



DEVELOPING A NANJIAN TIAO CAI FOLK DANCE COURSE IN CHINA TO ENHANCE
THE DANCE TECHNIQUES OF FIRST-YEAR HIGH SCHOOL STUDENTS AT THE
YUNNAN ARTS UNIVERSITY'S ATTACHED ARTS SCHOOL



ZHU CHAO

การพัฒนาหลักสูตรรายวิชานาฏศิลป์พื้นเมือง ชุม หนานเจี้ยน เกี้ยวไฉ่ เพื่อพัฒนาศักยภาพ
เทคนิคนาฏศิลป์ สำหรับนักเรียนระดับชั้นมัธยมศึกษาปีที่ 1 โรงเรียนสาธิตแห่งมหาวิทยาลัย
ศิลปะญุนาน



ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
การศึกษามหาบัณฑิต สาขาวิชาศิลปศึกษา
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2567
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

DEVELOPING A NANJIAN TIAO CAI FOLK DANCE COURSE IN CHINA TO ENHANCE
THE DANCE TECHNIQUES OF FIRST-YEAR HIGH SCHOOL STUDENTS AT THE
YUNNAN ARTS UNIVERSITY'S ATTACHED ARTS SCHOOL



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

Copyright of Srinakharinwirot University

BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL F

OF THE REQUIREMENTS FOR THE MASTER OF EDUCATION

IN ART EDUCATION AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor

chita Detkhрут) (Asst. Prof. Dr.Suksanti

BY

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE MASTER OF EDUCATION
IN ART EDUCATION AT SRINAKHARINWIROT UNIVERSITY

Dean of Graduate School

..... Major-advisor

..... Chair

..... Co-advisor

..... Committee

(Asst. Prof. Dr.Sureerat Chinpong)

Title	DEVELOPING A NANJIAN TIAO CAI FOLK DANCE COURSE IN CHINA TO ENHANCE THE DANCE TECHNIQUES OF FIRST-YEAR HIGH SCHOOL STUDENTS AT THE YUNNAN ARTS UNIVERSITY'S ATTACHED ARTS SCHOOL
Author	ZHU CHAO
Degree	MASTER OF EDUCATION
Academic Year	2024
Thesis Advisor	Dr. Phunchita Detkhrut
Co Advisor	Assistant Professor Dr. Rawiwan Wanwichai

This study aimed to: (1) develop a Nanjian Tiao Cai dance curriculum integrating 21st-century instructional methods, and evaluate the alignment between objectives and content using the Index of Item-Objective Congruence (IOC); and (2) assess its pedagogical coherence and implementation effectiveness through expert focus group interviews. The course included 16 sessions, based on Davies' theoretical concepts and structured around five steps: awareness, exploration, acquisition, integration, and refinement. It progressed from posture control to expressive performance, emphasizing precise practice and enhancing learners' physical potential for more efficient skill development. IOC scores ranged from 0.67 to 1.0, showing strong consistency. Experts confirmed the course's clear structure, cultural relevance, and effectiveness in improving movement accuracy, fitness, and prop coordination. Trial results indicated notable improvements in students' technical performance and engagement. The course demonstrated strong feasibility, offering a replicable model for ethnic dance instruction in vocational education.

Keyword : Traditional dance, Nanjian Tiao Cai, Davies model, Movement accuracy, Vocational arts, Course design

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my thesis advisor, Lecturer Phunchita Detkhрут, and co-advisor, Assistant Professor Rawiwan Wanwichai, for their invaluable guidance, encouragement, and support throughout this research. Their professional insight and academic advice have been instrumental in helping me complete this thesis.

I would also like to extend my heartfelt thanks to Ms. Yuexi Lu and Mr. Mingyang Li for their constant care and companionship over the past two years. Your encouragement and thoughtful support have brought me warmth and strength during my studies abroad.

Finally, I am grateful to all the teachers and students who participated in this study. Your cooperation and feedback made the development and refinement of this course possible.

I would also like to express my gratitude to the Faculty of Fine Arts, Srinakharinwirot University, for fostering an inclusive and inspiring academic environment. The freedom to explore, create, and grow—both inside and outside the classroom—has been essential to my personal and academic development. The support I received throughout my time here has been instrumental in shaping my journey in the field of arts education.

ZHU CHAO

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	J
LIST OF FIGURES.....	M
CHAPTER 1 INTRODUCTION	1
Background.....	1
Objectives of the Study.....	3
Significance of the Study	3
Scope of the Study.....	4
Definition of terms	5
CHAPTER 2 REVIEW OF THE LITERATURE.....	6
2.1 The Cultural and Educational Value of the Traditional Nanjian Tiao Cai Dance	6
2.1.1 Origins and Ethnic Background of the Tiao Cai Dance.....	7
2.1.2 Structural Features and Symbolic Meanings of the Dance Movements	7
2.1.3 Current Status and Challenges in Teaching Tiao Cai in Arts Education	8
2.2 Definition, Importance, and Development Pathways of Dance Movement Accuracy	9
2.2.1 Connotation and Evaluation Dimensions of Dance Movement Accuracy	9
2.2.2 Theoretical Foundations of Motor Skill Acquisition (Gentile, Fitts & Posner) 10	

2.2.3 Key Strategies and Challenges in Enhancing Movement Accuracy in Ethnic Dance Training	11
2.3 The Application of 21st Century Educational Theories in Dance Education	12
2.3.1 Core Elements of 21st Century Learning: Enabling Movement Accuracy ...	12
2.3.2 Instructional Models for Enhancing Movement Accuracy	13
2.3.3 Empirical Research on 21st Century Approaches in Dance Education.....	14
2.4 Integration of Skill-Based Curriculum Development Theory and the Davies Instructional Model	15
2.4.1 Fundamental Principles and Phases of Skill-Based Curriculum Development	15
2.4.2 Structure and Applicability of the Davies Instructional Model for the Psychomotor Domain	16
2.4.3 Empirical Applications of the Davies Model in Arts Education: An International Perspective	17
2.4.4 Integration of the Davies Model in the Present Curriculum Design.....	17
2.5 Theoretical Framework and Research Positioning of This Study	18
2.5.1 Integrated Theoretical Framework	18
2.5.2 Summary of Literature Review and Research Innovation	19
2.5.3 Contributions and Research Positioning	20
CHAPTER 3 METHODOLOGY	22
3.1 Research Design.....	22
3.2 Research Participants	22
3.3 Curriculum Development Process	23
3.4 Research Instruments	24

3.5 IOC Evaluation Procedure	24
3.6 Focus Group Evaluation Procedure.....	24
3.7 Data Analysis	25
3.8 Ethical Considerations	25
CHAPTER 4 DATA ANALYSIS.....	26
4.1 Introduction	26
4.1.1 Theoretical Foundations and Application in Course Design	28
4.1.2 Course Design Process and Development.....	29
4.1.3 Expert Validation of Curriculum Objectives and Content Design.....	31
4.2 Focus Group Evaluation of Curriculum Effectiveness	131
4.2.1 Composition of Focus Group Experts	131
4.2.2 Evaluation of Instructional Practicality.....	134
4.2.2.1 Instructional Practicality Assessment	134
4.2.2.2 Expert Summary of Instructional Practicality	136
4.2.3 Student Adaptability Evaluation	138
4.2.3.1 Student Adaptability Evaluation	138
4.2.3.2 Expert Summary of Student Adaptability Evaluation	141
4.2.4 Evaluation of Teaching Effectiveness	142
4.2.4.1 Evaluation of Teaching Effectiveness	142
4.2.4.2 Expert Summary of Teaching Effectiveness.....	144
4.2.5 Evaluation of Course Improvement Directions.....	145
4.2.5.1 Evaluation of Course Improvement Directions	145
4.2.5.2 Expert Summary (Course Improvement Directions).....	148

4.2.6 Summary of Expert Recommendations for Course Revisions	149
4.2.7 Focus Group Experts' Summary of Course Revisions	150
CHAPTER 5 CONCLUSION AND DISCUSSION.....	153
5.1 Research Summary.....	153
5.1.1 Key Findings	154
5.1.2 Field-Based Teaching Validation	154
5.1.3 Curriculum Innovations.....	155
5.1.4 Field-Based Implementation Trial	156
5.2 Research Discussion	158
5.2.1 Innovative Integration and Relevance of Teaching Theories	158
5.2.2 Field Implementation Reflection.....	159
5.2.3 Feasibility of Curriculum Implementation and Feedback Mechanism Development	160
5.2.4 Research Limitations and Reflections	162
5.3 Library Recommendations.....	163
5.3.1 Practical Application of Research Findings	163
5.3.2 Recommendations for Future Research	165
5.3.3 Feasibility of Course Implementation and Construction of Feedback Mechanisms	167
REFERENCES.....	169
APPENDIX	117
VITA	129

LIST OF TABLES

	Page
TABLE 1 Davies Model-Based Instructional Framework for Dance Accuracy Training ..	17
TABLE 2 IOC Analysis of Item-Objective Congruence for the Nanjian Tiaocai Dance Curriculum	33
TABLE 3 Structuring of course content.....	36
TABLE 4 Course Content	38
TABLE 5 Teacher Lesson Plans 1	63
TABLE 6 Teacher Lesson Plans2	65
TABLE 7 Teacher Lesson Plans3.....	67
TABLE 8 Teacher Lesson Plans 4.....	69
TABLE 9 Teacher Lesson Plans 5.....	71
TABLE 10 Teacher Lesson Plans 6.....	73
TABLE 11 Teacher Lesson Plans 7	75
TABLE 12 Teacher Lesson Plans 8.....	77
TABLE 13 Teacher Lesson Plans 9.....	79
TABLE 14 Teacher Lesson Plans 10.....	81
TABLE 15 Teacher Lesson Plans 11	83
TABLE 16 Teacher Lesson Plans 12.....	85
TABLE 17 Teacher Lesson Plans 13.....	87
TABLE 18 Teacher Lesson Plans 14.....	89
TABLE 19 Teacher Lesson Plans 15.....	91
TABLE 20 Teacher Lesson Plans 16.....	93

TABLE 21 Evaluation criteria for the first week of course:	95
TABLE 22 Second week assessment criteria table:	96
TABLE 23 Evaluation criteria for the third week of the course:.....	98
TABLE 24 Evaluation criteria for the fourth week of the course:.....	100
TABLE 25 Evaluation criteria for the fifth week course:	101
TABLE 26 Evaluation criteria for the sixth week course:	104
TABLE 27 Evaluation criteria for the seventh week course:	107
TABLE 28 Evaluation criteria for the eighth week course:.....	109
TABLE 29 Evaluation criteria for the ninth week course:	112
TABLE 30 Evaluation criteria for the 10th week dance course:	114
TABLE 31 Evaluation criteria for the eleventh week course:	116
TABLE 32 Evaluation criteria for the 12th week course:	118
TABLE 33 Evaluation criteria for the 13th week course:	120
TABLE 34 Evaluation criteria for the 14th week course:	122
TABLE 35 Evaluation criteria for the 15th week course:	124
TABLE 36 Evaluation criteria for the 16th week course:	126
TABLE 37 Nanjian Tiaocai Dance Course Evaluation Form (Pre-test & Post-test).....	128
TABLE 38 Expert Evaluation Form	134
TABLE 39 Expert Evaluation Form	135
TABLE 40 Expert Evaluation Form	135
TABLE 41 Expert Evaluation Form	136
TABLE 42 Expert Evaluation Form	136
TABLE 43 Expert Evaluation Form	139

TABLE 44 Expert Evaluation Form	139
TABLE 45 Expert Evaluation Form	140
TABLE 46 Expert Evaluation Form	140
TABLE 47 Expert Evaluation Form	141
TABLE 48 Expert Evaluation Form	142
TABLE 49 Expert Evaluation Form	143
TABLE 50 Expert Evaluation Form	143
TABLE 51 Expert Evaluation Form	144
TABLE 52 Expert Evaluation Form	144
TABLE 53 Expert Evaluation Form	146
TABLE 54 Expert Evaluation Form	146
TABLE 55 Expert Evaluation Form	147
TABLE 56 Expert Evaluation Form	147
TABLE 57 Expert Evaluation Form	148

LIST OF FIGURES

	Page
FIGURE 1 Conceptual Framework for a Dance Movement Accuracy Course.....	19
FIGURE 2 Focus group	133
FIGURE 3 Focus group	133



CHAPTER 1

INTRODUCTION

Background

Traditional Chinese dance carries rich historical and cultural heritage and serves as a vital symbol of national identity. Among these cultural forms, the Nanjian Tiao Cai dance—originating from Nanjian Yi Autonomous County in Yunnan Province—stands out as an important representation of Yi ethnic tradition. In 2007, it was included in the first list of intangible cultural heritage of Yunnan Province, and in 2008, it was recognized by the State Council of the People's Republic of China as part of the second batch of national-level intangible cultural heritage items (No. III 71). This recognition not only affirms the cultural significance of Nanjian Tiao Cai but also reflects the state's commitment to the preservation and transmission of traditional culture.

In recent years, the integration of intangible cultural heritage (ICH) into vocational education has gained increasing policy support. As highlighted in the *Journal of Chinese Ethnic Education* (2023, Issue 5), ICH represents a unique cultural resource with educational, social, and moral value. In his 2022 report, President Xi Jinping emphasized the importance of enhancing cultural heritage protection and promoting the innovative development of traditional Chinese culture. Within this context, incorporating ICH into school curricula is not only a vehicle for cultural transmission but also a strategy for cultivating cultural confidence and diversity.

Responding to this national initiative, the Affiliated Arts School of Yunnan Arts University has introduced Nanjian Tiao Cai into its dance curriculum to strengthen students' understanding of ethnic culture and enhance their artistic expression. However, preliminary implementation has revealed several pedagogical limitations—most notably, the challenge of improving movement accuracy in student performance. Traditional instruction often relies heavily on rote imitation and lacks structured, theory-informed training frameworks. Consequently, students face difficulties in controlling spatial orientation, coordinating with props, and maintaining rhythmic precision.

Three core problems have emerged in current instructional practice:

First, the standardization of movement remains inadequate. The unique movements of Tiao Cai emphasize precise directional positioning, body posture, and dynamic form. However, due to the absence of systematic breakdown and targeted correction, students often struggle with rotation angles, limb extensions, and overall spatial consistency, resulting in deviations from stylistic norms and diminished expressive quality.

Second, students exhibit limited physical endurance and stamina. The Tiao Cai dance requires high-intensity, sustained physical output. Current teaching methods lack integrated physical conditioning modules, making it difficult for students to maintain movement stability and flow throughout the dance, particularly during extended practice sessions.

Third, the use of props (notably plates) presents coordination challenges. Tiao Cai features the symbolic use of plates held in both hands. The need to maintain stability while performing full-body movements significantly increases motor complexity. Many students experience issues with plate control, synchronization between upper and lower limbs, and maintaining rhythm, which affects both accuracy and aesthetic presentation.

In light of these instructional challenges, it is imperative to transition from traditional teaching models to more structured, theoretically grounded, and learner-centered approaches. To this end, this study integrates the principles of 21st-century learning theory with Davies (1971) instructional model for the psychomotor domain to guide the design of a new course.

The 21st-century learning framework emphasizes student engagement, collaboration, critical thinking, creativity, and technology integration. Meanwhile, Davies' model outlines five sequential stages for skill acquisition—preparation, presentation, guidance, practice, and evaluation—which are especially suited to performance-based disciplines such as dance. By combining these frameworks, this study aims to construct a scientifically sound, culturally responsive dance curriculum that enhances both movement accuracy and artistic expression.

The course will be implemented with Grade 10 students at the Affiliated Arts School of Yunnan Arts University, using project-based learning, cooperative strategies, and task-based instruction embedded within the real cultural context of Tiao Cai. The course content and objectives will be validated using the Index of Item-Objective Congruence (IOC) method, ensuring alignment and content clarity. Furthermore, the study will employ focus group interviews with expert evaluators to assess the course's practicality, student adaptability, teaching effectiveness, and areas for future improvement.

In sum, this study not only addresses the current instructional limitations in ethnic dance training but also contributes to the innovative development of ICH-based vocational education. By integrating modern pedagogical models with traditional cultural content, it seeks to enhance students' technical precision and cultural understanding, ultimately fostering a new generation of learners who can inherit and express traditional culture with accuracy, confidence, and creativity.

Objectives of the Study

1. To design and develop a Nanjian Tiao Cai dance curriculum incorporating 21st-century instructional methods, and to validate the scientific alignment and content effectiveness of the course through expert evaluation using the Index of Item-Objective Congruence (IOC).

2. To assess the feasibility and instructional applicability of the course in terms of pedagogical coherence and implementation effectiveness through focus group interviews with field experts.

Significance of the Study

This study holds academic, practical, and cultural significance as outlined below:

(1) Theoretical Significance

This research is among the first to systematically integrate the principles of 21st-century learning and Davies' instructional model for the psychomotor domain into the development of a traditional Chinese dance curriculum. It addresses a gap in the literature regarding structured instructional strategies for improving movement accuracy in ethnic dance education and contributes to the localization of skill-based instructional theories in the context of arts education.

(2) Practical Significance

By targeting Grade 10 students at the Affiliated Arts School of Yunnan Arts University, this study designs and validates a practical and structured curriculum that enhances students' control, rhythm, and expressive accuracy in traditional dance training. It enriches teaching practices and improves the overall quality of classroom instruction.

(3) Cultural Significance

As a nationally recognized item of intangible cultural heritage, Nanjian Tiao Cai plays an important role in fostering cultural identity and national heritage. Through scientifically designed instruction, this study facilitates the integration of cultural understanding and dance performance, offering a modernized approach to the sustainable transmission of ethnic artistic traditions.

Scope of the Study

The scope of this study is defined as follows:

Target Group: Grade 10 dance students at the Affiliated Arts School of Yunnan Arts University.

Content Focus: Development of a 16-week instructional course based on the Nanjian Tiao Cai dance, employing 21st-century teaching methods and Davies' instructional model.

Research Methods: Validation of course content and objective alignment using the Index of Item-Objective Congruence (IOC), and evaluation of instructional feasibility and effectiveness through expert focus group interviews.

Assessment Criteria: Movement accuracy, including standardization of form, coordination of props, and control of rhythmic precision.

Delimitations: This study focuses on course design and expert evaluation; it does not include long-term student performance tracking or large-scale implementation.

Definition of terms

Nanjian Tiao Cai: A traditional Yi ethnic group dance originating from Nanjian County, Yunnan Province, characterized by the use of plates as handheld props during performance. It was listed as a national-level intangible cultural heritage of China in 2008.

Movement Accuracy in Dance: Refers to the dancer's precision in executing spatial orientation, amplitude, rhythm, balance, and limb coordination during performance. It is a key criterion for evaluating dance quality and expression.

21st-Century Instructional Methods: Teaching strategies informed by 21st-century learning theory, including project-based learning (PBL), cooperative learning, task-based instruction, and the integration of ICT tools. These approaches emphasize student engagement, collaboration, and creative thinking.

CHAPTER 2

REVIEW OF THE LITERATURE

Chapter 2 provides a comprehensive literature review that establishes the theoretical foundation and research positioning of this study. It is structured into five key sections, each addressing a core aspect relevant to the research objectives. Section 2.1 explores the cultural and educational significance of the traditional Nanjian Tiao Cai dance, emphasizing its role in the preservation of intangible cultural heritage and its pedagogical value in dance education. Section 2.2 defines the concept of movement accuracy in dance, highlights its critical importance in performance and instruction, and reviews the evolution of related scholarly discourse. Section 2.3 examines the integration of 21st-century learning approaches in dance education, with a focus on collaborative learning, task-based learning, and other innovative pedagogies that foster skill acquisition and cognitive development. Section 2.4 discusses the fundamental principles of skill-based curriculum design and presents the structure and applicability of Davies' psychomotor instructional model, including empirical applications within arts education, thereby providing a theoretical basis for the course developed in this study. Lastly, Section 2.5 synthesizes the previous discussions to propose the theoretical framework and research positioning, highlighting the study's originality and academic significance.

2.1 The Cultural and Educational Value of the Traditional Nanjian Tiao Cai Dance

Nanjian Tiao Cai is a distinctive folk dance originating from the Yi ethnic communities in Nanjian Yi Autonomous County, Yunnan Province, China. It embodies not only aesthetic and performative qualities but also profound cultural, historical, and social meanings. As an object of study, Tiao Cai serves as a crucial vehicle for cultural identity, physical expression, and pedagogical transmission. This section explores the historical origin, choreographic features, and contemporary educational significance of Tiao Cai, forming a foundation for course development in later sections.

2.1.1 Origins and Ethnic Background of the Tiao Cai Dance

The Tiao Cai dance has its roots in ancient Yi ethnic rituals and harvest celebrations. Historically, it served as a form of spiritual expression through which the Yi people paid tribute to nature, ancestors, and agricultural prosperity (Huo, 2024; Pang, 2025). The term “Tiao Cai” literally refers to the act of “vegetable plucking,” which is reflected in the dance’s thematic focus on agricultural labor and collective gratitude.

As Li (2024) emphasizes in her study on living heritage, Tiao Cai has evolved into a comprehensive cultural event combining ceremony, performance, and entertainment. It was originally performed during major community feasts—referred to as “feast ceremonies”—and was closely tied to regional customs and ethnic spiritual beliefs. These origins provide the cultural context necessary for designing a dance course that preserves authenticity while aligning with modern pedagogical objectives.

Moreover, according to Diao and Liu (2019), Tiao Cai is not only a reflection of Yi cosmology and values but also an important manifestation of the region’s social organization, representing collective identity and shared ecological wisdom.

2.1.2 Structural Features and Symbolic Meanings of the Dance Movements

The Tiao Cai dance features highly symbolic movement vocabulary. Dancers typically hold props such as plates to simulate acts of picking, presenting, and celebrating food, symbolizing abundance and communal harmony (Shi, 2019; Xu, 2022). These gestures are rich in metaphor—plucking signifies harvest, while plate-raising signifies offerings to deities or ancestors.

The performance structure, as analyzed by Shi (2019), combines rhythmic squats, circular movement patterns, and plate manipulation techniques that require precise control and synchronized group coordination. These structural features make Tiao Cai not only visually engaging but also pedagogically effective for developing movement precision and spatial awareness among students.

Xu (2022) and Ma (2021) further note that such dances reflect localized folk aesthetics and embedded ecological values, making them valuable tools for teaching regional cultural literacy through physical performance. When embedded in an

educational framework, these symbolic elements support students' understanding of both technical movement and cultural meaning.

2.1.3 Current Status and Challenges in Teaching Tiao Cai in Arts Education

Despite its cultural richness, the transmission of Tiao Cai in school settings remains limited. According to Zhang (2021), most educational institutions lack standardized teaching materials and systematic instructional frameworks for traditional dances. Much of the teaching relies on rote imitation or verbal instruction, which hinders learners' engagement and undermines precision in performance.

A et al. (2022) emphasize that the lack of pedagogical innovation in traditional dance education has resulted in a disconnect between students and cultural content. This gap is particularly evident among high school students, who often experience folk dance as a static display rather than a dynamic, culturally embedded practice.

The transformation of Tiao Cai into a performative or commercialized product, as explored by Huo (2019), further complicates educational transmission by shifting focus away from community values to tourism-oriented aesthetics. Nevertheless, the dance still holds potential for creative reinterpretation. Ma (2021) proposes that integrating Tiao Cai into formal curricula can serve as a medium for preserving original ecological forms while fostering students' cultural identity and confidence.

To meet these challenges, Pang (2025) and Li (2024) advocate for a course design that is rooted in cultural authenticity but enhanced by modern educational strategies. Their research supports the development of instructional models that promote student-centered learning, cultural reflection, and precise technical training.

Summary: This section has outlined the cultural, structural, and pedagogical dimensions of the Tiao Cai dance. Drawing on recent research, it demonstrates that Tiao Cai is a culturally rich and pedagogically viable subject for instructional development. The analysis provides a necessary foundation for the following section, which addresses the concept and importance of movement accuracy in dance education. Furthermore, the documented teaching challenges reinforce the need to introduce 21st-century

instructional approaches and skill-based course design models in developing a culturally responsive and effective dance course.

2.2 Definition, Importance, and Development Pathways of Dance Movement Accuracy

2.2.1 Connotation and Evaluation Dimensions of Dance Movement Accuracy

In the field of dance education, movement accuracy is a core criterion for evaluating technical and expressive proficiency. Particularly for students with foundational dance training, accuracy encompasses not only the execution of choreographed shapes, but also mastery of timing, spatial placement, force modulation, and culturally embedded meaning. Krasnow and Wilmerding (2015) define movement accuracy as the dancer's ability to control spatial, temporal, and dynamic components of motion in accordance with choreographic or cultural expectations. This shifts the concept from mere replication to intentional embodiment.

In ethnic dance forms like Tiao Cai, accuracy involves more than technical correctness. It entails the meaningful reconstruction of ritual symbolism, communal aesthetics, and performance logic. Pang (2025) and Xu (2022) emphasize that Tiao Cai movements—such as circular stepping, squatting, and plate rotation—are not isolated motions, but expressions of historical memory and feast ceremony structures. Therefore, movement accuracy in Tiao Cai requires dancers to align technique with cultural logic and symbolic imagery.

Across various educational and choreographic contexts, dance movement accuracy can be evaluated in five dimensions:

1. Form Accuracy: Precision in body alignment, posture, and sequencing.
2. Rhythmic Accuracy: Synchronization with internal or external musical cues.
3. Spatial Accuracy: Placement, trajectory, and directional orientation within a defined area.
4. Dynamic Control: Modulation of energy, speed, and quality of movement.

5. Expressive-Cultural Fit: Culturally appropriate gestures and stylistic fidelity.

In the teaching of Tiao Cai, the use of props such as plates is both a technical and expressive challenge. As Zhang (2021) and Ma (2021) note, the gesture vocabulary must reflect agricultural life while adhering to precise pathways. Thus, cultivating movement accuracy in Tiao Cai is both a kinesthetic and cultural undertaking.

