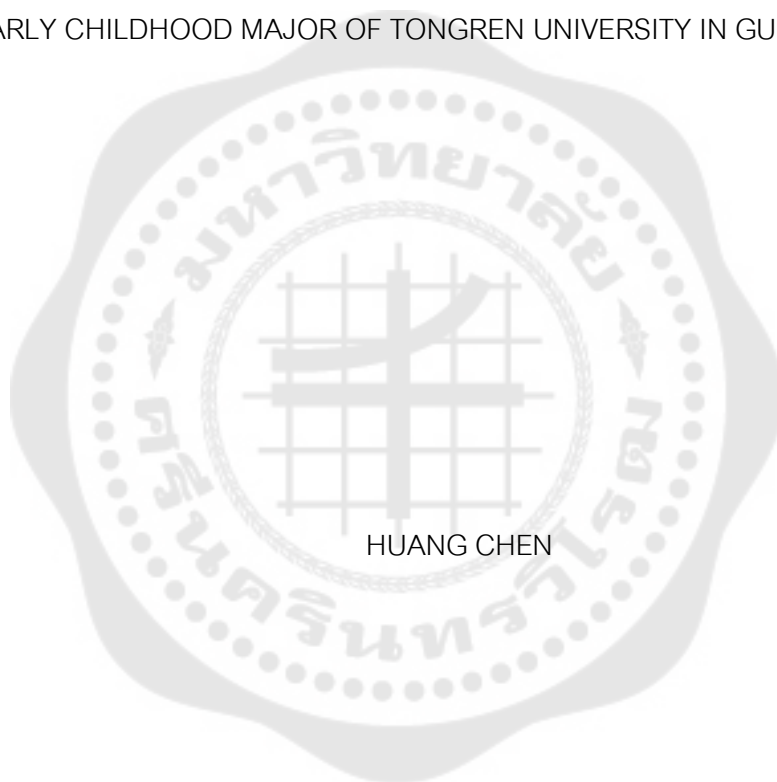




THE CURRICULUM DEVELOPMENT OF THE FOUR SIDED DRUM DANCE COURSE
FOR EARLY CHILDHOOD MAJOR OF TONGREN UNIVERSITY IN GUIZHOU PROVINCE



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2024

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The Thesis Submitted in Partial Fulfillment of the Requirements
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THE THESIS TITLED

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BY

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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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This study aims to design and implement a preschool education curriculum based on the theme of the "Four Drum Dances" at Tongren University, Guizhou Province. As a significant form of intangible cultural heritage, the Four Drum Dances embody a unique integration of rhythm, movement, and ethnic symbolism. Despite their cultural value, these traditional dances have seldom been incorporated into preschool education due to the absence of a well-defined pedagogical framework. To address this gap, the study employed the ADDIE instructional design model in conjunction with 21st-century teaching strategies and Tyler's rationale-based teaching theory to develop a course specifically tailored for non-dance major students. A purposive sampling method was utilized to select 50 students. The effectiveness of the curriculum was assessed through systematic observation, participant feedback, and formal evaluation metrics. The findings demonstrate notable improvements in students' academic performance, cultural literacy, and pedagogical competence. This research contributes to the field of teacher education by offering a replicable model for integrating traditional cultural elements into early childhood curricula, thereby fostering sustainable cultural preservation and enhancing the cultural responsiveness of future educators.

Keyword : Four Drum Dances, Intangible Cultural Heritage, Preschool Education, Curriculum Design.

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CHAPTER 1

INTRODUCTION

1.1 Background

As the foundation of the Chinese civilization, Chinese culture is a unique cultural system that integrates cultural elements from various regions and ethnic groups throughout the country. It encompasses various forms of expression, such as traditional dances, calligraphy, embroidery, and philosophical thought. Chinese culture is further

categorized into tangible and intangible cultural heritage, with many traditional cultural forms listed under both categories.(Gu, 2011) While tangible cultural heritage is relatively easy to preserve, intangible cultural heritage is prone to loss due to its mode of transmission. Therefore, China and the United Nations have introduced relevant policies to protect intangible cultural heritage. Considering the importance of this heritage, UNESCO formulated the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, emphasizing its significant role in promoting cultural diversity and social connections (UNESCO, 2003). China prioritizes intangible cultural heritage protection. In 2021, it issued policies to integrate ICH into national education, establishing curricula and textbooks. The Ministry of Culture and Tourism also released a plan emphasizing ICH's integration into education. The new Art Curriculum Standards clarify art course implementation, incorporate ethnic culture, and provide a basis for introducing local ICH into classrooms.

Most of China's intangible cultural heritage is distributed in ethnic minority areas, such as Guizhou, Yunnan, Guangxi, and other regions. Tongren, Guizhou, located in the northeastern region of Guizhou Province, exemplifies China's rich cultural diversity, where numerous ethnic minorities coexist, each contributing unique customs and traditions. (Blum, 2001) Among these cultural treasures, the Four-Sided Drum Dance stands out as an ingrained intangible cultural heritage. In the Reply to the 3005th Proposal of the Second Session of the 12th Guizhou Provincial Political Consultative Conference, the Guizhou Provincial Department of Culture and Tourism pointed out that

the Songtao Tile Kiln Quadrangular Flower Drum was announced as the first batch of provincial intangible cultural heritage representative projects by the Guizhou Provincial People's Government in 2006. This lively and captivating performance is deeply rooted in the cultural heritage of Guizhou Province and represents traditional Chinese folk art. This dance is a staple of local festivals, cultural events, and celebrations, characterized by performers striking four-sided drums while executing intricate dance movements. Originating from the ethnic minorities of Guizhou, particularly the Miao and Dong communities, the Four-Sided Drum Dance serves both as an artistic expression and a means of cultural preservation and community cohesion. This dance is a vital cultural resource, reflecting the history, traditions, and social principles of the residents of Guizhou Province. It is renowned for its dynamic rhythms, colorful costumes, and the professional coordination of the dancers.

In 2022, the "Compulsory Education Art Curriculum Standards" and the "Proposal on Further Promoting ICH in Schools" were introduced, emphasizing ICH integration into national education, strengthening academic systems and majors in ICH in universities, and encouraging ICH in schools. Besides that, Tongren University offers a significant advantage in studying the Four-sided Drum Dance. It is imperative to enforce specific measures to ensure the uninterrupted performance of the Four-sided Drum Dance. A successful approach entails creating and implementing a tailored curriculum to protect this cultural heritage, and periodic assessments will enhance the course to accomplish educational and cultural goals effectively. The main goal of this initiative is to develop a new cohort of individuals who will preserve the tradition, guaranteeing the continued success of the Four-sided Drum Dance as a dynamic element of China's cultural heritage. Tongren University could contribute to the dissemination and preservation of this traditional art form by incorporating it into its curriculum. Tongren University is an institution of higher education renowned for its focus on cultural preservation, ethnic minority studies, and academic excellence. The university plays a significant role in promoting local cultural heritage, including traditional Chinese arts and rituals like Four-Sided Drum Dancing.

Because there is no dance major in Tongren College, although the course "Four Sides Encouragement" is of great cultural significance, the dance major is not offered. As a result, the subject has long been neglected. However, due to the efforts made by the Ministry of Education and national policies in promoting and teaching traditional dance, great importance has been attached to the re-introduction of the Four-sided Drum course. To fill this gap, the College of Education has chosen the early childhood major as the focus of this course. In this context, the involvement of the early childhood education profession is essential for several reasons. First, pre-school students will learn comprehensive professional knowledge in an educational background environment in the teaching of the five major teaching areas are health, language, science, society, and art, among which aesthetic education is essential, through the system of education and learning to adapt to the development requirements of early childhood students. Due to their proficiency in teaching methods and strategies, they can effectively present complex cultural arts, such as four-sided drum dancing encouragement, in a way that young children can understand and engage them. This strategic decision ensures that pre-school graduates not only strengthen their learning of traditional art and culture, but also guide children to learn the traditional art of dance, thereby strengthening cultural transmission and protecting this traditional art form for future generations. Since early childhood major students will become kindergarten teachers after graduation, they will teach children four-sided drum dance. Therefore, when designing the four-sided drum dance courses, the difficulty will be divided into different levels, and the size of the four-sided drum will also be designed to be different to be more suitable for children to learn.

Pre-school education majors may not initially have a strong foundation in encouraging cultural heritage or may lack a deep understanding of local traditions like the Four-Sided Drum Dance. This makes the introduction of this topic even more crucial. The goal is to ensure that, when these students graduate and become teachers, they are equipped to impart knowledge about intangible cultural heritage to the next generation(Zeng, 2021). By incorporating traditional art forms such as the Four-Sided Drum Dance into their training, individuals can cultivate a strong sense of duty toward

the preservation of culture and effectively transmit this knowledge to young children (Li, 2024).

This initiative aims to promote cultural continuity by not only teaching dance but also fostering it. The objective is to assist these prospective educators in fully embracing their role as cultural ambassadors responsible for upholding the longstanding traditions that underpin Chinese civilization (Jian & Jing, 2023). Through active participation in local intangible cultural heritage, pre-school students will acquire skills that extend beyond formal instruction, cultivating a heightened cultural consciousness that plays a vital role in safeguarding and advancing these customs among young children

This approach supports the national goal of integrating intangible cultural heritage into education, ensuring that even those with little prior exposure will learn, appreciate, and eventually teach these cultural treasures (China, 2022). Consequently, the researcher designed a curriculum intervention and assessed to check the achievement of the lesson by comparing pre- and post-intervention academic performance outcomes.

