to be developed in the arts course", and the third part was the "Feedback on the dance course under the concept of OMO". Questionnaires are used to gain a comprehensive and systematic understanding of the students' situation, thus providing a strong basis for better implementation of the curriculum. After the questionnaire is completed, the teacher collects the questionnaires for comprehensive analysis, and judges whether the teaching tasks and teaching objectives are completed according to the data.

3.3.4 Expert Assessment Methodology

This paper has been approved by Human Research Ethics for research permission. On this basis, the author invited three experts or authorities to use their professional knowledge and experience to assess whether the application of the OMO concept to dance course design could fulfil the appropriate course objectives and tasks, and whether it can solve the many problems that exist in the current dance course, and to listen carefully to the opinions of all the experts to explore a series of problems that may arise during the teaching process, so as to respond to emergencies in a timely manner in the subsequent implementation of the teaching.

CHAPTER 4

FINDINGS

There are two research objectives in this paper. First: Based on the relevant requirements of the 2022 'Compulsory Education Art Curriculum Standards', this study will use the three teaching theories and methods of Backward Design, Blended Learning, and Flipped Classroom, combined with the OMO (Online- Merge-Offline) teaching model, to develop and design an effective, student-centred, online-offline, and in-depth integration of the dance teaching course for Grade 7 students, and to passed the IOC (Item-Objective Congruence) expert review. Second: The dance course designed in this paper will incorporate a focus group process as a means of validating the quality and effectiveness of the course.

4.1 Developing and Designing a Dance Course
4.1.1 The Process and Concepts of Theory Application
4.1.1.1 OMO Concepts

The course design of this paper mainly makes use of the teaching mode under the concept of OMO (Online-Merge-Offline), and some scholars believe that the OMO teaching mode truly realizes the teaching concept of "student-centered", and can truly achieve the purpose of harmonious symbiosis between online and offline teaching through technical means, more prominent online and offline "integration".

According to the concept of OMO, teaching activities can be divided into three parts, namely 'online independent learning before class', 'face-to-face teaching during class' and 'online consolidation after class'. This kind of teaching activity design has both the convenience and freedom of online teaching and the norms and rigour of offline teaching. In this paper, we will design online and offline teaching activities according to these three parts.

According to the concept of OMO, the content of online and offline teaching is divided, and a reasonable division of content can achieve the complementary advantages of online learning and offline learning, and maximize the

learning effect. On this basis, this paper defines the content of online teaching as comprehensive learning combining theory knowledge with practice training, and the content of offline teaching as practical training.
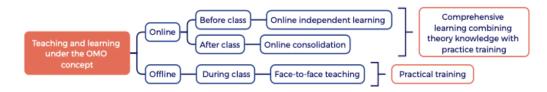
Figure 6: Teaching and learning under the OMO concept

Source: Author. (2024).

4.1.1.2 Framework for 21st Century Learning

The Framework for 21st Century Learning is advocated by the US Department of Education as the basis for all teaching subjects, and is also widely recognized by the education community in China. "Creativity and Innovation" and "Information Literacy" in the framework for 21st century learning coincide with the training requirements of students in the "Compulsory Education Art Curriculum Standards". Based on this design, the dance course can conform to China's national conditions, the law of student development and the direction of future development.
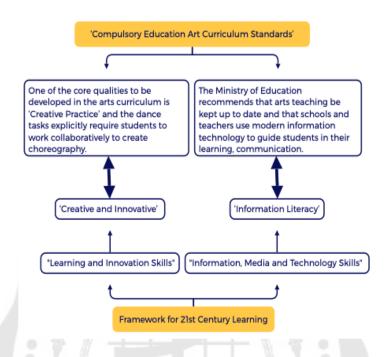
Figure 7: Correspondence between this paper and the Framework for 21st Century Learning

Source: Author. (2024).

Based on the training requirements of the framework for 21st century learning, this paper designs the curriculum. On the basis of cultivating students' "Creativity and Innovation" and "Information Literacy", combining the concept of OMO and the advantages of online and offline, the teaching activities are divided into three parts: "online independent learning before class", "face-to-face teaching during class" and "online consolidation after class". Achieve full connection between online and offline. The online teaching content is defined as a comprehensive learning combining theory knowledge with practice training, while the offline teaching content is based on practical training, giving full play to the greatest advantages of online teaching and offline teaching.

4.1.2 The Design Process and Steps for the Course

4.1.2.1 "Compulsory Education Art Curriculum Standards"

The 'Compulsory Education Art Curriculum Standards' issued by the Chinese Ministry of Education in 2022 was the first time that dance entered the primary and secondary school art courses as a 'compulsory' subject. The document clearly stipulates the objectives of the course, the content of the course, and sets different learning tasks for each stage according to the physical and mental development characteristics of the students at the stage of compulsory education and the law of education and teaching. In this paper, we will follow the relevant requirements of 'Compulsory Education Art Curriculum Standards' to design a dance course for the Grade 7.
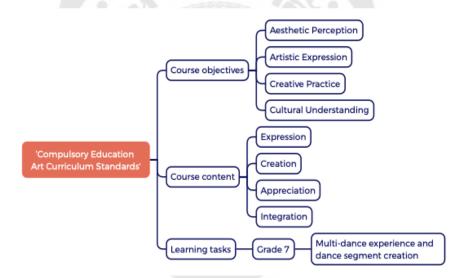
Figure 8: Division of the content of the 'Compulsory Education Art Curriculum Standards'

Source: Author. (2024).

4.1.2.2 Theory and Methodology on Course Design

This paper will use to Backward design, Blended learning, and Flipped classroom course theories and methods to design the course.

1) Backward design has been used by many scholars in the teaching design of different disciplines, and it has been agreed that Backward design is the

inheritance and optimization of traditional teaching design, which is conducive to teachers 'timely access to students' learning feedback, and to the achievement of consistency in the teaching, learning and assessment process, and it has been given better feedback in the teaching practice of many scholars. Researcher believes that Backward design can be applied to the teaching of "Expression" by taking the learning objectives of Grade 7 students as a starting point, prioritizing appropriate assessment methods, and then arranging appropriate teaching activities accordingly. The combination of the dance course and Backward design can promote the motivation of dance learning, continuously promote the achievement of learning objectives, and help students to improve their concentration and efficiency.

2) **Blended learning** has been applied by many dance scholars to the design of dance courses in colleges and universities, and has unanimously concluded that the Blended teaching mode plays an important role in improving the teaching effect of dance courses, stimulating students' learning potential, and promoting students' personalized development. Researchers integrated the Blended learning model into the overall dance course design under the OMO concept, using a combination of traditional and networked instruction for the dance course. The combination of dance course and blended teaching can enhance students' learning effect and classroom participation, improve learning efficiency, and enrich diversified learning pathways.

3) **Flipped classroom** has been applied by many dance scholars in the teaching of Chinese dance in colleges and universities, and it is unanimously regarded as an effective way to improve learning efficiency and allow students to actively practice, participate and reflect. Researchers believes that the Flipped classroom can be applied to "Expression" and "Creation" in Grade 7 dance. Teachers send students the learning content in the form of a video before the class, and students learn independently; during the class, teachers work with students to complete the learning tasks and solve difficult problems. The combination of dance course and Flipped classroom can effectively play the role of the main body of the students, help to

cultivate students' independent learning ability, expand the depth and breadth of knowledge to extend, is an important means to achieve information education.

4.1.2.3 Characteristics of the Educational Target Group

The course design of this paper is aimed at Grade 7 students. Grade 7 students are the period of life when they are full of energy, vigor and renewed wisdom, and they have the psychological characteristics of half-children and half-adults. Many scholars summarize the characteristics of Grade 7 students as active thinking, distinct consciousness, weak self-discipline, lack of independence and other characteristics. Aiming at the characteristics of Grade 7 students many scholars will also summarize the teaching methods of the Grade 7, and believe that that the content of the pioneering, time pioneering, the form of pioneering. This paper captures the physiological and psychological characteristics of Grade 7 students so as to provide good education.

4.1.2.4 Number of Courses Specified

In the "Compulsory Education Art Curriculum Standards" issued by China's Ministry of Education in 2022, it is clearly mentioned that on the basis of keeping the total number of courses for the nine years of compulsory education 9522 unchanged, the curriculum is adjusted and optimized. The "9522 total number of courses" comes from the "Compulsory Education Curriculum Experimental Program" issued by the Chinese Ministry of Education in 2001, which stipulates that: The total number of lessons in the nine years of compulsory education is 9,522, of which the number of lessons in the Grade 7 year is 1,190; Art courses account for 9%-11% of the total number of courses; The school year lasts for 35 weeks; Students can choose to study two courses out of the total number of courses offered in the art department. This gives a projection of 26.775-32.725 dance lessons in a semester for the Grade 7. In this paper, the curriculum will be designed based on a total of 32 dance lessons in a semester, which will run for 16 weeks, i.e., two dance lessons per week.

4.1.2.5 Regulation of the length of each lesson

In 2012, the "Hygienic Requirements for One-Day Study Time for Primary and Secondary School Students" published by the National Standard Information Public Service Platform stipulated that secondary school students should not spend more than

45 minutes in each lesson. This paper will be taught to the state standard of 45 minutes per lesson.

4.1.2.6 Course Design Steps

1) Course Objectives Which are the learning outcomes and results expected from students during the teaching and learning process, play an important role in instructional design. In this paper, we will summaries the curriculum objectives according to the four dimensions of core quality as follows, following the dance learning tasks in Year 7 of the "Compulsory Education Art Curriculum Standards".

1.1) Aesthetic Perception Appreciate the representative national folk dance works or dance drama clips in China, understand the different kinds of dances in China and abroad, be able to identify the kinds of dances through the dance postures, movements and rhythms, be able to capture the dynamic features and stylistic characteristics of the dances, and try to perform.

1.2) Artistic Expression To experience different styles of dance and its basic movements, to strengthen the body's coordination, flexibility and dexterity connection, and to be able to present dance movements in a basic coordinated, coherent and rhythmically accurate way.

1.3) Creative Practice To work together in a group to create a dance clip with a thematic idea, to be able to understand the connection between dance and artistic themes, and to cooperate with others to complete the performance of formation changes and modelling coordination, to be able to mobilize full emotions and rich feelings to participate in dance practice activities and performances.

1.4) Cultural Understanding To be able to understand the cultural connotations of dance, to understand the reasons for the formation of dance styles, to feel the emotions conveyed in dance, and to empathize and communicate with them.

2) Course Content Chinese folk dance it is a representation of the national spirit, a living fossil of the national culture, and a part of the Chinese culture and its importance. The researcher believes that the Grade 7 students are in the transition stage from primary school to secondary school, they have a certain degree of

improvement in all aspects of ideological cognition, character development, etc. Therefore, in this stage of dance learning, the folk dance is used as a carrier to strengthen the students' sense of identity with the national culture. It has been found that any dancer who has been trained in a professional dance school will start with the "Northeast Yangge" combination in the first semester of school. Some dance scholars also believe that "Tibetan dance" can be the best way to control the limbs during the learning process of folk dance. Therefore, in the course design of this paper, "Northeast Yangge" and "Tibetan dance" are the main learning dances for the artistic practice of dance "Expression", "Jiaozhou Yangge" and "Mongolian dance" are also the popular dances for the Chinese ethnic folk dance, and the main learning dances for the artistic practice of dance "Appreciation".
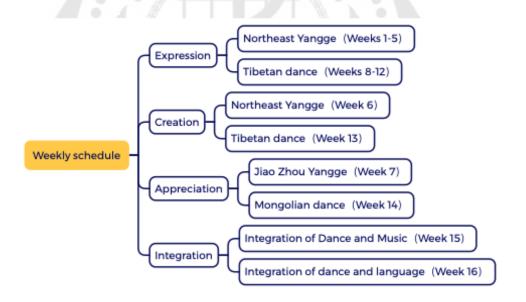
Figure 9: Weekly schedule

Source: Author. (2024).

3) **Course Evaluation** is the activity of judging the value of teachers' "teaching" and students' "learning". The five evaluation methods used in this paper include 'Observation records', 'Tests and examinations', 'Homework and project assessments', 'Student self-assessment and peer assessment', and 'Video recordings'. We will also select appropriate evaluation methods according to the content characteristics of the four aspects of the course, namely, 'Expression', 'Creation', 'Appreciation' and 'Integration'.

3.1) Content of the evaluation

3.1.1) **Dance 'Expression' course** is usually a practical course with the body as the main means of expression, and it is a dynamic process, so the teacher adopts the method of 'Observation records' in the classroom to more accurately reflect the degree of mastery of the students; the method of 'Student self-assessment and peer assessment' is used in the classroom as a way for students to discuss their own or their peers' learning of dance combinations, which is more likely to stimulate the learning motivation among students; the method of 'Video recordings' by the teacher at the end of the class is also key to checking the learning outcomes of the students.

3.1.2) **Dance 'Creation' course** often require the development of students' imagination and thinking in order to complete choreographic tasks, so the teacher uses 'Homework and project assessments' in the classroom as a way of summarizing and evaluating students' choreographic achievements; the method of 'Student self-assessment and peer assessment' is used in the classroom to discuss each piece of work created by the students themselves or among their peers, which is conducive to mutual learning among the students; the method of 'Video recordings' used by the teacher at the end of the lesson is the basis for retaining the work created by the students and for subsequent analysis of the work.

3.1.3) **Dance 'Appreciation' course** needs to master the theoretical knowledge of the style characteristics, formation reasons and cultural connotation of multiple dance genres, so the teacher adopts the method of 'Tests and

examinations' at the end of the class to judge the degree of mastery of the theoretical knowledge of the students.