2.2.2 Theoretical Foundations of Motor Skill Acquisition (Gentile, Fitts & Posner)

To improve movement accuracy among trained dance students, educators must utilize evidence-based motor learning theories. Two foundational frameworks—Fitts and Posner (1967) and Gentile (1972)—have guided curriculum design and skill training in movement-based disciplines (Schmidt et al., 2019).

Fitts & Posner's Model includes:

Cognitive Stage: Learners identify task requirements and decode movement sequences.

Associative Stage: Errors decrease, and movement becomes smoother through practice and feedback.

Autonomous Stage: Movements become automatic, freeing attention for expressivity and nuance.

Gentile's Model focuses on:

Initial Stage: Understanding movement goals and environmental interaction.

Later Stage: Refinement through varied contexts, leading to adaptive stability and individualized execution.

These models provide a progressive pathway for improving accuracy, particularly when applied to ethnic dance education. As highlighted in Li (2024) and Diao and Liu (2019), Tiao Cai movements require students not only to execute technical sequences but to do so in contextually appropriate ways. Phased motor learning aligns with the pedagogical needs of such training.

2.2.3 Key Strategies and Challenges in Enhancing Movement Accuracy in Ethnic Dance Training

In traditional ethnic dance education, developing movement accuracy requires more than technical instruction—it demands integration of cultural learning, multi-sensory feedback, and skill-based scaffolding. Drawing upon studies focused on the Tiao Cai dance, the following instructional strategies have proven effective:

1. Movement Decomposition and Rhythm Layering

Shi (2019) emphasizes breaking down complex movement phrases into simplified, rhythm-aligned segments. This helps students focus on trajectory, timing, and tension without becoming overwhelmed.

2. Cultural Immersion and Symbolic Learning

According to Huo (2024), cultural narratives such as the feast ceremony ritual embedded in Tiao Cai should be taught alongside physical training. This dual-mode instruction reinforces the expressive dimension of accuracy.

3. Prop-Based Practice and Kinesthetic Rehearsal

Zhang (2021) and Ma (2021) highlight the importance of practicing with props from early stages of learning. The inclusion of real or mock plates supports dynamic control and expressive consistency.

4. Collaborative Feedback Mechanisms

A et al. (2022) recommend peer-to-peer assessments, video playback, and real-time correction as part of a closed-loop feedback system that fosters self-awareness and technical precision.

5. Stage-Based Instructional Design

Li (2024) and Huo (2019) propose aligning instructional sequences with cognitive and associative learning stages, including goal-setting, contextual rehearsal, and personalized correction routines.

Despite these advances, several persistent challenges hinder progress:

Limited Cultural Comprehension: Students may misinterpret ethnic dances as generic choreographies, omitting symbolic precision (Pang, 2025).

Prop Integration Difficulties: Coordinating movement with props under time constraints increases error rates, particularly in transitions (Ma, 2021).

Lack of Structured Curriculum: Instruction often relies on oral transmission or demonstration without consistent standards for evaluation (Zhang, 2021).

Ambiguous Pedagogical Objectives: Vague definitions of movement quality impede learners' ability to self-correct (Diao & Liu, 2019).

To address these limitations, educational efforts must unite scientific models, culturally meaningful instruction, and multi-modal feedback to create holistic dance learning environments. Such an integrated system positions accuracy not as an isolated skill but as an embodied expression of cultural fluency.

2.3 The Application of 21st Century Educational Theories in Dance Education

As global educational paradigms continue to shift from teacher-centered to learner-centered models, 21st-century educational theory has emerged as a powerful framework for promoting holistic student development. In the context of dance education, particularly for improving movement accuracy, these approaches introduce dynamic methods for combining technical training with collaborative learning and cultural literacy.

This section explores the core elements of 21st-century learning, outlines three central instructional models—project-based learning, cooperative learning, and task-based instruction—and reviews empirical studies that support their integration in culturally rooted dance education.

2.3.1 Core Elements of 21st Century Learning: Enabling Movement Accuracy

The 21st Century Learning Theory, promoted by UNESCO, OECD, and ministries of education worldwide, emphasizes the importance of cultivating learners' real-world problem-solving abilities, collaboration and communication skills, digital fluency, and cultural understanding (Trilling & Fadel, 2009).

The core competencies of 21st-century education are often categorized into the “4Cs”:

1. Critical Thinking – Analyzing dance structures and cultural intent.
2. Communication – Expressing meaning through verbal and physical language.
3. Collaboration – Synchronizing movements and group tasks to refine accuracy.
4. Creativity – Innovating within traditional frameworks to expand expressive range.

Equally important is ICT literacy, which enables learners to use video analysis, motion-tracking technologies, and digital platforms to receive real-time feedback and improve movement execution. In dance training, this multidimensional approach promotes deeper bodily awareness and technical refinement, particularly in achieving precise and expressive movement accuracy.

2.3.2 Instructional Models for Enhancing Movement Accuracy

In line with the above competencies, this study employs three teaching models tailored for developing movement accuracy:

1) Project-Based Learning (PBL)

PBL engages learners in real-world projects that require them to synthesize knowledge and skills toward a final product or performance. In dance education, this may involve students re-creating a traditional ceremony such as Tiao Cai, where they must explore cultural meanings, rehearse symbolic gestures, and coordinate movement timing and props. Such tasks demand accuracy not only in steps but in rhythm, posture, and meaning (Thomas, 2000).

2) Cooperative Learning

Cooperative learning structures promote group accountability and peer support. Dancers must coordinate timing and spatial relationships while providing each other with formative feedback. As (Slavin, 1995) emphasizes, cooperative tasks in physical education contexts increase both performance accuracy and social learning.

3) Task-Based Instruction

This method links learning outcomes to discrete, clearly defined tasks. For example, dancers may focus on subtasks such as “synchronize squatting and lifting within 4 beats” or “keep plate angle within $\pm 10^\circ$ during rotation.” (He, 2024) applied task-based instruction to Chinese ethnic dance and validated its effectiveness using pose estimation and time-alignment algorithms. This evidence supports the systematic improvement of movement precision through defined task units and repetition.

2.3.3 Empirical Research on 21st Century Approaches in Dance Education

Recent studies validate the positive impact of 21st-century instructional approaches on dance performance outcomes, especially in culturally grounded curricula.

Koff (2000) highlighted the effectiveness of project-based and collaborative methods in improving students’ spatial control and cultural insight in K–12 dance education. Zitomer and Reid (2011) similarly found that collaborative and inquiry-based dance projects improved movement consistency and cultural comprehension among adolescents.

In the context of Thai traditional dance, Sucharitakul et al. (2024) developed an ICT-based evaluation toolkit using Kinect v2, MediaPipe, and flex sensors. Their system allowed intern dance teachers to assess student movements with over 90% accuracy. The real-time visual feedback helped learners adjust body alignment and timing, leading to measurable gains in movement precision.

Meanwhile, He (2024) employed big-data-assisted feedback mechanisms in college-level ethnic dance education. By integrating pose estimation with task decomposition, the system enhanced both form accuracy and cultural appropriateness. These studies demonstrate that digital tools and structured instructional design can substantially elevate movement accuracy in traditional dance education.

Conclusion: This section presented the theoretical rationale, instructional methods, and research evidence that justify the integration of 21st-century educational approaches in movement-accuracy-focused dance instruction. These methods promote

cultural engagement, learner autonomy, and technical precision in ways that transcend rote repetition. The next section will explore how Davies' instructional model—structured around psychomotor learning—can be harmonized with 21st-century frameworks to create a scientifically grounded and culturally authentic dance course.

2.4 Integration of Skill-Based Curriculum Development Theory and the Davies Instructional Model

As the importance of practical competencies continues to grow in arts education, skill-oriented curriculum development has become a fundamental approach for designing dance instruction. This is especially relevant in traditional ethnic dance, where multidimensional sensory awareness and body coordination are critical. This study integrates the theoretical framework of skill-based curriculum development with Davies (1971) instructional model for the psychomotor domain, providing a structured, feedback-driven, and progressively scaffolded approach to teaching the Nanjian Tiao Cai dance.

2.4.1 Fundamental Principles and Phases of Skill-Based Curriculum Development

Skill-based curriculum development emphasizes the design of instructional content that builds measurable, executable, and progressively improvable competencies (Brown, 2001). Drawing from Richards and Rodgers (2014), as well as Wiggins and McTighe (2005), five essential principles are emphasized:

Goal-Oriented: All teaching activities align with specific, measurable skill targets.

Sequenced Progression: Content moves from simple to complex tasks.

Authenticity: Tasks reflect real-life dance contexts and ceremonial meanings.

Feedback Mechanisms: Continuous feedback supports real-time adjustment and growth.

Evaluability: Learning outcomes are clearly defined and assessable.

The curriculum development process follows a systematic cycle: needs analysis, objective setting, content organization, instructional design, implementation, and evaluation. This process ensures clarity, adaptability, and practicality in teaching.

2.4.2 Structure and Applicability of the Davies Instructional Model for the Psychomotor Domain

To enhance students' mastery of the Tiao Cai dance, this study adopts Davies (1971) instructional model for the psychomotor domain as outlined in "The Management of Learning." Davies emphasizes that effective instruction should proceed through structured and sequential phases—especially for performance-based subjects. His five-stage model consists of:

Preparation: Stimulate motivation and clarify learning objectives.

Presentation: Demonstrate ideal models of movement.

Guidance: Teacher-directed practice and initial correction.

Practice: Repetitive performance to build fluency.

Feedback and Evaluation: Integrated assessment to consolidate skills.

Recent research supports this structure. Pradoemchai et al. (2019) applied Davies' model alongside imagery training in pétanque instruction, observing improved precision and control. Similarly, Boonlers et al. (2025) designed flute-playing activities for Thai elementary students using the same framework, noting enhanced performance confidence and fine motor development. In music education, Boonyanant (2023) integrated the model with cooperative learning in a guitar course for Thai secondary students. The five-stage instructional pathway—decomposition, modeling, guided practice, feedback, and integration—demonstrated clear benefits in skill acquisition and peer collaboration.

These findings confirm that Davies' model is highly applicable for novice learners and effective in contexts requiring technical precision, such as traditional dance.

2.4.3 Empirical Applications of the Davies Model in Arts Education: An International Perspective

The Davies model has been applied internationally in arts education, especially in fields requiring psychomotor development:

In North America, Koff (2000) showed that phase-based instruction improved spatial and rhythmic accuracy among K–12 dance students, and enhanced understanding of cultural movement meanings.

In Thailand, Sucharitakul et al. (2024) developed an ICT-supported dance assessment toolkit using Kinect and MediaPipe. While not explicitly based on Davies' model, their structured process (demonstration, guided training, video feedback, iterative adjustment) aligns with Davies' stages and produced significant improvements in movement accuracy and self-assessment.

These applications indicate the cross-cultural adaptability and instructional power of the Davies model, especially for refining movement skills and supporting reflective learning.

2.4.4 Integration of the Davies Model in the Present Curriculum Design

The curriculum developed in this study applies Davies' five-phase model directly to the instruction of the Nanjian Tiao Cai dance. It aligns each teaching phase with corresponding movement and cultural objectives and incorporates 21st-century strategies such as cooperative learning and project-based tasks.

TABLE 1 Davies Model-Based Instructional Framework for Dance Accuracy Training

Davies Phase	Instructional Activities Example	Instructional Objective
Preparation	Introduce cultural background, symbolic props, and lesson goals	Foster motivation and cultural relevance
Presentation	Teacher models movements (e.g., plate lifts, squat-turn combos)	Establish accurate movement references
Guidance	Group practice with real-time corrections on angle, rhythm, space	Achieve control and precision in execution

TABLE 1 (Continued)

Davies Phase	Instructional Activities Example	Instructional Objective
Practice	Student-led rehearsal and mirror training	Reinforce fluency and structural awareness
Feedback and Evaluation	Triangular assessment: peer review, teacher scoring, video replay	Calibrate performance and prepare for integrated output

This model ensured the course followed a logical, progressive framework that supported students from initial understanding to expressive execution. Through integrated stages of demonstration, correction, independent practice, and performance feedback, students were able to improve both technical accuracy and cultural expressiveness in a structured manner.

2.5 Theoretical Framework and Research Positioning of This Study

This study aims to enhance the movement accuracy of students in performing the traditional Nanjian Tiao Cai dance by developing a curriculum that integrates contemporary instructional theory with structured skill acquisition models. To achieve this, the study combines the principles of 21st-century learning with Davies (1971) instructional model for the psychomotor domain. These two frameworks are aligned with the educational needs of skill-based training and the cultural characteristics of traditional dance, forming the theoretical foundation for curriculum development and implementation.

2.5.1 Integrated Theoretical Framework

The curriculum design in this study is grounded in the integration of three key theoretical components:

21st-century learning theory (Trilling & Fadel, 2009), which emphasizes critical thinking, collaboration, creativity, digital literacy, and problem-solving;

Davies' instructional model for the psychomotor domain (Davies, 1971), which outlines a five-phase sequence for teaching motor skills—preparation, presentation, guidance, practice, and evaluation;

The educational objectives of movement training, which emphasize symbolic understanding, bodily coordination, and precision of traditional dance techniques.

These three components form a triangulated instructional framework. The curriculum's content structure, teaching strategies, and assessment procedures are developed based on this integration to ensure both cultural expression and technical accuracy.

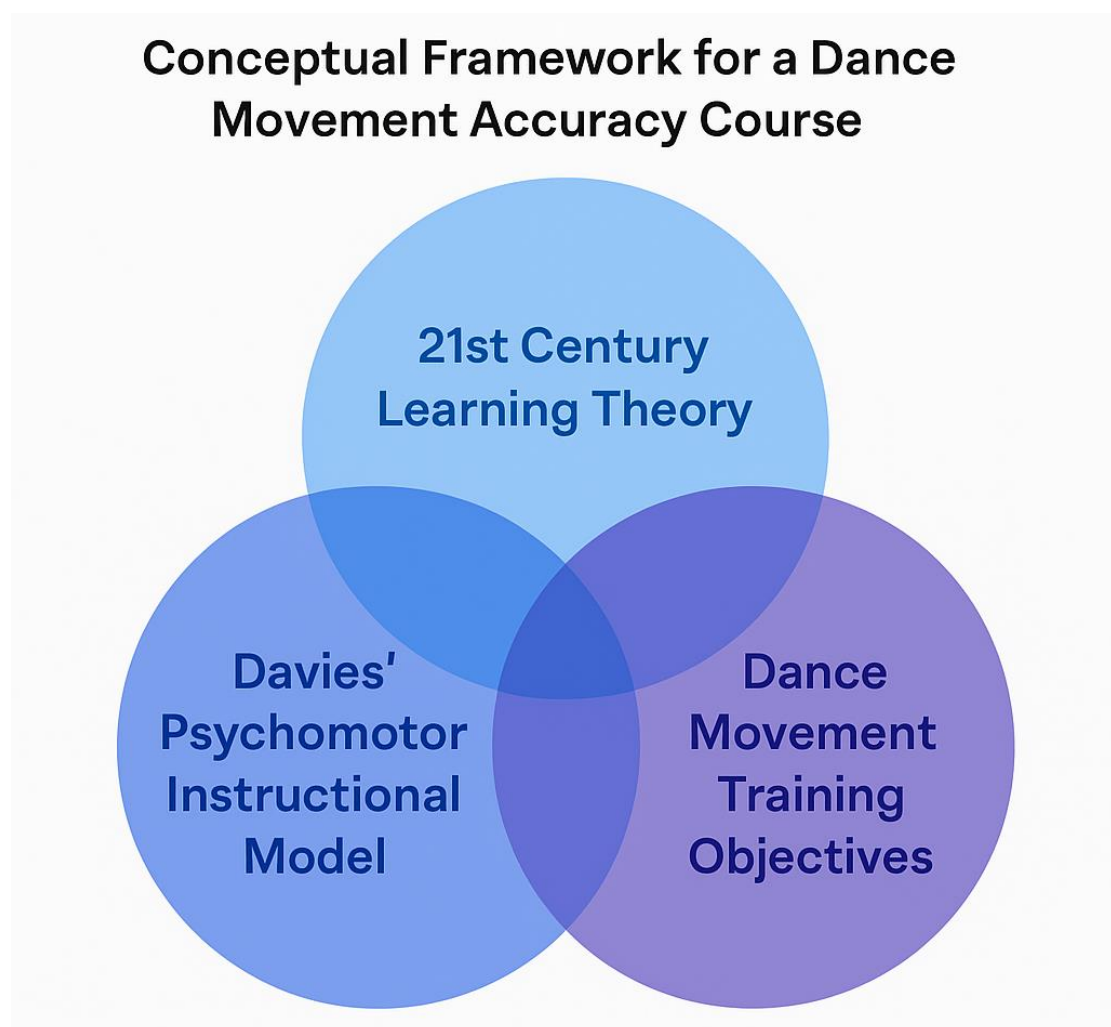


FIGURE 1 Conceptual Framework for a Dance Movement Accuracy Course

2.5.2 Summary of Literature Review and Research Innovation

The review of existing literature reveals three main limitations in current practice. First, ethnic dance instruction in China remains largely imitation-based and

lacks scientific structuring in terms of skill precision. Second, although Davies' model has been successfully used in music and physical education, it has rarely been adopted in traditional dance settings. Third, while 21st-century learning theory is widely implemented in academic and cultural curricula, its application to movement training—particularly in non-Western folk traditions—is minimal.

To address these gaps, this study introduces several innovations:

1. It is the first study to systematically apply Davies' psychomotor instructional model to a Chinese ethnic dance curriculum;
2. It places movement accuracy as the central teaching objective, and develops a course structure that incorporates task segmentation, guided instruction, repeated practice, and formative assessment;
3. It integrates 21st-century pedagogical strategies such as project-based learning, cooperative learning, and ICT-supported feedback into the physical performance domain, thereby bridging cognitive and motor skill development.

2.5.3 Contributions and Research Positioning

This research offers theoretical, methodological, and contextual contributions to the existing body of literature.

Theoretical Contribution: It expands the application of Davies' instructional model by demonstrating its adaptability to ethnic dance pedagogy, providing a new direction for psychomotor education in arts-based curricula.

Instructional Contribution: It proposes a sequenced training mechanism and a matching assessment framework specifically designed to enhance movement accuracy in folk dance education.

Contextual Contribution: The study is conducted with Grade 10 dance students from the Affiliated Arts School of Yunnan Arts University. This real-world setting ensures the curriculum's relevance and applicability to vocational arts education in China, supporting both cultural heritage transmission and pedagogical modernization.

Through this framework, the study not only builds upon existing instructional theories but also offers a practical course design model that can be adapted to similar educational contexts across Asia and beyond.



CHAPTER 3

METHODOLOGY

3.1 Research Design

This study adopted a two-phase research design integrating curriculum development with expert evaluation. The main objective was to design a traditional Nanjian Tiao Cai dance course based on Davies' five-phase instructional model for first-year students at the Affiliated Arts School of Yunnan Arts University, and to evaluate its scientific rigor and practical effectiveness through the Index of Item-Objective Congruence (IOC) and focus group expert reviews. The research was conducted in two phases: (1) Curriculum development and IOC expert consistency evaluation; (2) Systematic evaluation of the curriculum's instructional applicability and improvement suggestions through expert focus groups.

3.2 Research Participants

The study involved the following participants:

(1) Student Participants: Twenty first-year dance major students from the Affiliated Arts School of Yunnan Arts University, all of whom had prior experience in ethnic dance and voluntarily participated in this research.

(2) Expert Participants:

IOC Expert Group: Comprised of three specialists with extensive experience in ethnic dance education, intangible cultural heritage preservation, and curriculum development. Each expert had long-standing involvement in the research, teaching, or promotion of the Nanjian Tiao Cai dance and held prestigious roles, including national-level heritage bearers, senior choreographers, and regional cultural administrators. They were highly qualified to assess course structure, movement standardization, and the integration of cultural instruction.

Focus Group Experts: Five senior dance education experts from the Affiliated Arts School of Yunnan Arts University, each with substantial experience in ethnic and folk dance instruction.

Expert 1: School principal, graduate advisor at Yunnan Arts University, member of the Dance Committee of the China Association for Arts Education, and Chair of the Yunnan Dancers Association.

Expert 2: Head of the Dance Department, committee member of the China Association for Arts Education, and council member of the Yunnan Dancers Association.

Expert 3: Former Dance Department Head and senior lecturer with expertise in ethnic dance instruction and student management.

Expert 4: Director of the Dance Fundamentals Teaching Unit, senior lecturer responsible for foundational skill instruction.

Expert 5: Director of the Chinese Classical Dance Unit, senior lecturer specializing in movement style standardization and stage performance training.

3.3 Curriculum Development Process

The course was developed following Davies' five-phase psychomotor instructional model, emphasizing a progressive learning path from cultural immersion to expressive movement mastery. The curriculum spanned 16 weeks, with one 90-minute class per week, structured across five instructional phases: "Design, Experience, Exploration, Visualization, and Evaluation."

The phases of Davies' model included:

Step 1: The teacher performed the full dance to allow students to observe and understand the overall structure.

Step 2: The dance was broken down into components (e.g., hand, leg, or torso movements) for targeted practice.

Step 3: Students performed movements independently while the teacher observed and provided corrective feedback.

Step 4: The teacher offered strategies and technical guidance to improve movement quality based on observed difficulties.

Step 5: Students synthesized previous phases to achieve complete mastery of dance techniques.

The course employed a five-step rhythm—introduction, explanation, practice, discussion, and assessment—incorporating task-based learning, group collaboration, and cultural aesthetic experiences to support students' development in both movement technique and cultural understanding.

3.4 Research Instruments

Curriculum Materials: A 16-week dance course designed by the researcher based on Davies' model, including instructional objectives, weekly lesson plans, course structure, and evaluation strategies tailored to first-year students.

IOC Evaluation Form: Used by three experts to assess alignment between course content and instructional objectives. Each item was scored on a three-point scale (−1 = inconsistent, 0 = uncertain, +1 = fully consistent), and IOC values were calculated accordingly.

Focus Group Evaluation Form: Guided five experts in providing structured feedback across four dimensions—instructional practicality, student adaptability, instructional outcomes, and course improvement—to inform curriculum refinement.

3.5 IOC Evaluation Procedure

After the initial curriculum draft was completed, the three IOC experts independently reviewed all components using the IOC evaluation framework.

Scoring Method: Each item was rated as +1 (fully consistent), 0 (uncertain), or −1 (inconsistent).

Calculation Formula: $\text{IOC value} = \text{total expert scores} \div \text{number of experts}$.

Evaluation Criteria: An IOC value above 0.67 indicated strong alignment.

Results: All items achieved or exceeded the 0.67 threshold, confirming strong congruence between course content and instructional objectives.

3.6 Focus Group Evaluation Procedure

Following IOC verification, a focus group meeting was convened. Five expert reviewers systematically examined the curriculum text, instructional process, and

evaluation strategy. Structured discussions were held around four key dimensions: instructional practicality, student adaptability, learning outcomes, and course improvement.

The researcher moderated the discussion and documented expert feedback, which was later categorized and synthesized to guide course optimization and inform Chapter 4.

3.7 Data Analysis

IOC Data: Quantitative analysis was conducted to calculate average IOC values, determining the level of content-objective alignment.

Focus Group Data: A thematic qualitative analysis was used to classify expert feedback, extract consensus points, and generate revision recommendations to support curriculum refinement and the writing of Chapter 4.

3.8 Ethical Considerations

This study adhered strictly to academic ethical standards.

All expert participants signed informed consent forms.

All feedback was anonymized to ensure confidentiality.

No classroom interventions or personal student data were involved, thereby avoiding any exposure to sensitive information.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

This chapter presents a comprehensive and systematic evaluation of the 16-week Nanjian Tiaocai dance course designed by the researcher for Grade 10 female students at the Affiliated School of Yunnan Arts University. Aimed at students with existing dance foundations, the course emphasizes the standardization of dance movements, enhancement of physical strength and endurance, and the proper use of dance props through structured training, ultimately striving to elevate students' overall performance proficiency.

The course was developed based on Davies' instructional theory, which highlights the authenticity of teaching contexts, the gradual progression of learning tasks, and the goal-oriented execution of movements. This theory posits that instructional design should build upon learners' prior abilities, systematically engaging their perceptual and motor systems to improve body control and expressive ability. In practical application, the course was divided into multiple phases—cultural introduction, basic skill training, movement combination practice, and creative expression—guiding students progressively in mastering the movement features and cultural essence of the Nanjian Tiaocai dance.

In the course evaluation process, this study adopted a two-phase expert assessment mechanism. The first phase involved verification of the scientific soundness and objective alignment of the curriculum using the Index of Item-Objective Congruence (IOC). Three experts with extensive practical experience in folk dance education, the intangible cultural heritage of Nanjian Tiaocai, and local curriculum development were invited to conduct a detailed evaluation. They assessed the curriculum from multiple dimensions, including instructional objectives, movement content design, and methods of cultural integration, to ensure a high degree of consistency between course content and objectives, cultural accuracy, and instructional feasibility.

To further investigate the practical feasibility and implementation outcomes of the course, a focus group interview was conducted with five front-line dance education experts from the Affiliated School of Yunnan Arts University. These experts provided in-depth, multidimensional feedback on the course across four key areas: instructional practicality, student adaptability, teaching effectiveness, and directions for curriculum improvement. Their qualitative evaluations offered valuable insights for the refinement of the course.

The theoretical innovation of this study lies in applying Davies' instructional theory to ethnic folk dance education and validating its educational value through a structured expert-based evaluation model. The course features a progressive, task-oriented, and culturally integrated instructional framework. Additionally, the course incorporates 21st-century educational principles by fostering student engagement, autonomy, and creativity. Through task-based learning, group collaboration, and cultural contextualization, students were guided to achieve holistic development in knowledge, skills, and values.

In summary, this chapter systematically verifies the alignment between course objectives and instructional content through multilayered expert evaluation. It also explores the practical value of the course in enhancing students' dance skills, cultural understanding, and learning motivation. The following sections will elaborate on the theoretical foundations, design process, evaluation tools, and expert feedback, laying the groundwork for the conclusions and recommendations presented in Chapter 5.