1.2 Purposes of the Study

1. To design a "Four-Sided Drum Dancing" course by using different models and theories for students at Tongren University.

2. To evaluate the achievement of the course in students' skills in local dance and their understanding of traditional culture.

1.3 Research Questions

1. How can the "Four-Sided Drum Dancing" course be effectively designed by using the different models and theories to cater to the educational needs of students at Tongren University?

2. What is the impact of the "Four-Sided Drum Dancing" course on students' proficiency in local traditional dance techniques and their comprehension of traditional

Chinese cultural elements?

1.4 Research Hypotheses

1. Designing the "Four-Sided Drum Dancing" course will result in a curriculum that effectively integrates traditional dance techniques with modern educational strategies, thereby enhancing student engagement and learning outcomes

2. Students who participate in the "Four-Sided Drum Dancing" course developed will demonstrate significant improvement in their skills related to local traditional dance techniques.

1.5 Scope of the Study

1. Population and Scope

Population: The research will focus on elementary education major students at Tongren University in Guizhou Province; the total number of students is 101.

Participants: The participants in the study were 50 students using the judgment sampling method. China. The learners are anticipated to possess varying degrees of familiarity with traditional Chinese culture and will be introduced to the study of dance as part of their education curriculum.

2. Independent variable Dependent variable

Independent variable: Design "four-sided drum dance" course

Dependent variable: The achievement of students who learned the four-sided dancing course.

1.6 Definitions of Terms

1. Four-Sided Drum Dancing

Four-Sided Drum Dancing is a traditional dance form originating from Chinese folk culture. It involves dancers performing rhythmic movements while holding and striking a square-shaped drum with four sides, producing lively and synchronized

beats. The dance is often accompanied by traditional Chinese music and serves ceremonial, festive, and community bonding purposes. Studying Four-Sided Drum Dancing at Tongren University aims to preserve and promote this cultural heritage while integrating modern educational approaches through the ADDIE model to enhance students' skills and cultural understanding.

2. Traditional Chinese Culture

Traditional Chinese culture refers to the rich and diverse heritage encompassing customs, beliefs, arts, rituals, philosophies, and practices that have evolved over centuries in China. It embodies cultural values, aesthetics, social norms, and historical narratives that shape Chinese identity and societal traditions. "Four-Sided Drum Dancing" is a cultural practice deeply rooted in traditional Chinese culture, often performed during festive occasions and rituals to celebrate cultural identity, community cohesion, and spiritual beliefs. Understanding traditional Chinese culture within the context of the research involves exploring how the dance form preserves cultural traditions and conveys cultural values to future generations.

3. Early Childhood Education (ECE)

Early Childhood Education is a structured educational framework for children aged 0–6/8 years and extended to early primary grades in select nations. Its mission is to foster comprehensive development includes cognition, language, socio-emotional skills, physical prowess, creativity via evidence-based pedagogy, intentional curricula, and environment design, equipping children for lifelong learning and social resilience.

1.7 Significance of the Study

The "Four-Sided Drum Dancing" course is crucial for cultural heritage conservation and blending traditional arts into modern education. It adopts an ADDIE and Tyler's model-based curriculum, ensuring a structured, iterative approach with clear goals, activities, and assessments.

Elementary teachers are vital, leveraging their pedagogical expertise to make intricate cultural content engaging for young learners. Their early introduction to cultural education nurtures identity and appreciation. These teachers skillfully blend modern teaching techniques with traditional arts, enhancing interactivity and fostering comprehension of diverse cultures in a globalized world. The course's value lies in merging cultural preservation with modern methods, fostering cultural identity while nurturing critical thinking and creativity. Elementary teachers facilitate this by providing accessible, impactful cultural education, preparing students to honor their heritage and thrive in a diverse society.



CHAPTER 2

REVIEW OF THE LITERATURE

2.1 Chinese Traditional Culture

2.1.1 The introduction of Chinese traditional culture

Both scholars and enthusiasts have been captivated by the Chinese traditional culture, which is renowned for its significant impact and rich heritage. The Chinese people's fundamental nature is not the only thing that the ancient cultural heritage of China influences; it also imparts eternal wisdom for the development of a harmonious global society (Jian & Jing, 2023). Traditional Chinese culture encompasses a broad spectrum of disciplines, such as philosophy, history, and literature, which offer a variety of profound perspectives on China's extensive cultural heritage. The values and ethical principles of society have been significantly influenced by the teachings of influential figures such as Confucius over the course of many generations from a philosophical perspective (Zhang, 2018). The development of China's civilization over thousands of years is documented in historical records such as the *Shiji*, which shed light on the country's ancient history. The artistic and literary achievements of the Chinese people are reflected in Chinese literature, which is distinguished by its profound intellect and lyrical beauty (Zhang, 2018). The New Culture Movement of the early 20th century was a significant turning point that integrated traditional Chinese values with modern Western principles, including science and democracy (Postiglione, 2022). The cultural landscape of China was transformed by this intellectual movement, which had a lasting influence on artistic creativity and academic discourse. Traditional culture is indispensable in the field of education, particularly in the teaching of Chinese as a second language. The integration of cultural elements into pedagogical methods not only enhances learning outcomes but also cultivates a profound respect for China's extensive heritage among students (Jian & Jing, 2023). The diversity of global culture is consistently enhanced by the dynamic and fundamental aspect of China's identity, which is the Chinese traditional culture. The enduring importance of this underscores its

impact on the formation of contemporary society and the establishment of global connections between cultural differences.

Chinese traditional culture is one of the most complex and diverse cultures that have been developed for thousands of years based on Confucianism, Taoism, and Buddhism. These philosophies include things like respect for elders and authority figures, the importance of obeying parents and other elders, and the quest for balance in all things (China Highlights, 2024). These values have played a very big role in influencing the social fabric of the Chinese society, the ethical standards and even the day-to-day practices. The most recognizable part of Chinese traditional culture is undoubtedly the festivals. The Chinese New Year or Spring Festival is the most important and celebrated one among all the festivals. It is celebrated at the beginning of the lunar year and is associated with reunion, feasting, and such activities as dragon and lion dances (China Highlights, 2024). The second is the Mid-Autumn Festival, which is a harvest festival as well as a festival of the moon, which represents reunion (China Highlights, 2024). Chinese traditional arts also have significant positions in the culture field. Writing, painting, and poetry are widely appreciated forms of art that convey the Chinese appreciation for beauty and the culture's profound philosophical orientation (China Highlights, 2024). Kung Fu for example is not only physical combat but also spiritual and moral exercise (China Highlights, 2024). Further, the Chinese traditional music and the opera such as Beijing Opera are also parts of the cultural performances, which are highly complicated and are a combination of singing, acting, dancing, and even acrobatics (China Highlights, 2024).

The ethnic and regional diversities of Chinese traditional culture are also seen in the cultural differences across the regions. The Chinese population is made up of 56 officially recognized ethnic groups that have their own dialects, cultures, and ways of life (China Highlights, 2024). For instance, the Tibetan New Year also known as Losar is a different event, with different rites and celebrations than those of the Han Chinese majority (China Highlights, 2024). The above cultural diversity makes the Chinese traditional culture a rich and diverse culture that is alive and thriving. Therefore, Chinese

traditional culture is a rather diverse concept that implies a set of practices, beliefs, and values. Chinese philosophy, festivals, arts, and regional differences are the important heritage of the Chinese people that can be appreciated by people around the world. Therefore, the four-sided drum dancing belongs to Chinese traditional culture.

2.1.2 Classifications of Chinese Culture

Chinese culture is a complex system encompassing multiple aspects, with tangible and intangible cultural heritage forming its essential components. These cultural heritages not only carry the historical memories and cultural traditions of the Chinese nation but also provide vital resources and references for cultural construction and inheritance in modern society. (Vakhitova, 2015)

Tangible cultural heritage refers to cultural relics with historical, artistic, and scientific value, including immovable cultural relics such as ancient sites, ancient tombs, ancient architectures, grotto temples, stone carvings, murals, important historical sites and representative buildings of modern and contemporary times, as well as movable cultural relics such as important physical objects, artworks, documents, manuscripts, and books and materials from various historical eras. (Liang, 2013) It also encompasses historically and culturally significant cities (blocks, towns, and villages) that possess outstanding universal value in terms of architectural style, even distribution, or integration with the surrounding environment and scenery.

2.2 Traditional Dancing

2.2.1 The introduction of Traditional dancing

Traditional dancing also known as traditional dancing is a type of dancing that is strongly associated with the culture of a particular society. It is usually inherited, and it portrays the social, cultural and historical practices of the people who practice it. There is ceremonial, celebratory and recreational traditional dances and these dances include set movements, costumes, and music that are characteristic of the culture being portrayed (Kealiinohomoku, 2025). These dances also help in passing of culture and also create togetherness and unity among the people dancing (Mackrell, 2025). Traditional dances are many and vary in styles and their cultural implication to the

people dancing them. Some of the popular types are ballet that was developed in the courts of Italy and France; jazz dance that was developed from the African American culture and is characterized by improvisation and high energy and tap dance that involves the use of metal-tapped shoes and rhythmic footwork; hip hop dance that was developed from the street culture and includes breaking, locking, and popping (Bedinghaus, 2019). Other forms of traditional dances include folk dances, which can be very diverse depending on the region and may involve all members of the community, and the Latin dances including the Salsa and Tango characterized by passionate and energetic steps (Dispatches, 2018).