3.1.4) Dance 'Integration' course refer to the practical activities of dance in connection with other subjects, so teachers use the methods of 'Tests and examinations' before or after classes to judge students' mastery of the relevant theoretical knowledge; the method of 'Observation records' is used by the teacher in the classroom to test the process of integrating dance with other disciplines; the method of 'Video recordings' used by the teacher at the end of the lesson is the basis for retaining the work created by the students and for subsequent analysis of the work.
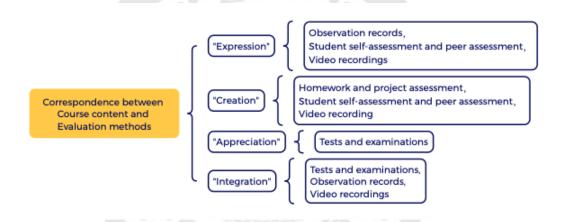
Figure 10: Correspondence between course content and evaluation methods

Source: Author. (2024).

3.2) Comprehensive evaluation

3.2.1) Diversification of evaluation methods: assessment of students' overall personal qualities from different perspectives before the start of the course, during the course of the OMO course, and after the end of the course, so as to provide a comprehensive understanding and, at the same time, to share the strengths and weaknesses of the overall process of teaching and learning, and to continuously optimize the teaching programmed.

3.2.2) Diversification of evaluation subjects: students, teachers and machines are all evaluation subjects. Students can carry out self-assessment, other assessment and student-student mutual assessment, and they can also evaluate the teaching attitude and ability of teachers. Teachers can evaluate all aspects of students' learning sessions. The machine can evaluate students' online hours, the number of homework completed, test scores and other elements. The multi-subject evaluation ensures the accuracy of the evaluation.

3.2.3) Comprehensive evaluation content: Comprehensive means that it is not limited to students' final grades, but can include students' performance ability, innovation ability, learning attitude, the degree of integration of online and offline teaching, etc., and should focus on the developmental nature of students.

4) Course Implementation
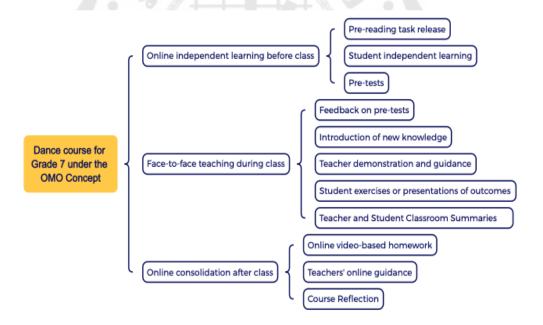
Figure 11: Dance course for Grade 7 under the OMO Concept

Source: Author. (2024).

4.1.2.7 Course Reflection

Teachers summarize the outcomes and problems encountered, based on the implementation of each lesson and student learning. Teachers ask questions about 'suggestions for implementing the course' in the online consolidation after every class, students respond anonymously, and the teacher collects their feedback and analyses it in a consolidated manner. Thus, we can understand the students more comprehensively, continuously adjust the online and offline teaching mode with the students as the starting point, and improve the subsequent courses based on the actual classroom experience.

4.1.2.8 Impact of Uncertainty

There are still some uncertainties in the implementation of this course, such as: parents are skeptical about the teaching method; individual students do not have available electronic devices for online learning; students have different levels of knowledge absorption when they are doing online learning; students may be tempted by entertainment information on the Internet, and so on. To address these uncertainties, firstly, teachers should do sufficient research on the background of the course implementation and analyze whether this course is suitable for our school. Secondly, they should do a good job in the ideological work of students and parents, hoping that parents will support the development of this teaching mode and supervise students' online learning. In addition, for students who have difficulties in online learning, teachers can organize online learning in a fixed environment using the equipment provided by the school. Finally, teachers need to continuously absorb students' feedback, and when they encounter other difficulties or uncertainties during the course implementation, they should think of strategies to deal with them and implement them in a timely manner.

In this paper, we will start from the physiological and psychological characteristics of Grade 7 students, and design a dance course for Grade 7 students based on the relevant requirements of the dance course objectives, course tasks, and course content of the 'Compulsory Education Art Curriculum Standards', and use the theories and methods of Backward Design, Blended Learning, and Flipped Classroom course design. The steps of course design will progress step by step in accordance

with the closed loop of course objectives, course content, course evaluation, and course implementation, and teachers will also be instructed to summarize and reflect on each lesson at the end of the lesson, and to deal with the problems encountered in each lesson in a timely manner. The dance course in this article is set over 16 weeks, with 2 dance lessons per week, totaling 32 lessons, with one lesson lasting 45 minutes, for a total of 90 minutes per week.

4.1.3 The Quality Evaluation Process of the Tools by Experts

4.1.3.1 Consistency Assessment (IOC) Findings and Recommendations

The purpose of this study was to investigate whether the dance course designed using the OMO concept could meet the requirements of the 2022 edition of the "Compulsory Education Art Curriculum Standards" and improve the effectiveness of dance learning for Grade 7 students. The researcher invited three experts to score each question (projects) on the evaluation form Item-Objective Congruence (IOC) and make suggestions for further improvement of the programmed.

For the selection of IOC experts, the researcher upholds several principles. Firstly, the expert must have worked for many years related to the discipline of dance. Second, the experts must have done some research or made outstanding contributions in education. Finally, at least one of the experts was proficient in educational management. The experts selected according to this principle will be beneficial to the optimization of the dance course design in this paper.

+1: Indicates that the study was able to achieve this aim

0: indicates that the study is not sure whether it can achieve this purpose.

-1: Indicates that the study was unable to achieve this purpose.

1) Content of the Assessment

The assessment was divided into three parts, Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course; Part II: On the details of the course; and Part III: On the course development process.

Table 1 Content of IOC Assessment

No.	Question (Project)	Expert opinion		
		+1	0	-1
Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.				
	Aesthetic Perception			
1	Through this course, do you think that students will be able to clearly understand the stylistic characteristics of different ethnic folk dances?			
Suggestion				
2	Through this course, do you think that students will be able to appreciate the meaning and emotion in different dance pieces?			
Suggestion				
3	Through this course, do you think that the students' Aesthetic Perception will be improved?			
Suggestion				
	Artistic Expression			
4	Through this course, do you think that students will be able to present dance movements in a coordinated, coherent and rhythmically accurate way?			
Suggestion				
5	Through this course, do you think that students will be able to physically express the dynamics and stylistic characteristics of different dances?			
Suggestion				
6	Through this course, do you think that students will be able to express their thoughts and feelings in a dance piece?			

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1
Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.				
Suggestion				
7	Through this course, do you think that the students' Artistic Expression will be improved?			
Suggestion				
Creative Practice				
8	Through this course, do you think that students will be able to fully learn the theory of creative writing?			
Suggestion				
9	Through this course, do you think that students will be able to apply the theoretical knowledge they have learnt to create activities?			
Suggestion				
10	Through this course, do you think that students will be able to create dance sequences with thematic ideas?			
Suggestion				
11	Through this course, do you think that students will be able to mobilize a full range of emotions and work with others to complete their performances?			
Suggestion				
12	Through this course, do you think that students will be able to work with others to complete queues and shape changes?			

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1

Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.

Suggestion

| 13 | Through this course, do you think that the students' Creative Practice will be improved? | | | |

Suggestion

<u>Cultural Understanding</u>

| 14 | Through this course, do you think that students will be able to understand the reasons for the formation of dance movements? | | | |

Suggestion

| 15 | Through this course, do you think that students will be able to understand why dance styles are formed? | | | |

Suggestion

| 16 | Through this course, do you think that students will be able to feel the emotion conveyed by dance? | | | |

Suggestion

| 17 | Through this course, do you think that the students' Cultural Understanding will be improved? | | | |

Suggestion

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1
Part II: On the details of the course.				
1	Do you think the online and offline scheduling of this course is reasonable?			
Suggestion				
2	Do you think the online and offline learning content can be well articulated?			
Suggestion				
3	Do you think that dance theory learnt online facilitates offline practical classes?			
Suggestion				
4	Do you think that dance practice learnt online facilitates offline practice classes?			
Suggestion				
5	Do you think that the dance courses under the OMO concept can contribute to the students' personal and general abilities?			
Suggestion				
6	Are you supportive of dance courses under the OMO concept?			

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1

Suggestion

Part III: On the course development process.

(1) Relevant theories applied.

<u>Framework for 21st Century Learning</u>

No.	Question (Project)	+1	0	-1
1	Do you think this course meets the "Creativity and Innovation" in the Framework for 21st Century Learning "Learning and Innovation Skills"?			

Suggestion

| 2 | Do you think this course meets the "Information Literacy" in the Framework for 21st Century Learning "Information, Media and Technology Skills"? | | | |

Suggestion

| 3 | Do you think the use of the Framework for 21st Century Learning could have a positive impact on this dance course? | | | |

Suggestion

<u>OMO Concept</u>

| 4 | Do you think the OMO teaching model can fully integrate online and offline teaching? | | | |

Suggestion

| 5 | Do you think the OMO teaching model is better than the traditional teaching model? | | | |

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1
Suggestion				
6	Do you think it is reasonable to divide the dance courses under the OMO model into "online independent learning before class", "face-to-face teaching during class" and "online consolidation after class"?			
Suggestion				
7	Do you think that the dance course in the OMO model facilitates the learning of dance in Grade 7?			
Suggestion				
Backward Design Theory				
8	Do you think Backward design theory is applicable to dance instructional?			
Suggestion				
9	Do you think Backward design theory contributes to the learning of dance for Grade 7?			
Suggestion				
Blended Learning Theory				
10	Do you think blended learning theory is applicable to dance instructional?			
Suggestion				

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1
11	Do you think blended learning theory contributes to the learning of dance for Grade 7?			
Suggestion				
Flipping Classroom Theory				
12	Do you think flipping classroom theory is applicable to dance instructional?			
Suggestion				
13	Do you think flipping classroom theory contributes to the learning of dance for Grade 7?			
Suggestion				
(2) Four types of artistic practice in the discipline of dance.				
Expression				
1	Do you think that the "expression" activities in this course meets the needs of Grade 7 students in their dance studies?			
Suggestion				
Creation				
2	Do you think that the "creation" activities in this course meets the needs of Grade 7 students in their dance studies?			
Suggestion				
Appreciation				
3	Do you think that the "appreciation" activities in this course meets the needs of Grade 7 students in their dance studies?			

Table 1 (Continue)

No.	Question (Project)	Expert opinion		
		+1	0	-1
Suggestion				
	Integration			
4	Do you think that the "integration" activities in this course meets the needs of Grade 7 students in their dance studies?			
Suggestion				

2) Results of the Assessment

Table 2 Results of IOC Assessment

NO.	Experts' Evaluation Score			Total	IOC	Summary
	1	2	3			
Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.						
1	+1	+1	+1	3.0	1.0	Available
2	+1	+1	+1	3.0	1.0	Available
3	+1	+1	+1	3.0	1.0	Available
4	+1	+1	+1	3.0	1.0	Available
5	+1	+1	+1	3.0	1.0	Available
6	+1	0	+1	2.0	0.66	Available
7	+1	+1	+1	3.0	1.0	Available
8	+1	+1	+1	3.0	1.0	Available
9	+1	+1	+1	3.0	1.0	Available
10	+1	+1	+1	3.0	1.0	Available
11	+1	+1	+1	3.0	1.0	Available
12	+1	+1	+1	3.0	1.0	Available

Table 2 (Continue)

NO.	Experts' Evaluation Score			Total	IOC	Summary
	1	2	3			
Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.						
13	+1	+1	+1	3.0	1.0	Available
14	+1	+1	+1	3.0	1.0	Available
15	+1	+1	+1	3.0	1.0	Available
16	+1	+1	+1	3.0	1.0	Available
17	+1	+1	+1	3.0	1.0	Available
Part II: On the details of the course.						
1	+1	+1	+1	3.0	1.0	Available
2	0	+1	+1	2.0	0.66	Available
3	+1	+1	+1	3.0	1.0	Available
4	+1	+1	+1	3.0	1.0	Available
5	+1	+1	+1	3.0	1.0	Available
6	+1	+1	+1	3.0	1.0	Available
Part III: On the course development process.						
(1) Relevant theories applied.						
1	+1	+1	+1	3.0	1.0	Available
2	+1	+1	+1	3.0	1.0	Available
3	+1	+1	+1	3.0	1.0	Available
4	+1	+1	+1	3.0	1.0	Available
5	+1	+1	+1	3.0	1.0	Available
6	+1	+1	+1	3.0	1.0	Available
7	+1	+1	+1	3.0	1.0	Available
8	+1	+1	+1	3.0	1.0	Available
9	+1	+1	+1	3.0	1.0	Available

Table 2 (Continue)

NO.	Experts' Evaluation Score			Total	IOC	Summary
	1	2	3			
10	+1	+1	+1	3.0	1.0	Available
11	+1	+1	+1	3.0	1.0	Available
12	+1	+1	+1	3.0	1.0	Available
13	+1	+1	+1	3.0	1.0	Available
(2) Four types of artistic practice in the discipline of dance.						
1	+1	+1	+1	3.0	1.0	Available
2	+1	+1	+1	3.0	1.0	Available
3	+1	+1	+1	3.0	1.0	Available
4	+1	+1	+1	3.0	1.0	Available

After designing the dance programmed for Grade 7 using the OMO concept, the detailed programmed design was sent to an expert for review for the Indicator of Coherence (IOC) test. In all activities, 0.5 was considered as a measure and all activities above 0.5 were considered valid. In this way, it was concluded that the experts felt that the dance curriculum design in this paper was able to fulfil the intended curriculum objectives and passed the Indicator of Consistency (IOC) test.