Importantly, this course was specifically developed in response to three instructional challenges frequently identified in vocational folk dance education: (1) inadequate standardization of movement techniques, (2) insufficient physical endurance and body conditioning, and (3) a lack of coordination in the use of props such as handheld plates. These instructional issues were initially identified through classroom observations and expert consultations, and they directly informed the curriculum's objectives and targeted instructional strategies.

4.1.1 Theoretical Foundations and Application in Course Design

The theoretical foundation of the Nanjian Tiaocai dance course is grounded in the instructional philosophy of Ian K. Davies, whose contributions to the management of learning and task-based pedagogy have been widely applied in skills-based education, especially in arts and vocational fields. Although Davies did not formally present a curriculum development model bearing his name, his educational theories offer a structured approach to teaching that has influenced the formation of practical instructional models in numerous educational settings.

Davies' framework emphasizes several key principles: clear articulation of learning objectives, decomposition of complex tasks into sub-skills, systematic instructional planning, phase-based teaching, and continuous feedback and evaluation. These principles align closely with the needs of performance-based disciplines like dance, where psychomotor skills, artistic expression, and structured progression are essential to effective instruction.

In the context of this study, Davies' teaching theory was adapted to enhance the performance capacity of Grade 10 students at the Affiliated School of Yunnan Arts University who already possess a foundational level of dance training. The theory supported the development of a course that emphasizes stepwise acquisition of dance techniques, particularly focusing on movement standardization, endurance training, and cultural prop usage.

By using a Davies-informed instructional model, the course was divided into five progressive stages: (1) demonstration of the complete dance to build holistic understanding; (2) segmentation of choreography for focused skill acquisition; (3) student-led practice with teacher observation and targeted correction; (4) provision of strategies to refine technique and enhance expression; and (5) integration of all stages into comprehensive dance routines.

The integration of Davies' principles into the design of the Nanjian Tiaocai dance course allowed for a coherent, culturally contextualized, and pedagogically robust curriculum. It provided students with a scaffolded learning experience that not

only advanced their technical proficiency but also deepened their cultural awareness. This theoretical grounding ensured that the course was both practically implementable and educationally meaningful, offering a valuable model for folk dance instruction in similar educational contexts.

4.1.2 Course Design Process and Development

The Nanjian Tiaocai dance course developed in this study was constructed based on Davies' instructional theory and tailored to the learning characteristics of Grade 10 female students at the Affiliated School of Yunnan Arts University. The course adopts a systematic, phased, and task-oriented framework. Given that students already possessed a foundation in ethnic dance, the course aimed to improve movement standardization, enhance physical endurance, and deepen their understanding and application of props and cultural meaning, thereby achieving a coordinated development of technique and expressive ability.

The course spans a total of 16 weeks, with one session per week, each lasting 90 minutes. The overall instructional structure follows the five-stage teaching process outlined in Davies' theory: demonstration, segmentation, observation with correction, strategic guidance, and integrated performance. These stages are organically embedded into each week's lesson plan, ensuring progressive skill acquisition and increased expressive performance.

The course development process involved the following key steps:

Curriculum Planning and Goal Setting: The researcher first defined clear educational goals aligned with the needs of vocational dance education. These goals included improving movement precision, developing coordination and endurance, enhancing the standardized use of props, and strengthening cultural expression. Weekly instructional objectives were sequenced according to movement difficulty and cultural depth, ensuring that the course pace matched the students' developmental trajectory.

Movement Deconstruction and Skill Layering: The course was built around technical analysis and modular breakdown of signature movements from the Nanjian

Tiaocai repertoire, such as shoulder power techniques, pelvic control, and double-hand plate movements. These modules formed the core training content, offering a systematic pathway for students to master each skill progressively. In particular, the curriculum incorporated structured physical conditioning through repeated footwork drills, weight-resistance plate exercises, and rhythm-based aerobic sequences. These components were strategically sequenced to enhance students' lower-body strength, postural control, and cardiovascular endurance—key attributes often underdeveloped in traditional ethnic dance instruction. In addition, the frequent repetition of standardized arm and shoulder movements contributed to improved movement precision and bilateral coordination, directly supporting the course's goal of enhancing technical accuracy.

Instructional Flow and Weekly Structure

Each session followed a five-step instructional rhythm:

- 1) Introduction – Cultural orientation and instructional explanation helped students establish initial understanding of the dance background and expressive theme;
- 2) Explanation – Detailed breakdown of key techniques, supported by demonstration and verbal cues;
- 3) Practice – Repetitive student exercises under teacher guidance to reinforce motor memory;
- 4) Discussion – Collaborative analysis of difficulties and refinement strategies through teacher-student interaction;
- 5) Assessment – Teacher feedback based on observation, guiding students toward self-correction and progress.

Integration of Cultural Content and Expressive Tasks: The course incorporated symbolic elements from folk customs and ritual meanings embedded in Tiaocai dance to enhance students' cultural comprehension. In the later stages of instruction, students were encouraged to integrate cultural imagery with stylistic movements to develop expressive performance that embodied cultural meaning.

Course Draft Evaluation and Revision: Once the initial draft of the course was completed, it was reviewed by three doctoral-level experts through the IOC evaluation method. This process ensured logical alignment between course objectives and content, and provided a theoretical foundation for further refinement.

Implementation Framework and Feedback Mechanism: The final version of the course included detailed teaching instructions, movement charts, and classroom task checklists, ensuring high practicality and operability. In addition, it incorporated observation records and student feedback mechanisms to enable dynamic adjustment of teaching strategies based on actual student performance.

In summary, the development of this course is both theoretically grounded and practically feasible. It emphasizes not only the accuracy and systematic nature of movement training, but also the cultivation of cultural understanding and student expressiveness. This instructional structure provides a replicable model and methodological support for the future integration of folk dance courses into vocational education contexts.

4.1.3 Expert Validation of Curriculum Objectives and Content Design

To verify the alignment between instructional objectives and course content in the *Nanjian Tiaocai Dance Curriculum*, this study adopted the Index of Item-Objective Congruence (IOC) as the primary tool for assessing content validity. Three experts with extensive practical experience in folk dance instruction, intangible cultural heritage transmission of Nanjian Tiaocai, and curriculum design were invited to conduct a systematic evaluation of the course materials to ensure structural soundness and the accuracy of cultural pedagogy.

During the evaluation process, the three experts independently reviewed all course components, including weekly instructional objectives, movement content, teaching procedures, and assessment strategies. Each item was rated using the standard IOC scoring rubric to assess its congruence with the stated learning objectives. The scoring criteria were as follows:

+1: The content is fully aligned with the instructional objective;

0: The content is partially aligned and requires revision or supplementation.

—1: The content is not aligned and requires redesign.

The IOC value for each item was calculated using the formula:

$$\text{IOC} = \text{Total expert score} \div \text{Number of experts}$$

The evaluation results showed that all IOC values for the course content ranged between 0.67 and 1.00. A score of 1.00 indicated unanimous expert agreement on the alignment between content and objectives, while 0.67 reflected basic consensus with suggestions for refinement in certain areas. All items exceeded the acceptable threshold for consistency, indicating a strong structural correlation between course content and instructional goals.

Notably, the experts affirmed that the curriculum's structured progression effectively supported the three core instructional objectives initially established in this study: improving movement precision, enhancing physical endurance, and promoting the coordinated use of cultural props. These objectives were identified through a combination of classroom observation, student performance analysis, and expert consultation prior to curriculum development.

Specifically, the movement modules designed for shoulder force training, pelvic control, and double-hand plate manipulation were praised for providing a clear framework for refining technical precision. Likewise, the repeated inclusion of aerobic and weight-bearing sequences was recognized as a meaningful addition that addressed a common shortcoming in ethnic dance training—the neglect of basic physical conditioning. Experts also noted that the systematic use of props in combination with footwork and rhythmic sequences helped students better internalize prop control techniques and their cultural symbolism.

Their feedback confirmed that the instructional content not only aligned well with the intended learning outcomes but also addressed long-standing pedagogical gaps in folk dance education. This validation reinforced the scientific rigor of the

curriculum design and supported its practical viability for implementation in similar vocational settings.

TABLE 2 IOC Analysis of Item-Objective Congruence for the Nanjian Tiaocai Dance Curriculum

No.	Evaluation Criteria	Expert 1	Expert 2	Expert 3	Mean
1	Clarity of instructional objectives	1	1	0	0.67
2	Appropriateness of course content	1	1	1	1.00
3	Teaching methods and strategies	1	1	1	1.00
4	Technical skill development	1	1	1	1.00
5	Creativity and expressiveness	1	1	1	1.00
6	Sense of rhythm and musicality	1	1	1	1.00
7	Movement fluency	1	1	1	1.00
8	Body control, coordination, flexibility	1	1	1	1.00
9	Emotional depth in performance	1	1	1	1.00
10	Teamwork and group dance	1	1	1	1.00
11	Dance memory and learning pace	1	1	1	1.00
12	Individual progress and feedback absorption	0	1	1	0.67
13	Student confidence and attitude	1	1	1	1.00
14	Mastery of technical difficulty	1	1	1	1.00

TABLE 2(Continued)

No.	Evaluation Criteria	Expert 1	Expert 2	Expert 3	Mean
15	Classroom management and learning environment	1	0	1	0.67
16	Integration of dance culture and history	1	1	1	1.00
17	Course evaluation and reflection	1	1	1	1.00

Expert Comments on Criteria Scored "0":

1. Clarity of instructional objectives (Item 1, scored 0 by Expert 3): The expert believed that the instructional objectives needed to be more specific and clearly defined. The current descriptions were considered too general and did not effectively convey the course's core intentions. It was recommended that the objectives be refined to be more measurable and actionable.

2. Individual progress and feedback absorption (Item 12, scored 0 by Expert 1): The expert noted a lack of systematic mechanisms for tracking individual student progress, especially regarding the absorption and application of feedback. It was suggested that personalized instruction and progress monitoring be incorporated to support ongoing improvement.

3. Classroom management and learning atmosphere (Item 15, scored 0 by Expert 2): This expert identified potential issues in classroom management, such as student participation, discipline, or insufficient interactive methods to foster a productive learning environment. Recommendations included implementing specific classroom strategies such as interactive teaching and group collaboration to enhance the overall experience.

Proposed Revisions Based on Expert Feedback:

In response to the IOC expert feedback, the researcher implemented targeted modifications across several course components, with a focus on clarifying

instructional goals, improving mechanisms for tracking student progress, and enhancing classroom management strategies.

1. Clarity of instructional objectives (Item 1) Issue: The objectives were perceived as overly broad, lacking precise distinctions in expected student outcomes at different stages. Solution: Instructional objectives were broken down by week to define clear goals and expected outcomes. For example:

Weeks 1–2: Master basic footwork and tray-holding techniques; develop movement stability;

Weeks 3–5: Integrate short phrases; strengthen coordination and rhythmic control;

Weeks 6–10: Complete two prop-based movement combinations; develop segmental performance ability;

Weeks 11–13: Enhance expressive movement and body control; learn culturally symbolic festival movements;

Weeks 14–16: Choreograph and rehearse complete solo and group dance presentations.

2. Individual progress and feedback absorption (Item 12) Issue: Lack of systematic tools for student progress tracking and feedback application.

Solution: Introduced stage-based showcase sessions where students present key learning outcomes and receive targeted feedback. Added brief reflective tasks and personalized coaching segments to support performance refinement and growth.

3. Classroom management and learning atmosphere (Item 15) Issue: Insufficient interactive and motivational strategies.

Solution: Incorporated diverse teaching methods such as small group collaboration, peer role play, and observational critique. A positive reinforcement mechanism was also established, including mini competitions and rewards for progress to boost participation and foster an engaging classroom climate.

These revisions reflect a faithful translation of expert recommendations into practical course enhancements. They strengthen the implementation logic based on Davies' instructional theory and improve alignment among course objectives, content, and instructional outcomes. These refinements also provide a solid foundation for the subsequent focus group evaluation focused on instructional practicality and course dissemination. The revised course structure is presented in the following section.

TABLE 3 Structuring of course content

Week	Course Content	Course Objectives	Teaching Process	Instructional Theory
Week 1	Introduction to Dance Culture and Basic Posture	Understand the history and master basic standing posture and gestures	Lecture and demonstration	Davies Step 1
Week 2	Basic Step and Rhythm Training	Develop sense of rhythm and coordinated movement	Demonstration and group practice	Davies Step 1 & 2
Week 3	Short Sentence Training and Coordination	Improve fluency through gesture-step sequences	Demonstration and phrase practice	Davies Step 1 & 2
Week 4	Combination Movement and Expressiveness I	Strengthen expressiveness and motor fluency	Detailed guidance and critique	Davies Step 3, 4, 5
Week 5	Combination Movement and Expressiveness II	Refine accuracy and motivate engagement	Interactive teaching and feedback	Davies Step 3, 4, 5

TABLE 3 (Continued)

Week	Course Content	Course Objectives	Teaching Process	Instructional Theory
Week 6	Hand-held Plate Technique and Cultural Meaning	Understand dish- holding methods and symbolic meaning	Demonstration and symbolic training	Davies Step 1
Week 7	Advanced Step Techniques (Five- Step, Jumping Step)	Improve strength, posture control, and rhythm	Breakdown and rhythm analysis	Davies Step 1 & 2
Week 8	Short Phrase Variations and Coordination	Strengthen fluency and coordination	Phrase variation training	Davies Step 1 & 2
Week 9	Integrated Performance Practice I	Solidify technique and movement continuity	One-on-one correction and group performance	Davies Step 3, 4, 5
Week 10	Integrated Performance Practice II	Enhance group coordination and confidence	Gamification and peer review	Davies Step 3, 4, 5
Week 11	Revisit Cultural Roots and Gesture Expression	Connect expressive movement with cultural symbolism	Learning humorous movement styles	Davies Step 1
Week 12	Emotion and Precision	Refine emotion- driven gestures and technical detail	Isolated skill and emotion training	Davies Step 1 & 2
Week 13	Final Phrase Construction and Polishing	Consolidate vocabulary into fluent expression	Sequence building and integration	Davies Step 1 & 2

TABLE 3 (Continued)

Week	Course Content	Course Objectives	Teaching Process	Instructional Theory
Week 14	Complete Combination Rehearsal I	Ensure consistency and stylistic unity	Routine rehearsal and feedback	Davies Step 3, 4, 5
Week 15	Complete Combination Rehearsal II	Refine readiness and execution	Video review and final critique	Davies Step 3, 4, 5
Week 16	Final Showcase and Assessment	Demonstrate comprehensive learning outcomes	Final performance and evaluation	Davies Step 5

TABLE 4 Course Content

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
Week 1	Introduce the cultural origins of Nanjian Tiaocai, and explain the basic standing posture and gestures	Understand the history of dance and master basic standing posture and hand movements .	1. Explain the cultural background of dance 2. Complete demonstration of basic movements .	Theoretical knowledge teaching: The dance combination of dish on head mainly involves dancing with a dish on the head. The dancers keep the head still and the dish on the head stable to complete the steps under their feet. The steps under their feet are mainly composed of "cross step" method. The steps are calm and steady, the emphasis is on downward beat, and the hands and arms swing naturally in

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				coordination with the movements of the feet and body.
Week 2	Basic posture and movement training , basic step training (forward, backward, and circle) , breakdown and explanation of steps, and training of sense of rhythm .	Standardize the pace and cultivate a sense of rhythm . Form body coordination and improve the fluency of movements . Form body coordination and improve the fluency of movements .	1.Complete demonstration of basic steps 2.Practice in groups . 3.Demonstrate hand movements . 4..Analyze the music rhythm by combining steps 5. Rhythm and pace training	Single skill training; 1. Basic posture and movement training; (1) Training requirements for balancing a plate of food on the head: Keep your head and shoulders still and look forward, ensuring that the plate of food on the head is stable while completing the movements of your feet and arms; (2) Requirements for the cross step training: In the four-beat movement, emphasize the steps of taking a big step forward in the first two beats and a small step backward in the next two beats, and keep moving forward. Emphasize that the rhythm of the four beats of the cross step is even, the steps are steady, and the knees are relaxed and free; (3) Arm and upper limb exercises: Keep the upper body upright and relaxed, and swing the arms back and forth freely in coordination with the steps of the feet.
Week	Short sentence	Standardize	1. Complete	Short sentence action training:

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
3	movement training , training gestures and steps to improve coordination ,	the pace and cultivate a sense of rhythm . Form body coordination and improve the fluency of movements . Form body coordination and improve the fluency of movements .	demonstration of basic steps 2. Practice in groups . 3. Demonstrate hand movements . 4..Analyze the rhythm of music by combining steps 5. Rhythm and pace training	<p>1. Training purpose: The training of short sentences is based on basic postures and basic movements, and integrates connecting movements to form a sentence by connecting single movements together. Through short sentence training, coordination is strengthened, and the skills are mastered and can be used freely.</p> <p>2. (1) Cross Step Short Sentence: The cross step has an even rhythm. The first two steps are big steps forward, and the two steps are small steps backward and forward in sequence. The head and upper body remain still and the eyes are looking forward to ensure that the dish above the head is stable. The movement of the arms and the steps of the feet are combined with the arms to swing freely back and forth.</p> <p>3. (2) Bowing to the four directions: Hold the tray on your head, keep your upper body still, and walk in a cross-step. Put your hands in front of your chest and make a fist. Bow to the four directions in the order of east, south, west, and north.</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				4. (3) The short phrase of the Golden Chicken Holding Eggs: Hold the dish on your head and place your hands in front of your chest in a fist-shaped position. Squat with your front feet, with your thighs and upper body forming a 90-degree vertical position, and move forward in small steps.
Week 4	Practice the coordination of throwing and catching food, master the strength and music rhythm training, basic combination movement training , and music rhythm training to further consolidate the connectivity of movements, strengthen expressiveness ,	Correct mistakes, ensure that all students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure that the movements are complete, smooth and	1. Check each one 2. Focus on the difficult points 3. Guide improvement 4. Break down the details 5. Individual and team exercises 6. Adjust and optimize, provide specific feedback, and give individual guidance .	The combination of "Nanjian Yi people's dance with vegetable plates on their heads" lasts 2 minutes and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
	and improve students' dance skills.	natural .		styles through this combination.
Week 5	Practice the coordination of throwing and catching food, master the strength and music rhythm training, basic combination movement training , and music rhythm training to further consolidate the connectivity of movements, strengthen expressiveness , and improve students' dance skills.	Correct mistakes, ensure that all students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure that the movements are complete, smooth and natural .	1. Check each one 2. Focus on the difficult points 3. Guide improvement 4. Break down the details 5. Interactive teaching 6. Classroom stage presentation .	The combination of "Nanjian Yi people's jumping dish dance with dish tray on head" lasts for 2 minutes and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance styles through this combination. Establish a reward mechanism: Students with outstanding performance can receive the "Best Progress Award" or "Teamwork Award" to enhance their learning

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
Week 6	Introduce the cultural origins of Nanjian Tiaocai, and explain the basic standing posture and gestures	Understand the history of dance and master basic standing posture and hand movements .	1. Explain the cultural background of dance 2. Complete demonstration of basic movements .	<p>motivation.</p> <p>The Yi ethnic group dances with dishes in their hands</p> <p>Theoretical knowledge teaching: "Hand-holding dish combination" is quite distinctive in the dish dance.</p> <p>There are two types of hands holding dish, "one-hand tray" and "two-hand tray", and the footsteps are mainly "five steps" and "jumping steps". "Hand-holding dish combination" is mainly completed by one hand or two hands combined with footsteps. The coordinated movements of the hands, upper body, and steps should not be tense, but relaxed. Through combination training, students' comprehensive expressiveness is improved, laying a solid foundation for stage performance practice.</p>
Week 7	Advanced jumping techniques (high toss, low toss), basic posture and movement training , basic	Standardize the pace and cultivate a sense of rhythm . Form body coordination	1. Complete demonstration of basic steps 2. Practice in groups . 3. Demonstrate hand	<p>Single skill training;</p> <p>1. Basic posture and movement training;</p> <p>(1) Requirements for "Holding the dish with one hand": bend the middle finger and ring finger back, straighten the thumb, index finger</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
	step training (forward, backward, circle) , breakdown and explanation of steps, and training of sense of rhythm .	and improve the fluency of movements . Form body coordination and improve the fluency of movements .	movements . 4..Analyze the rhythm of music by combining steps 5. Rhythm and pace training	and middle finger to form a triangle to hold up the dish. Relax the left hand and let it swing naturally with the body's dance posture. Keep the dish stable throughout the dance. (2) "Holding the dish with both hands" requires: Hold the dish with both hands, with the thumb on top and four fingers on the bottom. The wrist and arm should be parallel and the two sides of the dish close to the arm. The upper arm and forearm should form a 90-degree right angle. Hold the dish in front of the stomach, about a fist's distance away from the stomach. Keep the dish stable throughout the dance. (3) "Five-step" steps: Five steps must be completed in four beats. On the first beat, step out with the left foot and stomp the ground. On the second beat, stomp the right foot in place to form the front and back feet. On the third and fourth beats, stomp the left foot, right foot, and left foot three times in sequence, followed by stomping the right foot forward. The "five-step" steps are

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>calm, powerful, rough and heroic.</p> <p>The steps of "jumping step" require: the body should be kept upright, the main foot should be relaxed and upright, and the other power foot should exert force on the knee to pull the leg upward until the thigh and body form a 90-degree angle, the thigh and calf should be 90 degrees, and the calf should droop naturally. When the angle reaches 90 degrees, the main foot should jump upward, and the dance should be performed forward in sequence.</p> <p>The steps are light and graceful</p>
Week 8	Combined action intensive training , short sentence action training , training gestures and steps to improve coordination ,	Standardize the pace and cultivate a sense of rhythm . Form body coordination and improve the fluency of movements . Form body coordination and improve	1. Complete demonstration of basic steps 2. Practice in groups . 3. Demonstrate hand movements . 4..Analyze the rhythm of music by combining steps	<p>Short sentence action training:</p> <p>Training purpose: The training of short sentences is based on basic postures and basic movements, and integrates connecting movements to form a sentence by connecting single movements together. Through short sentence training, coordination is strengthened, and the skills are mastered and can be used freely.</p> <p>(1) "Five-step short phrase for holding a dish plate with one hand": bend the middle finger and ring</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
		the fluency of movements .	5. Rhythm and pace training	<p>finger back, stretch the thumb, index finger and middle finger to form a triangle to hold the dish plate. Relax the left hand and follow the natural swing of the body's dancing posture to complete the five steps of the feet. Hold the dish plate from the front with the right hand in one hand. On the first beat, stomp the right foot forward while the upper body leans sideways to the right front. Hold the dish plate with the right hand to the chest and stretch the right hand straight. On the second beat, stomp the left foot in place while the upper body remains unchanged. The right hand moves back to form a 90-degree angle between the upper arm and the forearm. On the third and fourth beats, stomp the foot forward three times while the right hand stretches forward. Move from diagonally forward to a position above the head, with the left hand in front and the right hand behind, and the body leaning back sideways. On the first and second beats of the five reverse steps, the left foot and the</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>right foot stomp in turn, while the right hand and body remain unchanged and the left hand swings naturally with the body's movements. On the third and fourth beats, the feet stomp forward three times in turn. Move the dish in the right hand from the position above the back to the front through the top of the head. The upper body leans sideways to the right and front, holding the dish in the right hand to the chest with the right hand, stretching the right hand back to the front position. Dance forward five steps in turn; the steps are calm, powerful, rough and heroic.</p> <p>(2) "Five-step short phrases of holding a dish with both hands":</p> <p>Hold the dish with both hands, with the thumb on the top of the dish and the four fingers on the bottom of the dish. The wrist is parallel to the arm, and the two sides of the dish are close to the arm. The upper arm and the forearm are at a 90-degree right angle. Hold the dish in front of your stomach, about a fist away from the</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>stomach, and complete the five steps at the same time. Hold the dish with both hands and walk the five steps from the front. On the first beat, stamp your right foot forward while keeping your upper body upright and use both hands to send the dish from the chest to the position of your hands straight. Keep the dish parallel to your chest. On the second beat, stamp your left foot in place while keeping your hands in the same position. Turn your upper body 180 degrees from the front to the back. On the third and fourth beats, stamp your feet forward three times in turn while your body and the dish return from the back to the front of your chest. Then perform the reverse action. Dance forward and backward in sequence. The steps are calm, powerful, rough and heroic.</p> <p>(3) "Jumping Step" short phrase:</p> <p>Keep the body upright and the main foot relaxed and upright. Use the knee of the other power foot to pull the leg upward until the thigh and</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				body form a 90-degree angle. The thigh and calf form a 90-degree angle. The calf naturally hangs down. When it reaches 90 degrees, the main foot jumps upward. Hold the dish in the right hand. The dish is on the right side of the body at the same height as the head. While the foot completes the jumping step, the tray in the right hand floats up and down on the right side of the head step. The steps are light and graceful.
Week 9	Practice the coordination of throwing and catching food, master the strength, music rhythm training, and basic combination movement training, further consolidate the connectivity of movements, enhance	Correct mistakes, ensure that all students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure	1. Check each one 2. Focus on the difficult points 3. Guide improvement 4. Break down the details 5. Individual and team exercises 6. Adjust and optimize, provide specific feedback, and	Comprehensive skills training: The combination of "Yi people's jumping dish dance with dish tray in hand" lasts for 1 minute and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
	expressiveness , and improve students' dance skills.	that the movements are complete, smooth and natural .	give individual guidance .	Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance styles through this combination.
Week 10	Practice the coordination of throwing and catching food, master the strength and music rhythm training, basic combination movement training , and music rhythm training to further consolidate the connectivity of movements, strengthen expressiveness , and improve students' dance skills.	Correct mistakes, ensure that all students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure that the movements are complete, smooth and natural .	1. Check each one 2. Focus on the difficult points 3. Guide improvement 4. Break down the details 5. Use interactive teaching 6. Classroom stage presentation .	Comprehensive skills training: The combination of "Yi people's jumping dish dance with dish tray in hand" lasts for 1 minute and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance styles through this combination. Through group cooperation,