The four-sided drum dance is a dance form that is believed to have been developed by the Hmong/Miao ethnic group of Eastern Asia especially in the Guizhou province of China. This is a dance that is accompanied by a four-sided drum which is beaten by the dancers as they dance in groups performing complex steps. The drum is the main item used in the performance and also serves as the basis for the rhythm of the dance. This dance is usually done using the four-sided drum during festivals and cultural events to display the musical and dance culture of the Hmong/Miao people (HmongbDebQeut, 2021). The features of the four-sided drum dance include the patterns, the coordination of the steps, and the cultural meanings behind it. The dancers have to be able to mimic the drumming and also the dance moves which most of the time are coordinated with other dancers. The dance is normally done in the traditional costumes which enhances the beauty of the performance as well as the cultural aspect. The four-sided drum dance is not only an entertaining show but also a way to educate people on the Hmong/Miao culture and their art and how they have come together and created a dance for everyone to enjoy (HmongbDebQeut, 2021).

2.2.2 The introduction of four-sided drum dancing

The Four-Sided Drum Dance of the Miao ethnic group stands as a quintessential example of traditional drum-dancing artistry, with roots tracing back to the agrarian practices of the Miao ancestors in antiquity. As a materialized manifestation of the agrarian community's spiritual ethos, this dance centers on the drum as a sacred

vessel, conveying reverence for nature, ancestors, and deities through ritualistic collective drumming and dancing. Its cultural DNA is deeply interwoven with the Miao's primordial religious beliefs, as evidenced by its integral role in ancestral worship ceremonies like the "Guzang" ritual (a grand sacrificial event), where the drum functions as a ceremonial axis throughout the proceedings. Historical texts such as *Records of Miao Defense and Customs* note that "wood is hollowed out, with hides stretched taut at its ends to form drums," attesting to its symbiotic relationship with Miao shamanistic rituals (Undiyaundeye, 2018). There are different types of drum dancing, Song tao, Xiangxi Type is centered in Zhengda Township, this type encompasses over 80 drum-dancing variants, such as Divine Drum, New Year Drum, War Drum and over 120 action sequences. Large-scale performances involving 30 or more dancers alternate between "self-striking and self-dancing" and "communal striking and communal dancing," forming a grand spectacle centered around the drum. The other type is Wayao, Tongren drum dancing, it is recognized as the pinnacle of floral drum arts, the Four-Sided Drum is hailed as the "king of drums." Its performances divide into four-person and eight-person configurations, the former features dancers rotating around the drum in dynamic alternation, while the latter arranges two dancers per quadrant in a choreographed matrix. High-difficulty maneuvers such as "cross-striking drums" and "shoulder-to-shoulder synchronized dancing" achieve precise synchronization of drumbeats, rhythms, and bodily movements. For the drum instrumentation, the utilizes oblong wooden drums approximately 33 cm in diameter and 170—200 cm in length, with cowhide stretched taut at both ends and mounted horizontally on stands. And they have their won movement systems, the incorporates agrarian-simulative actions like, "plowing fields," "threshing grain" and biomimetic postures like "divine monkey worshipping the moon," "golden frog playing with lotus", forming a limb language system that balances vigor and grace. And the rhythmic based on 2/4-, 3/4-, and 4/4-time signatures, transitions between movement sequences are achieved through "accumulative drumming." In ritualistic performances like the Tiaoxiang *Dance*, drum tempo accelerates progressively

with the dance's progression, culminating in a frenetic state where "drummers dance while striking, and the crowd circles the drum in unison."

The Four-Barrel Drum Dance in Zhaotong, Yunnan Province (a national-level intangible cultural heritage), fulfills the ritualistic function of "expressing sorrow through music" in funerals via limb language such as "foot-to-foot interlocking" and "snake-skin shedding." Its historical roots trace to the Zhou Dynasty's "Lugu Drum for ghost offerings" in ancestral temple rituals, embodying a concrete expression of life-and-death philosophies. At Miao festivals like the "April 8th Festival" and "Autumn Harvest Festival," the Four-Sided Drum Dance serves as a core performance, constructing communal identity and ethnic memory through ritualized sequences like "welcome drums" and "roadblock drums"(Weerakoon & Kumar, 2024). Traditional transmission areas like Zhengda Township, Songtao County, face a "succession crisis," with youth proficiency in drum-making techniques, drumbeat memorization, and movement sequences below 30%. With reforms in burial customs, demand for the Four-Barrel Drum Dance in funerary rituals has plummeted. Among Zhao tong's 300+ existing drum troupes, fewer than 10% can fully execute 86 action sequences.

The Guizhou Provincial Intangible Cultural Heritage Center characterizes the Wayao Four-Sided Drum Dance's ritualistic, narrative, and biomimetic features as "rare in domestic folk dance," with its 80+ drum-dancing variants serving as a "living archive of Miao historical migrations." Scholars analyzing *Ancient Miao Ballads* reveal connections between maple-wood worship and drum instrumentation, suggesting that legends like "maple stumps transforming into bronze drums" are materializations of agrarian civilization totems. The Zhao yang District Cultural Center in Zhao tong City has implemented a "master-artisan + community" linkage mechanism, achieving 100% conservation compliance for the Four-Barrel Drum Dance in primary and secondary school curricula (2023 assessment). Song tao County's "Floral Drum Art Hometown" revitalization plan digitally archives 120+ action sequences and reconstructs performance contexts through festivals like the "Miao Floral Drum Festival."

2.3 Early Childhood Education

2.3.1 What is the early childhood education

Early Childhood Education stands as a pivotal domain within educational psychology, focusing on the holistic development of children from infancy through the age of eight. It is not merely preliminary schooling but a comprehensive approach that nurtures cognitive, social, emotional, and physical growth, recognizing that these formative years lay the groundwork for future academic and life success (Schooley, 2020). The field encompasses various settings, including homes, daycare centers, preschools, and kindergartens, each offering unique environments for learning and development (Osho Lauretta Oluwafemi 2024). Early childhood education is tailored to provide educational stimuli that aid physical and spiritual growth, preparing children for further education through formal, non-formal, and informal channels (Risnawati et al., 2021). This education is crucial because the experiences and interactions during these early years significantly shape a child's brain development, influencing their learning capabilities, social skills, and emotional regulation.

The interdisciplinary nature of early childhood education draws upon psychology, child development, sociology, and education to create effective pedagogical strategies and curricula (Hujala, 2008). It emphasizes the importance of play-based learning, recognizing that children learn best through active exploration, experimentation, and social interaction (Undiyaundeye, 2018). Educators in this field are trained to create stimulating and supportive environments that encourage curiosity, problem-solving, and creativity. A key aspect is the focus on individualized learning, acknowledging that children develop at different rates and have unique learning styles (Yaswinda et al., 2022). The curriculum is designed to be flexible and adaptable, allowing teachers to meet each child's specific needs and interests. Moreover, early childhood education places a strong emphasis on social and emotional learning, teaching children how to manage their emotions, build positive relationships, and develop empathy. The cultivation of talent for early childhood education professionals and students is becoming more specific and comprehensive, with an emphasis on

providing developmental education of preschoolers from a psychological perspective (Wang et al., 2021) .

2.3.2 Dance Education in Early Childhood

Dance education in early childhood constitutes a fundamental pillar in holistic development, fostering cognitive, socio-emotional, and physical growth during a critical period of neurological and developmental plasticity. Integrating dance into early childhood education transcends mere physical activity, offering a unique avenue for children to explore their creativity, express emotions, and develop a profound sense of self-awareness and body awareness (Sööt & Viskus, 2014). Dance inherently intertwines with other disciplines, creating opportunities for cross-curricular connections that deepen children's understanding and appreciation of various subjects (Cardinal, 2015). Through dance, children can internalize mathematical concepts such as patterns and sequences, enhance their language skills by interpreting and responding to music and lyrics, and develop spatial reasoning and problem-solving abilities by navigating and interacting with their environment (Bajek et al., 2015).

Dance pedagogy in early childhood necessitates a departure from traditional, rigid training models, prioritizing instead a playful, exploratory, and child-centered approach (Lyu, 2021). Educators must cultivate a safe and supportive environment where children feel empowered to take risks, experiment with movement, and express themselves authentically, recognizing that every child possesses unique movement potential and learning styles. The emphasis should be on fostering a love of movement and self-expression, rather than on achieving technical perfection or adhering to predetermined aesthetic standards. This pedagogical approach should incorporate elements of improvisation, creative movement, and collaborative choreography, allowing children to actively participate in the creation of dances that reflect their own ideas, experiences, and cultural backgrounds (Martin, 2021).

Furthermore, dance education serves as a potent tool for promoting social and emotional development in young children. Through collaborative dance activities, children learn to cooperate, communicate, and negotiate with their peers, developing

essential social skills such as empathy, respect, and teamwork. Dance provides a non-verbal outlet for expressing emotions, allowing children to process and regulate their feelings in a safe and constructive manner. Moreover, dance experiences can foster a sense of belonging and cultural identity, particularly when incorporating diverse dance forms and cultural traditions into the curriculum. Dance allows for experiences that foster embodied and aesthetic belonging for social and cultural sustainability in early childhood education (Grindheim & Grindheim, 2021). So, there is the reason why the researcher decides to design the course to ask the early childhood education to learn this drum dancing and hoping they graduate then teaching the kids in the future.