The maximum value in this table is 1, i.e., the good items that all experts agree on. 0.66, i.e., the items that can be optimized and improved according to the experts' suggestions, is suggested as follows:

2.1) Thought and emotion training In response to the sixth item of the first part, " Through this course, do you think that students will be able to express their thoughts and feelings in a dance piece?", the experts suggested that: the expression of thoughts and feelings can only be incorporated after performing freely, and more time should be set aside for performances and corresponding training on the emotions of characters in the works as well as guidance on the expression of emotions.

2.2) **Course timetable** In response to the second item of the second part of the question "Do you think the online and offline learning content can be well articulated?", the experts suggested that the length of offline feedback to online students should be set flexibly in accordance with the mastery situation of offline students' learning and be integrated with the introduction of a new lesson.

4.1.3.2 Principles of Course Modification

1) Optimization of thought and emotion training

According to experts' suggestions, the part of the course "How to better train and express thoughts and emotions in dance works" is optimized.

On this basis, the researcher collected a lot of related literature on emotional training in dance, and summarized the common points of the scholars on the way of emotional training in dance. Firstly, preset scenarios to guide students to carry out character emotion training; secondly, assume the plot, give full play to the imagination, and express the understanding and feelings of the dance works. According to the suggestions of experts and the research of many scholars, this paper modifies the curriculum of emotion training and expression.

2) Optimization of course timetables

According to the expert's suggestion, the part of the course "flexibly setting the time of the feedback part and the introduction part" was optimized.

On this basis, the researcher has collected information about other scholars' setting of the duration of each part of the dance curriculum design, and some dance scholars do not have strict regulations for each part and advocate that it should be adjusted at any time according to the mastery of the students. According to the advice of experts and the research of many scholars, this paper sets the time length of the feedback part and the introduction part flexibly.

4.1.4 Course Design for Development

Table 3 Course Design 1

Week	1 week (lesson 1)	
Course topics	Appreciation	
Course content	Northeast Yangge Theory (Theoretical studies)	
Course objectives	1. Basic understand the cultural connotation of Northeast Yangge. 2. Basic understand the stylistic characteristics of Northeast Yangge and the reasons for its formation.	
Teaching methods	Online	**Before Class**: Video and text materials on traditional culture in the Northeast region are released in advance through the online platform, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 40min To motivate students' interest in learning Northeast Yangge based on feedback from assignments. Using multimedia in the classroom, the teacher selects several classic combinations and repertoires of Northeast Yangge for students to watch, and together they analyze and summarize the stylistic characteristics and reasons for the formation of Northeast Yangge. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	

Table 3 (Continue)

Week	1 week (lesson 2)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Rhythmic training)		
Course objectives	1. Mastering the power characteristics of the movement. 2. Rhythmically accurate presentation of dance body and movement.		
Teaching methods	Online	Before Class: Through the online platform, the dance video of Northeast Yangge's "rhythmic training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, focusing on the correct rhythmic syncopation and guiding the students to the correct point of body force. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	2 week (lesson 1)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Footwork training)	
Course objectives	Meet the requirements for form and strength in lower body movements.	
Teaching methods	Online	**Before Class**: Through the online platform, the dance video of Northeast Yangge "Footwork training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teacher demonstrates and explains one by one for footwork learning and training. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records**: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings**: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	2 week (lesson 2)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Footwork training)	
Course objectives	Based on the mastery of stride movements, it is coordinated with kinetic rhythms.	
Teaching methods	Online	**Before Class:** Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, master's the rhythm and the coordination of the lower limbs, and captures the stylistic characteristics of the Northeast Yangge. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	3 week (lesson 1)
Course topics	Expression
Course content	Northeast Yangge Practice (Handkerchief flower training)
Course objectives	Master the technique of using the hand towel flower.
Teaching methods	**Online** **Before Class**: Through the online platform, the dance video of the Northeast Yangge "Handkerchief Flower Training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline **During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains each of the hand towel flowers, learning the position, winding and application techniques. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online **After Class**: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.

Table 3 (Continue)

Week	3 week (lesson 2)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Handkerchief flower training)	
Course objectives	Master the technical skills of the hand towel flower in different rhythmic patterns.	
Teaching methods	Online	**Before Class:** Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, mastering the rhythm and the coordination of the handkerchief flowers, and capturing the stylistic characteristics of the Northeast Yangge. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	4 week (lesson 1)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Hand-foot co-ordination training)		
Course objectives	Meet the coordination of hand towel flowers and footwork.		
Teaching methods	Online	**Before Class:** Through the online platform, the dance video of the Northeast Yangge "Hand-foot co-ordination training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.	
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teachers build on previous learning to reinforce the training of students in hand towel flowers and footwork co-ordination. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	4 week (lesson 2)
Course topics	Expression
Course content	Northeast Yangge Practice (Hand-foot co-ordination training)
Course objectives	Use their body to express different rhythms.
Teaching methods	Online	**Before Class:** Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teachers train students to co-ordinate the rhythm of body movements to different beats. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.

Table 3 (Continue)

Week	5 week (lesson 1)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Combination training)		
Course objectives	Smoothly perform formation changes while completing movements.		
Teaching methods	Online		**Before Class**: Through the online platform, the dance video of the Northeast Yangge "Combination training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline		**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher teaches the movements of the combination and performs the formation choreography. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online		**After Class**: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	5 week (lesson 2)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Combination training)	
Course objectives	On the basis of familiarity with dance movements, express the style of Northeast Yangge, and inject emotion, 'bring the dance with feelings'.	
Teaching methods	Online	**Before Class:** The online platform is used to express basic emotions such as happiness, sadness and shyness in the form of a game to train the characters' emotions, and relevant pre-study tasks are given on the platform to guide the students to carry out independent learning before the class.
	Offline	**During Class:** 45min (1) 10min Based on the homework feedback, review and emphasize areas of disagreement, and build on the previous lesson by practicing the dance combinations to achieve proficiency in performance. (2) 10min Teachers guide students to understand the creative background of the work, creative ideas, so as to carry out emotional expression training, assumptions with the plot, and encourage students to give full play to their imagination, and boldly express their understanding of the dance works and feelings in a variety of ways. (3) 15min Incorporate emotions into dance combinations for performance training to express the stylistic characteristics of Northeast Yangge. (4) 8min Practice in small groups and check the learning of the lesson. (5) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.

Table 3 (Continue)

	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods		Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Student self-assessment and peer assessment: Students can assess the completion of the combination themselves or between groups. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.

Table 3 (Continue)

Week	6 week (lesson 1)	
Course topics	Creation	
Course content	Northeast Yangge Practice (Dance creation)	
Course objectives	Apply theoretical knowledge of dance creation to dance practice.	
Teaching methods	Online	Before Class: Students are guided to learn about dance creation in advance through the online platform, where relevant pre-study tasks are assigned to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Designing the storyline, create a one-minute dance clips of any dance type with a theme in a group. (2) 25min Students work in small groups to create. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min

		Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher recorded a video of each group's creative work to help students analyze their shortcomings, and the teacher gave timely online evaluation and feedback.
Evaluation methods		**Homework and project assessments:** Teacher's assessment of the use of theoretical knowledge in one-minute creative dance assignments. **Student self-assessment and peer assessment:** Students can evaluate their own work or assess their work between groups.

Table 3 (Continue)

Week	6 week (lesson 2)
Course topics	Creation
Course content	Northeast Yangge Practice (Dance creation)
Course objectives	Create a dance clip of the Northeast Yangge with a thematic idea.

Teaching methods	Online	**Before Class**: On the basis of the previous lesson, the difficulty is increased by injecting elements of Northeast Yangge into the knowledge of dance creation, and relevant pre-testing tasks are given on the platform to guide the students to carry out independent learning before the lesson.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Setting dance type is Northeast Yangge, create a one-minute dance clips of Northeast Yangge with a theme in a group. (2) 25min Students work in small groups to create. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.

	Online	After Class: The teacher recorded a video of each group's creative work to help students analyze their shortcomings, and the teacher gave timely online evaluation and feedback.
Evaluation methods		Homework and project assessments: Teachers assess one-minute creative assignments in terms of dance movement, stylistic expression, and emotional expression. Student self-assessment and peer assessment: Students can evaluate their own work or assess their work between groups. Video recordings: Teachers record students' class work on video for subsequent analysis and assessment.

Table 3 (Continue)

Week		7 week (lesson 1)
Course topics		Appreciation
Course content		Jiao Zhou Yangge Theory (Theoretical studies)
Course objectives		1. Basic understand the cultural connotation of Jiao Zhou Yangge. 2. Basic understand the stylistic characteristics of Jiao Zhou Yangge and the reasons for its formation.
Teaching methods	Online	Before Class: Video and text materials on traditional culture in the Jiao Zhou region are released in advance through the online platform, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 40min To motivate students' interest in learning Jiao Zhou Yangge based on feedback from assignments. Using multimedia in the classroom, the teacher selects several classic combinations and repertoires of Jiao Zhou Yangge for students to watch, and together they analyze and summarize the stylistic characteristics and reasons for the formation of Jiao Zhou Yangge. (2) 5min

		Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods		**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.

Table 3 (Continue)

Week	7 week (lesson 2)	
Course topics	Appreciation	
Course content	Jiao Zhou Yangge Theory (Theoretical studies)	
Course objectives	1. Explain the stylistic features of Northeast Yangge and Jiaozhou Yangge separately. 2. Distinguish the differences between Northeast Yangge and Jiaozhou Yangge.	
Teaching methods	Online	Before Class: Dance clips of classic Northeast Yangge and Jiaozhou Yangge are released through the online platform, and relevant pre-reading tasks are given on the platform to guide students to differentiate between the styles.
	Offline	During Class: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments. Teacher and students analyze the movements and styles of the Northeast Yangge and the Jiaozhou Yangge, identify the differences and make distinctions. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	

Table 3 (Continue)

Week	8 week (lesson 1)		
Course topics	Appreciation		
Course content	Tibetan Dance Theory (Theoretical studies)		
Course objectives	1. Basic understand the cultural connotation of Tibetan dance. 2. Basic understand the stylistic characteristics of Tibetan dance and the reasons for its formation.		
Teaching methods	Online	Before Class: Video and text materials on traditional culture in the Tibetan region are released in advance through the online platform, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 40min To motivate students' interest in learning Tibetan dance based on feedback from assignments. Using multimedia in the classroom, the teacher selects several classic combinations and repertoires of Tibetan dance for students to watch, and together they analyze and summarize the stylistic characteristics and reasons for the formation of Tibetan dance. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.	
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		

Table 3 (Continue)

Week	8 week (lesson 2)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Trembling Knee Rhythm Training)		
Course objectives	1. Accurate control of the knee joint. 2. Master the characteristics of the trembling knee rhythm.		
Teaching methods	Online	Before Class: Through the online platform, the dance video of Tibetan Dance's "Trembling Knee Rhythm Training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, emphasizing the control of the knee joint and guiding the students to master the correct knee rhythm. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	9 week (lesson 1)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Basic footwork, step training)		
Course objectives	1. Grasp the aesthetic characteristics of Tibetan dance posture. 2. Accurately capture the movement of the lower extremities.		
Teaching methods	Online	Before Class: Through the online platform, the dance video of Tibetan Dance "Basic footwork, step training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one the basic foot positions and steps to learn and train. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	9 week (lesson 2)	
Course topics	Expression	
Course content	Tibetan Dance Practice (Basic footwork, step training)	
Course objectives	1. Distinguish between the characteristics of different step movements. 2. Based on the mastery of step movements, it is coordinated with the trembling knee rhythm.	
Teaching methods	Online	**Before Class**: Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, emphasizing the matching of the pace with the trembling knee rhythm, and grasping the characteristics of different paces in different rhythms. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	10 week (lesson 1)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Basic hand position, arm movement training)		
Course objectives	Master the skills of using basic hand positions and arm movements in Tibetan dance.		
Teaching methods	Online	Before Class: Through the online platform, the dance video of the Tibetan Dance "Basic hand position, arm movement training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, practicing basic hand positions and arm movements. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	10 week (lesson 2)	
Course topics	Expression	
Course content	Tibetan Dance Practice (Basic hand position, arm movement training)	
Course objectives	1. Distinguish the characteristics of different hand positions and arm movements. 2. Show the passive posture of the upper limbs on the basis of mastering the basic hand positions and arm movements.	
Teaching methods	Online	Before Class: Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, mastering the hand position and the stylistic characteristics of the natural follow-through of arm movements, with the upper limbs mostly in a passive state. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	11 week (lesson 1)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Water-sleeve element training)		
Course objectives	Master the use of water sleeve elements.		
Teaching methods		Online	**Before Class**: Through the online platform, the dance video of the Tibetan Dance "Water-sleeve element training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
		Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, learning the single hand position of water sleeves and mastering the use of water sleeves in dance. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
		Online	**After Class**: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		

Table 3 (Continue)

Week	11 week (lesson 2)	
Course topics	Expression	
Course content	Tibetan Dance Practice (Water-sleeve element training)	
Course objectives	Using the water sleeves with the steps to show the stylistic characteristics of Tibetan dance.	
Teaching methods	Online	Before Class: Increase the level of difficulty from the previous lesson and give relevant pre-reading tasks on the platform to guide students in their independent learning before the lesson.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Build on the previous lesson to improve coordination between water sleeves and pace. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	

Table 3 (Continue)

Week	12 week (lesson 1)
Course topics	Expression
Course content	Tibetan Dance Practice (Combination training)
Course objectives	Smoothly perform formation changes while completing movements.
Teaching methods	**Online** — **Before Class:** Through the online platform, the dance video of the Tibetan Dance "Combination training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline — **During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher teaches the movements of the combination and performs the formation choreography. (3) 10min Practice in small groups and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online — **After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.