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>students can observe and correct each other's movements, which increases their sense of participation.</p> <p>Use the "Dance Challenge" game to allow students to learn in a relaxed atmosphere and improve their concentration.</p>
Week 11	Introduce the cultural origins of Nanjian Tiaocai, and explain the basic standing posture and gestures	Understand the history of dance and master basic standing posture and hand movements .	1. Explain the cultural background of dance 2. Complete demonstration of basic movements .	<p>3. "Yi ethnic group's dance performance of holding a dish tray"</p> <p>1. Theoretical knowledge teaching: "The expressive combination of Tiaocai dance holding dish tray" is very distinctive in Tiaocai dance. It has some unique skills such as "magpie squatting in the nest", "fly rubbing feet", "five steps", "six steps", "sixteen steps", "jumping steps, etc.", which show a sense of humor in a rough and bold state.</p>
Week 12	Dance emotion and expression training , basic posture and movement training , basic step training	Standardize the pace and cultivate a sense of rhythm . Form body coordination	1. Complete demonstration of basic steps 2. Practice in groups . 3. Demonstrate hand	<p>(II) Single skill training:</p> <p>1. Single skill training:</p> <p>(1) Requirements for the "Magpie Squatting": Keep your upper body and hands in the posture of holding a dish in one hand, squat with half of your feet until your thighs and knees</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
	(forward, backward, circle) , breakdown and explanation of steps, and training of sense of rhythm .	and improve the fluency of movements . Form body coordination and improve the fluency of movements .	movements . 4..Analyze the rhythm of music by combining steps 5. Rhythm and pace training	are parallel to 90 degrees, keep your knees open, and complete the movement in a four-beat rhythm. On the first beat, squat to the left, on the second beat, squat to the right, on the third beat, step forward with your left foot, cross your right foot, turn 360 degrees, jump with both feet off the ground, and raise your right hand. On the fourth beat, squat and return the dish to its original position, then squat to the right to practice the opposite action, alternating left and right. (2) "Rubbing Feet Like a Fly" requires: the upper body and hands should maintain the posture of holding a dish in one hand, the feet should squat down until the thighs and knees are parallel to 90 degrees, the knees should be close together, and one foot should be hooked and rubbed forward one by one. The upper body should remain unchanged. The left hand should be on the waist and the right hand should hold the dish up and down. The dish should be kept stable and

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>the dance should be slowly forward; one foot should be stretched and rubbed left and right one by one. The upper body should sway naturally from left to right. The left hand should swing naturally with the body and the right hand should hold the dish up and down one by one. The dance should alternate left and right.</p> <p>(5) "Holding the dish with one hand" requires: the middle finger and ring finger are bent and retracted, and the thumb, index finger and middle finger are stretched out to form a triangle to hold up the dish. The left hand is relaxed and moves naturally with the body's dance posture, and the dish is kept stable throughout the dance.</p> <p>(6) "Holding the dish with both hands" requires: Hold the dish with both hands, with the thumb on top and four fingers on the bottom. The wrist and arm should be parallel and the two sides of the dish close to the arm. The upper arm and forearm should form a 90-degree right angle.</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>Hold the dish in front of the stomach, about a fist's distance away from the stomach. Keep the dish stable throughout the dance.</p> <p>(7) “Five-step” steps: Five steps must be completed in four beats. On the first beat, step out with the left foot and stomp the ground. On the second beat, stomp the right foot in place to form the front and back feet. On the third and fourth beats, stomp the left foot, right foot, and left foot three times in sequence, followed by stomp the right foot forward. The “five-step” steps are calm, powerful, rough and heroic.</p> <p>(8) Requirements for the “jumping step”: Keep the body upright and the main foot relaxed and upright. Use the knee of the other power foot to pull the leg upward until the thigh and body form a 90-degree angle. The thigh and calf form a 90-degree angle. The calf naturally droops. When the angle reaches 90 degrees, the main foot jumps upward and the dance is performed in sequence. The steps are light and</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				graceful.
Week 13	Short sentence movement training , training gestures and steps, improving coordination , and polishing dance details	Standardize the pace and cultivate a sense of rhythm . Form body coordination and improve the fluency of movements . Form body coordination and improve the fluency of movements .	1. Complete demonstration of basic steps 2. Practice in groups . 3. Demonstrate hand movements . 4..Analyze the rhythm of music by combining steps 5. Rhythm and pace training	Short sentence action training: Training purpose: The training of short sentences is based on basic postures and basic movements, and integrates connecting movements to form a sentence by connecting single movements together. Through short sentence training, coordination is strengthened, and the skills are mastered and can be used freely. (1) "Magpie Squatting in the Nest" The upper body and hands maintain the posture of holding the vegetable plate with one hand, and squat with half of the soles of the feet until the thighs and knees are parallel to 90 degrees. The knees remain open and the movements are completed in the rhythm of four beats. On the first beat, squat to the left, on the second beat, squat to the right, on the third beat, step forward with the left foot and cross the right foot, turn 360 degrees, jump a circle with both feet off the ground while raising the right hand, and on the fourth beat, squat with the vegetable

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>plate back to the original position, and then squat to the right to practice the opposite action, alternating left and right in sequence.</p> <p>(2) "Fly rubbing feet short sentence" The upper body and hands maintain the posture of holding the vegetable plate with one hand, squat down with both feet until the thighs and knees are parallel to 90 degrees, keep the knees together, hook one foot and rub it forward in turn, while the upper body remains unchanged, the left hand on the waist and the right hand holds the vegetable plate up and down, you need to keep the vegetable plate stable and dance forward slowly; stretch one foot and rub the feet left and right in turn, the upper body sways naturally left and right, the left hand swings naturally with the body, the right hand holds the vegetable plate up and down, and dances alternately left and right.</p> <p>(3) "Five-step short phrase for holding a dish in one hand": bend</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>the middle finger and ring finger back, and stretch the thumb, index finger and middle finger to form a triangle to hold the dish. Relax the left hand and follow the natural swing of the body's dancing posture to complete the five steps with the feet. Hold the dish in front of the right hand with one hand. On the first beat, stamp the right foot forward while the upper body leans sideways to the right. Hold the dish in front of the chest with the right hand and stretch it straight. On the second beat, stamp the left foot in place while the upper body remains unchanged. Move the right hand back to form a 90-degree angle between the upper arm and the forearm. On the third and fourth beats, stamp the foot forward three times while the right hand stretches straight forward. Move from diagonally forward to a position above the head, with the left hand in front and the right hand behind, and the body leaning back sideways. On the first and second beats of the five</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>reverse steps, the left foot and the right foot stomp in turn, while the right hand and body remain unchanged and the left hand swings naturally with the body's movements. On the third and fourth beats, the feet stomp forward three times in turn. Move the dish in the right hand from the position above the back to the front through the top of the head. The upper body leans sideways to the right and front, holding the dish in the right hand to the chest with the right hand, stretching the right hand back to the front position. Dance forward five steps in turn; the steps are calm, powerful, rough and heroic.</p> <p>(4) "Five-step short phrase with both hands holding a dish plate": Hold the dish plate with both hands, with the thumb on the top of the dish plate and the four fingers on the bottom of the dish plate. The wrist is parallel to the arm, and the two sides of the dish plate are close to the arm. The upper arm and the forearm are at a 90-degree right angle. Hold</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>the dish plate in front of your stomach, about a fist away from the stomach, and complete the five steps at the same time. Hold the dish plate with both hands and walk the five steps from the front. On the first beat, stamp your right foot forward while keeping your upper body upright. Use both hands to send the dish plate from the chest to the position where your hands are straight. Keep the dish plate parallel to your chest. On the second beat, stamp your left foot in place while keeping your hands in the same position. Turn your upper body 180 degrees from the front to the back. On the third and fourth beats, stamp your feet forward three times in turn while your body and the dish plate return from the back to the front of your chest. Then perform the reverse action. Dance forward and backward in turn. The steps are calm, powerful, rough and heroic.</p> <p>(5) "Jumping Step" short phrase:</p> <p>Keep the body upright and the main foot relaxed and upright. Use the</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				<p>knee of the other power foot to pull the leg upward until the thigh and body form a 90-degree angle. The thigh and calf form a 90-degree angle. The calf naturally hangs down. When it reaches 90 degrees, the main foot jumps upward. Hold the dish in the right hand. The dish is on the right side of the body at the same height as the head. While the foot completes the jumping step, the tray in the right hand floats up and down on the right side of the head. The steps are light and graceful.</p> <p>(6) "Jumping Step" short phrase:</p> <p>Keep the body upright and the main foot relaxed and upright. Use the knee of the other power foot to pull the leg upward until the thigh and body form a 90-degree angle. The thigh and calf form a 90-degree angle. The calf naturally hangs down. When it reaches 90 degrees, the main foot jumps upward. Hold the dish in the right hand. The dish is on the right side of the body at the same height as the head. At the same time as the foot completes the</p>

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
				jumping step, the tray in the right hand floats up and down on the right side of the head step. The steps are light and graceful.
Week 14	Polish the dance details , practice the coordination of throwing and catching food, master the strength, music rhythm training, and basic combination movement training, further consolidate the connectivity of movements, strengthen expressiveness , and improve students' dance skills.	Correct mistakes, ensure that all students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure that the movements are complete, smooth and natural .	1. Check each one 2. Focus on the difficult points 3. Guide improvement 4. Break down the details 5. Individual and team exercises 6. Adjust and optimize to provide specific feedback and individual guidance .	Comprehensive technical combination training; The combination of "Yi people's dance with dish tray on head" lasts 2 minutes and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance styles through this combination.
Week 15	Rehearse combined movements ,	Correct mistakes, ensure that all	1. Stage rehearsal 2. Video review 3.	Comprehensive technical combination training; The combination of "Yi people's

TABLE 4 (Continued)

Weekly	Course Content	Course Objectives	Teaching process	Detailed teaching process
	emphasize details, improve movement quality , and enhance students' dance skills.	students are proficient and can master the movement techniques, unify the style, enhance the overall expression , and ensure that the movements are complete, smooth and natural .	Feedback and adjustment	dance with dish tray on head" lasts 2 minutes and 30 seconds; Training purpose: Through learning the Yi dance Tiaocai combination, students can understand the background culture and style characteristics of Yi Tiaocai dance; through learning the teaching of Yi Tiaocai dance, students can have a preliminary understanding of the basic posture and rhythm of Yi Tiaocai dance; through learning Yi Tiaocai dance, cultivate and enhance students' love for ethnic minority culture. Students can master the style of Yi Tiaocai dance and understand different Yi dance styles through this combination.
Week 16	Fully demonstrate learning outcomes and confidently perform on stage	Stage performance and completeness	1. Formal performance 2. Post-class summary 3. Evaluation feedback	1. Formal performance 2. Post-class summary 3. Evaluation feedback Conduct a graduation performance to showcase learning outcomes.

TABLE 5 Teacher Lesson Plans 1

Course Title	Nanjian Tiaocai Dance Course	Weekly	1	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<p>1. Understand the historical background, cultural connotation and dance style of Nanjian Tiaocai;</p> <p>2. Learn basic steps (such as the Yi people's "three steps and one leg lift" and "small steps", etc.);</p> <p>3. Get a preliminary feel for the rhythm of the music.</p> <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	Focus: Master the basic steps and rhythm of Nanjian Tiaocai; Difficulty: Coordinate the body with the music and imitate the authentic ethnic style.				

TABLE 5 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	1	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Teaching process and solutions to key and difficult issues	<p>1. Folklore video introduction (10minutes): watch the Nanjian Tiaocai festival clip;</p> <p>2. The teacher explains the origin, scene atmosphere and movement characteristics of Nanjian Tiaocai;</p> <p>3. Decompose and demonstrate the basic steps: three steps and one leg lift, small steps (30 minutes);</p> <p>4. Imitation practice and collective repeated movement training (30 minutes);</p> <p>5. Preliminary training of rhythm and music (25 minutes).</p> <ul style="list-style-type: none"> • Rhythm training starts with verbal commands and then slowly adds music; • For students with poor sense of rhythm, practice with verbal commands individually. 				
Homework and Exercises	<p>After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.</p>				

TABLE 6 Teacher Lesson Plans2

Course Title	Nanjian Tiaocai Dance Course	Weekly 2	Teaching Units	The Yi ethnic group's dance of
			Course Chapters	jumping vegetables with vegetable plates on the head
Target audience	First-year high school student at the Art School affiliated to Yunnan Arts Institute			
Teaching objectives and requirements	<ul style="list-style-type: none">• Master the hand dance language and dish handling skills in Nanjian Tiaocai;• Be proficient in holding, lifting and waving the dish in the dance;• Improve the coordination between dance and props. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>			
Teaching methods				
Key points and difficulties	<ul style="list-style-type: none">• Key points: Lifting and balancing of the dish and coordination of dance steps;• Difficulty: Coordination of props and body parts.			

TABLE 6 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly 2	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Teaching process and solutions to key and difficult issues	1. Review the basic steps (10 minutes); 2. Explain the standard of using the dish plate and practice the posture (20minutes); 3. Basic gestures + dish tray action combination (30minutes); 4. Add music and position practice (20minutes); 5. Simple small combination series (10 minutes).			
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.			

TABLE 7 Teacher Lesson Plans3

Course Title	Nanjian Tiaocai Dance Course	Weekly	3	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Learn the A section of the dance combination (welcoming guests); • Practice group cooperation and marching formations; • Strengthen the training of dance rhythm and expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: smooth steps, neat routes, natural expressions; • Difficulty: unified rhythm and expression control. 				

TABLE 7 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	3	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Teaching process and solutions to key and difficult issues	1. Warm up and review the content of the first two sessions (15 minutes); 2. The teacher demonstrates the dance combination of Section A in sections (15 minutes); 3. Follow the sections and practice (20 minutes); 4. Add music to complete the combination (20 minutes); 5. Organize group presentations and mutual evaluation (20 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 8 Teacher Lesson Plans 4

Course Title	Nanjian Tiaocai Dance Course	Weekly	4	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Learn the dance combination B (sending food and blessing); • Understand the meaning of blessing movements; • Master the dance language of emotional expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: strength and direction of arm movements; • Difficulty: emotional expression of movements and body language. 				

TABLE 8 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	4	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Teaching process and solutions to key and difficult issues	1. Warm up and review section A (15 minutes); 2. The teacher demonstrates the movements in section B and explains the meaning of the movements (10 minutes); 3. Learn the movements and expressions in sections (30 minutes); 4. A+B combination in series, stage walking with music (20 minutes); 5. Simple stage simulation and fine-tuning of movement (15 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 9 Teacher Lesson Plans 5

Course Title	Nanjian Tiaocai Dance Course	Weekly	5	Teaching Units	The Yi ethnic group's dance
				Course	of jumping
				Chapters	vegetables with
					vegetable
					plates on the head
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	By learning the basic rhythm and basic movements of the Yi dance performance combination, the purpose is to enable students to have a strong ability to distinguish the steps, movements and postures of different styles of Yi dance, and to effectively integrate the Yi dance knowledge they have learned. The teaching of performance combination is to cultivate students' comprehensive physical ability and enhance their emotional expression.				
	The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.				
	The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.				
Teaching methods	The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.				
	The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.				
	The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.				
Key points and difficulties	1. Master the dance style of Yi Tiaocai,				
	2. Consolidate the application of basic knowledge of Yi dance,				
	3. Master and use the rhythm of Yi style dance and the props of Tiaocai,				
	4. Grasp the expressiveness of Yi Tiaocai dance.				

TABLE 9 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	5	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables with vegetable plates on the head
Teaching process and solutions to key and difficult issues	<p>1. Complete combination practice</p> <ul style="list-style-type: none"> •1. Combine basic movements into a complete dance. •2. Guide students to pay attention to the continuity and rhythm of the dance. •3. Cultivate students' dance performance awareness and emotional expression ability. <p>2. Teaching reflection</p> <ul style="list-style-type: none"> •In the teaching process of this lesson, I focused on cultivating students' practical ability and emotional experience, and helped students gradually master the basic skills of drag dance through a combination of demonstration teaching and step-by-step practice. At the same time, I also realized that in teaching, I need to pay more attention to students' individual differences and learning needs in order to better meet their learning expectations. In future teaching, I will continue to explore and improve teaching methods and means to improve teaching quality and effectiveness. 				
Homework and Exercises	<p>After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.</p>				

TABLE 10 Teacher Lesson Plans 6

Course Title	Nanjian Tiaocai Dance Course	Weekly 6	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Target audience	First-year high school student at the Art School affiliated to Yunnan Arts Institute			
Teaching objectives and requirements	<p>1. Understand the historical background, cultural connotation and dance style of Nanjian Tiaocai;</p> <p>2. Learn basic steps (such as the Yi people's "three steps and one leg lift" and "small steps", etc.);</p> <p>3. Get a preliminary feel for the rhythm of the music.</p> <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>			
Teaching methods				
Key points and difficulties	Focus: Master the basic steps and rhythm of Nanjian Tiaocai; Difficulty: Coordinate the body with the music and imitate the authentic ethnic style.			

TABLE 10 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	6	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Teaching process and solutions to key and difficult issues	<p>1. Folklore video introduction (10minutes): watch the Nanjian Tiaocai festival clip;</p> <p>2. The teacher explains the origin, scene atmosphere and movement characteristics of Nanjian Tiaocai;</p> <p>3. Decompose and demonstrate the basic steps: three steps and one leg lift, small steps (30 minutes);</p> <p>4. Imitation practice and collective repeated movement training (30 minutes);</p> <p>5. Preliminary training of rhythm and music (25 minutes).</p> <ul style="list-style-type: none"> • Rhythm training starts with verbal commands and then slowly adds music; • For students with poor sense of rhythm, practice with verbal commands individually. 				
Homework and Exercises	<p>After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.</p>				

TABLE 11 Teacher Lesson Plans 7

Course Title	Nanjian Tiaocai Dance Course	Weekly	7	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Master the hand dance language and dish handling skills in Nanjian Tiaocai; • Be proficient in holding, lifting and waving the dish in the dance; • Improve the coordination between dance and props. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: Lifting and balancing of the dish and coordination of dance steps; • Difficulty: Coordination of props and body parts. 				

TABLE 11 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	7	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Teaching process and solutions to key and difficult issues	1. Review the basic steps (10 minutes); 2. Explain the standard of using the dish plate and practice the posture (20minutes); 3. Basic gestures + dish tray action combination (30minutes); 4. Add music and position practice (20minutes); 5. Simple small combination series (10 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 12 Teacher Lesson Plans 8

Course Title	Nanjian Tiaocai Dance Course	Weekly	8	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Learn the A section of the dance combination (welcoming guests); • Practice group cooperation and marching formations; • Strengthen the training of dance rhythm and expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: smooth steps, neat routes, natural expressions; • Difficulty: unified rhythm and expression control. 				

TABLE 12 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	8	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Teaching process and solutions to key and difficult issues	<ol style="list-style-type: none"> 1. Warm up and review the content of the first two sessions (15 minutes); 2. The teacher demonstrates the dance combination of Section A in sections (15 minutes); 3. Follow the sections and practice (20 minutes); 4. Add music to complete the combination (20 minutes); 5. Organize group presentations and mutual evaluation (20 minutes). 				
Homework and Exercises	<p>After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.</p>				

TABLE 13 Teacher Lesson Plans 9

Course Title	Nanjian Tiaocai Dance Course	Weekly	9	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Learn the dance combination B (sending food and blessing); • Understand the meaning of blessing movements; • Master the dance language of emotional expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: strength and direction of arm movements; • Difficulty: emotional expression of movements and body language. 				

TABLE 13 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	9	Teaching Units Course Chapters	The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Teaching process and solutions to key and difficult issues	1. Warm up and review section A (15 minutes); 2. The teacher demonstrates the movements in section B and explains the meaning of the movements (10 minutes); 3. Learn the movements and expressions in sections (30 minutes); 4. A+B combination in series, stage walking with music (20 minutes); 5. Simple stage simulation and fine-tuning of movement (15 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 14 Teacher Lesson Plans 10

					The Yi ethnic group's dance of jumping vegetables and holding vegetable plates
Course Title	Nanjian Tiaocai Dance Course	Weekly	10	Teaching Units Course Chapters	
Target audience	First-year high school student at the Art School affiliated to Yunnan Arts Institute				
Teaching objectives and requirements	By learning the basic rhythm and basic movements of the Yi dance performance combination, the purpose is to enable students to have a strong ability to distinguish the steps, movements and postures of different styles of Yi dance, and to effectively integrate the Yi dance knowledge they have learned. The teaching of performance combination is to cultivate students' comprehensive physical ability and enhance their emotional expression.				
Teaching methods	The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.				
	The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.				
	The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.				
	The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.				
	The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.				
Key points and difficulties	1. Master the dance style of Yi Tiaocai,				
	2. Consolidate the application of basic knowledge of Yi dance,				
	3. Master and use the rhythm of Yi style dance and the props of Tiaocai,				
	4. Grasp the expressiveness of Yi Tiaocai dance.				

TABLE 14 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	10	Teaching Units	The Yi ethnic group's dance of jumping
				Course	vegetables and
				Chapters	holding vegetable plates
Teaching process and solutions to key and difficult issues	1. Complete combination practice				
	<ul style="list-style-type: none">•1. Combine basic movements into a complete dance.•2. Guide students to pay attention to the continuity and rhythm of the dance.•3. Cultivate students' dance performance awareness and emotional expression ability.				
Homework and Exercises	2. Teaching reflection				
	<ul style="list-style-type: none">•In the teaching process of this lesson, I focused on cultivating students' practical ability and emotional experience, and helped students gradually master the basic skills of drag dance through a combination of demonstration teaching and step-by-step practice. At the same time, I also realized that in teaching, I need to pay more attention to students' individual differences and learning needs in order to better meet their learning expectations. In future teaching, I will continue to explore and improve teaching methods and means to improve teaching quality and effectiveness.				
	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 15 Teacher Lesson Plans 11

Course Title	Nanjian Tiaocai	Weekly	11	Teaching Units	"Yi people's
	Dance Course			Course	vegetable plate
				Chapters	dance
					performance
					combination"
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	Nanjian Tiaocai;	1. Understand the historical background, cultural connotation and dance style of			
		2. Learn basic steps (such as the Yi people's "three steps and one leg lift" and			
		"small steps", etc.);			
Teaching methods		3. Get a preliminary feel for the rhythm of the music.			
		The first step: The teacher conducts a complete demonstration, allowing students to			
		watch and understand the entire dance.			
		The second step: Divide the entire dance into sections for teaching exercises, such			
		as segmented exercises for hands, legs, and certain parts of the body.			
		The third step: The teacher only observes, and the students complete the			
		movements by themselves. The teacher's task is to observe whether the students'			
	movements are correct. If they are not correct, the teacher will raise questions and				
	give requirements that need to be corrected.				
	The fourth step: After the students have learned the dance, the teacher finds the				
	students' problems and tells the students what skills or methods they need to use to				
	complete the dance movements better and more beautifully.				
	The fifth step: By combining the previous 4 steps, students can complete dance				
	skills better by completing each step.				
Key points and difficulties	Focus: Master the basic steps and rhythm of Nanjian Tiaocai; Difficulty: Coordinate the body with the music and imitate the authentic ethnic style.				

TABLE 15 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	11	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Teaching process and solutions to key and difficult issues	1. Folklore video introduction (10minutes): watch the Nanjian Tiaocai festival clip; 2. The teacher explains the origin, scene atmosphere and movement characteristics of Nanjian Tiaocai; 3. Decompose and demonstrate the basic steps: three steps and one leg lift, small steps (30 minutes); 4. Imitation practice and collective repeated movement training (30 minutes); 5. Preliminary training of rhythm and music (25 minutes). • Rhythm training starts with verbal commands and then slowly adds music; • For students with poor sense of rhythm, practice with verbal commands individually.				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 16 Teacher Lesson Plans 12

Course Title	Nanjian Tiaocai	Weekly	12	Teaching Units	"Yi people's
	Dance Course			Course	vegetable plate
				Chapters	dance
					performance combination"
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none">• Master the hand dance language and dish handling skills in Nanjian Tiaocai;• Be proficient in holding, lifting and waving the dish in the dance;• Improve the coordination between dance and props.				
Teaching methods	The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.				
	The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.				
	The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.				
	The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.				
	The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.				
Key points and difficulties	<ul style="list-style-type: none">• Key points: Lifting and balancing of the dish and coordination of dance steps;• Difficulty: Coordination of props and body parts.				

TABLE 16 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	12	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Teaching process and solutions to key and difficult issues	1. Review the basic steps (10 minutes); 2. Explain the standard of using the dish plate and practice the posture (20minutes); 3. Basic gestures + dish tray action combination (30minutes); 4. Add music and position practice (20minutes); 5. Simple small combination series (10 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 17 Teacher Lesson Plans 13

Course Title	Nanjian Tiaocai Dance Course	Weekly	13	Teaching Units	"Yi people's
				Course	vegetable plate
				Chapters	dance
					performance combination"
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none">• Learn the A section of the dance combination (welcoming guests);• Practice group cooperation and marching formations;• Strengthen the training of dance rhythm and expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none">• Key points: smooth steps, neat routes, natural expressions;• Difficulty: unified rhythm and expression control.				

TABLE 17 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	13	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Teaching process and solutions to key and difficult issues	1. Warm up and review the content of the first two sessions (15 minutes); 2. The teacher demonstrates the dance combination of Section A in sections (15 minutes); 3. Follow the sections and practice (20 minutes); 4. Add music to complete the combination (20 minutes); 5. Organize group presentations and mutual evaluation (20 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 18 Teacher Lesson Plans 14

Course Title	Nanjian Tiaocai Dance Course	Weekly	14	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none"> • Learn the dance combination B (sending food and blessing); • Understand the meaning of blessing movements; • Master the dance language of emotional expression. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none"> • Key points: strength and direction of arm movements; • Difficulty: emotional expression of movements and body language. 				