2.4 Course Development

2.4.1 What is course development?

Course development is a comprehensive and iterative process that involves selecting, planning, organizing, implementing, evaluating, and continuously improving a course or series of courses to meet the evolving needs of students, society, and educational objectives. The process is guided by various factors, including societal demands, student requirements, and educational standards, and is often informed by educational theories, best practices, and relevant research. The key aspects of course development include setting clear and measurable learning objectives, selecting relevant and up-to-date content, designing effective instructional strategies and assessments, and continuously evaluating and refining the course based on feedback and new developments in the field. Collaboration among instructors, curriculum specialists, and other stakeholders is crucial to ensure that the course meets the needs of learners and prepares them for their future careers or further studies. The importance of course development cannot be overstated, as it plays a vital role in ensuring the quality and relevance of educational programs. By continuously improving courses and aligning them with educational objectives and societal needs, institutions can provide students with the knowledge, skills, and attitudes necessary for success in today's rapidly changing world.

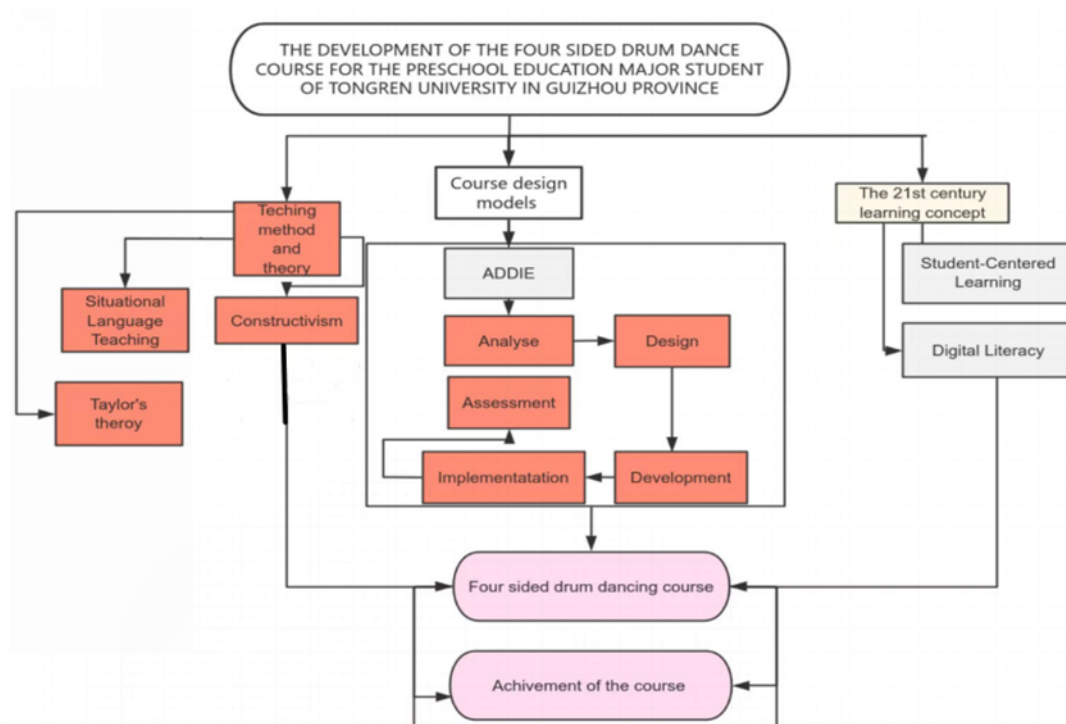


FIGURE 1 THEORITICAL FRAMEWORK

2.4.2 Different models and theories of course design

Currently, the theories and models for designing courses are diverse, encompassing various fields such as curriculum design, user experience design, and visual design. such as, SD (Instructional System Design) Model, ADDIE model, Tyler's Curriculum Design Model, Taba's Curriculum Design Model, Fuller's Curriculum Design Model and so on. Because of the Based on the actual situation of my course schedule, I believe that the ADDIE model and Taylor's theory, universal design for learning (UDL) principles are more helpful for my course design, so I will choose these relevant methods for my course design.

2.4.3 The introduction of the ADDIE model

The ADDIE stands for Analysis, Development, Design, Implementation, and Evaluation. This framework, which is widely accepted in instructional design, provides educators with a systematic process for creating effective learning experiences. The Analysis phase entails the identification of the learning problem, the learners' needs, and the learning environment. The Design phase is primarily concerned with the

selection of media, subject matter analysis, content, exercises, assessment instruments, and learning objectives. The course creators are responsible for the development and creation of the learning materials during the development phase. The materials are distributed to the learners, and the plan is implemented during the implementation phase. Lastly, the Evaluation phase encompasses both formative and summative assessments (Trust & Pektas, 2018).

The ADDIE model would be employed to develop a "Four-Sided Drum Dancing" course at Tongren University. This would entail a comprehensive examination of the traditional dance form, the development of a curriculum that incorporates its cultural significance, the creation of engaging instructional materials, the implementation of the course, and the evaluation of its impact on students' skills and comprehension of traditional culture. (Trust & Pektas, 2018). The integration of Universal Design for Learning (UDL) principles into the ADDIE model can improve the accessibility and inclusivity of courses, thereby guaranteeing that all students have equal opportunities to learn and succeed.

ADDIE offers a structured course design model that is easily adaptable to a wide variety of educational contexts, including traditional cultural courses such as "Four-Sided Drum Dancing." The ADDIE model is a critical framework in instructional design because of its systematic, structured, and adaptable approach to the development of effective learning experiences. It is comprised of five phases: Analysis, Develop, Design, Implementation, and Evaluation. The course development process is comprehensive and organized, as each phase builds upon the previous one. The ADDIE model is used at Tongren University to make it easier to create interesting learning materials, include the cultural importance of traditional dance in the curriculum, and give the "Four-Sided Drum Dancing" course a full evaluation. The model makes sure that all students have the same chances to learn and succeed by using Universal Design for Learning (UDL) ideas and looking at what each student needs. The use of formative and summative assessments in the course emphasizes how important it is to keep getting better. Simply

put, ADDIE is a strong and flexible tool that works well in many different learning settings because of these qualities.

2.4.4 Tyler's theory pertains to the development of curriculum.

Ralph Tyler's curriculum development theory, known as the Tyler Rationale, emphasizes four fundamental principles: setting clear educational objectives, selecting suitable learning activities to achieve these objectives, organizing these activities for effective instruction, and evaluating the program's effectiveness (Tyler, 1949). In order to incorporate this model into the Four-sided Drum Dance course, it is imperative to define specific learning outcomes related to dance techniques, cultural significance, and historical context. The assortment of activities, including workshops, performances, and community interactions, is designed to foster student involvement and offer chances for them to actively engage in and enhance their dance abilities. The course content is structured in a logical and cohesive manner, progressing from foundational to advanced knowledge and skills. The program's effectiveness is ultimately assessed by evaluating student performance and examining the course's impact on the preservation and promotion of the Four-sided Drum Dance.

2.4.5 Teaching methodologies employed in the 21st century

Incorporating modern teaching methods from the 21st century into the Four-sided Drum Dance curriculum has the potential to significantly enrich and revitalize the learning experience for students. Blended learning, an innovative educational strategy, seamlessly fuses traditional face-to-face instruction with cutting-edge digital tools such as interactive video tutorials and virtual workshops. This approach offers unparalleled flexibility, enabling students to access educational materials and engage in learning activities at their own pace and convenience (Garrison & Vaughan, 2008). By leveraging the power of technology, blended learning fosters a dynamic learning environment that caters to diverse learning styles and preferences. Collaborative learning, another cornerstone of 21st-century teaching methods, emphasizes the importance of teamwork and community engagement. Through the promotion of group projects and performances, students are encouraged to work together, share ideas, and learn from

each other. This collaborative approach not only enhances their dance skills but also cultivates essential social and interpersonal skills, such as communication, leadership, and empathy (Johnson & Johnson, 2009). Project-based learning (PBL) further deepens the student experience by actively involving them in the entire process of researching, creating, and presenting various aspects of drum dance. This hands-on approach challenges students to think critically, problem-solve creatively, and develop a deep understanding of the subject matter. By engaging in authentic learning experiences, students are empowered to make connections between theory and practice, fostering a more holistic and meaningful learning journey (Bell, 2010).

Moreover, technology integration plays a pivotal role in modernizing the Four-sided Drum Dance curriculum. The incorporation of digital tools and platforms enables the creation of multimedia presentations that bring dance performances to life and captivate audiences beyond traditional venues. Social media platforms, in particular, provide a global stage for cultural exchange and promotion, allowing students to showcase their talents, engage with audiences worldwide, and learn from diverse cultural perspectives (Mishra & Koehler, 2006). By leveraging these technologies, the curriculum becomes more inclusive, interactive, and accessible, ensuring that the rich heritage of Four-sided Drum Dance continues to thrive and evolve in the 21st century.

2.4.6 Various alternative theories of curriculum

The Four-sided Drum Dance course can be examined through the lens of different curriculum theories. The constructivist theory, based on the studies of Piaget and Vygotsky, emphasizes the significance of active learning and social interaction in the acquisition of knowledge. This theory promotes a learning environment that fosters experiential learning and cooperative collaboration. The backward design approach, as suggested by Wiggins and McTighe (2005), entails initially determining the desired learning outcomes and subsequently devising assessments and instructional strategies to effectively attain those outcomes. When undertaking the Four-sided Drum Dance course, it is crucial to commence by establishing the intended objectives, which include attaining mastery in dance techniques and cultivating a profound comprehension and

reverence for the cultural facets. Subsequently, the curriculum should be meticulously crafted to correspond with these objectives.