Table 3 (Continue)

Week	12 week (lesson 2)
Course topics	Expression
Course content	Tibetan Dance Practice (Combination training)
Course objectives	On the basis of familiarity with dance movements, express the style of Tibetan dance, and inject emotion, 'bring the dance with feelings'.
Teaching methods	**Online** Before Class: The online platform is used to express basic emotions such as happiness, sadness and shyness in the form of a game to train the characters' emotions, and relevant pre-study tasks are given on the platform to guide the students to carry out independent learning before the class.
	Offline During Class: 45min (1) 10min Based on the homework feedback, review and emphasize areas of disagreement, and build on the previous lesson by practicing the dance combinations to achieve proficiency in performance. (2) 10min Teachers guide students to understand the creative background of the work, creative ideas, so as to carry out emotional expression training, assumptions with the plot, and encourage students to give full play to their imagination, and boldly express their understanding of the dance works and feelings in a variety of ways. (3) 15min Incorporate emotions into dance combinations for performance training to express the stylistic characteristics of Tibetan Dance. (4) 8min Practice in small groups and check the learning of the lesson. (5) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Student self-assessment and peer assessment:** Students can assess the completion of the combination themselves or between groups. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.

Table 3 (Continue)

Week	13 week (lesson 1)	
Course topics	Creation	
Course content	Tibetan Dance Practice (Dance creation)	
Course objectives	Apply theoretical knowledge of dance creation to dance practice.	
Teaching methods	Online	**Before Class:** Students are guided to learn about dance creation in advance through the online platform, where relevant pre-study tasks are assigned to guide students to carry out independent study before class.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Designing the storyline, create a one-minute dance clips of any dance type with a theme in a group. (2) 25min Students work in small groups to create. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher recorded a video of each group's creation work to help students analyze their shortcomings, and the teacher gave timely online evaluation and feedback.
Evaluation methods	**Homework and project assessments:** Teacher's assessment of the use of theoretical knowledge in one-minute creative dance assignments. **Student self-assessment and peer assessment:** Students can evaluate their own work or assess their work between groups.	

Table 3 (Continue)

Week	13 week (lesson 2)	
Course topics	Creation	
Course content	Tibetan Dance Practice (Dance creation)	
Course objectives	Create a dance clip of the Tibetan Dance with a thematic idea.	
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty is increased by injecting elements of Tibetan Dance into the knowledge of dance creation, and relevant pre-testing tasks are given on the platform to guide the students to carry out independent learning before the lesson.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Setting dance type is Tibetan Dance, create a one-minute dance clips of Tibetan Dance with a theme in a group. (2) 25min Students work in small groups to create. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher recorded a video of each group's creation work to help students analyze their shortcomings, and the teacher gave timely online evaluation and feedback.
Evaluation methods	Homework and project assessments: Teachers assess one-minute creative assignments in terms of dance movement, stylistic expression, and emotional expression. Student self-assessment and peer assessment: Students can evaluate their own work or assess their work between groups. Video recordings: Teachers record students' class work on video for subsequent analysis and assessment.	

Table 3 (Continue)

Week	14 week (lesson 1)		
Course topics	Appreciation		
Course content	Mongolian Dance Theory (Theoretical studies)		
Course objectives	1. Basic understand the cultural connotation of Mongolian dance. 2. Basically, understand the stylistic characteristics of Mongolian dance and the reasons for its formation.		
Teaching methods	Online	Before Class: Video and text materials on traditional culture in the Mongolian region are released in advance through the online platform, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 40min Using multimedia in the classroom, the teacher selects several classic combinations and repertoires of Mongolian dance for students to watch, and together they analyze and summarize the stylistic characteristics and reasons for the formation of Mongolian dance. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.	
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		

Table 3 (Continue)

Week	14 week (lesson 2)	
Course topics	Appreciation	
Course content	Mongolian Dance Theory (Theoretical studies)	
Course objectives	1. Explain the stylistic features of Tibetan dance and Mongolian dance separately. 2. Distinguish the differences between Tibetan dance and Mongolian dance.	
Teaching methods	Online	**Before Class**: Dance clips of classic Tibetan dance and Mongolian dance are released through the online platform, and relevant pre-reading tasks are given on the platform to guide students to differentiate between the styles.
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments. Teacher and students analyze the movements and styles of the Tibetan dance and Mongolian dance, identify the differences and make distinctions. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	

Table 3 (Continue)

Week	15 week (lesson 1)	
Course topics	Integration	
Course content	Integration of Dance and Music Theory (Music analysis)	
Course objectives	1. Distinguish the rhythm and melody of different music. 2. Thorough understand the relationship between the rhythm and melody of music and dance.	
Teaching methods	Online	**Before Class**: A variety of music tracks with different rhythms and melodies are released in advance through the online platform, and several related test questions are designed to guide students in their independent learning before class through pre-study tasks.
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher guides the students to analyze the rhythm and melody of the music and explains how to choose different speeds and strengths of dance movements to blend with it, and the process gives play to the creativity of the students' imagination. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	

Table 3 (Continue)

Week	15 week (lesson 2)		
Course topics	Integration		
Course content	Integration of Dance and Music Practice (Integration performance)		
Course objectives	1. Distinguish the emotional colours and stylistic features of different music. 2. Accurately express the emotion and style of the music through dance movement		
Teaching methods	Online	**Before Class:** Add emotional and stylistic analyses based on distinguishing musical rhythms and melodies. A wide range of music tracks with different emotional colours are released in advance through the online platform, and relevant pre-reading tasks are given on the platform to guide students in their independent learning before class.	
	Offline	**During Class:** 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher guides the students to analyze the emotional colours and stylistic features of the music and to create a dance piece in 30s each, considering what they have learnt. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class:** The teacher recorded a video of each student's dance work to help students analyze their shortcomings and designed several test questions for which the teacher gave timely online evaluation and feedback.	
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson. **Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** Teachers record students' class work on video for subsequent analysis and assessment.		

Table 3 (Continue)

Week	16 week (lesson 1)		
Course topics	Integration		
Course content	Integration of dance and language Theory (Poetry and essay analyses)		
Course objectives	1. Distinguish between the underpinnings, meanings, and storylines of different poetry and essay. 2. Thorough understand the relationship between the underpinnings, meanings, and storylines of poetry and essay and dance.		
Teaching methods	Online	**Before Class**: A number of poems and articles are released in advance through the online platform, and several related test questions are designed to guide students in their independent learning before class through pre-study tasks.	
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, teachers instruct students to analyze the underpinnings, meanings and storylines of poetry and essays, explaining how to choose different styles of dance moves to blend with them, using students' imaginative creativity in the process. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.	
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.	
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		

Table 3 (Continue)

Week	16 week (lesson 2)		
Course topics	Integration		
Course content	Integration of dance and language Practice (Integration performance)		
Course objectives	1. Accurately grasp the emotions of the characters in different poetry and essay. 2. Express the inner emotions of the characters through their bodies.		
Teaching methods	Online	Before Class: Include character emotional analyses based on distinguishing the underpinnings, meanings, and storylines of poetry and essays, and devise a few relevant test questions to guide students through pre-reading tasks that lead to pre-class independent study.	
	Offline	During Class: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher instructs the students to analyze the inner emotions of the characters and to create a dance piece in 30s each, considering what they have learnt. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher recorded a video of each student's dance work to help students analyze their shortcomings and designed several test questions for which the teacher gave timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson. Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: Teachers record students' class work on video for subsequent analysis and assessment.		

The design of the 16-week dance course has been further modified in terms of the development of ideas and emotions and the length of the sessions in accordance with the modification suggestions of the IOC experts, so that the course has become more flexible in the use of teaching and learning.

4.2 Presentation of Research Findings

The researcher validated the quality and usefulness of the dance course by incorporating the designed dance course into the focus group process, discussing and evaluating it with experts.

4.2.1 Validation of Focus Groups

For the selection of focus group experts, the researcher upholds several principles. First, the experts must understand or work in the discipline of dance. Second, the experts must have some research or prominence in education. Finally, at least one of the experts had some research on psychology of secondary school students. The experts selected according to this principle will facilitate the improvement of the design of the dance course in this paper.

4.2.1.1 Focus Group Findings and Recommendations

1) Content of the Assessment

The assessment was divided into three parts, Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course; Part II: On the details of the course; and Part III: On the course development process.

Table 4 Content of Focus Group Assessment

No.	Question (Project)	Expert opinion	
		Agree	Disagree
Part I: On the degree of completion of the four core qualities that Grade 7 should have acquired by the end of this course.			
1	Through this course, will students be able to achieve the required development of Aesthetic Perception skills?		
Suggestion			
2	Through this course, will students be able to achieve the required development of Artistic Expression skills?		
Suggestion			
3	Through this course, will students be able to achieve the required development of Creative Practice skills?		
Suggestion			
4	Through this course, will students be able to achieve the required development of Cultural Understanding skills?		
Suggestion			
Part II: On the details of the course.			
1	Are the online courses well designed and organized?		
Suggestion			
2	Are the offline courses well designed and organized?		
Suggestion			
3	Does the interface between online and offline courses make sense?		
Suggestion			
Part III: On the course development process. (1) Relevant theories applied.			
1	Can the Framework for 21st Century Learning have a positive impact on this dance course?		
Suggestion			
2	Can the OMO model have a positive impact on this dance course?		
Suggestion			

Table 4 (Continue)

No.	Question (Project)	Expert opinion	
		Agree	Disagree
3	Can Backward Design theory contribute to the learning of dance for Grade 7?		
Suggestion			
4	Can Blended Learning theory contribute to the learning of dance for Grade 7?		
Suggestion			
5	Can Flipped Classroom theory contribute to the learning of dance for Grade 7?		
Suggestion			
(2) Four types of artistic practice in the discipline of dance.			
1	Can the practical activities of 'Expression' in this course meet the dance learning tasks of Grade 7?		
Suggestion			
2	Can the practical activities of 'Creation' in this course meet the dance learning tasks of Grade 7?		
Suggestion			
3	Can the practical activities of 'Appreciation' in this course meet the dance learning tasks of Grade 7?		
Suggestion			
4	Can the practical activities of 'Integration' in this course meet the dance learning tasks of Grade 7?		
Suggestion			

2) **Results of the Assessment**

This dance course was discussed and evaluated with the three experts in the focus group, and the following results were obtained: the experts in the focus group unanimously agreed with the design of the dance course in this paper, stating that this dance course can play a positive role in facilitating the learning of dance for Grade 7 students. At the same time, the experts discussed and made several suggestions for optimizing the "Creation" course, the teaching tools and the teaching activities.

Table 5 Recommendations of Focus Group

Expert 1:	The creation course is short, and it is suggested that knowledge of creation can be incorporated in other weeks.
Expert 2:	It is suggested that specific teaching tools be shown in the course design table.
Expert 3:	It is suggested that more interesting game activities should be designed to mobilize the learning atmosphere.

4.2.1.2 Principles of Course Modification

1) **"Creation" Course** The previous course was designed to include choreography only in weeks 6 and 13 of the Creative course, which, according to expert advice from the focus groups, is one of the more difficult parts of all the dance course types, and it is difficult to develop students' choreographic skills in only one week (two lessons). Therefore, the following course design will incorporate the knowledge of creation in other weeks as well, enriching the creation course and developing creation skills.

2) **Teaching Tools** The previous course design did not specify the specific teaching tools, and according to the expert advice from the focus group, the clear presentation of teaching tools makes the dance course more detailed, as well as

helps other educators to refer to and select them. The following additions to the teaching tools include two main aspects: teaching platforms and teaching materials.

2.1) **Teaching Platform** With the booming development of education technology, there are more and more types of software that can be applied to teaching, effectively promoting the development of online learning. Currently, popular educational platforms in use include Nail, Super Star Learning Channel, Enterprise WeChat, Rain Classroom, VooV Meeting, among others. After evaluating and analyzing the functionalities of these key platforms, it's evident that the primary teaching software generally includes essential features such as teacher-led live streaming, interactive discussions, screen sharing, and resource uploading. In view of the teaching characteristics of the dance subject and the learning characteristics of Grade 7 students, the researcher will use Super Star Learning Channel to teach and test the theoretical course, and use VooV Meeting to develop and train the dance body foundation. For offline learning, the multimedia in the classroom will be used to present the teaching content from multiple angles.

2.2) **Teaching Materials** The Grade 7 dance teaching under the OMO concept is mainly based on dance teaching materials and supplemented by excellent teaching resources on the network platform.

3) **Teaching Activities** The previous course design did not show specific teaching activities, according to the expert advice from the focus group, infiltrating interesting activities in the dance course stimulates students' willingness to take the initiative to learn, prompts students to participate in the dance exploration independently and spontaneously, improves their participation in the classroom, and awakens students' subjective initiative. Therefore, the following course design will adopt diversified teaching activities, such as cooperative group learning and gamified teaching, to give full play to the students' main role in the classroom.