TABLE 18 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	14	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Teaching process and solutions to key and difficult issues	1. Warm up and review section A (15 minutes); 2. The teacher demonstrates the movements in section B and explains the meaning of the movements (10 minutes); 3. Learn the movements and expressions in sections (30 minutes); 4. A+B combination in series, stage walking with music (20 minutes); 5. Simple stage simulation and fine-tuning of movement (15 minutes).				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

TABLE 19 Teacher Lesson Plans 15

Course Title	Nanjian Tiaocai Dance Course	Weekly	15	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Target audience	First-year high school student at the Art School affiliated to Yunnan Arts Institute				
Teaching objectives and requirements	<p>By learning the basic rhythm and basic movements of the Yi dance performance combination, the purpose is to enable students to have a strong ability to distinguish the steps, movements and postures of different styles of Yi dance, and to effectively integrate the Yi dance knowledge they have learned. The teaching of performance combination is to cultivate students' comprehensive physical ability and enhance their emotional expression.</p>				
Teaching methods	<p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Key points and difficulties	<ol style="list-style-type: none"> 1. Master the dance style of Yi Tiaocai, 2. Consolidate the application of basic knowledge of Yi dance, 3. Master and use the rhythm of Yi style dance and the props of Tiaocai, 4. Grasp the expressiveness of Yi Tiaocai dance. 				

TABLE 19 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	15	Teaching Units Course Chapters	"Yi people's vegetable plate dance performance combination"
Teaching process and solutions to key and difficult issues	<p>1. Complete combination practice</p> <ul style="list-style-type: none"> •1. Combine basic movements into a complete dance. •2. Guide students to pay attention to the continuity and rhythm of the dance. •3. Cultivate students' dance performance awareness and emotional expression ability. <p>2. Teaching reflection</p> <ul style="list-style-type: none"> •In the teaching process of this lesson, I focused on cultivating students' practical ability and emotional experience, and helped students gradually master the basic skills of drag dance through a combination of demonstration teaching and step-by-step practice. At the same time, I also realized that in teaching, I need to pay more attention to students' individual differences and learning needs in order to better meet their learning expectations. In future teaching, I will continue to explore and improve teaching methods and means to improve teaching quality and effectiveness. 				
Homework and Exercises	<p>After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.</p>				

TABLE 20 Teacher Lesson Plans 16

Course Title	Nanjian Tiaocai Dance Course	Weekly	16	Teaching Units	Final Rehearsal
				Course Chapters	+ Stage Preparation
Target audience First-year high school student at the Art School affiliated to Yunnan Arts Institute					
Teaching objectives and requirements	<ul style="list-style-type: none">• Rehearse as a whole to adapt to the performance rhythm and space;• Cultivate teamwork and prepare to welcome the audience. <p>The first step: The teacher conducts a complete demonstration, allowing students to watch and understand the entire dance.</p> <p>The second step: Divide the entire dance into sections for teaching exercises, such as segmented exercises for hands, legs, and certain parts of the body.</p> <p>The third step: The teacher only observes, and the students complete the movements by themselves. The teacher's task is to observe whether the students' movements are correct. If they are not correct, the teacher will raise questions and give requirements that need to be corrected.</p> <p>The fourth step: After the students have learned the dance, the teacher finds the students' problems and tells the students what skills or methods they need to use to complete the dance movements better and more beautifully.</p> <p>The fifth step: By combining the previous 4 steps, students can complete dance skills better by completing each step.</p>				
Teaching methods					
Key points and difficulties	<ul style="list-style-type: none">• Key points: smooth movements and teamwork;• Difficulty: dealing with sudden changes in rhythm and controlling nervousness.				

TABLE 20 (Continued)

Course Title	Nanjian Tiaocai Dance Course	Weekly	16	Teaching Units	Final Rehearsal
				Course	+ Stage
				Chapters	Preparation
Teaching process and solutions to key and difficult issues	1. Stage warm-up + role substitution				
	2. Formal stage walk, complete dance series rehearsal				
	3. Groups take turns to demonstrate and record videos				
	4. Teachers + students evaluate and score each other				
	5. Explanation of stage coping skills: how to deal with mistakes, sudden changes in rhythm, etc.				
Homework and Exercises	After each class, students will complete the core movements, short sentences, and dance segments learned in class. Before the next class, they will be randomly checked individually and then reviewed in groups to improve the quality of learning and complete the classroom teaching content specified in the teaching plan in quality and quantity.				

Weekly course evaluation: The evaluation criteria are mainly divided into the following dimensions: basic knowledge understanding, basic movement mastery, body coordination, sense of rhythm and class participation. Each dimension will be scored based on the student's performance. The scoring levels are divided into excellent (5 points), good (4 points), qualified (3 points), needs improvement (2 points), and unqualified (1 point).

TABLE 21 Evaluation criteria for the first week of course:

Evaluation Dimensions	Basic knowledge understanding	Basic movement mastery	Body coordination	Sense of Rhythm	Class participation
Evaluation Content	The students' understanding of the history and cultural background of Nanjian Tiaocai Dance	Students' mastery of basic steps and gestures	Students' body coordination and flexibility in dance practice	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class
Scoring Criteria	1 point. Unable to answer relevant questions 2 points. Poor understanding 3 points. Able to briefly explain 4 points. Good understanding and can elaborate 5 points . Deep understanding, able to lead to further discussion	1 point. Not at all 2 points . Basically impossible to imitate 3 points. Partial action correct 4 points . Basic movements are correct 5 points . Smooth and accurate movements	1 point . Body is stiff and uncoordinated 2 points . Body is occasionally coordinated 3 points . Some coordination 4 points . Good coordination 5 points . Flexible and well coordinated	1 point . Completely unable to follow the rhythm 2 points . Occasionally can't keep up 3 points . Basically able to follow 4 points . Able to grasp it well 5 points . Precise following and expressive	1 point . Almost no participation 2 points . Occasionally participate 3 points . Active participation 4 points . Very positive 5 points . Actively encourage others to participate
Score					

TABLE 22 Second week assessment criteria table:

Evaluation Dimensions	Basic knowledge understanding	Basic movement mastery	Body coordination	Sense of Rhythm	Class participation
Evaluation Content	Precise following can show a sense of rhythm and musical emotion and enhance dance expressiveness.	Students' mastery of basic steps and gestures	Students' body coordination and flexibility in dance practice	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class
Scoring Criteria	1 point: completely unable to imitate any basic movements; 2 points: insufficient control of movements and many mistakes; 3 points: Partially correct movements, but still need to be corrected; 4 points: Most movements are well mastered and the performance is relatively	1 point: Completely unable to combine any movements and lack of coherence; 2 points: The action combination is not smooth and lacks logic; 3 points: Able to combine some movements, but the overall performance is not smooth enough; 4 points: The	1 point : Body is stiff and completely uncoordinated; 2 points: Occasionally the body is coordinated, but there are many mistakes; 3 points: Some coordination, but not smooth enough; 4 points: Good coordination and smooth movements 5 points: Flexible and	1 point: Completely unable to follow the rhythm of the music, poor sense of rhythm; 2 points: Can keep up occasionally, but makes many mistakes; 3 points: Can basically follow the rhythm, but the performance is average; 4 points: The rhythm is	1 point: Almost no participation in class activities and negative attitude; 2 points: occasionally participate, but passively; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points:

TABLE 22 (Continued)

Evaluation Dimensions	Basic knowledge understanding	Basic movement mastery	Body coordination	Sense of Rhythm	Class participation
	smooth; 5 points: The movements are accurate and smooth, and the student can use a variety of basic movements freely.	combination of movements is good and the transition is natural; 5 points: The combination of movements is smooth and natural, showing good dance continuity and expressiveness.	well-coordinated, natural and smooth movements, able to cope with changes with ease.	well controlled and the movements are basically consistent with the music; 5 points : Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressiveness.	Very active, actively asking questions and sharing; 5 points : Actively encourage others to participate, create an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 23 Evaluation criteria for the third week of the course:

Evaluation Dimensions	Basic movement mastery	Dance performance	Body coordination	Sense of Rhythm	Class participation	New movement learning and application
Evaluation Content	The students' mastery of basic steps and gestures	Students' emotional expression and dance performance in	Students' body coordination and flexibility in dance practice	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class	Trainees' learning ability and application of new movements
Scoring Criteria	1 point: completely unable to imitate any basic movement s; 2 points: insufficient control of movement s and many mistakes; 3 points: Partially correct movement s, but still	1 point : There is no emotional expression at all and the dance performance is stiff; 2 points: lack of emotional expression and monotonous performance ; 3 points: There	1 point: Body is stiff and completely uncoordinated; 2 points: Occasionally the body is coordinated, but there are many mistakes; 3 points: Some coordination , but still needs to be improved;	1 point: completely unable to follow the rhythm of the music, poor sense of rhythm; 2 points: occasionally able to follow, but often make mistakes; 3 points: basically able to follow the rhythm, but the	1 point: Almost no participation in class activities and negative attitude; 2 points: occasionally participate, but passively; 3 points: Actively participate and be able to	1 point: completely unable to learn new movements ; 2 points: Difficulty in mastering new movements and poor application; 3 points: Able to learn some new movements ,

TABLE 23 (Continued)

Evaluation Dimensions	Basic movement mastery	Dance performanc e	Body coordinatio n	Sense of Rhythm	Class participatio n	New movement learning and application
	need to be corrected;4 points: Most movements are well mastered and the performanc e is relatively smooth; 5 points: The movements are accurate and smooth, and the student can use a variety of basic movements freely.	is some emotional expression, but it is not prominent enough; 4 points: Good emotional expression and contagious performanc e; 5 points: The dance expresses rich emotions and is highly expressive, able to resonate with the audience.	4 points: Good body coordinatio n and basically smooth movements ; 5 points: Flexible and well- coordinate d, natural and smooth movements , able to cope with changes with ease.	performance is average; 4 points: The rhythm is well controlled and the movements are basically consistent with the music; 5 points: Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressivenes s.	complete the tasks assigned by the teacher; 4 points: Very active, actively asking questions and sharing; 5 points: Actively encourage others to participate, active classroom atmospher e, and show good teamwork spirit.	but not able to apply them fluently; 4 points: The new movements are well mastered and can be applied to dance; 5 points: New movements are learned quickly, applied naturally, and performed well.
Score						

TABLE 24 Evaluation criteria for the fourth week of the course:

Evaluation Dimensions	Basic movement mastery	Action combination ability	Body coordination	Sense of Rhythm	Class participation
Evaluation Content	The students' mastery of basic steps and gestures	Students' understanding and application of basic movement combinations	Students' body coordination and flexibility in dance practice	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class
Scoring Criteria	1 point: completely unable to imitate any basic movements; 2 points: insufficient control of movements and many mistakes; 3 points: Partially correct movements, but still need to be corrected;	1 point: Completely unable to combine any movements and lack of coherence; 2 points: The action combination is not smooth and lacks logic; 3 points: Able to combine some movements, but the overall performance is not smooth enough;	1 point: The body is stiff and completely uncoordinated; 2 points: The body is occasionally coordinated, but there are many mistakes; 3 points: Some coordination, but still needs to be improved; 4 points: Good body coordination and basically smooth	1 point: completely unable to follow the rhythm of the music, poor sense of rhythm; 2 points: occasionally able to follow, but often make mistakes; 3 points: basically able to follow the rhythm, but the performance	1 point: Almost no participation in class activities and negative attitude; 2 points: occasionally participate, but passively; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points: Very active, actively asking questions and sharing; 5 points: Actively encourage others to participate, create

TABLE 24 (Continued)

Evaluation Dimensions	Basic movement mastery	Action combination ability	Body coordination	Sense of Rhythm	Class participation
	4 points: Most movements are well mastered and the performance is relatively smooth; 5 points: The movements are accurate and smooth, and the student can use a variety of basic movements freely.	4 points: The action combination is good and the transition is natural; 5 points: The combination of movements is smooth and natural, showing good dance continuity and expressiveness.	movements; 5 points: Flexible and well-coordinated, with natural and smooth movements and the ability to cope with changes with ease.	is average;4 points: The rhythm is well controlled and the movements are basically consistent with the music; 5 points: Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressiveness.	an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 25 Evaluation criteria for the fifth week course:

Evaluation Dimensions	Basic movement proficiency	Action combination and choreography	Body coordination	Sense of Rhythm	Dance performance	Classroom Performance
Evaluation Content	The students' proficiency in the basic movement s of Nanjian Tiaocai dance	The students' ability to combine and innovate the learned movements	The coordination, fluidity and control of students while dancing	Students' ability to grasp the rhythm of music	The emotional expression and appeal of students in dance	Participants ' participation and attitude in class
Scoring Criteria	1 point: The movement s are unfamiliar and require repeated reminders before they can be completed ; 2 points: The basic	1 point: Unable to complete the action combination and lack of coherence; 2 points: The combination is stiff and lacks layering; 3 points: Able to perform basic	1 point: body stiffness and poor coordination; 2 points: There are still many inconsistencies; 3 points: The body is basically coordinated, but the fluency needs to be improved;	1 point: completely unable to follow the music rhythm; 2 points: Occasionally keeps up with the rhythm, but prone to mistakes; 3 points: Able to follow the	1 point: No obvious emotional expression, dull expression; 2 points: Slightly expressive but stiff; 3 points: There is some emotional expression, but it can	1 point: negative attitude and lack of enthusiasm for participation; 2 points: occasionally participating, but not proactive enough; 3 points: Able to

TABLE 25 (Continued)

Evaluation Dimension s	Basic movement proficiency	Action combination and choreograph y	Body coordination	Sense of Rhythm	Dance performanc e	Classroom Performanc e
	movement s are mastered, but there are still many errors; 3 points: Can perform most basic movement s smoothly; 4 points: The movement s are skillful and relatively natural;	combinations with average coherence; 4 points: The combination is relatively smooth and the connection is natural; 5 points: The combination is creative, and the movements are smooth and expressive.	4 points: good coordination , smooth and natural movements; 5 points: The movements are graceful and smooth, and the dancer is able to control the body freely and show the beauty of dance.	rhythm most of the time, but with slight deviations; 4 points: Able to grasp the rhythm well and coordinate with the music; 5 points: The rhythm is accurate and the student can express musical emotions through movements .	still be enhanced;4 points: The expression is natural and can match the musical context; 5 points: The dance has strong appeal and can fully display dance emotions.	complete tasks as required, with average participation ; 4 points: Active participation and good interaction with teachers and classmates; 5 points: Highly proactive, able to actively engage others and promote teamwork.

TABLE 25 (Continued)

Evaluation Dimensions	Basic movement proficiency	Action combination and choreography	Body coordination	Sense of Rhythm	Dance performance	Classroom Performance
Score	5 points: The movements are precise and expressive, with few errors.					

TABLE 26 Evaluation criteria for the sixth week course:

Evaluation Dimension	Basic movement proficiency	Complex movement mastery	Body coordination	Sense of Rhythm	Dance performance	Classroom Performance
Evaluation Content	Students' proficiency in the basic steps and gestures of Nanjian Tiaocai dance	Students' mastery of the new movements and movement combinations learned this week	Body control, balance and coordination in dance	Students' perception and grasp of music rhythm	Emotional expression, gestures and eye contact in dance	Students' concentration and enthusiasm in class
Scoring	1 point:	1 point:	1 point:	1 point:	1 point: No	1 point:

TABLE 26 (Continued)

Evaluation Dimension	Basic movement proficiency	Complex movement mastery	Body coordination	Sense of Rhythm	Dance performance	Classroom Performance
Criteria	Still unable to complete basic movement s; 2 points: Can barely complete the task, but the movement s are not accurate; 3 points: Most of the basic movement s are mastered, but not smooth enough; 4 points: basic	Unable to complete any new actions; 2 points: Poor grasp of new movement s; 3 points: The new movement s have been basically mastered, but there are still some flaws; 4 points: The complex movement s are well	body stiffness and lack of coordination ; 2 points: Occasionall y able to coordinate, but unstable; 3 points: Some coordination , but needs improvemen t; 4 points: good coordination , basically smooth movements; 5 points: Flexible	Unable to follow the rhythm of the music, poor sense of rhythm; 2 points: Can keep up occasionall y, but the rhythm is unstable; 3 points: basically able to follow the rhythm, but sometimes makes mistakes; 4 points: Able to grasp the rhythm well,	dancing expression, dull expression; 2 points: stiff expression, lack of emotion; 3 points: Somewhat expressive, but not natural enough; 4 points: Good expressiveness and able to integrate into the dance situation; 5 points: Excellent expression, rich emotions, and able to	Inattention and lack of participation ; 2 points: low participation , practice occasionally ; 3 points: Able to basically participate in class activities ; 4 points: High participation and active practice; 5 points: Fully engaged, proactive in practice, and

TABLE 26 (Continued)

Evaluation Dimension s	Basic movement proficiency	Complex movement mastery	Body coordination	Sense of Rhythm	Dance performanc e	Classroom Performanc e
	movement s are accurate and smooth; 5 points: Master the basic movement s and be able to perform freely.	mastered and relatively smooth; 5 points: Able to perform complex movement s skillfully, showing good coherence and technique.	body, excellent coordination, and natural and smooth dance performance .	and the movements are synchronize d with the music; 5 points: Strong sense of rhythm, precise movements, and good coordination with the music.	attract the audience.	encouragin g others to participate.
Score						

TABLE 27 Evaluation criteria for the seventh week course:

Evaluation Dimensions	Complex movement mastery	Dance expression ability	Body control	Sense of Rhythm	Teamwork	Classroom Performance
Evaluation Content	The students' mastery of the complex dance steps (such as spins, jumps, and quick steps) learned in Week 7	Can students express the emotions and stories of dance through facial x expressions and movements?	Students' balance, stability and strength control in complex movements	Can you accurately grasp the dance rhythm and blend it perfectly with the music?	Whether you can cooperate with the team in group dance and show the overall dance effect	Students' learning attitude and interaction in class
Scoring Criteria	1 point: completely out of control ; 2 points: Mostly wrong ; 3 points: Able to complete	1 point: The performance is stiff and emotionless ; 2 points: only partial emotional expression ; 3 points: Have	1 point: unstable movements and many mistakes ; 2 points: poor sense of balance and lack of control ;	1 point: Unable to keep up with the pace ; 2 points: frequent mistakes ; 3 points: Can	1 point: No cooperation with the team at all ; 2 points: low coordination and disjointed movements ; 3 points: Can	1 point: not actively participating ; 2 points : occasionally participate ; 3 points: Actively participate and be

TABLE 27 (Continued)

Evaluation Dimensions	Complex movement mastery	Dance expressio n ability	Body control	Sense of Rhythm	Teamwork	Classroom Performance
	basic movements , but unstable ; 4 points: Good control, high fluency ; 5 points: Proficient and able to demonstrat e freely .	certain emotional expressio n ability 4 points: Able to express dance emotions well 5 points: It is infectious and can move the audience .	3 points: basically stable, but with occasional mistakes 4 points: good control, few mistakes ; 5 points: Strong control, precise and smooth movements .	basically follow the rhythm ; 4 points: Can integrate well into the music ; 5 points: Fully demonstrate s the sense of rhythm and is highly consistent with the music .	basically cooperate with the team, but occasionally makes mistakes ; 4 points: good cooperation and overall coordination ; 5 points: Perfect cooperation with the team, showing high tacit understandin g	able to complete requirements ; 4 points: Study hard and communicate actively ; 5 points: High enthusiasm in class and able to motivate other students
Score						

TABLE 28 Evaluation criteria for the eighth week course:

Evaluation Dimensions	Basic movement mastery	Action Continuity	Body coordination	Sense of Rhythm	Stage performance	Teamwork ability	Classroom enthusiasm
Evaluation Content	The students' proficiency in core movements, steps, and gestures	Students' coherence and fluency of dance moves	Students' body control and coordination ability in dance	Students' grasp of music rhythm and synchronization	The emotional expression and appeal of students in dance	Students' teamwork ability and group dance coordination	Participation and engagement of students in class
Scoring Criteria	1 point: There are many mistakes in the completed; 2 points: Can only complete some basic movements, with poor	1 point: intermittent and uncoordinated movement; 2 points: The movements are stiff and the rhythm is unstable;	1 point: body stiffness and lack of coordination; 2 points: The body is occasionally coordinated, but unstable; 3 points:	1 point: Unable to follow the music and weak sense of rhythm; 2 points: Able to partially follow the music, but the rhythm is unstable; 3 points: Able to	1 point: emotional expressionless, lack of emotional expression; 2 points: The emotional expression is not sufficient and is rather stiff; 3 points: Some	1 point: Unable to cooperate with teammates, seriously affecting the overall effect; 2 points: Low cooperation and	1 point: Lack of initiative and unwillingness to participate in class activities; 2 points: Low participation, needs reminder

TABLE 28 (Continued)

Evaluation Dimensions	Basic movement mastery	Action Continuity	Body coordination	Sense of Rhythm	Stage performance	Teamwork ability	Classroom enthusiasm
	rhythm is smooth and expressive.	and the transitions are accurate and seamless.				drive team atmosphere.	enthusiastic about learning, able to drive team spirit, and actively participate in practice.
Score							

TABLE 29 Evaluation criteria for the ninth week course:

Evaluation Dimensions	Full action smoothness	Dance performance	Rhythm stability	Teamwork ability	Classroom interaction and creativity
Evaluation Content	Able to dance the entire segment with smooth and natural movements	Expression management, movement tension, dance emotional expression	Control of music rhythm and synchronization of movements	The students' synchronization and cooperation awareness in team dance	Classroom performance, initiative and personalization
Scoring Criteria	1 point: Unable to complete the whole set of movements, severe discontinuity; 2 points: Only part of the action can be completed, lack of continuity; 3 points: basically completed, but with obvious pauses or mistakes;	1 point: expressionless face and stiff movements ; 2 points: expression is dull and lacks emotional involvement; 3 points: Some expressiveness, but still stiff; 4 points: Good dance emotional expression and rich body language; 5 points: The dance fully demonstrates	1 point: Frequently missed beats and chaotic rhythm; 2 points: Occasionally unable to keep up with the rhythm, affecting the fluency of the dance; 3 points: The rhythm is basically maintained, but not stable enough; 4 points: Good control of	1 point: Unable to keep up with the team and seriously uncoordinated; 2 points: Out of sync with the team, affecting the overall effect; 3 points: Can basically cooperate with teammates, but sometimes out of sync; 4 points: Good coordination and consistent with the team rhythm;	1 point: Not actively participating in class and lacking creativity; 2 points: Passive participation, lack of active thinking; 3 points: Able to participate in class discussions, but with average creativity; 4 points: Active participation

TABLE 29 (Continued)

Evaluation Dimensions	Full action smoothness	Dance performance	Rhythm stability	Teamwork ability	Classroom interaction and creativity
	<p>4 points: Most of the movements are smooth and the transitions are natural; 5 points: The whole process is smooth and correct, and the movements are natural and confident.</p>	<p>its charm and is very contagious.</p>	<p>rhythm, basically synchronized with the music ; 5 points: Accurately grasp the rhythm and can perfectly combine with the music.</p>	<p>5 points: Perfect synchronization and able to boost team spirit.</p>	<p>and creativity; 5 points: Outstanding performance in class, proactive in proposing innovative ideas and being able to put them into practice.</p>
Score					

TABLE 30 Evaluation criteria for the 10th week dance course:

Evaluation Dimension	Complete Dance Mastery	Movement accuracy	Sense of Rhythm	Expressiveness	Teamwork ability	Classroom Performance
Evaluation Content	Whether the students can dance the dance combination learned this week	Evaluate the accuracy of dance movement s, including gestures, steps, turns, etc.	Students' ability to grasp the rhythm of music	Dance expression, emotional expression and stage performance	The coordination between students and teammates, including formation changes and synchronization	Students' classroom discipline, learning attitude and initiative
Scoring Criteria	1 point: Unable to complete the dance combination and requires extensive guidance ; 2 points: unfamiliar movement s, many mistakes; 3 points: The dance is basically	1 point: The action is inaccurate and cannot be completed correctly; 2 points: The movement s are basically correct, but rather stiff; 3 points:	1 point: Unable to follow the rhythm and often make mistakes; 2 points: Can occasionally keep up with the rhythm, but not stable; 3 points: Can basically follow the	1 point: expression is dull and lacks emotion ; 2 points: Only some of the dance emotions are expressed, and the overall dance is stiff; 3 points: Able to express some dance emotions, but	1 point: Poor coordination with teammates, totally out of sync; 2 points: Occasionally synchronized, but overall coordination is poor; 3 points: Can basically keep up with the team, but still lack	1 point: negative attitude in class and lack of active participation; 2 points: low participation, occasionally distracted; 3 points: Can

TABLE 30 (Continued)

Evaluation Dimension	Complete Dance Mastery	Movement accuracy	Sense of Rhythm	Expressiveness	Teamwork ability	Classroom Performance
	completed, but there are obvious mistakes; 4 points: Able to perform the dance smoothly with only minor mistakes ; 5 points: The dance is performed completely and accurately with smooth and natural movements .	The action accuracy is above 70%, but the details are not in place; 4 points: high action accuracy, but some details need to be optimized; 5 points: The movements are precise and in line with the dance style requirement s.	rhythm, but sometime s ahead or behind; 4 points: Able to grasp the rhythm accurately and coordinate well with the music; 5 points: Perfectly matches the rhythm of the music and can express the emotions of the music.	not stable enough ; 4 points: The performance is natural and highly appealing ; 5 points: The expression is free, emotional and has stage charm.	coordination; 4 points: Good coordination and able to maintain overall rhythm; 5 points: Perfect cooperation with teammates, showing good overall teamwork effect.	basically follow the class rhythm and complete the exercises ; 4 points: Positive attitude in class and take the initiative to practice; 5 points: Outstanding performance in class, proactive in helping others, and active interaction.
Score						

TABLE 31 Evaluation criteria for the eleventh week course:

Evaluation Dimensions	Basic movement mastery	Dance performance skills	Sense of Rhythm	Body coordination	Class participation
Evaluation Content	The students' proficiency and accuracy in the movements they have learned	The expressiveness and emotional expression skills shown by the students in their performances	Students' ability to grasp the rhythm of the music	Students' body coordination and flexibility in dance practice	The level of motivation and participation of students in class
Scoring Criteria	1 point: Completely unable to accurately imitate any learned movements; 2 points: insufficient control of movements and many mistakes; 3 points: Part of the action is correct, but further	1 point: The performance is inexpressive and lacks emotion; 2 points: The performance is slightly emotional but lacks coherence; 3 points: The performance is basically emotional, but not outstanding enough; 4 points: The	1 point: Completely unable to follow the rhythm of the music, poor sense of rhythm; 2 points: Can keep up occasionally, but makes many mistakes; 3 points: Can basically follow the	1 point: Body is stiff and completely uncoordinated; 2 points: The body is occasionally uncoordinated and cannot keep up with the rhythm; 3 points: Some coordination, but still needs to be improved; 4 points: Good body	1 point: Almost no participation in class activities and negative attitude ; 2 points: occasionally participate, but passively ; 3 points: Actively participate and be able to complete

TABLE 31 (Continued)

Evaluation Dimensions	Basic movement mastery	Dance performance skills	Sense of Rhythm	Body coordination	Class participation
	correction is needed ; 4 points: Most movements are well mastered and performed smoothly; 5 points: The movements are accurate and smooth, and all learned movements can be used freely.	performance is natural and the emotions are well conveyed; 5 points: The performance is expressive and conveys the emotions and story of the dance.	rhythm, but the performance is average; 4 points: The rhythm is well controlled and the movements are basically consistent with the music; 5 points: Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressiveness.	coordination and basically smooth movements; 5 points: Flexible and well- coordinated, able to respond to changes with ease, and movements are smooth and natural.	the tasks assigned by the teacher;4 points: Very active, actively asking questions and sharing; 5 points: Actively encourage others to participate, create an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 32 Evaluation criteria for the 12th week course:

Evaluation Dimensions	Skill application	Fluency of movement	Musical expression	Teamwork	Class participation
Content	Students' application of learned dance techniques	The students' movement coherence and fluency in dance	Students' grasp and expression of musical emotions	Students' ability to collaborate in group performances	The level of motivation and participation of students in class
Scoring Criteria	1 point: No skills can be applied at all; 2 points: Improper application and frequent errors; 3 points: Able to partially apply the skills, but the performance is not smooth enough; 4 points: Most of the skills were applied properly and the	1 point: The movements are stiff and incoherent; 2 points: The movements are not smooth and there are obvious pauses; 3 points: basically smooth, but some movements need improvement; 4 points: The movements are smooth and the continuity is good; 5 points: The	1 point: Complete failure to grasp the emotion of the music; 2 points: Poor emotional expression and failure to integrate with the music; 3 points: Able to partially express musical emotions; 4 points: Good expression and good	1 point: No participation in teamwork and lack of coordination; 2 points: occasionally participate, but passively; 3 points: Actively participate in teamwork and be able to complete basic requirements; 4 points: Works well in a team and can coordinate with others; 5 points: Excellent	1 point: Almost no participation in class activities and negative attitude ; 2 points: occasionally participate, but passively ; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points: Very active, actively asking

TABLE 32 (Continued)

Evaluation Dimensions	Skill application	Fluency of movement	Musical expression	Teamwork	Class participation
	performance was good; 5 points: Skills are used freely, performance is outstanding, and the dancer can flexibly respond to dance changes.	movements are very smooth and the overall performance is natural and expressive.	integration with music; 5 points: Perfectly grasp the emotion of the music, perform excellently, and enhance the appeal of the dance.	team spirit, able to guide and motivate others, and overall tacit understanding	and sharing; 5 points: Actively encourage others to participate, create an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 33 Evaluation criteria for the 13th week course:

Evaluation Dimensions	Dance performance	Skill application	Body coordination	Sense of Rhythm	Class participation
Evaluation Content	Students' emotional expression and stage performance in performance	Students' mastery and application of dance skills	Students' body coordination and flexibility in dance practice	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class
Scoring Criteria	1 point: Completely lacking in expression and failing to convey emotion ; 2 points: Average performance, insufficient emotion conveyed; **3 points**: Able to express some emotions, but the performance is rather bland; **4 points**: Good expression, able to convey certain	1 point: Unable to use basic skills and poor performance; 2 points: Basic skills are not firmly grasped and used improperly; 3 points: Some skills can be used, but the performance is not smooth enough; 4 points: Most of the skills are well mastered and	1 point: Body is stiff and completely uncoordinated; 2 points: Occasionally coordinated, but clumsy movements; 3 points: Some coordination, but still needs to be improved; 4 points: Good body coordination and basically smooth movements; 5 points: Flexible body, strong	1 point: Completely unable to follow the rhythm of the music, poor sense of rhythm ; 2 points : Occasionally unable to keep up, frequent mistakes; 3 points: Can basically follow the rhythm, but the performance is average; 4 points: Able to grasp the	1 point: Almost no participation in class activities and negative attitude ; 2 points: occasionally participate, but passively ; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points: Very active,

TABLE 33 (Continued)

Evaluation Dimensions	Dance performance	Skill application	Body coordination	Sense of Rhythm	Class participation
	emotions; **5 points**: Strong expression, rich emotional expression, able to resonate with the audience.	can be applied freely; 5 points: Skills are used freely and fluently, and advanced techniques can be demonstrated.	coordination, natural and smooth movements, able to cope with complex changes.	rhythm well, and the movements are consistent with the music;5 points: Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressiveness.	actively asking questions and sharing; 5 points: Actively encourage others to participate, create an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 34 Evaluation criteria for the 14th week course:

Evaluation Dimensions	Dance Technique Application	Creative Expression	Teamwork	Sense of Rhythm	Class participation
Evaluation Content	The students' comprehensive ability to use dance techniques (steps, gestures, etc.)	Students' creative performance and personality display in dance	Students' ability to cooperate and coordinate in group dance	Students' ability to grasp the rhythm of music	The level of motivation and participation of students in class
Scoring Criteria	1 point: Very poor skill application, unable to complete the action; 2 points: Insufficient skill application, many errors; 3 points: Average skills, occasional mistakes; 4 points: Good skills, most movements are correct ; 5 points: The skills are applied smoothly, the movements	1 point: Almost no creative expression, and the movements are stiff; 2 points: insufficient creativity and lack of personality; 3 points: Some creativity, but average performance; 4 points: Good creativity and the ability to incorporate	1 point: Completely unable to cooperate with others, chaotic movements; 2 points: Lack of cooperation awareness and poor coordination; 3 points: Have a certain sense of cooperation and can basically follow the team; 4	1 point: Completely unable to follow the rhythm of the music, poor sense of rhythm 2 points: Can occasionally keep up, but slow to respond ; 3 points: Can basically follow the rhythm, but the performance is average ; 4 points:	1 point: Almost no participation in class activities and negative attitude ; 2 points: occasionally participate, but passively ; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points: Very

TABLE 34 (Continued)

Evaluation	Dance	Creative	Teamwork	Sense of Rhythm	Class
Dimensions	Technique	Expression			participation
	Application				
	are accurate, and the performance is excellent.	individual elements; 5 points: Outstanding creativity, distinct personality, and expressive dance.	points: Strong sense of cooperation and can coordinate and cooperate with others; 5 points: Good cooperation, able to lead the team and demonstrate excellent teamwork ability.	The rhythm is well controlled and the movements are basically consistent with the music; 5 points: Precise following, able to show sense of rhythm and musical emotion, and enhance dance expressiveness.	active, actively asking questions and sharing; 5 points: Actively encourage others to participate, create an active classroom atmosphere, and demonstrate good teamwork spirit.
Score					

TABLE 35 Evaluation criteria for the 15th week course:

Evaluation Dimensions	Dance	Action	Innovation	Synchronize	Class
	Technique Refinement	expressiveness		the rhythm with the music	participation
Evaluation Content	The students' attention to detail and precision in dance technique	The emotions and expressiveness shown by the students in their dance	Whether students can flexibly apply what they have learned to innovate and change	The degree to which students synchronize their dance with the rhythm of the music	The level of motivation, performance and interaction of students in class
Scoring Criteria	1 point: The movements are not precise and the performance is stiff; 2 points: The movements lack details and precision; 3 points: The movements are relatively accurate, but there is still room for improvement; 4 points: accurate	1 point: No emotional expression, the performance is mechanical; 2 points: insufficient emotional expression and stiff performance; 3 points: There is some emotional expression, but it is not vivid enough; 4 points: Rich in emotion, the	1 point: No innovation at all, the movements are rigid; 2 points: Occasionally tried to innovate, but the results were not good; 3 points: There is a certain sense of innovation, but the execution ability is insufficient;	1 point: Completely unable to synchronize with the music, poor sense of rhythm; 2 points: Occasionally unable to keep up with the rhythm and the movements are not smooth; 3 points: basically able to follow the	1 point: Almost no participation in class activities, negative attitude; 2 points: Occasionally participate, lack of initiative; 3 points: Actively participate and be able to complete the tasks assigned by

TABLE 35 (Continued)

Evaluation Dimensions	Dance Technique Refinement	Action expressiveness	Innovation	Synchronize the rhythm with the music	Class participation
	movements and natural performance; 5 points: The movements are refined, smooth and natural, demonstrating a high level of skill.	actions match the emotion; 5 points: The emotional expression is very contagious, the actions and emotions are highly consistent, and personal characteristics are displayed.	4 points: Good innovation, able to make appropriate adjustments according to the music and situation; 5 points: Highly innovative, able to change movements flexibly and express a unique style.	rhythm, with a few mistakes; 4 points: Able to grasp the rhythm well, and the movements are coordinated with the music; 5 points: Accurately mastered the rhythm, the movements were highly synchronized with the music, and were expressive	the teacher; 4 points: Very active, actively asking questions and sharing; 5 points: Actively encourage others to participate, create an active classroom atmosphere, and demonstrate a good spirit of cooperation.
Score					

TABLE 36 Evaluation criteria for the 16th week course:

Evaluation Dimensions	Comprehensive dance performance	Skills Mastery	creativity	Teamwork skills	Class participation
Evaluation Content	The overall performance of the students during the dance	The students' mastery of dance skills	Students' creative performance in dance	Students' teamwork ability in group dance	Participants' active participation in the entire course
Scoring Criteria	1 point: completely unable to participate and showing negative attitude; 2 points: poor performance and lack of confidence; 3 points: Average performance, able to complete basic movements; 4 points: good performance, smooth and contagious movements; 5	1 point: The basic skills are completely unattainable; 2 points: poor skills and frequent mistakes; 3 points: Most of the skills are basically passed; 4 points: Good skills and strong coordination; 5 points: Skilled, smooth and expressive movements.	1 point: No creativity at all, just imitation; 2 points: A small amount of innovation, but mostly imitation; 3 points: Able to combine some personal style for innovation; 4 points: Good creativity and able to confidently display	1 point: Almost no cooperation with others, negative performance; 2 points: Poor cooperation ability, difficult to cooperate with others; 3 points: Able to cooperate basically, but lack tacit understanding; 4 points: Good cooperation and able to coordinate with teammates; 5 points: Excellent	1 point: Almost no participation in class activities, negative attitude; 2 points: Occasionally participate, negative performance; 3 points: Actively participate and be able to complete the tasks assigned by the teacher; 4 points: Very active,

TABLE 36 (Continued)

Evaluation Dimensions	Comprehensive	Skills Mastery	creativity	Teamwork skills	Class
	dance performance				participation
	points: excellent performance, able to attract the audience and show personal style.		personality; 5 points: Outstanding innovation, showing unique personal style and creativity.	teamwork, able to lead and motivate others.	actively participate in discussions and performances; 5 points: Actively encourage others to participate and create an active classroom atmosphere.
Score					

TABLE 37 Nanjian Tiaocai Dance Course Evaluation Form (Pre-test & Post-test)

Evaluation Dimensions	Scoring criteria (5-point scale)	Pre-test content	Post-test content	Evaluation Method
Basic movement mastery	1 point: Unable to complete the action 2 points: Partially completed but not standard 3 points: Basically mastered 4 points: Relatively proficient 5 points: Accurate and proficient	Observe students' ability to imitate basic dance steps and gestures	Can you complete basic movements independently?	Live demonstration + teacher scoring
Sense of Rhythm	1 point: Unable to follow the music 2 points: Partial beat matching 3 points: Can basically follow the rhythm 4 points: The rhythm is relatively smooth 5 points: Strong and stable sense of rhythm	Observe whether students can follow the rhythm and complete basic dance moves	Can you follow the music smoothly and complete the whole dance?	Observation performance + rhythm coordination test
Coordination	1 point: Uncoordinated movements 2 points: Uncoordinated movements 3 points: Basic coordination 4 points: Good coordination 5 points: Smooth coordination	Observe the coordination of students' hands and feet	Movement continuity and whether the dance can be completed naturally	Video analysis + teacher scoring

TABLE 37 (Continued)

Evaluation Dimensions	Scoring criteria (5-point scale)	Pre-test content	Post-test content	Evaluation Method
Expressiveness	1 point: Stiff expression 2 points: Slight expression changes 3 points: Basic expression of emotions 4 points: Relatively natural and appealing 5 points: Able to fully express the dance situation	Are facial expressions and body language natural?	Whether you can integrate into the dance situation and enhance the appeal of the dance	Audience feedback + teacher comments
Physical endurance	1 point: obviously tired in the middle of the dance 2 points: barely finished the dance 3 points: finished but tired 4 points: finished well 5 points: full of energy and no obvious fatigue	Can you complete a dance?	Physical fitness improvement, whether it is easier to complete	Physical test data + exercise duration comparison
Cultural Understanding	1 point: No background knowledge 2 points: Know some cultural background 3 points: Basic understanding of the meaning of dance 4 points: Can talk about dance culture 5 points: Can deeply interpret the connotation of dance	Learn about the history and cultural significance of Tiaocai Dance	Can you explain the meaning of the dance and express emotions?	Classroom Q&A + Group Discussion

TABLE 37 (Continued)

Evaluation Dimensions	Scoring criteria (5-point scale)	Pre-test content	Post-test content	Evaluation Method
Teamwork	1 point: Totally uncoordinated 2 points: Partially coordinated 3 points: Basically synchronized 4 points: The team has good tacit understanding 5 points: Smooth coordination and high tacit understanding	Can you keep pace with the team?	Is team tacit understanding improved?	Group dance performance + teacher observation
Confidence	1 point: obviously nervous, afraid to perform 2 points: reluctant to perform 3 points: basically relaxed 4 points: relatively confident 5 points: confidently express oneself, enjoy dancing	Is performance affected by tension?	Are you more confident when performing?	Student self- evaluation + teacher observation

Scoring instructions:

A 5-point scoring system is used , with comprehensive evaluation consisting of teacher scoring + video analysis + student self-evaluation .

The pre-test is mainly used to understand the students' initial level, and the post-test is used to compare the students' progress through scoring.

Combined with questionnaire surveys and classroom observations , it assists in analyzing the overall learning outcomes of students.

Remark:

1. Scoring criteria:

Each item will be graded from 1 to 5 based on the student's performance:

1 point: Very poor, basically unable to meet the requirements.

2 points: Poor performance, partially able to meet requirements but with large gaps.

3 points: Average performance, able to complete basic requirements but lacking in details.

4 points: Good performance, basically meets the requirements, with occasional minor defects.

5 points: Excellent performance, fully meets requirements and reaches high standards.

2. Evaluation method:

Pre-test: Students are tested before the course begins to assess their performance in basic dance skills, use of props, sense of rhythm, etc.

Post-test: An assessment is conducted after the course to compare the students' improvement in dance skills, use of props, etc.

By comparing the pre-test and post-test, we can comprehensively analyze the effect of course implementation and provide a basis for future teaching optimization.

4.2 Focus Group Evaluation of Curriculum Effectiveness

4.2.1 Composition of Focus Group Experts

To comprehensively evaluate the instructional practicality, student adaptability, teaching effectiveness, and areas for improvement of the *Nanjian Tiaocai Folk Dance Curriculum*, the researcher invited five dance experts with significant professional influence and extensive teaching experience to form a focus group. All five experts are affiliated with the Affiliated Arts School of Yunnan Arts University. They have long been engaged in the teaching of ethnic and folk dance, curriculum development, and student training. Each brings frontline experience and strategic pedagogical insight in the fields of ethnic dance education and vocational dance instruction.

The members of the expert focus group are as follows:

Expert 1: Principal of the Affiliated Arts School of Yunnan Arts University; master's advisor at Yunnan Arts University; member of the Dance Professional Committee of the China Vocational Arts Education Association; President of the Yunnan Dancers Association.

Expert 2: Head of the Dance Department at the Affiliated Arts School of Yunnan Arts University; member of the Dance Professional Committee of the China Vocational Arts Education Association; council member of the Yunnan Dancers Association.

Expert 3: Former Head of the Dance Department at the Affiliated Arts School of Yunnan Arts University; senior lecturer; specialized in teaching ethnic and folk dance and managing student development.

Expert 4: Director of the Basic Skills Teaching and Research Section of the Dance Department at the Affiliated Arts School of Yunnan Arts University; senior lecturer; long-term instructor in foundational dance technique training.

Expert 5: Director of the Chinese Classical Dance Teaching and Research Section at the Affiliated Arts School of Yunnan Arts University; senior lecturer; specializes in movement style standardization and the cultivation of performance artistry.

The five experts conducted systematic analysis and constructive feedback across multiple dimensions of the curriculum, including its structural design, content alignment, student development, and instructional outcomes. Their insights provided essential theoretical and practical support for validating the scientific and applicable nature of the course.

4.2.2 Evaluation of Instructional Practicality

4.2.2.1 Instructional Practicality Assessment

This study invited five experts in ethnic dance, dance education, and curriculum development to form a focus group for a structured assessment of the curriculum's instructional practicality. Based on their professional teaching and research experience, the experts provided focused evaluations and ratings in four key dimensions: staged structure, content-level appropriateness, instructional flow coherence, and feasibility for teacher implementation.

1) Does the course structure demonstrate clear staging?

This criterion evaluates whether the curriculum reflects the phased design features of Davies' contextual teaching theory, including a scaffolded and progressively layered instructional logic.

TABLE 38 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

2) Is the course content appropriate for the students' baseline?

This item assesses whether the curriculum content matches the learning capacity and developmental level of first-year female students with no prior experience at the Affiliated Arts School of Yunnan Arts University.

TABLE 39 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

3) Is the instructional flow clear and operable?

This dimension evaluates whether the sequencing of instructional components is logical, well-structured, and coherent enough to guide students step-by-step in mastering the core techniques of the *Nanjian Tiaocai* dance.

TABLE 40 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4) Is the curriculum feasible for teachers to implement?

This item focuses on whether the curriculum is practically applicable in real teaching settings, including readability of teaching materials, operational clarity of classroom procedures, and accuracy of movement instructions. It assesses whether the curriculum offers clear pedagogical guidance and flexibility for frontline teachers.

TABLE 41 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4.2.2.2 Expert Summary of Instructional Practicality

TABLE 42 Expert Evaluation Form

Item	Consensus
The course structure demonstrates progressive logic	√
Content is appropriate for zero-baseline students	√
Instructional flow is scientifically and reasonably organized	√
The course is operable for teacher implementation	√

Summary of Expert Opinions:

The course structure demonstrates progressive logic: Experts unanimously agreed that the curriculum clearly reflects the five-stage structure of Davies' Contextual Teaching and Learning Theory (Design, Experience, Inquiry, Visualization, Evaluation). The instructional content is sequenced from cultural introduction and foundational training to movement combinations and performance evaluation, presenting a layered and scaffolded progression. Each weekly session has a clear task, aligning with vocational students' learning patterns, effectively reducing anxiety among beginners and enhancing their sense of achievement.

Content is appropriate for zero-baseline students: The course begins with simple and culturally representative movements such as "balancing a vegetable plate on the head," "shoulder and neck control," and "weight transfer through the feet," all introduced within a Yi ethnic cultural context. Experts noted that this content design fully considers the students' current level of physical control, strength development, and cognitive understanding. It enables them to gradually build both foundational dance technique and cultural awareness.

Instructional flow is scientifically and reasonably organized: The instructional process is divided into five phases—Introduction, Deconstruction, Practice, Consolidation, and Evaluation—aligned with a 45-minute class schedule. Experts affirmed that this flow showcases a clear logical connection between teaching objectives at each stage. It enables students to complete a closed-loop learning cycle in a short period, encompassing cultural understanding, technical mastery, and expressive performance. This not only enhances training efficiency but also improves classroom engagement.

The course is operable for teacher implementation: Experts widely agreed that the lesson plan uses concise and clear language with strong operability. In particular, it provides detailed formats for movement instructions, cultural guidance language, and reflection tasks. Teachers can adjust the pacing and depth of content according to students' ability levels. The task-oriented design offers a balanced model of both standardized and flexible instructional approaches, supporting effective

classroom implementation. This course places particular emphasis on systematic physical fitness training, directly addressing the prior challenge of insufficient student endurance and stamina. Within the “Guidance–Practice–Evaluation” stages of the Davies psychomotor instructional model, the course integrates high-frequency rhythm drills, plate-holding jump training, and continuous short-phrase rehearsals. These elements not only improved lower-body strength and core stability but also enhanced students’ cardiovascular endurance. Expert feedback noted that the course successfully balanced artistic expression with physical conditioning, establishing a solid foundation for stable and precise performance. In response to previous issues with coordination when using props, this course introduced specific modules on “prop integration training” and “rhythm control while holding plates.” Through decomposed movement training, group practice, and real-time corrective feedback, students demonstrated significant progress in coordinating upper and lower limbs. Experts agreed that the phased instructional strategy—from precision to stability and then to coordination—reflected a highly structured and effective course design, marking a major innovation.

4.2.3 Student Adaptability Evaluation

4.2.3.1 Student Adaptability Evaluation

This study invited five experts from the fields of ethnic folk dance instruction, dance education, and curriculum development to form a focus group and conduct a systematic evaluation of the curriculum from the perspective of student adaptability. Based on their teaching experience, the experts provided feedback on how well the course aligns with the psychological receptiveness, physical control abilities, and cognitive load tolerance of first-year female students with no prior dance experience.

1) Is the course pace appropriate for students' cognitive development?

This criterion assesses whether the progression of instructional content is aligned with the students' level of understanding and psychological development stage, and whether it avoids cognitive overload or stress caused by an overly fast pace.

TABLE 43 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

2) Is the movement difficulty level manageable through gradual learning?

This criterion examines whether the selected movements follow a logical progression based on students' physical development and dance skill acquisition, making it easier for them to gradually internalize and master the techniques.

TABLE 44 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

3) Does the course help enhance students' learning confidence?

This evaluates whether the curriculum content, learning activities, and classroom atmosphere help boost students' sense of participation and achievement, thereby reducing anxiety caused by tension or technical difficulty.

TABLE 45 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4) Is the instructional language suitable for student comprehension?

This criterion assesses whether the language used in the curriculum—such as dance cues, cultural terminology, and teaching guidance—is concise, clear, and easily understood and followed by beginner-level students.

TABLE 46 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4.2.3.2 Expert Summary of Student Adaptability Evaluation

TABLE 47 Expert Evaluation Form

Dimension	Consensus
Course pace matches cognitive development	√
Movement difficulty is progressively manageable	√
Course supports confidence building	√
Instructional language is accessible to students	√

Summary of Expert Opinions:

On Course Pace: Experts unanimously agreed that the *Nanjian Tiaocai Dance Curriculum* adopts a core structure of “cultural introduction – movement imitation – technical practice – performance combination.” Its instructional rhythm progresses gradually and appropriately, effectively reducing the anxiety that beginners may experience from overly fast-paced learning. The pacing aligns well with students’ cognitive development and psychological tolerance.

On Movement Difficulty: The course begins with basic movements such as standing posture, pelvic control, and lower-body support, then gradually transitions to movement combinations and expressive tasks. Experts pointed out that this structured, layered progression—from simple to complex—helps students gain confidence through mastery of fundamentals before taking on more challenging techniques, demonstrating excellent skill adaptability.

On Confidence Building: Multiple experts emphasized that the course incorporates “achievable mini-tasks” at each instructional stage, paired with positive reinforcement, group collaboration, and performance-sharing mechanisms. These strategies allow students to experience repeated success during training, strengthening their confidence and sense of belonging in dance learning.

On Instructional Language: The instructional language used by teachers is concise, rhythmic, and suitable for simultaneous listening and movement. Experts noted that the course places special emphasis on clearly explaining cultural context, movement intentions, and rhythm control in Mandarin Chinese, which significantly enhances students' comprehension and learning efficiency in the classroom.

4.2.4 Evaluation of Teaching Effectiveness

4.2.4.1 Evaluation of Teaching Effectiveness

This study invited five experts from the fields of ethnic dance, dance education, and curriculum development to form a focus group and evaluate the effectiveness of the *Nanjian Tiaocai Dance Curriculum* from multiple dimensions, including skill acquisition, improvement of expressive ability, guidance of self-directed learning, and stimulation of learning motivation.

1) Has there been a significant improvement in students' skill acquisition?

This criterion focuses on students' progress in mastering basic movements, body control, and the overall quality of movement execution, particularly their stability and accuracy in performing foundational *Tiaocai* techniques.

TABLE 48 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

2) Has students' expressiveness and artistic performance improved?

This evaluates whether students have shown development in movement expression, rhythm, and physical articulation, especially during choreography rehearsals and stylistic dance performances.

TABLE 49 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

3) Has the course promoted students' self-directed learning and reflection?

This assesses whether the course structure and classroom activities guide students to consolidate learning through practice, reproduce movements, observe peers, and make personal adjustments.

TABLE 50 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4) Has the course effectively stimulated students' learning interest and intrinsic motivation?

This examines whether the course inspires students' willingness to learn and classroom engagement through engaging movement design, rhythmic flow, and cultural integration.

TABLE 51 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4.2.4.2 Expert Summary of Teaching Effectiveness

TABLE 52 Expert Evaluation Form

Item	Consensus
Noticeable improvement in students' skill mastery	√
Enhancement of artistic expression	√
Development of self-directed learning awareness	√
Growth in learning interest and long-term motivation	√

Summary of Expert Opinions:

Significant improvement in skill acquisition: Experts unanimously agreed that the curriculum is designed with a progressive training path, moving from

simple to more complex movements. For example, pelvic control, grounded stepping, and vegetable-tossing combinations are taught in stages, helping students gradually develop body coordination and control. Their performance has steadily improved in terms of technical execution.