The ADDIE model is selected for its structured and systematic approach to instructional design, making it ideal for creating comprehensive and effective learning experiences. The model's phases—Analysis, Design, Development, Implementation, and Evaluation—ensure a thorough examination of the learning problem and the creation of engaging instructional materials. Its flexibility allows for adaptation to various educational contexts, including cultural courses like the Four-Sided Drum Dance. Incorporating Universal Design for Learning (UDL) principles within the ADDIE framework further enhances the inclusivity of the course, ensuring all students have equal opportunities to learn and succeed. However, the model's linear process and resource-intensive nature can be time-consuming and may not accommodate iterative feedback as efficiently as other models.

Tyler's curriculum development theory, known as the Tyler Rationale, is valued for its emphasis on clear educational objectives and logical organization of learning activities. This approach is beneficial for defining specific learning outcomes related to dance techniques, cultural significance, and historical context. The theory's focus on evaluation ensures the program's effectiveness is continually assessed and improved. However, Tyler's model can be rigid, limiting its adaptability to diverse learning styles and emerging educational needs. The strong focus on measurable outcomes might also overlook broader educational goals such as creativity and critical thinking.

Incorporating 21st-century teaching methodologies can significantly enhance the Four-Sided Drum Dance curriculum. Blended learning combines traditional face-to-face instruction with digital tools, offering flexible learning options that cater to diverse student preferences. Collaborative learning encourages teamwork and community engagement, fostering social skills and cultural understanding. Project-based learning involves students in researching, creating, and presenting various aspects of dance, which enhances their critical thinking and problem-solving skills.

Technology integration further enriches learning experiences by utilizing digital tools and platforms for multimedia presentations and cultural exchange. However, these modern methodologies can create challenges, such as over-reliance on technology, which may disadvantage students with limited access to digital resources. Additionally, varied student engagement levels and the need for teacher proficiency in both traditional and digital methods can complicate implementation.

2.4.7 Alternative Curriculum Theories

Constructivist theory, based on the work of Piaget and Vygotsky, emphasizes active learning and social interaction, making it well-suited for courses like the Four-Sided Drum Dance. This approach encourages experiential learning and collaboration, engaging students more deeply with the material. However, the less structured, student-centered approach can be challenging for learners who need more guidance, and traditional assessment methods may not effectively measure constructivist learning outcomes. The backward design approach, proposed by Wiggins and McTighe, starts with identifying desired learning outcomes and then developing assessments and instructional strategies to achieve those outcomes. This outcome-oriented method ensures that the curriculum is focused and aligned with learning objectives, making it a strong fit for courses with specific goals like mastering dance techniques and understanding cultural aspects. However, backward design requires significant upfront planning and can be less adaptable to changes and emergent learning opportunities. By integrating these models and methodologies, the Four-Sided Drum Dance course at Tongren University can offer a well-rounded, engaging, and effective learning experience that honors the cultural significance of the dance while leveraging modern educational strategies.

2.5 Theories Related to Artistic Dance Instruction

Theories regarding artistic dance instruction encompass a multifaceted landscape of pedagogical frameworks and methodologies, each tailored to enhance the educational value and depth of dance as a discipline. These theories are not merely about the steps and movements of dance but delve into the intricacies of its aesthetics,

the socio-cognitive development of dancers, and the profound somatic experiences that dance evokes. In line with socio-cognitive theories, dance instruction is viewed as a process that integrates cognitive, emotional, and social dimensions. These theories emphasize the importance of contextualizing dance within its cultural and artistic frameworks, fostering an environment where students can appreciate the beauty and depth of traditional dances while developing their own artistic expression. By fostering a sense of cultural identity and belonging, traditional dance instruction becomes a powerful tool for preserving cultural heritage and fostering community unity (Dania, 2016).

Aesthetic theories, on the other hand, focus on the sensory and perceptual aspects of dance. They highlight the importance of creating visually and emotionally engaging performances that resonate with audiences. In the context of dance education, this translates into a curriculum that encourages students to develop their own aesthetic sensibilities, experiment with different styles and techniques, and ultimately create performances that are both technically proficient and emotionally resonant (Pavlikovski, 2018). Somaesthetic perspectives, which emphasize the embodied nature of dance, take this understanding to the next level. These theories argue that dance is not just a physical activity but a holistic experience that engages the dancer's entire being — body, mind, and spirit. In dance education, this translates into a curriculum that integrates kinesthetic, cognitive, and emotional learning, fostering an environment where students can explore their own movement patterns, develop their physical prowess, and cultivate a deeper understanding of the dance as a form of self-expression (Shusterman, 2019).

Contemporary dance pedagogy trends underscore the importance of educational relevance and the opportunities that dance education provides in the classroom. By incorporating dance into the curriculum, educators can create dynamic learning environments that engage students in active, hands-on learning experiences. The theoretical frameworks of dance education emphasize the acquisition of knowledge "in,

about, and through" dance, fostering a deep understanding of dance as both an art form and a powerful tool for learning and personal growth (Buck, 2022).

In conclusion, the theories regarding artistic dance instruction are vast and multifaceted, reflecting the complexity and richness of dance as a discipline. By integrating these theories into dance education, educators can create dynamic, engaging, and meaningful learning experiences that empower students to develop their artistic potential, cultivate a deep appreciation for cultural heritage, and foster a lifelong love for dance. Diverse perspectives on the effective teaching of dance as an art form while taking into account the aesthetic, cognitive, and somatic dimensions of the learning experience are provided by the theories associated with artistic dance instruction.

2.6 Summary

This chapter provides a literature review of Chinese traditional culture, emphasizing its profound influence and extensive heritage. The intrinsic nature of the Chinese populace is shaped by ancient cultural heritage and contributes wisdom for the advancement of a harmonious global society. Traditional Chinese culture includes fields such as philosophy, history, and literature, with the doctrines of prominent figures like Confucius profoundly shaping societal values and ethical standards. The New Culture Movement of the early 20th century amalgamated traditional Chinese values with contemporary Western principles, reshaping China's cultural landscape. Traditional culture is essential in education, especially in the instruction of Chinese as a second language. The diversity of global culture is continually enriched by the dynamic and essential nature of China's identity, highlighting its influence on the development of modern society and the creation of global links among cultural differences.

Traditional Chinese arts, including calligraphy, painting, and poetry, reflect the Chinese reverence for beauty and the culture's deep philosophical perspective. Kung Fu, music, and opera constitute integral components of cultural performances. The ethnic and regional diversities of Chinese traditional culture manifest in the cultural

variations across regions, rendering it a rich and multifaceted concept appreciated globally. Chinese culture constitutes a multifaceted system encompassing both tangible and intangible cultural heritage, comprising historical, artistic, and scientific artifacts. Tangible cultural heritage encompasses immovable cultural relics such as ancient sites, tombs, and structures, in addition to movable cultural relics including physical objects, artworks, documents, manuscripts, and books. It also includes cities of historical and cultural significance that possess exceptional universal value.

Traditional dances, like the four-sided drum dance, are intrinsically linked to a society's culture and facilitate the transmission of cultural practices. Common genres encompass ballet, jazz, tap, hip hop, folk dances, and Latin styles such as Salsa and Tango. The four-sided drum dance is a unique traditional Chinese dance that combines rhythmic elements with choreographed movements, acting as a fundamental symbol that influences psychosocial behavior, raises public awareness, and elicits responses for the realization of individual and collective identity. The talking drum, a Melo rhythmic instrument, prevails in drum-dance ensembles, while drums are essential in Carnatic-Mri(National Academies of Sciences & Medicine, 2018) am performances from South India and the Kandyan Dance from Sri Lanka. A comparative analysis of these dance forms uncovers a universal lexicon of rhythm and movement that transcends cultural confines. In summary, Chinese culture constitutes a multifaceted system encompassing both tangible and intangible cultural heritage. Traditional dancing, exemplified by the four-sided drum dance, is a distinctive and culturally significant expression that highlights the cultural and historical traditions of the Hmong/Miao ethnic group.

Course development is an essential process that encompasses the selection, planning, organization, implementation, evaluation, and ongoing enhancement of a course to address the changing requirements of students, society, and educational goals. It is influenced by societal demands, student needs, and educational standards, and is frequently informed by educational theories, best practices, and research. Essential components of course development encompass establishing explicit learning

objectives, choosing pertinent content, formulating efficient instructional strategies, and perpetually assessing and enhancing the course in response to feedback and emerging developments. Numerous models and theories of course design is available, including the ADDIE model, Taylor's Curriculum Design Model, Taba's Curriculum Design Model, and Fuller's Curriculum Design Model. The ADDIE model offers a structured approach to developing effective educational experiences, guaranteeing accessibility and inclusivity for all learners. The ADDIE model is versatile across diverse educational settings, rendering it a robust and adaptable instrument for course development. Tyler's curriculum development theory underscores four essential principles: establishing explicit educational objectives, choosing appropriate learning activities, structuring these activities for optimal instruction, and assessing the program's efficacy. The Four-sided Drum Dance course at Tongren University will integrate this model, emphasizing the delineation of specific learning outcomes pertaining to dance techniques, cultural significance, and historical context. The course material will be organized systematically, advancing from basic to advanced knowledge and skills, with effectiveness evaluated through student performance and the course's influence on the preservation and promotion of the Four-sided Drum Dance.