4.2.2 Course Design for Validation

Table 6 Course Design 2

Week	1 week (lesson 1)		
Course topics	Appreciation		
Course content	Northeast Yangge Theory (Theoretical studies)		
Course objectives	1. Basic understand the cultural connotation of Northeast Yangge. 2. Basic understand the stylistic characteristics of Northeast Yangge and the reasons for its formation.		
Teaching methods	Online	Before Class: Video and text materials on traditional culture in the Northeast region are released in advance through Super Star Learning Channel, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 40min To motivate students' interest in learning Northeast Yangge based on feedback from assignments. Using the multimedia in the classroom, students will enjoy the classic Northeast Yangge repertoire "Lao Lao De Tian", "Wu Yang Ge De Ta" and the classic Northeast Yangge combination "Da Gu Niang Mei", and analyze and summarize the stylistic characteristics and reasons for the formation of Northeast Yangge. At the same time, the teacher guides the students to refine the main movements of the combinations, accumulate choreographic materials and cultivate a sense of choreography. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.	
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		
Teaching tools and resources	Tool: Online: Super Star Learning Channel Offline: Multimedia, Face-to-face teaching by teachers Resources: Northeast Yangge repertoire: "Lao Lao De Tian", "Wu Yang Ge De Ta" Northeast Yangge combination: "Da Gu Niang Mei"		

Table 6 (Continue)

Week	1 week (lesson 2)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Rhythmic training)	
Course objectives	1. Mastering the power characteristics of the movement. 2. Rhythmically accurate presentation of dance body and movement.	
Teaching methods	Online	**Before Class**: Through the VooV Meeting, the dance video of Northeast Yangge's "rhythmic training" is released in advance, and relevant pre-study tasks are given to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Through the game of "pulling carrots", students collaborate in pulling carrots, shouting slogans, and kicking their feet to feel the change of rhythm from slow to fast. After the game, the teacher demonstrates and explains the rhythm of the Northeast Yangge, emphasizing the correct rhythmic syncopation and guiding the students to master the correct point of body force. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources:	

	Northeast Yangge "Rhythmic training"

Table 6 (Continue)

Week	2 week (lesson 1)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Footwork training)	
Course objectives	Meet the requirements for form and strength in lower body movements.	
Teaching methods	Online	**Before Class:** Through the VooV Meeting, the dance video of Northeast Yangge "Footwork training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teacher demonstrates and explains one by one for footwork learning and training. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Northeast Yangge "Footwork training"	

Table 6 (Continue)

Week	2 week (lesson 2)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Footwork training)		
Course objectives	Based on the mastery of stride movements, it is coordinated with kinetic rhythms.		
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty of "Footwork training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, master's the rhythm and the coordination of the lower limbs, and captures the stylistic characteristics of the Northeast Yangge. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Northeast Yangge "Footwork training"		

Table 6 (Continue)

Week	3 week (lesson 1)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Handkerchief flower training)		
Course objectives	Master the technique of using the hand towel flower.		
Teaching methods		Online	**Before Class**: Through the VooV Meeting, the dance video of Northeast Yangge "Handkerchief flower training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
		Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, mastering the rhythm and the coordination of the handkerchief flowers, and capturing the stylistic characteristics of the Northeast Yangge. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
		Online	**After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Northeast Yangge "Handkerchief flower training"		

Table 6 (Continue)

Week	3 week (lesson 2)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Handkerchief flower training)	
Course objectives	Master the technical skills of the hand towel flower in different rhythmic patterns.	
Teaching methods	Online	**Before Class**: On the basis of the previous lesson, the difficulty of "Handkerchief flower training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, mastering the rhythm and the coordination of the handkerchief flowers, and capturing the stylistic characteristics of the Northeast Yangge. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Northeast Yangge "Handkerchief flower training"	

Table 6 (Continue)

Week	4 week (lesson 1)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Hand-foot co-ordination training)		
Course objectives	Meet the coordination of hand towel flowers and footwork.		
Teaching methods	Online	**Before Class**: Through the VooV Meeting, the dance video of the Northeast Yangge "Hand-foot co-ordination training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.	
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teachers build on previous learning to reinforce the training of students in hand towel flowers and footwork co-ordination. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Northeast Yangge "Hand-foot co-ordination training"		

Table 6 (Continue)

Week		4 week (lesson 2)	
Course topics		Expression	
Course content		Northeast Yangge Practice (Hand-foot co-ordination training)	
Course objectives		Use their body to express different rhythms.	
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty of "Hand-foot co-ordination training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Teachers train students to co-ordinate the rhythm of body movements to different beats. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods		Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources		Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Northeast Yangge "Hand-foot co-ordination training"	

Table 6 (Continue)

Week	5 week (lesson 1)	
Course topics	Expression	
Course content	Northeast Yangge Practice (Combination training)	
Course objectives	Smoothly perform formation changes while completing movements.	
Teaching methods	Online	**Before Class**: Through the VooV Meeting, the dance video of the Northeast Yangge "Xiao Kan Xi" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher teaches the combined movements. In the process, remember the order of action through the small game of group relay, and arrange the formation. At the same time, it inspires students' imagination and creativity in the combination, explores other possibilities of the dance combination, and lays a foundation for the creation of the course. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Northeast Yangge "Xiao Kan Xi"	

Table 6 (Continue)

Week	5 week (lesson 2)		
Course topics	Expression		
Course content	Northeast Yangge Practice (Combination training)		
Course objectives	On the basis of familiarity with dance movements, express the style of Northeast Yangge, and inject emotion, 'bring the dance with feelings'.		
Teaching methods	Online	Before Class: Through the VooV Meeting in the form of "role-playing" games to express the basic emotions of happiness, sadness, shyness, etc., character emotion training, and give the relevant pre-study tasks, guiding the students to carry out independent study before the class.	
	Offline	During Class: 45min (1) 10min Based on homework feedback, review and emphasize areas of disagreement, and build on the previous lesson by practicing this dance combinations through group work to achieve proficient performances. (2) 10min Teachers guide students to understand the creative background of the work, creative ideas, so as to carry out emotional expression training, assumptions with the plot, and encourage students to give full play to their imagination, and boldly express their understanding of the dance works and feelings in a variety of ways. At the same time, students develop the ability to develop and associate dance movements in response to a certain emotional climate and develop an awareness of the use of emotional assumptions to create choreography. (3) 15min Incorporate emotions into dance combinations for performance training to express the stylistic characteristics of Northeast Yangge.	
		(4) 8min Exercise by group work and check the learning of the lesson. (5) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	

Table 6 (Continue)

Week	5 week (lesson 2)
Course topics	Expression
Course content	Northeast Yangge Practice (Combination training)
Course objectives	On the basis of familiarity with dance movements, express the style of Northeast Yangge, and inject emotion, 'bring the dance with feelings'.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Student self-assessment and peer assessment:** Students can assess the completion of the combination themselves or between groups. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Northeast Yangge "Xiao Kan Xi"

Table 6 (Continue)

Week	6 week (lesson 1)
Course topics	Creation
Course content	Northeast Yangge Practice (Dance creation)
Course objectives	Apply theoretical knowledge of dance creation to dance practice.

Teaching methods	Online	**Before Class**: Students are guided to learn about dance creation in advance through the Super Star Learning Channel, where relevant pre-study tasks are assigned to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Designing the storyline, create a one-minute dance clips of any dance type with a theme in a group. (2) 25min Group work on choreography. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: Teachers recorded each group's choreography assignment into a video and posted it on VooV Meeting to help students analyze their shortcomings, and teachers gave timely online evaluation and feedback.

Table 6 (Continue)

Week	6 week (lesson 1)
Course topics	Creation
Course content	Northeast Yangge Practice (Dance creation)
Course objectives	Apply theoretical knowledge of dance creation to dance practice.
Evaluation methods	**Homework and project assessments:** Teacher's assessment of the use of theoretical knowledge in one-minute creative dance assignments. **Student self-assessment and peer assessment:** Students can evaluate their own work or assess their work between groups.
Teaching tools and resources	**Tool:** Online: VooV Meeting, Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Knowledge of Dance Creation

Table 6 (Continue)

Week	6 week (lesson 2)	
Course topics	Creation	
Course content	Northeast Yangge Practice (Dance creation)	
Course objectives	Create a dance clip of the Northeast Yangge with a thematic idea.	
Teaching methods	Online	**Before Class**: On the basis of the previous lesson, the difficulty was increased by injecting the elements of Northeast Yangge into the knowledge of choreography, so that the folk customs and folklore could be fully reflected in the dance, and the relevant pre-study tasks were given on the VooV Meeting to guide the students to carry out independent study before the lesson.
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Setting dance type is Northeast Yangge, create a one-minute dance clips of Northeast Yangge with a theme in a group. (2) 25min Group work on choreography. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: Teachers recorded each group's choreography assignment into a video and posted it on VooV Meeting to help students analyze their shortcomings, and teachers gave timely online evaluation and feedback.
Evaluation methods	**Homework and project assessments** Teachers assess one-minute creative assignments in terms of dance movement, stylistic expression, and emotional expression. **Student self-assessment and peer assessment** Students can evaluate their own work or assess their work between groups. **Video recordings** Teachers record students' class work on video for subsequent analysis and assessment.	

Table 6 (Continue)

Week	6 week (lesson 2)
Course topics	Creation
Course content	Northeast Yangge Practice (Dance creation)
Course objectives	Create a dance clip of the Northeast Yangge with a thematic idea.
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Creation of Northeast Yangge

Table 6 (Continue)

Week	7 week (lesson 1)
Course topics	Appreciation
Course content	Jiao Zhou Yangge Theory (Theoretical studies)
Course objectives	1. Basic understand the cultural connotation of Jiao Zhou Yangge. 2. Basic understand the stylistic characteristics of Jiao Zhou Yangge and the reasons for its formation.

Teaching methods	Online	Before Class: Video and text materials on traditional culture in the Jiao Zhou region are released in advance through Super Star Learning Channel, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 40min Using the multimedia in the classroom, students will enjoy the classic Jiaozhou Yangge repertoire "Jiao Bai Gu Niang", "Yi Mo Hong" and the classic Jiaozhou Yangge combination "Jiu Er", and analyze and summarize the stylistic characteristics and reasons for the formation of Northeast Yangge. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.

Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.
Teaching tools and resources	Tool: Online: Super Star Learning Channel Offline: Multimedia, Face-to-face teaching by teachers Resources: Jiaozhou Yangge repertoire: "Jiao Bai Gu Niang", "Yi Mo Hong" Jiaozhou Yangge combination: "Jiu Er"

Table 6 (Continue)

Week	7 week (lesson 2)		
Course topics	Appreciation		
Course content	Jiao Zhou Yangge Theory (Theoretical studies)		
Course objectives	1. Explain the stylistic features of Northeast Yangge and Jiaozhou Yangge separately. 2. Distinguish the differences between Northeast Yangge and Jiaozhou Yangge.		
Teaching methods	Online	Before Class: Through the Super Star Learning Channel, "Northeast Yangge Combination" and "Jiaozhou Yangge Combination" were released, and relevant pre-reading tasks were given to guide students to differentiate between the styles.	
	Offline	During Class: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments. Teacher and students analyze the movements and styles of the Northeast Yangge and the Jiaozhou Yangge, identify the differences and make distinctions. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		
Teaching tools and resources	Tool: Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers Resources: Comparative Analysis of Northeast Yangge and Jiaozhou Yangge		

Table 6 (Continue)

Week	8 week (lesson 1)		
Course topics	Appreciation		
Course content	Tibetan Dance Theory (Theoretical studies)		
Course objectives	1. Basic understand the cultural connotation of Tibetan dance. 2. Basic understand the stylistic characteristics of Tibetan dance and the reasons for its formation.		
Teaching methods		Online	Before Class: Video and text materials on traditional culture in the Tibetan region are released in advance through Super Star Learning Channel, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
		Offline	During Class: 45min (1) 40min To motivate students' interest in learning Tibetan dance based on feedback from assignments. Using the multimedia in the classroom, students will enjoy the classic Tibetan dance repertoire "Tian Yu", "Ge Sang Mei Duo" and the classic Tibetan dance combination "Xue Shan Gu Niang", and analyze and summarize the stylistic characteristics and reasons for the formation of Tibetan dance. At the same time, the teacher guides the students to refine the main movements of the combinations, accumulate choreographic materials and cultivate a sense of choreography. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
		Online	After Class: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson.		
Teaching tools and resources	Tool: Online: Super Star Learning Channel Offline: Multimedia, Face-to-face teaching by teachers Resources: Tibetan dance repertoire: "Tian Yu", "Ge Sang Mei Duo" Tibetan dance combination: "Xue Shan Gu Niang"		

Table 6 (Continue)

Week	8 week (lesson 2)
Course topics	Expression
Course content	Tibetan Dance Practice (Trembling Knee Rhythm Training)
Course objectives	1. Accurate control of the knee joint. 2. Master the characteristics of the trembling knee rhythm.
Teaching methods	**Online** **Before Class:** Through the VooV Meeting, the dance video of Tibetan Dance's "Trembling Knee Rhythm Training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline **During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Through the game of "stepping on cotton", students can feel the bending and stretching of the knee by stepping on cotton. After the game, the teacher demonstrates and explains the trembling knee rhythm of Tibetan dance, emphasizes the control of the knee joint and guides the students to master the correct knee rhythm. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online **After Class:** The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Tibetan dance "Trembling Knee Rhythm Training"

Table 6 (Continue)

Week	9 week (lesson 1)
Course topics	Expression
Course content	Tibetan Dance Practice (Basic footwork, step training)
Course objectives	1. Grasp the aesthetic characteristics of Tibetan dance posture. 2. Accurately capture the movement of the lower extremities.