Enhanced expressive and artistic performance: Experts noted that the curriculum emphasizes the stylistic characteristics of ethnic cultural movements. Through combinations such as “balancing the vegetable plate on the head” and “four-directional ceremonial bow,” students are guided to understand the symbolic meanings of *Tiaocai* dance and strengthen their physical expression and contextual involvement.

Promotion of self-directed learning: While the curriculum does not include formal “movement creation” tasks, many experts pointed out that through a structure of “teacher instruction + student imitation + group practice,” students are effectively encouraged to review, reflect, and self-correct after class. This introduces them to foundational skills in observation and self-reflection, serving as an appropriate entry point to self-directed learning.

Increased interest and intrinsic motivation: Experts widely agreed that the curriculum is engaging and participatory. The classroom activities are well-organized and incorporate local cultural elements and physical challenges, creating a positive learning environment. This effectively stimulates students’ enthusiasm for ethnic dance and fosters consistent classroom engagement.

4.2.5 Evaluation of Course Improvement Directions

4.2.5.1 Evaluation of Course Improvement Directions

This study invited five experts from the fields of ethnic dance, dance education, and curriculum development to form a focus group. The group conducted an in-depth and systematic evaluation of the curriculum’s future improvement potential across four dimensions: course structure, content expansion, teacher support, and assessment mechanisms.

- 1) Does the course structure allow for continuous refinement?

TABLE 53 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

2) Does the course offer potential for content extension and interdisciplinary expansion?

TABLE 54 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

3) Are teacher support systems and instructional resources adequately prepared?

TABLE 55 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4) Does the course have the potential to develop a dynamic and adaptive assessment system?

TABLE 56 Expert Evaluation Form

Expert Panel	Agree	Disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	

4.2.5.2 Expert Summary (Course Improvement Directions)

TABLE 57 Expert Evaluation Form

Item	Consensus
The course structure allows for ongoing refinement	√
Content and methodology offer potential for expansion	√
Teacher support and resource systems are well established	√
Assessment mechanism has potential for dynamic development	√

Summary of Expert Opinions:

Course structure allows for ongoing refinement: Experts unanimously agreed that the *Nanjian Tiaocai Dance Curriculum*, based on a five-phase instructional framework, demonstrates strong logical coherence and cultural relevance. They recommended that the course could be further tailored for different grade levels or student ability groups by refining each phase, thereby improving the precision of differentiated instruction.

Content and methodology offer potential for expansion: Experts suggested that while the current curriculum focuses on skill acquisition and cultural experience, future versions could gradually incorporate creative expression tasks, festive performance projects, and interdisciplinary modules (e.g., integration with visual arts and music). This would broaden the educational scope and elevate students' overall artistic literacy.

Teacher support and resource systems are well established: Experts generally found that the lesson plans are clearly written and instructionally coherent, making them easy for teachers to understand and implement. They recommended the development of additional instructional resources, such as step-by-step movement diagrams, short teaching videos, and cultural background audio guides, to enhance the curriculum's replicability and accessibility.

Assessment mechanism has potential for dynamic development: The current evaluation system, which combines classroom observation, performance scoring, and student reflection, provides a solid foundation for formative assessment. Experts advised further establishing tools such as “stage-based progress tracking sheets” and “self-reflection cards” to more systematically monitor students’ developmental progress and inform instructional decisions.

4.2.6 Summary of Expert Recommendations for Course Revisions

Experts unanimously acknowledged the innovative value of this curriculum in terms of structure, theoretical foundation, and practical implementation. They proposed the following directions for revision:

The course structure allows for continuous optimization: Experts recommended reinforcing the connection and goal alignment between instructional phases within the existing five-stage structure. For instance, setting clear “learning outcome indicators” or “performance criteria” at each phase would enhance the executability of segmented instruction and form a coherent learning loop.

Content and methodology offer potential for expansion: Experts suggested integrating extended cultural tasks and themed creative activities in line with students’ learning progression. The course should not be limited to skill imitation but should gradually guide students toward cultural expression and movement innovation. For example, students could be encouraged to recreate or perform festive scenes based on ethnic imagery like “balancing a vegetable plate on the head” or “four-directional ceremonial bows,” broadening both their learning depth and cultural awareness.

Teacher support and instructional resources are well established: Experts generally found the lesson plans to be clearly structured and classroom-ready. They recommended further developing illustrated teaching aids, such as movement diagrams, voice command prompts, step-by-step video demonstrations, and “smart teaching cards” to help teachers efficiently execute lessons across diverse instructional settings.

The assessment mechanism has a strong foundation for dynamic refinement: Experts affirmed the existing structure of “observational records + classroom scoring + student feedback.” They suggested establishing a stage-based growth tracking system, including “student learning logs,” “peer evaluation forms,” and “reflection sheets,” to encourage self-awareness and peer assessment. This would enrich the dimensions of classroom evaluation and improve the curriculum’s adaptability to diverse student progress.

4.2.7 Focus Group Experts’ Summary of Course Revisions

Based on a thorough understanding and collective discussion of the curriculum design, five experts from the fields of ethnic dance, dance education, and curriculum development offered structured and constructive recommendations across dimensions such as instructional theory, course structure, student development, and pedagogical strategies. Their suggestions are summarized as follows:

Expert A: Highly praised the five-stage instructional model based on Davies’ Contextual Teaching and Learning Theory. The expert noted that the structure is clear and task-oriented, making it well-suited for guiding zero-baseline students through a progressive path of cognitive engagement, experience, and practice. They recommended further clarifying performance indicators at each stage to make instructional segmentation more actionable and to help teachers assess student progress more precisely.

Expert B: Observed that the course already incorporates dual pathways for cultural understanding and movement imitation, but found room for improvement in self-expression and reflective learning. The expert suggested integrating tools such as personal practice logs, peer evaluation cards, and stage reflection sheets to enhance student agency, expressiveness, and critical thinking skills.

Expert C: Noted that the course gradually helps students understand cultural symbolism through traditional movement training and rhythm/style practice. The expert recommended increasing the proportion of creative activities and cultural extension tasks—such as simulated festive performances, designing “my own vegetable

plate movement,” or analyzing symbolic meanings—to help students achieve a synthesis of personal expression and cultural understanding through movement innovation.

Expert D: Emphasized that the course maintains a good balance between movement composition and classroom pacing. The expert recommended enriching the teacher manual with high-quality visual references, audio command templates, and streamlined instructional flowcharts to support instructors of various experience levels in delivering the course effectively and minimizing instructional discrepancies.

Expert E: Highlighted the curriculum’s high adaptability within vocational education settings, particularly for students from ethnic cultural backgrounds. The expert suggested exploring interdisciplinary integration with subjects such as local culture, visual arts, and music. This could lead to the development of a cross-disciplinary instructional model centered on “multicultural awareness – dance experience – creative expression,” thus enhancing the curriculum’s practical reach and academic richness.

The expert feedback indicates that the Nanjian Tiaocai Dance Curriculum has been widely recognized for its solid theoretical foundation, coherent instructional flow, cultural relevance, and effectiveness in promoting student development. Experts also provided valuable suggestions for refining the sequencing of instructional phases, enhancing support materials, improving formative assessment tools, and fostering students' creative and cultural expression.

These recommendations offer concrete directions for the ongoing refinement and implementation of the curriculum. In response to the insights summarized above, the research team undertook a systematic revision process. Key adjustments were made to improve instructional segmentation, expand creative learning tasks, enrich teaching support resources, and strengthen assessment mechanisms.

The following section presents the final version of the revised curriculum structure and instructional design, incorporating all modifications based on expert feedback.



CHAPTER 5

CONCLUSION AND DISCUSSION

5.1 Research Summary

This study was conducted at the Affiliated School of Yunnan Arts University, focusing on the development and evaluation of a folk dance curriculum centered on the Nanjian "Tiaocai" dance. The participants were first-year students with foundational dance training. Recognizing the need to enhance students' movement precision, physical endurance, and expressive use of traditional props, a structured and phased curriculum was developed to align with vocational education objectives. The primary goal was to improve students' accuracy in dance movements through a scientifically rigorous and pedagogically consistent curriculum design.

The curriculum design was grounded in Davies' teaching theory, emphasizing clear learning objectives, task decomposition, phased instructional progression, and continuous feedback mechanisms. Spanning 16 weeks, the instructional process included teacher demonstrations, movement breakdowns, student practice with error correction, technique guidance, and integrated performance training. The curriculum aimed to enhance students' technical accuracy and cultural expressiveness through progressive training.

To assess the curriculum's effectiveness, the study pursued two core objectives:

Curriculum Design and Consistency Verification: Utilizing the Item-Objective Congruence (IOC) method, the alignment between curriculum content and instructional objectives was evaluated. Three doctoral-level experts in dance education and curriculum development participated in the assessment. The results indicated a high degree of alignment, with IOC scores ranging from 0.67 to 1.0, confirming the curriculum's logical coherence and educational feasibility.

Curriculum Effectiveness Evaluation: In the second phase, a focus group comprising five senior teaching experts from the Affiliated School of Yunnan Arts University conducted a systematic evaluation of the curriculum across four dimensions:

instructional practicality, student adaptability, teaching outcomes, and suggestions for curriculum improvement. The experts noted the curriculum's clear structure, strong operability, and high cultural adaptability, and provided specific recommendations for optimization.

5.1.1 Key Findings

The IOC analysis confirmed a high degree of alignment between curriculum content and instructional objectives, supporting the internal logic of the curriculum structure.

Focus group experts unanimously agreed that the curriculum's systematic structure and practical operability effectively guided students from foundational training to expressive performance.

The innovative application of Davies' teaching principles to folk dance instruction resulted in a phased feedback teaching model that emphasizes movement accuracy, physical endurance, and expressive integration.

Experts highlighted the curriculum's strong potential for broader application in vocational arts education due to its replicable structure and cultural adaptability.

5.1.2 Field-Based Teaching Validation

To further validate the applicability and effectiveness of the developed course, a 15-day pilot implementation was conducted at the Affiliated Arts School of Yunnan Arts University from mid-June to early July 2025. A teaching colleague of the researcher fully adopted the course structure and instructional strategies outlined in this study, covering the three core training components: movement accuracy, physical endurance, and prop coordination.

Feedback from the field indicated that students exhibited notable improvement in spatial control, rhythm maintenance, and coordinated movement execution within a short period. Instructors reported that the course effectively addressed a common shortcoming in traditional ethnic dance education—overemphasis on movement replication without sufficient physical conditioning. The newly integrated modules helped strengthen students' core stability and expressive control. The course

not only received positive feedback from instructors but was also officially endorsed by the school principal for inclusion in the next semester's specialized dance curriculum. This field-based implementation provided strong empirical support for the course's practicality, impact, and scalability.

5.1.3 Curriculum Innovations

Experts identified several notable innovations in the curriculum's design and instructional practice:

Systematic Application of Davies' Teaching Principles: This curriculum represents the first systematic integration of Davies' teaching theory into the design of a Nanjian "Tiaocai" dance course. Traditionally, folk dance instruction has emphasized imitation without clear phase delineation or feedback mechanisms. This curriculum's "demonstration–decomposition–observation and correction–strategic guidance–integrated performance" approach enhances instructional clarity and student movement accuracy. The phased design offers a more operational and theoretically supported teaching paradigm for folk dance skill development.

Emphasis on Movement Accuracy and Physical Endurance: The curriculum transcends the traditional focus on performance by explicitly emphasizing standardized movement training, proper prop handling, and systematic physical conditioning. This approach establishes a critical bridge from foundational abilities to expressive capabilities.

Integration of Cultural Expression Tasks: Tasks such as "cultural movement expression" and "prop-themed creation" encourage students to translate ethnic festivals and personal cultural experiences into physical expressions, enriching the cultural significance of their work and fostering creative expression skills.

Effective Feedback and Evaluation Mechanisms: Employing a "task–record–feedback–adjustment" feedback loop, the curriculum utilizes task cards, observation notes, and peer evaluations to provide timely learning support, enhancing the processual, visible, and personalized aspects of assessment.

Replicable and Locally Adaptable Curriculum Model: Experts concurred that the curriculum's systematic structure, operability, and cultural adaptability make it suitable for implementation in vocational art schools, art-focused high schools, and community art education settings.

In summary, this study developed a theoretically grounded and practically valuable folk dance curriculum that effectively enhances students' movement accuracy and cultural expressiveness. The dual expert validation through IOC assessment and focus group evaluation confirms the curriculum's design and implementation value, providing a viable reference model for future folk dance curriculum development in similar educational contexts.

This approach establishes a critical bridge from foundational abilities to expressive capabilities.

It also redefines ethnic dance training as a holistic development of physical literacy, not merely movement replication.

5.1.4 Field-Based Implementation Trial

To further validate the applicability and instructional effectiveness of the Nanjian Tiaocai Dance Curriculum developed in this study, the researcher organized a 15-day field-based implementation trial from early to mid-June 2025 at the Affiliated Arts School of Yunnan Arts University. The trial was conducted by a teaching colleague of the researcher, who followed the finalized version of the curriculum precisely. The instructional process comprehensively addressed the curriculum's three core objectives: improving students' movement accuracy, enhancing physical endurance, and refining the coordination of prop usage.

During the implementation, the instructor systematically progressed through the daily instructional tasks in accordance with the curriculum structure—starting with basic movement decomposition and targeted endurance training, followed by integrated technique combinations and rhythm control exercises. The teaching process fully incorporated the five-stage logic of the Davies psychomotor instructional model: demonstration, decomposition, practice, feedback, and integration. In addition, task

cards, observation notes, and real-time feedback mechanisms were employed to ensure that the instruction remained scientific, organized, and highly operable. Exercises such as shoulder-driven force training, core stability enhancement, and prop-handling drills effectively improved students' fundamental physical fitness within a short time. Particularly, rhythmic step training and repeated prop-handling practice significantly improved students' lower-limb strength, cardiopulmonary endurance, and movement precision, demonstrating the course's ability to bridge technical standardization and physical capacity development.

Results from the trial indicated notable progress in the following areas: Spatial awareness and body control improved significantly, as students became more accurate in directional control, range of motion, and spatial positioning; Rhythmic stability and endurance were enhanced, allowing students to maintain movement quality during extended training sessions; Standardization of movement showed clear improvement, especially in the consistency of shoulder-driven movements and the stability of two-hand tray-holding techniques; Prop manipulation became more coordinated and natural, enabling better integration with the overall dance movements.

The instructor noted that the curriculum effectively addressed shortcomings often found in traditional folk dance education—particularly the tendency to overemphasize imitation while neglecting physical training and detailed technical instruction. The curriculum's modular structure and progressive training approach enabled students to develop a coherent skill chain in a relatively short period, facilitating the simultaneous improvement of expressiveness and physical control.

More importantly, following the conclusion of the trial, the instructor provided highly positive feedback, recognizing the curriculum's strong systematization, practical utility, and cultural adaptability. The instructor expressed willingness to further incorporate parts of the curriculum into future teaching, citing its strong potential for application in folk dance instruction. Although the course has not yet been officially incorporated into the school's regular curriculum, the field trial has offered valuable preliminary evidence supporting the curriculum's adaptability and instructional value.

In summary, this field-based implementation trial provided solid empirical support for the curriculum's practicality, scientific design, and potential for sustainable development. It not only confirmed the theoretical foundation of the curriculum through real-world application, but also offered a feasible and effective model for future curriculum development in ethnic dance education.

5.2 Research Discussion

5.2.1 Innovative Integration and Relevance of Teaching Theories

The curriculum systematically integrates Davies' teaching theory with 21st-century educational concepts, establishing a teaching model characterized by clear task guidance, phased progression, and feedback regulation within the vocational education context. Davies' five-stage instructional pathway—"demonstration–decomposition–observation–guidance–integration"—effectively supports the enhancement of movement accuracy in dance skills, particularly in training technical elements such as tray movements, reverse steps, and rhythm control.

Concurrently, the curriculum's design aligns closely with 21st-century educational principles that emphasize learner-centered approaches, collaborative inquiry, multicultural understanding, and continuous learning development. By centering on task-driven instruction and incorporating methods such as teacher-student interaction, group collaboration, situational reenactment, and bodily creation, the curriculum facilitates simultaneous skill acquisition and cultural comprehension within authentic cultural contexts. For instance, the "cultural movement reconstruction" component guides students to transform their understanding of Yi ethnic festivals and rituals into expressive movement vocabularies, strengthening the deep connection between the body, culture, expression, and cognition.

Moreover, the curriculum incorporates diverse feedback mechanisms, including reflective journals, performance presentations, and self-directed practice cards, which not only aid students in correcting movements but also promote awareness and reconstruction of the dance learning process. Through this progression, students

evolve from "imitators" to "reflective practitioners" and "cultural expressers," achieving a transition from physical training to aesthetic performance.

5.2.2 Field Implementation Reflection

Following the completion of the course design, a 15-day field implementation was carried out at the Affiliated Arts School of Yunnan Arts University between June and July 2025. The course was delivered by a colleague of the researcher, fully adhering to the finalized curriculum. The teaching experiment targeted Grade 10 dance students and received positive recognition from both the instructor and the school principal, who approved its integration into the school's regular curriculum for the upcoming term.

Firstly, in terms of movement accuracy, students demonstrated enhanced rhythm control, spatial precision, and postural alignment in executing basic footwork, spins, and coordinated movements with props. Through structured guidance, practice, and formative evaluation—aligned with the "Guidance," "Practice," and "Evaluation" stages of Davies' model—students received timely feedback, allowing them to make technical adjustments with increasing precision. In particular, their ability to maintain plate balance while performing coordinated movements markedly improved, signaling a higher level of motor accuracy and expressiveness.

Secondly, and most importantly, the course significantly contributed to the development of students' physical fitness, which is a key innovation and distinguishing strength of this program compared to traditional folk dance instruction. The curriculum integrated targeted physical conditioning modules, including rhythmic foot drills, rotational cross-stepping, and low stances. These activities were specifically designed to improve cardiovascular endurance, lower-body stability, and core muscular control. After two weeks of systematic training, instructors reported noticeable improvements in students' stamina, reduced fatigue during long rehearsals, and smoother breath control. The physical gains supported more expressive and sustained movement execution and laid a strong physiological foundation for broader dance development.

Thirdly, in the area of prop coordination, the curriculum adopted a progressive strategy that integrated upper-limb control, proprioception, and rhythm synchronization. Students gradually improved in maintaining plate stability during complex tasks such as double-hand holds, jumping with props, and executing spinning combinations. Teachers noted that prior to this course, students often experienced issues such as arm fatigue, prop misalignment, or imbalance. However, the newly designed training framework that combined muscle control, directional awareness, and rhythmic timing enabled students to significantly enhance their upper-lower limb coordination.

In summary, this 15-day field implementation demonstrated the course's outstanding effectiveness in improving students' movement accuracy, physical conditioning, and coordination with props. The most striking result was the notable improvement in overall physical fitness—an area traditionally underdeveloped in ethnic dance curricula. These findings validate the course's instructional logic and practical value and offer a new, capability-oriented model for innovating vocational folk dance education.

5.2.3 Feasibility of Curriculum Implementation and Feedback Mechanism Development

Although the curriculum has not yet been implemented in a real classroom setting, its structure, pedagogical feasibility, and potential for continuous improvement have been thoroughly validated through a dual-layer expert evaluation process. This process included the Item-Objective Congruence (IOC) analysis and a comprehensive review by a focus group of experienced educators.

The IOC analysis, conducted by three doctoral-level experts in dance education and curriculum development, yielded scores ranging from 0.67 to 1.0. These results indicate a high degree of alignment between the curriculum content and its stated educational objectives, supporting the curriculum's logical coherence and educational viability.

From a practical standpoint, five seasoned instructors from the affiliated art school of Yunnan Arts University evaluated the curriculum's structure, teaching strategies, classroom management, teacher-student interactions, and assessment mechanisms. Their collective insights highlighted several strengths:

Clear Modular Structure with Logical Progression: The curriculum follows a spiral progression model, transitioning from "movement acquisition" to "skill control" and ultimately to "expressive enhancement." This design aligns with Davies' phased teaching principles, ensuring systematic skill development.

Differentiated and Adaptive Training Tasks: Tailored for students with foundational dance experience, the curriculum adjusts task complexity, training pace, and instructional language to match student capabilities. Early stages focus on natural movements like "pelvic floor walking" and "spinal rolling" to activate body awareness, while later stages emphasize rhythm, strength, and spatial precision.

Structured Classroom Workflow with Balanced Time Allocation: Each session adheres to a five-step process: introduction, warm-up, movement practice, expressive expansion, and feedback summary. This consistent yet flexible framework facilitates effective time management and adaptability across various teaching scenarios.

Enhanced Classroom Atmosphere through Emotional Regulation and Cultural Integration: Incorporating positive feedback, motivational elements, and cultural movement reconstruction tasks, the curriculum fosters a supportive environment that boosts student engagement and cultural identity.

Comprehensive and Complementary Assessment Mechanisms: Utilizing a combination of growth-oriented scoring rubrics, self-assessment forms, and peer observation cards, the curriculum balances quantitative evaluation with ongoing progress monitoring. This dynamic feedback system enables instructors to analyze and adjust student performance effectively, enhancing individualized instruction.

5.2.4 Research Limitations and Reflections

While the study achieved significant advancements in integrating teaching theories, designing curriculum structures, and obtaining expert evaluations, certain limitations warrant consideration:

Absence of Empirical Data from Actual Classroom Implementation: Due to constraints related to time, resources, and ethical approvals, the curriculum has not been tested in a real-world educational setting. Consequently, the study lacks direct evidence of student learning outcomes, such as improvements in movement accuracy, physical development, or motivational shifts. Future research should involve classroom trials, employing pre- and post-assessments, video analyses, performance rating scales, student observation logs, and teacher reflections to gather comprehensive empirical data.

Predominant Reliance on Expert Evaluations, Lacking Student Feedback: The current assessment framework primarily reflects expert perspectives, omitting systematic input from students. Aspects like individual differences, motivational changes, and emotional experiences during the course remain unexplored. Subsequent studies should incorporate student-centered feedback mechanisms, including surveys, interviews, group discussions, and reflective journals, to establish a holistic evaluation model encompassing teachers, students, and experts.

Idealized Curriculum Pacing with Unverified Sustainability in Practice: Designed as a 16-week program with weekly sessions, the curriculum includes supplementary materials like task cards and learning logs. However, in practical settings, factors such as academic calendars, class schedules, and students' extracurricular commitments may challenge the curriculum's sustainability. Further investigation is needed to assess the feasibility of maintaining this structure over time.

Incomplete Development of Supporting Resources and Tools: Although the curriculum integrates concepts like cross-cultural expression and digital technology, some components remain conceptual. For instance, the digital feedback module lacks an accompanying platform for video uploads and online teacher evaluations.

Additionally, the cultural movement creation segment does not yet have a comprehensive movement analysis tool or cultural database, potentially hindering instructional effectiveness.

Traditional Assessment Tools Lacking Visualization and Process Traceability: Current evaluation methods rely on paper-based scoring sheets and written reflections, which may not provide timely feedback or facilitate interactive learning. To align with 21st-century educational standards emphasizing developmental assessment and personalized learning, future iterations should incorporate digital tracking systems, such as electronic student portfolios and movement performance radar charts, enabling real-time analysis and individualized adjustments.

Conclusion and Reflection: Despite these limitations, the study offers valuable insights and a solid foundation for future research. The challenges encountered underscore the complexities of translating educational theories into practical curriculum applications. Moving forward, implementing pilot programs, refining assessment tools, and integrating student feedback will be crucial in validating the curriculum's effectiveness, sustainability, and scalability, thereby advancing the scientific and systematic development of ethnic dance education in vocational settings.

5.3 Library Recommendations

5.3.1 Practical Application of Research Findings

The Nanjian Tiaocai Dance Course developed in this study is grounded in Ian K. Davies' instructional theory and tailored to the learning characteristics of Grade 10 students at the Affiliated Arts School of Yunnan Arts University. It features a well-structured, task-driven, and accuracy-focused instructional design that aims to improve movement precision and cultural expression simultaneously. With its high degree of systematization, specificity, and replicability, the course is highly applicable across various domains of vocational arts education. The following practical recommendations are proposed to support its broader implementation:

- 1) Priority promotion in vocational art schools and affiliated secondary institutions

Given that the course targets students with existing dance foundations, it is especially suitable for vocational art schools, affiliated secondary schools of universities, and ethnic culture education centers. It may be integrated as a specialized dance program, a school-based curriculum module, or a supplementary component of arts education. Adjustments can be made based on local dance styles to enhance contextualization and relevance.

2) Strengthen teacher training and pedagogical updating mechanisms

As the course incorporates complex content—such as segmented movement instruction, feedback regulation, and cultural movement reconstruction—teachers should be well-versed in ethnic and folk dance pedagogy. It is recommended that instructors participate in modular workshops focused on the Davies instructional model to enhance their ability to deliver standardized movement instruction and differentiated support. Institutions may also organize teaching demonstrations and peer observation sessions to promote pedagogical growth.

3) Clarify course scheduling and instructional timeline

The course is ideally delivered over 16 weeks, with one 90-minute session per week. Supplemental assignments—such as movement skill logs, imitation journals, and post-class correction records—can be incorporated to bridge in-class and out-of-class learning, thereby strengthening movement retention and execution accuracy. If schools face time constraints, the schedule may be adapted while retaining core instructional content.

4) Establish a digital instructional support platform

A digital resource system can be developed to support standardized movement videos, voice prompts for commands, student video submission portals, and a teacher feedback database. This platform may also include built-in scoring tools and performance assessment modules to support visual tracking and feedback, facilitating the digital transformation of dance education.

5) Promote interdisciplinary integration and creative development

Schools are encouraged to foster collaboration between dance instruction and other subjects such as music, ethnology, visual design, or costume arts. Interdisciplinary projects—such as “movement and costume” co-creation or “festival reenactment” dance tasks—can enrich students’ creative thinking, artistic literacy, and cultural appreciation.