The curriculum for the Four-sided Drum Dance can be substantially improved by integrating contemporary pedagogical techniques from the 21st century. Blended learning, a methodology that integrates conventional in-person teaching with digital resources, provides adaptability and accommodates various learning preferences. Collaborative learning prioritizes teamwork and community involvement, enhancing social skills and cultural awareness. Project-based learning (PBL) involves students actively researching, creating, and presenting various aspects of drum dance, enhancing their critical thinking and problem-solving skills. Technology integration further enriches learning experiences by utilizing digital tools and platforms for multimedia presentations and cultural exchange. Social media platforms provide a global stage for cultural exchange and promotion, allowing students to showcase their talents and engage with audiences worldwide. Various alternative theories of curriculum

can be examined, including the constructivist theory, the backward design approach, the ADDIE model, and Tyler's curriculum development theory. The constructivist theory emphasizes active learning and social interaction, while the backward design approach focuses on determining desired learning outcomes and devising assessments and instructional strategies. The Tyler Rationale emphasizes clear educational objectives and logical organization of learning activities, but its rigidity may limit its adaptability to diverse learning styles and emerging educational needs. Incorporating 21st-century teaching methodologies can significantly enhance the Four-sided Drum Dance curriculum, but challenges such as over-reliance on technology, varied student engagement levels, and teacher proficiency in both traditional and digital methods may need to be addressed.

The Four-Sided Drum Dance course at Tongren University can employ alternative curriculum theories, including constructivist theory, backward design, and artistic dance pedagogy. Constructivist theory prioritizes active learning and social interaction, whereas backward design concentrates on determining desired learning outcomes and formulating instructional strategies. These models can be integrated to produce a comprehensive, stimulating, and efficacious learning experience. Artistic dance instruction theories cover various aspects, including socio-cognitive, aesthetic, and somatic aspects. Socio-cognitive theories emphasize the integration of cognitive, emotional, and social dimensions in dance instruction, while aesthetic theories focus on sensory and perceptual aspects. Somesthetic perspectives emphasize the embodied nature of dance, integrating kinesthetic, cognitive, and emotional learning. Current trends in contemporary dance pedagogy highlight the significance of educational relevance and the opportunities that dance education offers within the classroom setting. By integrating these theories into dance education, educators can cultivate dynamic, engaging, and significant learning experiences that enable students to realize their artistic potential, value cultural heritage, and nurture a lasting passion for dance.

CHAPTER 3

METHODOLOGY

This chapter writes in detail about the methods used in the study, including the study design, participants, instruments procedures, data collection, and data analysis.

3.1 Research Design

To conduct this experiment, the researcher will design and create a four-sided dancing course using the ADDIE model. The steps are as follows:

Step 1: Design Course Using the ADDIE Model

Objective: Develop a comprehensive course design, syllabus, and detailed lesson plans for each session.

Process:

Analysis (A): Identify learning objectives, target audience, prerequisites, and desired outcomes.

Design (D): Create a structured course outline, and using 21 century teaching methods and the design contents include course objectives, topics to be covered, and assessment methods. Develop lesson plans for each session detailing activities, materials needed, and time allocation.

Development (D): Compose or source educational content, create multimedia elements, and design interactive exercises.

Implementation (I): Plan the logistical aspects of delivery, such as scheduling, technology requirements, and resource allocation.

Evaluation (E): Design initial evaluation criteria to measure learning effectiveness.

Step 2: Expert Review and Course Refinement

Objective: Obtain feedback from three experts to refine the course based on the Index of Course Quality (IOC) criteria.

Process: Present the course design, syllabus, and lesson plans to three subject matter experts.

Collect and analyze expert feedback focusing on IOC-related aspects such as content accuracy, instructional design, engagement, and assessment validity.

Incorporate expert suggestions into the course materials to enhance quality and relevance.

The evaluation criteria was used for checking the congruence between objectives and items of the test as follows:

+1 = a test item is considered congruent with the objectives.

0 = a test item is considered neutral in terms of whether it is congruent with the objectives.

-1 = a test item is considered not congruent with the objectives.

The total mean score of the Item-Objective Congruence (IOC) Index is supposed to be higher than 0.5 for acceptable data.

Step 3: Develop Pre- and Post-Test Content

Objective: Create assessment tools to measure students' knowledge before and after the course.

Process: Design pre-test questions to gauge students' baseline understanding of the course material. Develop post-test questions to evaluate learning gains and comprehension after course completion.

Step 4: Expert Review of Pre- and Post-Tests

Objective: Obtain expert validation for the assessment tools to ensure their alignment with course objectives and accuracy.

Process: Submit pre- and post-tests to the same three experts for review. Integrate expert recommendations to refine test questions, ensuring they accurately assess the intended learning outcomes.

Step 5: Administer Pre-Test and Initiate Course Instruction

Objective: Assess students' initial understanding and commence the instructional phase.

Process: Conduct the pre-test to identify areas where students may require additional support. Begin the teaching of the course, utilizing the refined lesson plans and educational materials.

Step 6: Conduct Course Instruction and Post-Test Evaluation

Objective: Implement the course and assess students' learning outcomes post-instruction.

Process: Complete the course instruction, incorporating interactive learning activities and assessments as planned. Administer the post-test to evaluate students' knowledge retention and application of learned concepts. Analyze post-test results to identify areas of strength and areas for future improvement in course design and delivery.

3.2 Participants

Students who are currently enrolled elementary education major at Tongren University in Guizhou Province will be included in the study. The total population is 101, They will be separated to 2 classes by using a judgement selected method, one class is 50 students, the other is 51 students, as well as their ability to participate in all pretest and posttest evaluations and commit to the course's duration. The study's objective is to conduct a statistically significant and representative analysis of the course's impact.

3.3 Research Instrumentation

There were three research instruments in this study as follows:

3.3.1 Structured Course Design Framework (Instrumentation)

This would involve developing a structured framework for designing the "Four-Sided Drum Dancing" course using the ADDIE model and Taylor's theories. The framework would detail the curriculum, lesson plans by using skillbeck, teaching methodologies, and learning objectives.

3.3.2 Skill and Understanding Assessment (pre-posttest)

This instrument would be used to assess students' skills in local traditional dance before and after taking the course. It could include performance evaluations,

quizzes on cultural knowledge related to "Four-Sided Drum Dancing," and self-assessment surveys to gauge students' understanding and appreciation of traditional Chinese culture.

3.3.3 Performance Evaluation Form

Observation Form for Assessing Children's Ability, Accuracy, and Knowledge about the Four-Sided Drum Dance

An observation form for assessing students in the Four-Sided Drum Dance course can include the following categories:

Technical Skills:

Accuracy in Drum Beats: Ability to maintain rhythm, timing, and coordination in drumming.

Dance Movement Precision: Execution of dance steps, alignment of movements with beats, and fluidity in transitions.

Performance Quality:

Expression and Emotion: Appropriateness of facial expressions, emotional engagement, and energy level during performance.

Stage Presence: Confidence, body posture, and audience engagement.

Cultural Understanding:

Knowledge of Cultural Significance: Ability to articulate the historical and cultural context of the Four-Sided Drum Dance.

Interpretation of Dance Movements: Understanding the symbolism of specific movements and their cultural meanings.

Collaboration and Cooperation:

Teamwork: Ability to work cohesively with peers during group choreography and performance.

Respect for Roles: Willingness to listen to and support peers, and take on leadership or supportive roles as needed.

Self-Reflection and Improvement:

Ability to Self-Assess: Awareness of personal strengths and areas for improvement.

Responsiveness to Feedback: Openness to receiving and applying feedback from teachers and peers.

These instruments will help in systematically designing the course, assessing its impact on students' skills and cultural understanding, and evaluating their learning experience at Tongren University.

3.4 Data collection

To evaluate the "Four-Sided Drum Dancing" course at Tongren University, a blended evaluation approach incorporating various models will be utilized. The ADDIE model will guide the overall assessment framework, while Tyler's curriculum development theory will focus on evaluating the clarity of educational objectives and the effectiveness of learning activities. Faculty and instructors will observe practice sessions and performances using standardized assessment criteria to measure students' drumming techniques, dance movements, and performance quality. Pre- and post-course assessments, including evaluation of dancing and quizzes, will measure students' initial knowledge and progress in Four-Sided Drum Dancing and traditional Chinese culture. Additionally, focus groups and individual performance will offer qualitative feedback on students' experiences, instructional methods, and the impact of the course content, in line with 21st-century teaching methodologies like collaborative learning and project-based assessments. Final evaluations of student projects and performances will assess their ability to apply skills and integrate cultural authenticity with creativity. This comprehensive evaluation strategy will ensure a thorough assessment of learning outcomes and guide continuous improvement of the course.

3.5 Data analysis

The quality of the four-sided drum dancing course that has been developed is as follows: Expert judgment will be employed to assess the quality of the course that has been developed. Three experts in traditional Chinese dance and education will

independently evaluate the course using a structured questionnaire. The criteria for this questionnaire will include the overall effectiveness in achieving learning outcomes, instructional strategies, cultural authenticity, and curriculum design. Each expert will assign scores based on their assessment of these criteria. The overall quality of the Four-Sided Drum Dancing course that has been developed will be determined by calculating the mean scores from the experts' questionnaires. A consensus of experts will evaluate the course to identify areas of strength and areas that may require improvement. Pre-test and post-test will be implemented to evaluate the course's efficacy in improving students' knowledge and abilities. These evaluations will encompass both practical drumming techniques and theoretical knowledge regarding Four-Sided Drum Dancing. The analysis will commence with the computation of the mean and standard deviation (S.D.) of the pre-test and post-test scores. The statistical method of paired t-test will be employed to ascertain the significance of the discrepancies between the pre-test and post-test scores. This statistical analysis is designed to illustrate whether the course has a statistically significant effect on the understanding and proficiency of students after they have completed it, thereby providing empirical evidence of the course's influence on learning outcomes.