Teaching methods	Online	Before Class: Through the VooV Meeting, the dance video of Tibetan Dance "Basic footwork, step training" is released in advance, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one the basic foot positions and steps to learn and train. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.

Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Tibetan dance "Basic footwork, step training"

Table 6 (Continue)

Week	9 week (lesson 2)
Course topics	Expression
Course content	Tibetan Dance Practice (Basic footwork, step training)
Course objectives	1. Distinguish between the characteristics of different step movements. 2. Based on the mastery of step movements, it is coordinated with the trembling knee rhythm.
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty of "Basic footwork, step training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, emphasizing the matching of the pace with the trembling knee rhythm, and grasping the characteristics of different paces in different rhythms. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	After Class: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Tibetan dance "Basic footwork, step training"

Table 6 (Continue)

Week	10 week (lesson 1)
Course topics	Expression
Course content	Tibetan Dance Practice (Basic hand position, arm movement training)
Course objectives	Master the skills of using basic hand positions and arm movements in Tibetan dance.
Teaching methods	**Online** — Before Class: Through the VooV Meeting, the dance video of the Tibetan Dance "Basic hand position, arm movement training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline — During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, practicing basic hand positions and arm movements. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online — After Class: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources: Tibetan dance "Basic hand position, arm movement training"

Table 6 (Continue)

Week	10 week (lesson 2)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Basic hand position, arm movement training)		
Course objectives	1. Distinguish the characteristics of different hand positions and arm movements. 2. Show the passive posture of the upper limbs on the basis of mastering the basic hand positions and arm movements.		
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty of "Basic hand position, arm movement training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, mastering the hand position and the stylistic characteristics of the natural follow-through of arm movements, with the upper limbs mostly in a passive state. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers		

	Resources:	
	Tibetan dance "Basic hand position, arm movement training"	

Table 6 (Continue)

Week	11 week (lesson 1)	
Course topics	Expression	
Course content	Tibetan Dance Practice (Water-sleeve element training)	
Course objectives	Master the use of water sleeve elements.	
Teaching methods	Online	**Before Class:** Through the VooV Meeting, the dance video of the Tibetan Dance "Water-sleeve element training" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class.
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher demonstrates and explains one by one, learning the single hand position of water sleeves and mastering the use of water sleeves in dance. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class:** The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.	
Teaching tools and resources	Tool: Online: VooV Meeting	

	Offline: Face-to-face teaching by teachers
	Resources:
	Tibetan dance "Water-sleeve element training"

Table 6 (Continue)

Week	11 week (lesson 2)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Water-sleeve element training)		
Course objectives	Using the water sleeves with the steps to show the stylistic characteristics of Tibetan dance.		
Teaching methods	Online	**Before Class:** On the basis of the previous lesson, the difficulty of "Water-sleeve element training" was increased, and relevant pre-study tasks were given in the VooV Meeting to guide students to carry out independent study before class.	
	Offline	**During Class:** 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min Build on the previous lesson to improve coordination between water sleeves and pace. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class:** The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	**Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers		

	Resources:
	Tibetan dance "Water-sleeve element training"

Table 6 (Continue)

Week	12 week (lesson 1)
Course topics	Expression
Course content	Tibetan Dance Practice (Combination training)
Course objectives	Smoothly perform formation changes while completing movements.
Teaching methods	**Online** — **Before Class**: Through the VooV Meeting, the dance video of the Tibetan Dance "Ma NI YI Zhu" is released in advance, and relevant pre-study tasks are given on the platform to guide the students to carry out independent study before class. **Offline** — **During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments, and introduce the lesson. (2) 25min The teacher teaches the combined movements. In the process, remember the order of action through the small game of group relay, and arrange the formation. At the same time, it inspires students' imagination and creativity in the combination, explores other possibilities of the dance combination, and lays a foundation for the creation of the course. (3) 10min Exercise by group work and check the learning of the lesson. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson. **Online** — **After Class**: The teacher records the lesson as a clear video and post it on VooV Meeting to help students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources:

	Tibetan Dance "Ma NI YI Zhu"

Table 6 (Continue)

Week	12 week (lesson 2)	
Course topics	Expression	
Course content	Tibetan Dance Practice (Combination training)	
Course objectives	On the basis of familiarity with dance movements, express the style of Tibetan dance, and inject emotion, 'bring the dance with feelings'.	
Teaching methods	Online	**Before Class:** Through the VooV Meeting in the form of "role-playing" games to express the basic emotions of happiness, sadness, shyness, etc., character emotion training, and give the relevant pre-study tasks, guiding the students to carry out independent study before the class.
	Offline	**During Class:** 45min (1) 10min Based on homework feedback, review and emphasize areas of disagreement, and build on the previous lesson by practicing this dance combinations through group work to achieve proficient performances. (2) 10min Teachers guide students to understand the creative background of the work, creative ideas, so as to carry out emotional expression training, assumptions with the plot, and encourage students to give full play to their imagination, and boldly express their understanding of the dance works and feelings in a variety of ways. At the same time, students develop the ability to develop and associate dance movements in response to a certain emotional climate and develop an awareness of the use of emotional assumptions to create choreography. (3) 15min Incorporate emotions into dance combinations for performance training to express the stylistic characteristics of Tibetan Dance. (4) 8min Exercise by group work and check the learning of the lesson.

Table 6 (Continue)

Week	12 week (lesson 2)		
Course topics	Expression		
Course content	Tibetan Dance Practice (Combination training)		
Course objectives	On the basis of familiarity with dance movements, express the style of Tibetan dance, and inject emotion, 'bring the dance with feelings'.		
Teaching methods	Offline	(5) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class:** The teacher records the lesson as a clear video and helps students to complete the video assignment for the lesson, and the teacher gives timely online assessment and feedback.	
Evaluation methods	Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Student self-assessment and peer assessment:** Students can assess the completion of the combination themselves or between groups. **Video recordings:** At the end of the lesson, the teacher assesses the level of mastery through video assignments recorded by the students.		
Teaching tools and resources	**Tool:** Online: VooV Meeting Offline: Face-to-face teaching by teachers **Resources:** Tibetan Dance "Ma NI YI Zhu"		

Table 6 (Continue)

Week	13 week (lesson 1)		
Course topics	Creation		
Course content	Tibetan Dance Practice (Dance creation)		
Course objectives	Apply theoretical knowledge of dance creation to dance practice.		
Teaching methods	Online	**Before Class**: Students are guided to learn about dance creation in advance through the Super Star Learning Channel, where relevant pre-study tasks are assigned to guide students to carry out independent study before class.	
	Offline	**During Class**: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Designing the storyline, create a one-minute dance clips of any dance type with a theme in a group. (2) 25min Group work on choreography. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	**After Class**: Teachers recorded each group's choreography assignment into a video and posted it on VooV Meeting to help students analyze their shortcomings, and teachers gave timely online evaluation and feedback.	
Evaluation methods	**Homework and project assessments:** Teacher's assessment of the use of theoretical knowledge in one-minute creative dance assignments. **Student self-assessment and peer assessment:** Students can evaluate their own work or assess their work between groups.		
Teaching tools and resources	**Tool:** Online: VooV Meeting, Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Knowledge of Dance Creation		

Table 6 (Continue)

Week	13 week (lesson 2)		
Course topics	Creation		
Course content	Tibetan Dance Practice (Dance creation)		
Course objectives	Create a dance clip of the Tibetan Dance with a thematic idea.		
Teaching methods	Online	Before Class: On the basis of the previous lesson, the difficulty was increased by injecting the elements of Tibetan Dance into the knowledge of choreography, and the relevant pre-study tasks were given on the VooV Meeting to guide the students to carry out independent study before the lesson.	
	Offline	During Class: 45min (1) 8min Review and emphasize areas of disagreement based on feedback from assignments. Setting dance type is Tibetan Dance, create a one-minute dance clips of Tibetan Dance with a theme in a group. (2) 25min Group work on choreography. (3) 10min Report on creative assignments by group and evaluate with multiple subjects. (4) 2min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: Teachers recorded each group's choreography assignment into a video and posted it on VooV Meeting to help students analyze their shortcomings, and teachers gave timely online evaluation and feedback.	
Evaluation methods	Homework and project assessments Teachers assess one-minute creative assignments in terms of dance movement, stylistic expression, and emotional expression. Student self-assessment and peer assessment: Students can evaluate their own work or assess their work between groups. Video recordings Teachers record students' class work on video for subsequent analysis and assessment.		
Teaching tools and resources	Tool: Online: VooV Meeting Offline: Face-to-face teaching by teachers Resources:		

	Creation of Tibetan Dance

Table 6 (Continue)

Week	14 week (lesson 1)	
Course topics	Appreciation	
Course content	Mongolian Dance Theory (Theoretical studies)	
Course objectives	1. Basic understand the cultural connotation of Mongolian dance. 2. Basically understand the stylistic characteristics of Mongolian dance and the reasons for its formation.	
Teaching methods	Online	**Before Class**: Video and text materials on traditional culture in the Mongolian region are released in advance through the Super Star Learning Channel, and relevant pre-study tasks are given on the platform to guide students to carry out independent study before class.
	Offline	**During Class**: 45min (1) 40min Using the multimedia in the classroom, students will enjoy the classic Mongolian dance repertoire "Meng Gu Yan", "Cao Yuan Han Zi" and the classic Mongolian dance combination "Cao Yuan Xiao Qi Shou", and analyze and summarize the stylistic characteristics and reasons for the formation of Mongolian dance. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	
Teaching tools and resources	**Tool:** Online: Super Star Learning Channel Offline: Multimedia, Face-to-face teaching by teachers **Resources:** Mongolian dance repertoire: "Meng Gu Yan", "Cao Yuan Han Zi" Mongolian dance combination: "Cao Yuan Xiao Qi Shou"	

Table 6 (Continue)

Week	14 week (lesson 2)	
Course topics	Appreciation	
Course content	Mongolian Dance Theory (Theoretical studies)	
Course objectives	1. Explain the stylistic features of Tibetan dance and Mongolian dance separately. 2. Distinguish the differences between Tibetan dance and Mongolian dance.	
Teaching methods	Online	**Before Class**: Through the Super Star Learning Channel, "Tibetan dance Combination" and "Mongolian dance Combination" were released, and relevant pre-reading tasks were given to guide students to differentiate between the styles.
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments. Teacher and students analyze the movements and styles of the Tibetan dance and Mongolian dance, identify the differences and make distinctions. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	
Teaching tools and resources	**Tool:** Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Comparative Analysis of Tibetan dance and Mongolian dance	

Table 6 (Continue)

Week	15 week (lesson 1)	
Course topics	Integration	
Course content	Integration of Dance and Music Theory (Music analysis)	
Course objectives	1. Distinguish the rhythm and melody of different music. 2. Thorough understand the relationship between the rhythm and melody of music and dance.	
Teaching methods	Online	**Before Class**: A variety of music tracks with different rhythms and melodies are released in advance through the Super Star Learning Channel, and several related test questions are designed to guide students in their independent learning before class through pre-study tasks.
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher guides the students to analyze the rhythm and melody of the music and explains how to choose different speeds and strengths of dance movements to blend with it, and the process gives play to the creativity of the students' imagination. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	
Teaching tools and resources	**Tool:** Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Learning of musical knowledge	

Table 6 (Continue)

Week	15 week (lesson 2)		
Course topics	Integration		
Course content	Integration of Dance and Music Practice (Integration performance)		
Course objectives	1. Distinguish the emotional colours and stylistic features of different music. 2. Accurately express the emotion and style of the music through dance movement		
Teaching methods	Online	Before Class: Add emotional and stylistic analyses based on distinguishing musical rhythms and melodies. A wide range of music tracks with different emotional colours are released in advance through the Super Star Learning Channel, and relevant pre-reading tasks are given on the platform to guide students in their independent learning before class.	
	Offline	During Class: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher guides the students to analyze the emotional colours and stylistic features of the music and to create a dance piece in 30s each, considering what they have learnt. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.	
	Online	After Class: Teachers record each student's dance work as a video and post it on Super Star Learning Channel to help students analyze their shortcomings, and design several test questions for which teachers give timely online evaluation and feedback.	
Evaluation methods	Tests and examinations: Through test questions, the teacher judges whether students can complete the course objectives for the lesson. Observation records: During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. Video recordings: Teachers record students' class work on video for subsequent analysis and assessment.		
Teaching tools and resources	Tool: Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers Resources: Integration of Music and Dance		

Table 6 (Continue)

Week	16 week (lesson 1)	
Course topics	Integration	
Course content	Integration of dance and language Theory (Poetry and essay analyses)	
Course objectives	1. Distinguish between the underpinnings, meanings, and storylines of different poetry and essay. 2. Thorough understand the relationship between the underpinnings, meanings, and storylines of poetry and essay and dance.	
Teaching methods	Online	**Before Class**: A number of poems and articles are released in advance through the Super Star Learning Channel, and several related test questions are designed to guide students in their independent learning before class through pre-study tasks.
	Offline	**During Class**: 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, teachers instruct students to analyze the underpinnings, meanings and storylines of poetry and essays, explaining how to choose different styles of dance moves to blend with them, using students' imaginative creativity in the process. (2) 5min Summarize and analyze the content of the lesson to set the scene for the next section of practical learning.
	Online	**After Class**: Teachers design a few test questions based on the theoretical knowledge of the lesson on Super Star Learning Channel to help students complete the revision work of the lesson, and teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson.	
Teaching tools and resources	**Tool:** Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Learning of language knowledge	

Table 6 (Continue)

Week	16 week (lesson 2)		
Course topics	Integration		
Course content	Integration of dance and language Practice (Integration performance)		
Course objectives	1. Accurately grasp the emotions of the characters in different poetry and essay. 2. Express the inner emotions of the characters through their bodies.		
Teaching methods		Online	**Before Class:** Add role-emotion analyses based on distinguishing the underpinnings, meanings, and storylines of poems and articles, and release poems and articles with a variety of roles and different emotional colours in advance through Super Star Learning Channel, and give relevant pre-reading tasks to guide students to carry out independent learning before class.
		Offline	**During Class:** 45min (1) 40min Review and emphasize key knowledge based on feedback from assignments, the teacher instructs the students to analyze the inner emotions of the characters and to create a dance piece in 30s each, considering what they have learnt. (2) 5min Share with students the key points of the lesson and assign homework for the end of the lesson.
		Online	**After Class:** Teachers record each student's dance work as a video and post it on Super Star Learning Channel to help students analyze their shortcomings, and design several test questions for which teachers give timely online evaluation and feedback.
Evaluation methods	**Tests and examinations:** Through test questions, the teacher judges whether students can complete the course objectives for the lesson. **Observation records:** During the dance experience, the teacher observes whether students are able to complete the course objectives for the lesson. **Video recordings:** Teachers record students' class work on video for subsequent analysis and assessment.		
Teaching tools and resources	**Tool:** Online: Super Star Learning Channel Offline: Face-to-face teaching by teachers **Resources:** Integration of Languages and Dance		

Based on the modification suggestions of the focus group experts, further additions and modifications were made to the course design in terms of the development of dance creation skills, the specific presentation of teaching tools, and the design of teaching activities, so as to make the course design more detailed and specific, which will help to further optimize the quality of teaching and learning of dance for Grade 7 students.