6) Enhance cultural expressiveness and personalized creative space

Building on the “Cultural Movement Reconstruction” module, students should be guided to draw on local cultural elements—such as ethnic festivals, ritual gestures, and everyday bodily postures—and creatively merge them with dance techniques. This fosters contextual expressiveness, strengthens cultural identity, and encourages innovation in presenting traditional dance in contemporary educational settings.

5.3.2 Recommendations for Future Research

To further enhance the depth, applicability, and long-term value of the Nanjian Tiaocai folk dance curriculum developed in this study, the researcher proposes several directions for future research:

1) Empirical teaching trials and student performance tracking:

Although this study received high evaluation from experts through IOC scoring and focus group analysis, the curriculum has not yet been implemented in a real classroom setting. Future studies are encouraged to carry out classroom-based pilot programs and collect empirical data—such as pre- and post-intervention assessments, video-based motion analysis, and instructor scoring sheets—to validate the course’s effectiveness in improving students’ movement precision and overall technical performance.

2) Expansion of student-centered evaluation tools:

This study primarily used expert-led assessments to evaluate instructional validity and alignment. However, to better capture student learning experience and progress, future research should incorporate learner-centered instruments such as student reflection logs, satisfaction surveys, and self-assessment

scales. These tools would help triangulate evaluation results and provide richer insights into student engagement, confidence, and perceived improvement in accuracy.

3) Modular adaptation for other traditional dance forms:

Given the structured and replicable design of the Nanjian Tiaocai curriculum, future researchers could explore how this instructional framework may be applied or adapted to other Chinese ethnic or folk dances, such as Tibetan, Dai, or Yi dance. Comparative studies could help identify which movement characteristics and cultural contexts are best suited to Davies-based progression and action breakdown.

4) Development of visual and digital feedback tools:

To further support precision training in movement execution, researchers may develop technological tools such as video-assisted feedback systems, pose correction apps, or digital scoring templates aligned with Davies' instructional stages. These tools could assist teachers in identifying subtle errors in direction, angle, and timing, while enabling students to self-monitor their progress outside of class.

5) Integration with physical fitness monitoring:

Since the course also emphasizes body strength, endurance, and control, future studies could explore the use of physical fitness tracking tools (e.g., endurance tests, flexibility metrics, or wearable devices) to quantify students' physiological improvements alongside skill accuracy. This dual analysis could provide a more comprehensive picture of how technical and physical competencies develop in parallel.

6) Long-term retention and transfer studies:

It is also recommended that future research investigate how the acquired dance skills—especially the precise use of props, control of timing, and coordination—are retained and transferred over time. Follow-up studies conducted weeks or months after course completion could assess the durability of learning and the applicability of learned techniques to new choreographic contexts.

In summary, future research should move toward empirical, student-centered, and technology-enhanced validation of the course, expanding its relevance

across cultural, pedagogical, and digital domains. Such work will not only verify the educational effectiveness of the Nanjian Tiaocai curriculum but also contribute to the broader development of scientifically grounded dance education models in contemporary China.

5.3.3 Feasibility of Course Implementation and Construction of Feedback

Mechanisms

Although the curriculum developed in this study has not yet been implemented in an actual classroom setting, it has undergone systematic evaluation through IOC expert consistency analysis and focus group discussions. These expert-based assessments have thoroughly validated the alignment between instructional objectives and content design, as well as the operational logic and feasibility of the course, providing a solid foundation for future classroom application.

Experts unanimously agreed that the course exhibits a well-structured and practical instructional logic. Its model—"phased progression + unit focus + task-oriented learning"—aligns well with the learning pace and cognitive development of students in vocational education settings. In terms of structural design, the course clearly delineates core modules including skill initiation, movement standardization, rhythm training, expressive development, and prop usage. The sequence of tasks is progressively layered and instructional goals are explicit, enabling teachers to grasp key focuses and guide students in gradually improving the accuracy of their dance movements.

The focus group experts highlighted the following strengths and implementation potential of the curriculum:

Clear structure and executable instructional flow: The curriculum follows a stable instructional rhythm and includes detailed lesson plans that are practical and teacher-friendly. It is compatible with the daily teaching schedule of vocational institutions.

Scientifically designed content tailored to student abilities: The curriculum considers the physical abilities and prior dance experience of Grade 10

students at the Affiliated School of Yunnan Arts University. Key movements such as shoulder isolation, pelvic control, and rhythm transitions are arranged with appropriate levels of difficulty.

Precise instructional language and task clarity: Teaching language is concise, and movement instructions are clear. Tools such as task cards and student reflection sheets are incorporated to support post-class review and self-correction.

Emphasis on feedback mechanism construction: The course includes tools such as growth tracking sheets, stage-based practice showcases, and teacher observation logs. These tools support real-time understanding of student progress, help instructors adjust strategies, and encourage student reflection and self-monitoring.

Emotional support and anticipated classroom atmosphere: Experts recommended including positive reinforcement, affirming feedback, and peer collaboration in the classroom to enhance student participation and expressive confidence—especially important for fostering a safe and motivating learning environment.

In addition, experts suggested that the course could be further enhanced by developing digital task cards, a movement video library, and supplementary teaching materials, making the curriculum more adaptable for wider use in vocational schools and other arts education contexts. The integration of digital tools would also facilitate real-time feedback and long-term progress tracking, aligning with the values of 21st-century learning.

In summary, despite the absence of in-class implementation, the Nanjian Tiaocai Dance Course has already demonstrated high feasibility and pedagogical value through expert evaluations. Its clear structure, systematic content, and well-defined feedback mechanisms offer a strong foundation for future instructional experimentation and large-scale dissemination. The course provides a valuable reference for designing vocational dance education pathways grounded in traditional folk culture.

REFERENCES

- A, J., Dai, X., & Long, X. (2022). Research on the educational transmission of the Nanjian Yi "Tiao Cai" dance. *Talent*(12), 56-58. <https://doi.org/CNKI:SUN:CAIZ.0.2022-12-017>
- Boonlers, T., Thanasri, P., & Chanthachum, N. (2025). Development of learning activities based on Davies' instructional model for psychomotor domain to promote Khlui Piang Aw flute playing skill of Grade 4 students. *Journal of Education Rajabhat Maha Sarakham University*, 22(1), 52-62. <https://so06.tci-thaijo.org/index.php/edumu/article/view/275180>
- Boonyanant, K. (2023). *The development of instructional package on guitar skills based on Davies' instructional model for psychomotor domain and cooperative learning for music students of Janokrong Secondary School, Phitsanulok* Proceedings of the 13th International Academic Conference (NMIB), <https://www.academia.edu/97273834>
- Brown, J. D. (2001). *Curriculum development in language teaching*. Cambridge University Press.
- Davies, I. K. (1971). *The management of learning*. McGraw-Hill.
- Diao, G., & Liu, F. (2019). A cultural study of the Nanjian Yi "Tiao Cai" dance. *Journal of Southwest Forestry University (Social Sciences)*(01), 50-54. <https://doi.org/CNKI:SUN:YNLS.0.2019-01-012>
- Fitts, P. M., & Posner, M. I. (1967). *Human performance*. Brooks/Cole.
- Gentile, A. M. (1972). A working model of skill acquisition with application to teaching. *Quest*, 17(1), 3-23. <https://doi.org/10.1080/00336297.1972.10519717>
- He, L. (2024). An exploration of ethnic dance teaching methods in dance performance teaching in colleges and universities in the context of big data. *Applied Mathematics and Nonlinear Sciences*, 9(1), 1-17. <https://doi.org/10.2478/amns-2024-0097>
- Huo, Y. (2019). Exploration of the industrialization of the "Yi Tiao Cai" culture in Nanjian

- under the background of rural tourism. *Tourism Overview (Second Half)*(24), 178-179. <https://doi.org/CNKI:SUN:LZHB.0.2019-12-071>
- Huo, Y. (2024). The changing “feast ceremony”: A field study based on Nanjian Tiao Cai. *International Public Relations*(07), 152-154. <https://doi.org/10.16645/j.cnki.cn11-5281/c.2024.07.031>
- Koff, S. R. (2000). Toward a definition of dance education. *Childhood Education*, 76(1), 27-32. <https://doi.org/10.1080/00094056.2000.10521843>
- Krasnow, D. H., & Wilmerding, M. V. (2015). *Motor learning and control for dance: Principles and practices for performers and teachers*. Human Kinetics.
- Li, Y. (2024). *A study on the living inheritance of Nanjian Yi “Tiao Cai” dance* Dali University]. <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202501&filename=1024603110.nh>
- Ma, S. (2021). Preservation and transmission of original ecological folk dance through “Tiao Cai”. *Artist*(03), 150. <https://doi.org/CNKI:SUN:YSJA.0.2021-03-091>
- Pang, D. (2025). Nanjian “Tiao Cai” dance: The culture of the “feast ceremony”. *China Food News*, 007.
- Pradoemchai, P., Lhaipat, T., & Thanee, T. (2019). *The effects of using Davies’ psychomotor instructional model combined with imagery on pétanque throwing performance among lower secondary students at Srinakharinwirot University Demonstration School, Pathumwan* Srinakharinwirot University].
- Richards, J. C., & Rodgers, T. S. (2014). *Approaches and methods in language teaching* (3rd ed.). Cambridge University Press.
- Schmidt, R. A., Lee, T. D., Winstein, C. J., Wulf, G., & Zelaznik, H. N. (2019). *Motor control and learning: A behavioral emphasis* (6th ed.). Human Kinetics.
- Shi, W. (2019). A study on the performance structure of Nanjian “Tiao Cai” dance in Yunnan. *Beauty and Times (A)*(08), 61-63. <https://doi.org/10.16129/j.cnki.mysds.2019.08.018>
- Slavin, R. E. (1995). *Cooperative learning: Theory, research, and practice* (2nd ed.). Allyn

& Bacon.

Sucharitakul, S., Ketaiam, K., Phuengngern, C., & Hongyeesibed, S. (2024). Innovative toolkit for objective evaluation of traditional Thai dancing by intern teachers using Kinect v2 and flex sensors. *Cogent Arts & Humanities*, 11(1), 2433313. <https://doi.org/10.1080/23311983.2024.2433313>

Thomas, J. W. (2000). *A review of research on project-based learning*.

Trilling, B., & Fadel, C. (2009). *21st century skills: Learning for life in our times*. Jossey-Bass.

Wiggins, G., & McTighe, J. (2005). *Understanding by design (2nd ed.)*. Association for Supervision and Curriculum Development.

Xu, Y. (2022). Exploration of regional folk cultural elements in the Nanjian Yi dance “Tiao Cai”. *Famous Artists and Works*(16), 60-62. <https://doi.org/CNKI:SUN:MJMZ.0.2022-16-020>

Zhang, Y. (2021). *Contemporary development and school-based transmission of the Nanjian Yi “Tiao Cai” dance* [South-Central Minzu University]. <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202301&filename=1021700727.nh>

Zitomer, M. R., & Reid, G. (2011). To be or not to be—a dancer: Exploring the dance experiences of children with cerebral palsy. *Adapted Physical Activity Quarterly*, 28(2), 108-126. <https://doi.org/10.1123/apaq.28.2.108>



APPENDIX



HESI. 8718/929



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

29 May 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Lecturer Chaojin Lu,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Zhu Chao, a master candidate in the Master of Education Program. His thesis, entitled "Developing a Nanjian Tiao Cai Folk Dance Course in China to Enhance the Dance Techniques of First-Year High School Students at the Yunnan Arts University's Attached Arts School" has been approved, and he is being advised by Lecturer Dr.Phunchita Detkhrut.

Mr.Chao has previously communicated with you regarding this project and will be in touch to provide any necessary details at your convenience.

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Mr.Chao at 17268882880.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Chatchai Ekpanyaskul'.

(Associate Professor Dr.Chatchai Ekpanyaskul, M.D.)

Dean of the Graduate School



HESI. 8718/929



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

29 May 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Lecturer Wenjing Ma,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Zhu Chao, a master candidate in the Master of Education Program. His thesis, entitled "Developing a Nanjian Tiao Cai Folk Dance Course in China to Enhance the Dance Techniques of First-Year High School Students at the Yunnan Arts University's Attached Arts School" has been approved, and he is being advised by Lecturer Dr.Phunchita Detkhrut.

Mr.Chao has previously communicated with you regarding this project and will be in touch to provide any necessary details at your convenience.

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Mr.Chao at 17268882880.

Yours sincerely,

A handwritten signature in black ink, reading "C Ekpanyaskul".

(Associate Professor Dr.Chatchai Ekpanyaskul, M.D.)

Dean of the Graduate School



HESI. 8718/929



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

29 May 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Lecturer Yi Zhang,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Zhu Chao, a master candidate in the Master of Education Program. He thesis, entitled "Developing a Nanjian Tiao Cai Folk Dance Course in China to Enhance the Dance Techniques of First-Year High School Students at the Yunnan Arts University's Attached Arts School" has been approved, and he is being advised by Lecturer Dr.Phunchita Detkhut.

Mr.Chao has previously communicated with you regarding this project and will be in touch to provide any necessary details at your convenience.

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Mr.Chao at 17268882880.

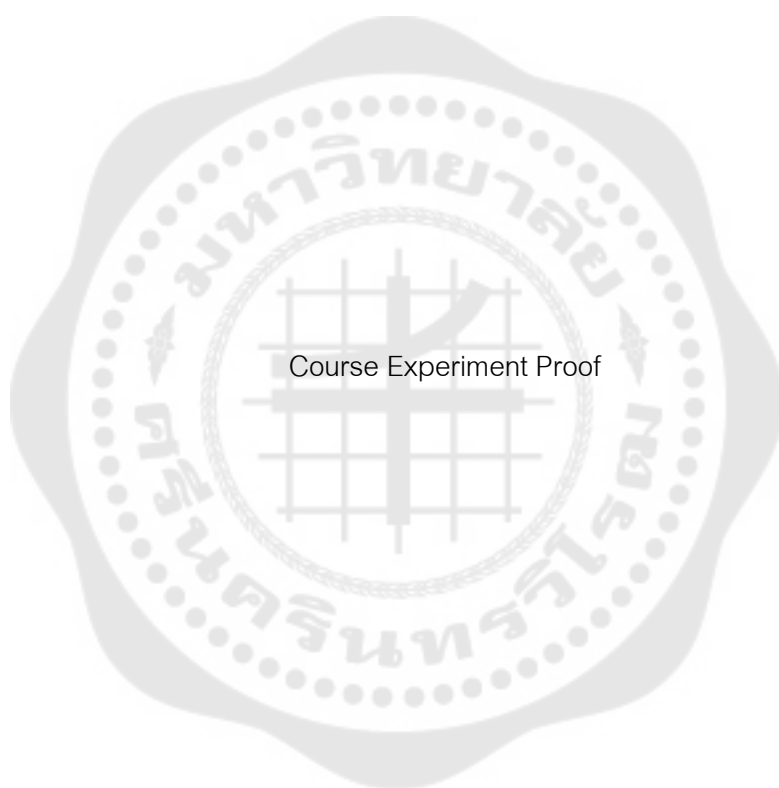
Yours sincerely,

A handwritten signature in black ink that reads 'C Ekpanyaskul'.

(Associate Professor Dr.Chatchai Ekpanyaskul, M.D.)

Dean of the Graduate School





Certificate of Utilization of Research and Creative Work

Name of Certifying Organization: Yunnan Arts Institute Affiliated Art School

Address of Certifying Organization: No. 23, Keye Road, Wuhua District, Kunming City, Yunnan Province

Date of Certification (Day/Month/Year): May 26, 2025

Subject: Certification of the Utilization of Research

To: Srinakharinwirot University

I, Wang Biaolan, Head of Dance Department of Yunnan Arts University Affiliated Art School, hereby certify that the following (Creative Work) entitled: Developing a Nanjian Tiaocai Folk Dance Curriculum in the People's Republic of China to Improve the Dance Skills of First Year High School Students of Yunnan Arts University Affiliated Art School; was conducted by [Zhu Chao] and [Thesis Advisor Lecturer Phunchita Detkhrut Co Advisor Assistant Professor Rawiwan Wanwichai].

following ways:

Please indicate the applicable category by checking ☒ the box and provide additional details of the utilization at the end of the selected statement.

☒ **Public Benefit Utilization**

(e.g., Contributions to public health, SME management, etc.)

Details: Nanjian Tiaocai is a highly representative national intangible cultural heritage dance form in Nanjian Yi Autonomous County, Dali Prefecture, Yunnan Province. It has strong regional customs, ethnic characteristics and a broad mass base. Its dance movements have distinct rhythms, varied rhythms and unique structures, and have extremely high artistic and teaching value.

As a key base for cultivating artistic talents in our province, the Art School affiliated to Yunnan University of Arts has always adhered to the educational concept of "taking the nation as the root and the profession as the basis". This project aims to systematically develop the traditional folk dance resource of Nanjian Tiaocai into a school-based teaching course suitable for first-year high school dance majors, which not only inherits the national culture but also improves students' comprehensive dance skills.

1. Cultural inheritance: Through public welfare development, Nanjian Tiaocai will be systematized and taught, so that intangible cultural heritage dance can truly enter the campus and the classroom.

Certificate of Utilization of Research and Creative Work

2. Skill improvement: Combined with the movement style and rhythm characteristics of Nanjian Tiaocai, strengthen students' training in rhythm, coordination, pace change, emotional expression and other aspects.
3. Curriculum construction: Explore the "local folk dance + classroom teaching" model to create a secondary technical school dance course system with Yunnan regional cultural characteristics.
4. Public welfare sharing: The course results will be shared inside and outside the school in the form of public welfare, such as open classes, teacher training, digital courses, etc., to benefit more art education teachers and students.

☒ Policy Utilization

(e.g., Used to support laws, regulations, or policy development by organizations)

Details: The implementation of this project is closely aligned with the relevant laws, regulations and policy documents of the state on the protection of intangible cultural heritage, the revitalization of education in ethnic minority areas and the high-quality development of art education, and has a good policy support background and practical promotion value.

1. Docking with intangible cultural heritage protection policies

- "Law of the People's Republic of China on Intangible Cultural Heritage" (2011)

It is clearly proposed to strengthen the protection, inheritance and utilization of intangible cultural heritage, and encourage the popularization and inheritance of intangible cultural heritage in the education system.

This project takes Nanjian Tiaocai, a national intangible cultural heritage, as its core resource and systematically integrates it into the art education curriculum system, which is the specific practice of "educational inheritance" advocated by the law.

- "The 14th Five-Year Plan for Cultural and Tourism Development" (Ministry of Culture and Tourism)

It is proposed to "promote the excellent traditional Chinese culture into campus" and encourage the establishment of an integration mechanism between intangible cultural heritage inheritance and education.

The project establishes a model path for the integration of ethnic folk dance and curriculum teaching in the secondary art education stage, and promotes the sustainable development of traditional culture.

2. Coordinated development with education policies

- "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era" (CPC Central Committee and State Council)

It is required to "promote the education of excellent traditional Chinese culture and strengthen the teaching of ethnic folk art courses".

Certificate of Utilization of Research and Creative Work

This project helps to build a national dance aesthetic education curriculum system and is an important measure to implement aesthetic education in the new era.

- "Catalogue of Secondary Vocational Education Majors (2021 Edition)"

Lists "national folk dance" as an important professional direction in dance performance.

This course can be used as a school-based elective module in this direction to broaden course resources and improve the localization level of teaching content.

- "Opinions of the Ministry of Education on Promoting the Integration of Industry and Education in Vocational Education"

Encourage school-enterprise cooperation and local cultural resources into the classroom.

Relying on Yunnan's local intangible cultural heritage, integrating art colleges and local troupes (such as Nanjian County Cultural Center) resources, the project can form a model of school-local cooperation.

3. Combined with the development strategy of ethnic minority areas

- "14th Five-Year Plan" Action Plan for the Development and Improvement of Education in Ethnic Minority Areas

Emphasis on strengthening the inheritance of ethnic culture, building a curriculum system with ethnic characteristics, and promoting educational equity and cultural confidence.

The development of Nanjian Tiaocai courses helps to enrich the high-quality curriculum resources in ethnic minority areas and promote the development of educational connotation in border ethnic minority areas.

- The Yunnan Provincial People's Government's "Implementation Opinions on Accelerating the Construction of a Modern Education System" clearly states "encouraging the development of ethnic cultural courses and supporting ethnic art education bases." This project can serve as a reserve and practice model for provincial characteristic education projects, and strive to be included in the Yunnan Province aesthetic education reform pilot.

☒ Commercial Utilization

(e.g., Leads to inventions or products that generate income or improve efficiency)

Details: Nanjian Tiaocai folk dance courses are highly replicable and adaptable to the multi-level art education market. They can be developed into the following educational commercial products:

1. Standardized course packages: supporting teaching materials, video tutorials, music resources, and graded movement libraries, suitable for art schools, primary and secondary schools, and training institutions.
2. Dance grading module: Cooperate with art grading systems (such as the China Dancers Association and the China Art Vocational Education Society) to develop "national dance special grade certification".

Certificate of Utilization of Research and Creative Work

3. Teacher training class: Organize the Nanjian Tiaocai folk dance teacher certification project to form a professional teacher training market.
4. School-enterprise cooperation project: Co-build the "intangible cultural heritage + professional" course resource package with secondary vocational schools and colleges and universities, and provide technical services and copyright output.

☒ Indirect Utilization

(e.g., Promotes aesthetics, enriches the mind, fosters well-being)

Details: 1. Extension and demonstration in the field of education

Although this project is directly aimed at dance education in technical secondary schools, its experience and achievements in curriculum design, integration of ethnic culture, and reform of teaching models have a high indirect demonstration value and can provide reference for the following aspects:

- Design of aesthetic education courses in primary and secondary schools: Curriculum development methods and means of integrating intangible cultural heritage elements can provide experience templates for aesthetic education reform in compulsory education;
 - Construction of university textbooks: Course content can be cited and adapted by relevant courses such as folk dance teaching and intangible cultural heritage research in universities;
 - Continuing education for teachers: Form a reference case in the local art education teacher training system.
2. Content support for intangible cultural heritage research and cultural communication

Although this project mainly focuses on educational practice, it also has important indirect value in the field of cultural protection and research:

- Materials for the digital construction of intangible cultural heritage: dance movements, rhythmic structures, folk backgrounds, etc. can all provide materials for the compilation of intangible cultural heritage databases, digital museums, and local chronicles;
- Cultural communication content reserves: course video materials can be cited by the media, documentaries, and short video platforms to form content resources for cultural communication;
- Academic research support: Provide practical cases and field data for research in dance, ethnology, education, etc.

The educational practice of the "Nanjian Tiaocai Folk Dance Course" is itself a core application, but the indirect value it brings far exceeds classroom teaching. It can serve multiple fields such as education improvement, intangible cultural heritage protection, cultural communication, regional development, and policy formulation. Through the path of

"education traction, cultural empowerment, and diversified integration", the project will inspire more possibilities for the entire social and cultural ecology.

Utilization Period:

☒ From September 2023 to present

☐ From to

Benefits or Positive Outcomes Resulting from the Utilization:

1. Significant results in cultural inheritance and intangible cultural heritage revitalization

1. Realize the "living inheritance" of intangible cultural heritage

Introduce the national intangible cultural heritage project Nanjian Tiaocai into middle school art education in the form of standardized courses, and realize the transformation from "display inheritance" to "systematic teaching inheritance".

2. Improve young people's cognition and participation in traditional culture

Through the combination of classroom teaching and stage practice, stimulate students' interest and pride in their own national culture and enhance cultural confidence.

3. Promote the deep integration of local intangible cultural heritage resources and education system

The project has formed a replicable "intangible cultural heritage + curriculum" development model, which provides a reference for the educational transformation of other intangible cultural heritage projects.

2. Comprehensively improve the quality of education and teaching

1. Enrich the art curriculum system

Develop ethnic folk dance courses with Yunnan regional characteristics, improve the diversity and localization level of teaching content, and promote the connotation development of our school's provincial boutique majors.

2. Improve students' comprehensive dance literacy

Tiaocai dance has a distinct sense of rhythm and a strong sense of rhythm, which strengthens students' basic dance skills such as rhythm, coordination, and emotional expression, and promotes the improvement of comprehensive abilities.

3. Promote the professional growth of teachers

The project encourages teachers to participate in curriculum development, rehearsal guidance and results reporting, and teachers' abilities in teaching research, curriculum design and other aspects have been significantly improved.

III. Expand social benefits and cultural influence

1. Create a campus cultural brand

The results of the course are displayed through regular performances, online exhibitions, media reports, etc., to enhance the school's social influence and brand reputation.

2. Promote the expansion of intangible cultural heritage campus practice

Certificate of Utilization of Research and Creative Work

The model of this project can be expanded to ordinary high schools, aesthetic education institutions, off-campus art groups, etc., to provide content and path support for social aesthetic education practice.

3. Promote school-local cultural cooperation

Cooperate with Nanjian local cultural departments and intangible cultural heritage inheritors to establish a stable cooperation mechanism to achieve two-way cultural exchanges and resource sharing.

IV. Derivative potential for sustainable development

1. Expand the development of curriculum extension products

The results of this project can continue to be expanded into commercial extension paths such as online courses, off-campus training, scientific research projects, and teacher training to form an education product chain.

2. Improve the transformation capacity of cultural industries

The visual, music, rhythm, folk stories and other elements of Tiaocai dance can be further transformed into cultural and creative products, performing arts projects, festival IP, etc., to promote the integrated development of local culture and tourism.

3. Help promote educational equity and rural revitalization

The project results can be used to share educational resources with ethnic areas and remote schools, which will help narrow the gap in art education resources and enhance the vitality of rural culture. The

"Nanjian Tiaocai Folk Dance Course" is not only a teaching reform practice, but also a social welfare exploration with education as the carrier, culture as the soul, and inheritance as its own responsibility. The positive results it brings are constantly expanding to a wider social, educational and cultural level, empowering the protection of intangible cultural heritage and injecting new vitality into ethnic art education.

Signature: _____

Full Name (in print): (Wang Biao Lan)

Position: Director of the Dance Department of the Art School Affiliated to Yunnan Arts Institute

Organization Seal (if applicable)

6

Certificate of Utilization of Research and Creative Work

VITA