CHAPTER 4

RESULTS AND DISCUSSIONS

In accordance with the research objectives, this chapter outlines the design of a choreography course tailored for the early childhood education major at Guizhou University, based on the ADDIE model. It details how the course is designed and developed, incorporating the concept of creativity development from 21st-century educational philosophy. Students are provided with opportunities to give feedback on the course both at the initial and final stages to assess their learning outcomes. Furthermore, both the course content and examination are rigorously evaluated by experts and focus group specialists, who conduct in-depth discussions on course data analysis, course effectiveness, and improvement plans, aiming to make the course design more scientific and effective.

4.1 The contents of the tests

Before the commencement of the course, the researchers conducted pre-test on the participating students regarding their knowledge of culture and dance skills, aiming to ascertain the students' specific grasp of the history related to the four-sided drum and their proficiency in dance skills. Subsequent course designs were formulated based on the identified gaps in students' historical knowledge and dance skills. and because of the pretest and post-test the content is same, therefore the researcher will explain and introduce the test content only one time. So, the pre-test and post-test content and IOC as follow:

4.1.1 The content of the protest and posttest

Part I: Below are 10 multiple-choice questions (4 points each) about the history and dance movements of the Four-Sided Drum Dance (40%)

Pretest and post-test for the four-sided drum dancing

Subject:

Name:

Score:

Part 1

Here are the 10 multiple-choice questions based on the history and dance movements of the Four-Side Drum Dance (4 points each question)

1. Which period did the Four-Side Drum Dance originate from, and further developed after the founding of the People's Republic of China?
 - A. Primitive Society
 - B. Modern Times
 - C. Traditional dance of the Miao people before the founding of the People's Republic of China
 - D. After the Reform and Opening-up
2. Which areas is the Four-Side Drum Dance mainly prevalent in?
 - A. Zhaotong City, Yunnan Province
 - B. Southeast Guizhou Province
 - C. Fenghuang County in western Hunan and Songtao County in Guizhou Province
 - D. Western Hunan Province
3. In the Four-Side Drum Dance, how are the participants distributed?
 - A. One person plays the drum while others dance around it in rhythm
 - B. Two people face each other playing the drum, with one person hitting the drum stick
 - C. Four people stand in front of each drum face, holding mallets in both hands to strike the drum
 - D. The drummer stands in the middle while others dance around
4. During the performance of the Four-Side Drum Dance, how do participants change positions after completing a set of movements?
 - A. Counterclockwise to the next drum face position
 - B. Stay in the same position
 - C. Clockwise to the next drum face position
 - D. Randomly choose a drum face position

5. How are the rhythm and movements of the Four-Side Drum Dance usually regulated?

- A. Free rhythm, movements are freely improvised
- B. Uniform rhythm, prescribed routine movements
- C. Variable rhythm, movements imitate monkeys
- D. Slow rhythm, movements simulate farming activities

6. Which of the following is not a characteristic of the Four-Side Drum Dance?

- A. Both men and women can participate
- B. Both performative and entertaining
- C. Dancers need to be dressed up as monkeys
- D. After completing the dance movements, drum face positions are

changed

7. Which Miao dance form is different from the Four-Side Drum Dance in terms of format?

- A. Stamping Drum Dance
- B. Flower Drum Dance
- C. Unity Drum Dance
- D. Monkey Drum Dance

8. Which of the following is not a historical record or description of the Four-Side Drum Dance?

- A. "Using Lu Drum to entertain ghosts" mentioned in "Rites of Zhou"
- B. Descriptions of Wooden Drum Dance in "Miao Defense Preparedness and Customs Examination"
- C. Records of Four-Tube Drum Dance in "Zhaotong Chronicles" during the Republic of China period
- D. Descriptions of the dance created by people based on traditional Miao drum dances after the founding of the People's Republic of China

9. Which action is impossible during the performance of the Four-Side Drum Dance?

A. Dancers face the drum face to strike it

B. Dancers face away from the drum face to strike it with their backhand

C. Dancers strike the drum with their fists (Note: In Four-Side Drum Dance, the drum is struck with mallets, not fists)

D. Dancers strike the drum sideways

10. Which of the following is not a common characteristic shared by the Four-Side Drum Dance and other Miao drum dance forms?

A. All have strong ethnic characteristics

B. All are prevalent in areas inhabited by the Miao people

C. All are led by elderly men of reputation in the village as drummers

D. All reflect the life and culture of the Miao people

Part 2: Scoring Table for Four-Sided Drum Dance Exam (60 points)

TABLE 1 Four-Sided Drum Dance Performance Evaluation Form (Total: 60 Points)

No.	Evaluation Item	Evaluation Criteria & Score Range	Full Score	Score
1	Rhythm Sense & Musicality	Assesses how well the candidate grasps the rhythm, aligns drum beats with the music, and demonstrates overall musicality. • Excellent (20–18) • Good (17–15) • Average (14–12) • Poor (11–9) • Very Poor (8–0)	20	
2	Movement	Evaluates the standardization and proficiency of	20	

TABLE 1 (Continued)

No.	Evaluation Item	Evaluation Criteria & Score Range	Full Score	Score
	Standardization & Skills	drumming techniques, including correct use of various striking methods. • Excellent (20–18) • Good (17–15) • Average (14–12) • Poor (11–9) • Very Poor (8–0)		
3	Dance Expression & Creativity	Measures the ability to integrate rhythmic beauty with dance movements, express creativity, and showcase personal style. • Excellent (10–9) • Good (8–7) • Average (6–5) • Poor (4–3) • Very Poor (2–0)	10	
4	Teamwork & Coordination	Assesses group synchronization, communication, and cooperation in presenting a cohesive performance. • Excellent (5–4.5) • Good (4–3.5) • Average (3–2.5) • Poor (2–1.5) • Very Poor (1–0)	5	

TABLE 1 (Continued)

No.	Evaluation Item	Evaluation Criteria & Score Range	Full Score	Score
5	Stage Presence & Confidence	Evaluates stage demeanor, confidence, and audience interaction during the performance. <ul style="list-style-type: none"> • Excellent (5–4.5) • Good (4–3.5) • Average (3–2.5) • Poor (2–1.5) • Very Poor (1–0) 	5	
Total			60	

4.1.2. The IOC of the pre and post-test by experts

TABLE 2 IOC (Index of Item-Objective Congruence) of the Pre-test and Post-test Evaluated by the Expert Panel

No.	Item Description	Expert 1	Expert 2	Expert 3	IOC Score
1	Which period did the Four-Side Drum Dance originate from, and further developed after the founding of the People's Republic of China?	1	1	1	1.00
2	Which areas is the Four-Side Drum Dance mainly prevalent in?	1	1	0	0.67
3	In the Four-Side Drum Dance, how are the participants distributed?	0	1	1	0.67
4	During the performance of the Four-Side Drum Dance,	1	1	1	1.00

TABLE 2 (Continued)

No.	Item Description	Expert 1	Expert 2	Expert 3	IOC Score
	how do participants change positions after completing a set of movements?				
5	How are the rhythm and movements of the Four-Side Drum Dance usually regulated?	1	0	1	0.67
6	Which of the following is not a characteristic of the Four-Side Drum Dance?	1	1	1	1.00
7	Which Miao dance form is different from the Four-Side Drum Dance in terms of format?	1	1	1	1.00
8	Which of the following is not a historical record or description of the Four-Side Drum Dance?	1	1	0	0.67
9	Which action is impossible during the performance of the Four-Side Drum Dance? A. Dancers face the drum face to strike it	1	1	1	1.00
10	Which of the following is not a common characteristic shared by the Four-Side Drum Dance and other Miao drum dance forms?	1	1	1	1.00
11	Rhythm Sense & Musicality: How well the candidate grasps the rhythm of the music, aligns the drum beats with the musical beats, and harmonizes the overall musical sense. (Excellent: 20–18, Good: 17–15, etc.)	1	0	1	0.67
12	Movement Standardization & Skills: How standardized the candidate's drumming movements are, their	1	1	1	1.00

TABLE 2 (Continued)

No.	Item Description	Expert 1	Expert 2	Expert 3	IOC Score
	proficiency, and accuracy in using striking methods.				
13	Dance Expression & Creativity: The ability to showcase rhythm through expressive and creative movement with personal style.	1	1	0	0.67
14	Teamwork & Coordination: How well the candidate works with teammates to present a coordinated and engaging performance.	0	1	1	0.67
15	Stage Presence & Confidence: How confidently the candidate performs on stage and engages the audience.	1	1	1	1.00