CHAPTER 5

CONCLUSION AND DISCUSSION

5.1 Conclusion

    5.1.1 Course design

        In recent years, dance education has been gaining ground in primary and secondary education. The 'Compulsory Education Art Curriculum Standards' (2022 Edition) issued by the Chinese Ministry of Education explicitly includes 'dance' as a course category alongside 'music', 'art', 'drama' and 'film and television'. As one of the main tools to carry out art education in schools, the subject of 'dance' has gradually gained prominence in the school art course. A scientific and rational dance course meets the requirements for the training of students in the twenty-first century, and is an important channel for the training of national talents, as well as a core manifestation of the school's function of educating people. This paper will design a one-semester dance course for Grade 7 students based on the dance course objectives, dance learning content and dance learning tasks corresponding to Grade 7 students in the 'Compulsory Education Art Curriculum Standards'.

        This paper takes OMO (Online-Merge-Offline) teaching mode as an entry point and adopts the teaching form of 'Online + Offline', which expands students' learning resources with online teaching and provides students with practical opportunities with offline teaching, which is conducive to giving full play to the maximum advantages of online and offline teaching. The researcher also applied the three pedagogical theories of Backward design, Blended learning, and Flipped classroom in the design of the dance course to promote the implementation and development of the course. In addition, the researcher designed the course according to the closed loop of course objectives, course content, course evaluation, and course implementation, forming a coherent course structure and making the course design more rigorous and orderly.

After the course was designed, an assessment of Item-Objective Congruence (IOC) concluded that the dance course designed using the OMO concept solved, to a certain extent, the problems of the current single mode of dance teaching, lack of structure, and ambiguity of objectives; it was able to fulfil the dance learning objectives and learning tasks corresponding to Grade 7 students in the 'Compulsory Education Art Curriculum Standards' has enriched the dance course and improved the dance learning effect of Grade 7 students; the course design theories and methods used in the course also contribute to the implementation of this course, which is a good integration. At the same time, the researcher further optimized the course according to the improvement responses suggested by the IOC experts, so that the course became more flexible in its pedagogical use.

5.1.2 Expert review and assessment

The researcher modified the course according to the suggestions of the IOC experts, and then incorporated the modified course design into the verification of the focus group to conclude that this course can improve the efficiency of dance learning for Grade 7 students, and play a role in promoting students' dance learning ability, laying a good foundation for future learning. The experts agreed that the OMO teaching model is promising, and that the use of this model to design the dance course is a revolution in dance teaching and has a certain reference value for the development of dance education in the future. The use of this model for dance learning by Grade 7 students can stimulate interest in learning, and play a significant role in improving learning efficiency and cultivating self-learning ability. At the same time, the researcher improved the course design after discussion with the focus group experts, and presented the course in a more detailed and specific way, which is convenient for other educators to refer to and use.

5.2 Discussion

Although the research in this paper has achieved certain results, due to the researcher's own level of theoretical knowledge and teaching practice experience is limited, the research is still deficient, there is still a need to continue to improve and perfect the content.

5.2.1 Advantages

1) In today's information age, the rapid development of Internet technology and the convenience and speed of people's communication have good internal motivation and sufficient external conditions for the implementation of the teaching model designed using the OMO concept, which is operable.

2) The dance course designed with the OMO concept is divided into three parts: "online independent learning before class", "face-to-face teaching during class", and "online consolidation after class". Students use the online platform to complete self-study tasks before the lesson, face-to-face teaching for more intuitive instruction during the lesson, and consolidation assignments for the lesson online at the end of the lesson. The course makes flexible use of the 'online + offline' teaching format, broadens the teaching dimension, injects new vitality into dance teaching, and promotes the change and development of dance teaching methods.

3) The dance course incorporating the OMO concept solves the problem of a single teaching mode. Traditional offline teaching focuses more on the practical ability of students, students will only imitate the teacher's body movements, but do not understand the history and culture of each dance and the meaning of each movement; online teaching focuses more on the learning of theoretical knowledge of dance, students have no way to feel the teacher's body changes in the dance learning, the lack of intuition. The teaching mode under the concept of OMO is a good integration of offline teaching and online teaching, where offline learning is based on practical training, and online is a comprehensive learning combining theory knowledge with practice training. Students in the learning process can understand the connotation of dance movements, to achieve a balance between theoretical and practical learning, dance practice

learning becomes no longer abstract, to solve the problem of low interest in learning, but also to enhance the students' dance understanding and learning efficiency.

4) The dance course incorporating the OMO concept makes up for the lack of offline teaching resources. In offline teaching, due to the conditions of different regions, each school has different teaching equipment, teaching space, teacher reserves, education funds, etc., so the development of the course and the learning of students vary. While using network resources for online learning, students can collect more learning resources, enriching the learning pathway and breaking through the limitations of offline teaching such as teaching time, teaching space and insufficient teaching resources.

5) The dance course incorporating the OMO concept facilitates flexible implementation of the course. In online teaching, students can watch videos anytime and anywhere, and control the speed of learning according to their own learning situation, which provides students with a higher degree of freedom. Teachers can also tailor their teaching to each student's learning situation, helping them to better carry out pre-study and revision work, which enhances student learning and class participation.

6) Dance teaching based on the concept of OMO integrates the pedagogical theories of Backward design, Blended teaching and Flipped classroom, which helps the researcher to establish a complete teaching model, expands the latitude of teaching, enriches the construction of the course, and promotes the development and improvement of the course.

7) Most of the teachers and experts had a positive attitude towards the teaching model designed using the OMO concept, were positive about its teaching effect, and agreed that the model had a promising future for application in the teaching of other disciplines, and that it had a certain reference value.

5.2.2 Disadvantages

1) In previous research data, there are few cases of implementation of the OMO concept being used in dance teaching, and most of them face students in higher education institutions. For students in compulsory education, the use of OMO concept in dance teaching is immature and lacks organizational experience. The design of the course in this paper may have some imperfections based on the lack of sufficient experience of previous generations.

2) In view of the fact that the academic and teaching situation varies from region to region, and that each student's dance foundation, situation, and learning level are not exactly the same, the course has some limitations, and needs to be compared and analyzed in several regions and schools.

3) Other scholars in the study of the integration of the OMO concept and dance teaching design, all the teaching design for the practical application of the comparative analysis, the results of the study have shown that the OMO mode of dance teaching to a certain extent to solve the problems encountered in traditional dance teaching, enhance the student learning effect and classroom participation, to promote the change and development of the way of dance teaching. The course design of this paper has been verified by the focus group, but there is no field test to check the application effect of this dance course, and there is no specific data support, which is the shortcoming of this paper.

5.2.3 Exploration

1) Other scholars in the study of the integration of the OMO concept and dance teaching design, some studies draw on Constructivist Learning Theory, Research-Based Learning Theory, and Connectivism Theory, while others draw on Flipped Classroom, Task-Driven Instruction, and Project-Based Learning. This paper draws on the instructional design theories of Backward Design, Blended Learning, and the Flipped Classroom. Firstly, Backward design provides a structural framework for evaluating priorities, which helps teachers to obtain students' feedback in a timely manner while measuring teaching effectiveness in the OMO teaching mode; Secondly, Blended teaching is also a combination of face-to-face teaching and online teaching in

the theoretical sense, so Blended teaching also supports the development of the OMO teaching mode in terms of research methodology and pedagogical principles; Lastly, Flipped classroom provides a good channel of independent learning for the OMO mode provides a good channel for independent learning and increases the time for communication and interaction and mutual collaboration between teachers and students. The researcher believes that the theories used in this course are more specific and appropriate for Grade 7 and are more in line with the relevant requirements of the 'Compulsory Education Art Curriculum Standards'.

2) Other scholars in the study of the integration of the OMO concept and dance teaching design, have also divided the learning content into 'online independent learning before class', 'face-to-face teaching during class' and 'online consolidation after class'. The researcher studied this topic on the basis of other scholars' studies, and concluded that the course in this paper is divided according to these three phases, which can also maximize the pedagogical advantages of the OMO concept.

3) Other scholars in the study of the integration of the OMO concept and dance teaching design, have used questionnaires to find out students' dance learning effects after the course and their recognition of the whole course. This course design also uses questionnaire survey after the implementation of the course to judge whether the designed course is scientific and effective, and at the same time to find out its shortcomings and deficiencies, and make up for them in a timely manner.

In this paper, the OMO concept was used to design a dance course for Grade 7 students, and the researcher summarizes and reflects on the problems and shortcomings that arose during the design process, and also discusses the development of the OMO concept in the education industry. In turn, it proposes optimization strategies for subsequent dance course design and promotes the research and development of dance teaching in theory and practice.

5.3 Recommendations

5.3.1 Recommendations for Practical Application of Research Findings

The course design in this paper is likely to face some problems if it is applied by other educators in their teaching practice. Therefore, the researcher puts forward the following suggestions in order to provide some help to other educators in their teaching practice so that teachers will have better teaching experience and students will have better learning outcomes.

1) In the implementation of this course, because the level of each region, school and student is not consistent, teachers need to consider the applicability of the course content, the diversity of teaching methods, the individual differences of students, and the operability of the teaching platform, etc. Therefore, it is recommended that teachers conduct a pilot study first to judge the students' participation and the learning effect based on the feedback data of the students on the platform and the acceptance of the students offline, and to analyze whether this model can be carried out on a large scale.

2) If the OMO concept of a dance course can be carried out in classes or grades, when implementing this course, it cannot be fully replicated in every classroom due to the differences in the teachers' educational knowledge base, the school's teaching resources, and the specific learning situations of the students. Teachers should make timely adjustments and reflections on course time, course content and course activities according to teaching conditions and student feedback to optimize student learning.

3) In the implementation of this course, if there are parents who are opposed to online learning, in response to this phenomenon, teachers should do sufficient background research before the course is carried out, analyze the family situation of each student, the reasons for parental opposition, and determine that there are sufficient conditions for the implementation of the course, and then communicate with parents in a timely manner, explaining the nature of the course, and strive to obtain parental support.

4) In the implementation of this course, individual students may not have electronic devices for online learning, for students who have difficulties in online learning, the researcher suggests that teachers should communicate and provide solutions to solve the problem in a timely manner, either by using the school's equipment for online learning, or by teachers' own organization of learning in a fixed place, and other ways of solving the problem.

5) In the implementation of this course, although the use of electronic devices can be faster and more efficient in acquiring knowledge, due to the complexity of the network, students with low self-control may be attracted by entertainment information on other networks, which may lead to a lack of concentration in learning and inability to achieve the learning objectives. For this problem some researchers have suggested in previous teaching practice that lecturers should increase the assessment density, change the supervision method and seek various means to motivate students. On this basis, this paper suggests that teachers should screen out valuable learning contents, reasonably stipulate the time and tasks of students' online learning, and take appropriate precautions, so as to carry out teaching work efficiently.

6) In the implementation of this course, if individual students are not active in learning the dance course under the concept of OMO, for this phenomenon some researchers have suggested in previous teaching practice that in the process of teaching activities, teachers should try to find students' interests and try various ways to let students feel the knowledge of dance. On this basis, this paper suggests that dance learning should start from students' interests and maintain a positive and active learning atmosphere.

7) In the implementation of this course, teachers should involve students in the assessment during the teaching process, such as whether there is enough time for online pre-study, whether they encounter any difficulties in carrying out learning on the platform, etc. They should constantly collect students' feedback and adjust the course to suit their needs.

8) In the implementation of this course, not only do students need to have the ability to use the online teaching platform flexibly, but also teachers need to continuously improve their own information technology level to cope with the high quality of online teaching. Some researchers have suggested in their previous teaching practice that to ensure the smooth implementation of the course, teachers can enhance their information literacy skills by regularly participating in training or networking activities organized by the school; they can improve their digital teaching skills through regular teaching and research, listening to and evaluating lessons, and setting up an OMO teaching team; they also need to keep an eye on the application of OMO concepts in the education industry and the latest developments in the field of dance teaching, so as to constantly update their own knowledge reserves. At the same time, the amount of lesson preparation and workload of teachers may increase, which requires teachers to be well-prepared and explore good ways to improve their teaching quality.

9) In the implementation of this course, the school should do a good job of following up and guaranteeing the work. For example, they should help teachers to communicate with parents, update and replace the school's electronic equipment in time, repair dance teaching facilities in time, and carry out quality training for teachers. At the same time, according to the needs of teaching, the school should be ready to respond to emergencies at any time and provide all the resources needed for the course.

5.3.2 Recommendations for Future Research

This paper uses the OMO concept to design a dance course for Grade 7 students, which is a preliminary investigation in the field of dance teaching in compulsory education, and needs to be explored and delved into more deeply in the follow-up, in order to provide some reference value for the subsequent research.

1) In the practice of online dance teaching under the concept of OMO, it is crucial to select a suitable online learning platform. If the learning platform is not rich enough in functional boards for dance learning, often has lag phenomenon, has unreasonable user usage restrictions, requires users to top up, etc., this may lead to

interruptions in the learning process and interrupt students' learning concentration. The researcher then believes that how to design or select a software platform for students that is suitable for online dance teaching is also something that needs to be continued to be improved and researched in the subsequent design and optimization strategies for dance teaching.

2) In the practice of online dance teaching under the concept of OMO, teaching resources are one of the material conditions to ensure the effective development of teaching activities. The researcher believes that in the subsequent research, we should collect and integrate teaching resources through multiple channels, establish a diversified teaching resource base, and improve students' knowledge horizon and teaching content by developing more high-quality teaching resources.

3) Dance has become an indispensable subject in the aesthetic education of China's basic education, and is a channel for students to liberate their minds and learn about the world on the basis of physical movement. The 'Compulsory Education Art Curriculum Standards' advocate that the study of dance should take traditional Chinese culture as its starting point, so that young people can learn about Chinese culture and experience the stylistic characteristics of various ethnic groups in dance. Therefore, in future course studies, all disciplines should focus on the interface with culture, which will help students form a correct view of history, country and culture.

4) The application of the OMO concept in the education industry shows us the effective integration of new information technology and education. It is a teaching mode that is more flexible than the traditional teaching mode and more intuitive than the online teaching mode that integrates online and offline, inside and outside the school. In previous studies, some scholars have applied the concept of OMO in mathematics, language and other subjects have achieved good teaching results, exploring the research of the integration of various disciplines and information technology has been an inherent need and inevitable trend in the field of teaching. Therefore, the researcher believes that the potential of OMO teaching mode should be explored more in the future, and the OMO concept should be applied in the teaching of different subjects according

to the characteristics of each subject when the conditions of the school permit, so as to provide more teaching environments for the OMO teaching mode to be applied.

5) The OMO concept is now being applied more and more in the education industry, while more and more emerging educational theories are surfacing. Therefore, the researcher believes that more scholars should explore the possibilities of the OMO concept in the education industry, combining it with more comprehensive educational theories, more internationalized teaching methods, and newer teaching modes, so as to promote the development of digital pedagogy.

6) With the development of the times and the updating of teaching concepts, the use of the network in teaching and the value of its application are expanding. Therefore, in order for students to have better development and adapt to the society, we should break the traditional teaching concepts, study more teaching modes suitable for the current society, and fully recognize the positive impact of technical support on education.

The researcher hopes to bring better teaching service and learning experience to the society and the students and teachers in the school. Based on the research of dancers and educators at home and abroad, the researcher has made a preliminary exploration of the dance course for the Grade 7 students and will continue to enhance the theoretical and practical learning in the future, continue to explore the combination of dance and modern education, and make a modest contribution to the study of dance.

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APPENDIX

Appendix A

- Evidence of invitation of experts to review the research instruments (IOC).

HESI. 8718/714

Graduate School

Srinakharinwirot University

114 Sukhumvit 23, Bangkok 10110

1 May 2024

Topic: Invitation to be an Expert

To: Professor Song Yan

      Miss Rui Liu is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development and Design of Effective Dance Courses for Grade Seven Students in China Using the Orno Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

      The Graduate School has invited her to be an expert: Expert Review of 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 Miss Rui Liu to be considered as an expert.

Best regards,

(Lecturer Dr. Wongwit Senavongse)

Deputy Dean for Administration and Planning

Acting 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.

HESI. 8718/714

Graduate School

Srinakharinwirot University

114 Sukhumvit 23, Bangkok 10110

1 May 2024

Topic: Invitation to be an Expert

To: Professor Yue Lei

Miss Rui Liu is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development and Design of Effective Dance Courses for Grade Seven Students in China Using the Omo Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

The Graduate School has invited her to be an expert: Expert Review of 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 Miss Rui Liu to be considered as an expert.

Best regards,

(Lecturer Dr. Wongwit Senavongse)

Deputy Dean for Administration and Planning

Acting 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.

HESI. 8718/714

Graduate School

Srinakharinwirot University

114 Sukhumvit 23, Bangkok 10110

1 May 2024

Topic: Invitation to be an Expert

To: Professor Hui Mi

Miss Rui Liu is a Master's degree student, majoring in Arts Education at Srinakharinwirot University. She is working on her thesis, titled "Development and Design of Effective Dance Courses for Grade Seven Students in China Using the Omo Concept", with Assistant Professor Dr. Dharakorn Chandnasaro as her advisor.

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As a result, I would like to thank you for this opportunity and request permission to ask Miss Rui Liu to be considered as an expert.

Best regards,

(Lecturer Dr. Wongwit Senavongse)

Deputy Dean for Administration and Planning

Acting Dean of the Graduate School

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

Appendix B

- Validation by focus group experts

Certificate of Thesis Presentation Approval by Experts
Through Focus Group Discussion

Research/Thesis Title:
(In Thai): การพัฒนาและออกแบบรายวิชานาฏศิลป์สำหรับนักเรียนระดับชั้นมัธยมศึกษาปีที่ 1
ของประเทศจีน โดยใช้แนวคิดแบบผสมผสานระหว่างออนไลน์และออฟไลน์
(In English): Development and Design of Effective Dance Courses for Grade 7 Students
in China Using the OMO Concept
Student's Name: Rui Liu

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
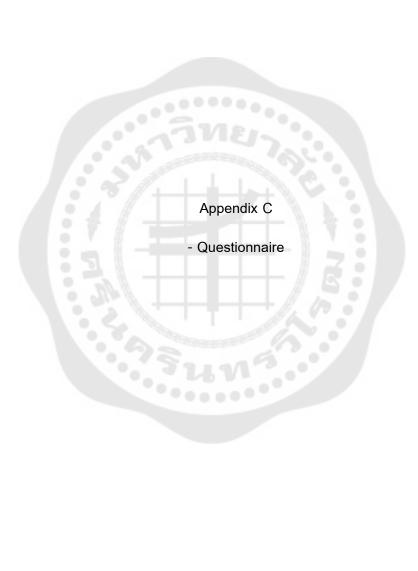this document as confirmation.

Chair of Focus Group

Committee Member

Committee Member

Asst. Prof. Dr. Dharakorn Chandnasaro
(Thesis Advisor's Name-Surname)

(Thesis Co-advisor's Name-Surname)

Appendix C

- Questionnaire

QUESTIONNAIRE

Year 7 students' assessment and perceptions of a dance course designed using OMO concepts

This questionnaire is divided into three sections

1. Basic information for students

2. Feedback on the core qualities to be developed in the arts curriculum

3. Feedback on the dance course under the concept of OMO

Part 1: Basic Information for Students

1. Your gender is:

A. Male   B. Female

2. The electronic devices you commonly use:

A. Mobile phone   B. Ipad   C. Computer   D. Other

3. How long do you use the online platform every day:

A. Half an hour   B. 1 to 3 hours   C. 3 to 5 hours   D. More than 5 hours

4. (Multiple choice) The main purpose of your using online platforms is:

A. Communicate and contact with friends   B. Post news

C. Browse online information   D. Learn skills

5. Are you proficient in using online platforms for online learning?

A. Not skilled   B. General   C. Very skilled

6. Are you aware of the OMO concept:

A. Never know   B. Heard of its   C. Know it very well

7. Are you aware of the "Compulsory Education Art Curriculum Standards" issued by the Chinese Ministry of Education 2022:

A. Never know   B. Heard of its   C. Know it very well

8. Are you aware of the "Framework for 21st Century Learning":

A. Never know   B. Heard of its   C. Know it very well

9. Are you using online platforms to pay attention to dance content:

A. Never   B. Occasionally   C. Often

Part 2: Feedback on the core qualities to be developed in the arts curriculum

Aesthetic Perception

1. Through the study of this dance course, have you appreciated and understood different ethnic folk dance works or dance theatre clips:

A. Yes   B. No

2. Through the study of this dance course, can you discover the beauty of the natural world and social life in different dance works:

A. Yes   B. No

3. Through the study of this dance course, can you appreciate the meaning and emotion of different dance works:

A. Yes   B. No

4. Through the study of this dance course, do you think it has improved your Aesthetic Perception:

A. Hindered   B. Did not help   C. Facilitated

Artistic Expression

5. Through the study of this dance course, can you perform dance movements in a coordinated, coherent and rhythmically accurate way:

A. Yes   B. No

6. Through the study of this dance course, can you recognize the type of dance by its posture, movement and rhythm:

A. Yes   B. No

7. Through the study of this dance course, can you perform the dynamic and stylistic characteristics of different dances:

A. Yes   B. No

8. Through the study of this dance course, can you perform the thoughts and feelings in the dance works:

A. Yes   B. No

9. Through the study of this dance course, do you think it has improved your Artistic Expression:

A. Hindered   B. Did not help   C. Facilitated

Creative Practice

10. Through the study of this dance course, can you cooperate with others to complete formation and shape changes:

A. Yes   B. No

11. Through the study of this dance course, can you integrate multi-disciplinary knowledge and make close connections with life when creating dances:

A. Yes   B. No

12. Through the study of this dance course, can you make connections between dance and artistic themes:

A. Yes   B. No

13. Through the study of this dance course, can you work with a group to choreograph dance works with thematic ideas:

A. Yes   B. No

14. Through the study of this dance course, can you work with others to perform with a full range of emotions?

A. Yes   B. No

15. Through the study of this dance course, do you think it has improved your Creative Practice:

A. Hindered   B. Did not help   C. Facilitated

Cultural Understanding

16. Through the study of this dance course, can you understand the reasons for the formation of dance movements:

A. Yes   B. No

17. Through the study of this dance course, can you understand the reasons for the formation of dance styles:

A. Yes   B. No

18. Through the study of this dance course, can you feel the emotions conveyed in the dance and empathies with it?

A. Yes   B. No

19. Through the study of this dance course, do you think it has improved your Cultural Understanding:

A. Hindered   B. Did not help   C. Facilitated

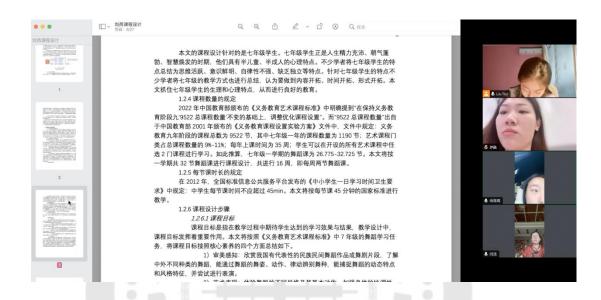Part 3: Feedback on the dance course under the concept of OMO

1. Will you be able to adapt to the dance course under the OMO concept:

A. Yes   B. No

2. Do you think the time schedule for online learning and offline learning is reasonable:

A. Yes   B. To be improved   C. No

3. Do you think the content of online learning is well connected with the content of offline learning:

A. Yes   B. To be improved   C. No

4. Do you think the dance theories learnt online can promote the learning of practical course offline:

A. Hindered   B. Did not help   C. Facilitated

5. Do you think the dance practice learnt online can promote the learning of practical course offline:

A. Hindered   B. Did not help   C. Facilitated

6. (Multiple choice) What do you think are the advantages of the dance course under the OMO concept for your dance learning:

A. Improves the initiative of learning   B. Improves the efficiency of learning

C. Expands the ways and scope of learning   D. Increased the freedom of learning

E. Enriched the form of learning   F. Stimulated the enthusiasm for learning

7. (Multiple choice) What do you think are the disadvantages of the dance course under the OMO concept for your dance learning:

A. Unstable network signals   B. The temptation of online games

C. Poor intuition   D. No teacher supervision

8. Which dance learning method do you prefer:

A. Online learning   B. Offline learning   C. Online + Offline blended learning

9. Do you think the dance course under the OMO concept has contributed to your personal ability and general level of performance:

A. Hindered   B. Did not help   C. Facilitated

10. What is your attitude towards the dance course under the OMO concept:

A. Resistant   B. Neutral   C. Bullish

Appendix D

- Pictures of Focus Group Discussions

Pictures of focus group discussions

VITA

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DATE OF BIRTH	6 August1999
PLACE OF BIRTH	China