4.1.3 The result of the pre-tes

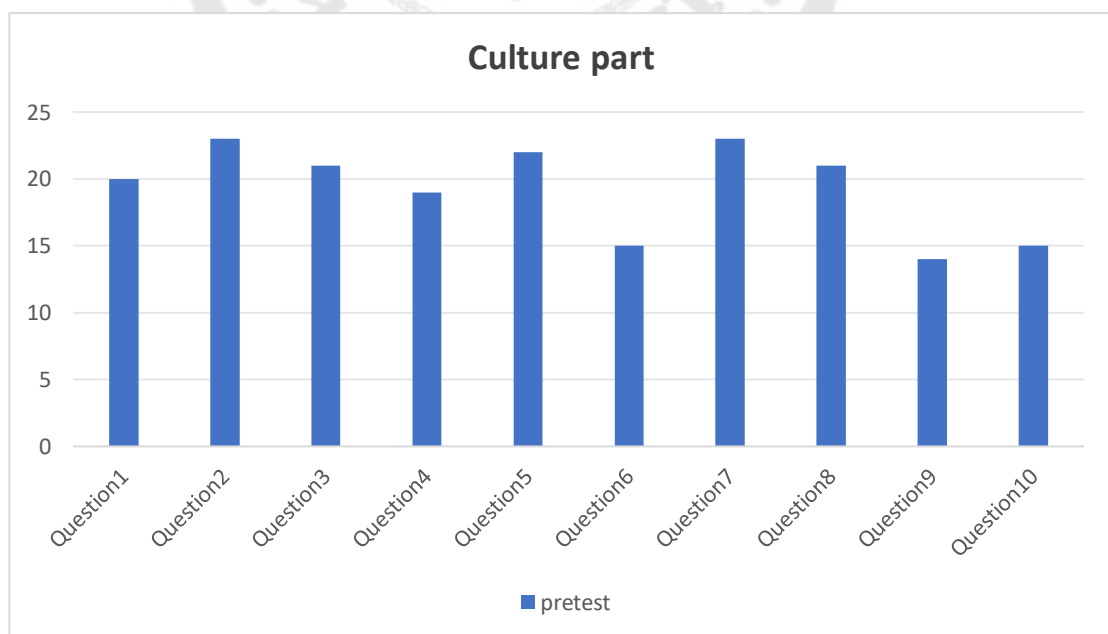


FIGURE 2 RESULTS OF THE PRE-TEST

According to the table, it can be seen that relatively fewer students answered Questions 6, 9, and 10 correctly, indicating that students have a relatively weak grasp of certain knowledge points. In contrast, more students seemed to know the answers to Questions 3, 7, and 8, suggesting that they might have learned these parts in their previous cultural knowledge studies. However, when looking at the overall scores, it cannot be ruled out that some students may have chosen answers randomly and gotten them right based on past experience rather than genuine understanding. Therefore, when designing explanations for cultural courses, emphasis will be placed on the areas where most students struggle, while other parts will be covered briefly.

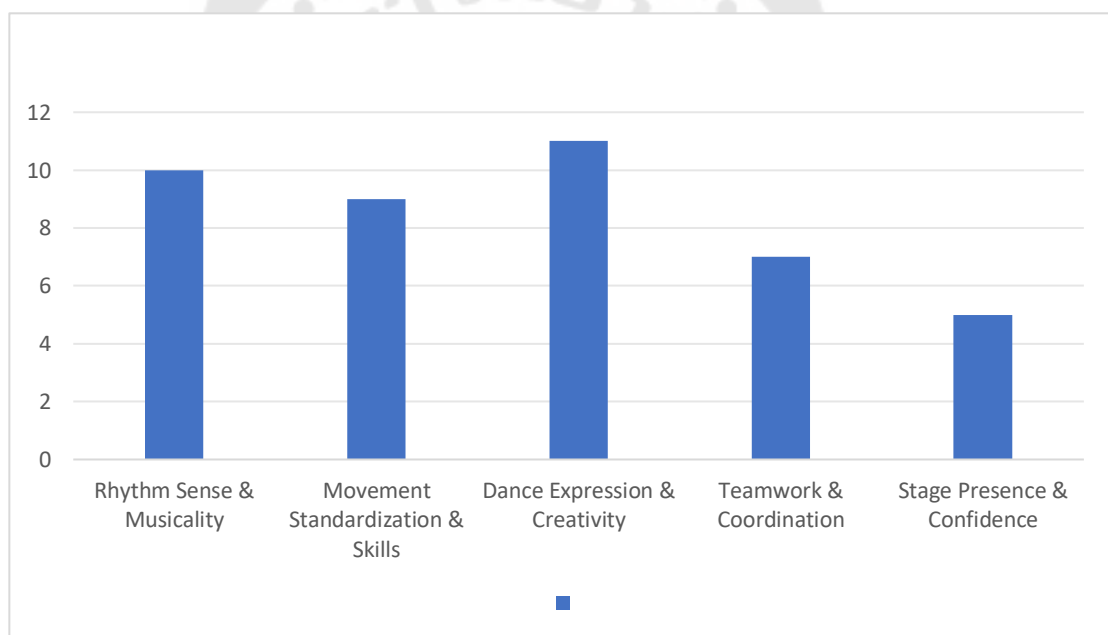


FIGURE 3 STUDENTS' SCORES

From the students' scores, it can be observed that they received low marks in teamwork, stage performance, and dance movements. However, given that the students have a foundation in dance, they still demonstrate some abilities in rhythm and dance expression. Therefore, emphasis will also be placed on these aspects in the course design. Relevant conclusions were drawn from pre-exam tests, leading to the design of a 16-week course, which will be implemented based on the ADDIE model.

4.2 Course Design for the Four-Sided Drum Dance

4.2.1 The Process and Concepts of Theory Application

In order to teach Four-Sided Drum Dance to the elementary students, the lesson plan incorporates ADDIE model, 21st century teaching strategies and Tyler's theory. Tyler's theory is used to direct the flow of learning activities in a way that each of them is coherent with specific goals and each is a natural progression from the previous one. Based on Tyler's four key principles of the goal-oriented model—objectives, experiences, organization, and evaluation—the following is a detailed implementation plan for teaching:

1. Determining Instructional Objectives

Cognitive Objectives: Understand the cultural background of Four-Drum dancing: Through lectures, video observations, and case studies. Evaluation methods include classroom questions and questionnaires. Identify basic rhythm types of Four-Drum and their application in dance: Through listening and rhythm exercises. Evaluation methods include rhythm tests and verbal explanations.

Skill Objectives: Master basic steps, gestures, and body coordination of Four-Drum dancing: Through demonstration teaching and step-by-step practice. Evaluation methods include classroom observations and movement checks. Be able to complete Four-Drum percussion techniques and full dance performances with musical accompaniment: Through group cooperation and dance rehearsals. Evaluation methods include dance presentations and final performances.

Affective Objectives: Develop an interest in Four-Drum dancing and understand its cultural significance: Through cultural exchanges and classroom discussions. Evaluation methods include classroom interactions and learning feedback. Promote the inheritance of intangible cultural heritage through learning: Through group dance practice. Evaluation methods include cooperative performance assessments.

2. Organizing Learning Experiences

Basic Rules Learning: Understand the ceremonial and teamwork aspects of Four-Drum dancing: Through lectures and case studies. Evaluation methods include classroom discussions and Q&A.

Dance Movement Training: Learn steps, gestures, and turning techniques step-by-step: Through demonstration teaching and mirror practice. Evaluation methods include classroom observations and dance tests.

Rhythm Training: Improve rhythm sense through oral rhythm and clapping exercises: Through music training and imitation practice. Evaluation methods include individual assessments and group exercises.

Cultural Heritage Activities: Observe Four-Drum performances and invite expert lectures: Through observation activities and cultural exchanges. Evaluation methods include classroom discussions and learning reflections.

3. Organizing Instructional Activities

Learning Sequence: Start with basics and gradually deepen, from simple to complex: Through gradual explanations and step-by-step teaching. Evaluation methods include classroom feedback and learning progress checks.

Teaching Methods: Combine theory with practice, emphasizing hands-on experience: Through lectures + practical operations + cooperation. Evaluation methods include student performance and classroom interactions.

Learning Materials: Use traditional music, dance videos, and actual drums for multi-sensory teaching: Evaluation methods include classroom participation.

4. Evaluating Learning Outcomes

Formative Evaluation: Classroom questions, rhythm tests, and movement checks: Through teacher observations and in-class quizzes. Evaluation methods include student performance and practice feedback.

Summative Evaluation: Full dance performances and cultural understanding tests: Through final performances and written assessments. Evaluation methods include scoring standards and reviewer feedback.

Detailed plan outlines the specific content, teaching methods, and evaluation methods for each segment of the instructional process, ensuring a systematic and effective approach to teaching Four-Drum dancing.

In addition to refining the students' dancing abilities, this approach develops a strong appreciation for culture, backed by a rigid, flexible pedagogy that corresponds with current educational philosophies. To effectively engage young learners in the Four-Sided Drum Dance course, a dynamic, student-centered, and culturally immersive instructional approach is crucial. This approach incorporates interactive demonstration and guided practice, where instructors break down complex movements into manageable segments and provide timely feedback to ensure gradual improvement and morale.

4.2.2 The ADDIE model to design the course

1. Whole processing of the design to the dancing course

TABLE 3 ADDIE-Based Course Development: A Full-Process Approach from Design to Dance Practice

Stage	Description
1. Analysis	Conduct learner analysis to understand students' learning backgrounds, interests, motivation, and learning abilities in order to develop a personalized teaching plan. Define the objectives, content, and requirements of four-sided drum instruction, identifying potential learning difficulties and challenges. Select appropriate teaching technologies, such as online video platforms and interactive tools, to support instruction and practice.
2. Design	Set specific and measurable instructional goals based on Bloom's taxonomy. Divide the teaching content into modules, such as basic rules, dance movements, and rhythm training. Each module includes targeted learning tasks and activities. Integrate diverse instructional strategies—video instruction, hands-on practice, and project-based learning—to accommodate varied student needs. Design both formative and summative assessments to gather timely feedback for instructional adjustment.

TABLE 3 (Continued)

Stage	Description
3. Development	Create instructional materials including videos, PowerPoint slides, and printed resources related to the four-sided drum. Develop an online interactive platform for student practice, discussion, and feedback. Prepare physical resources such as four drums, costumes, and props, and arrange a suitable environment for dance instruction.
4. Implementation	Carry out instructional activities according to the plan, including lectures, practical exercises, and group discussions. Encourage active student engagement, inquiry, and sharing of learning experiences. Utilize instructional videos, digital platforms, and other tools effectively to support students' learning and skill development.
5. Evaluation	Evaluate student learning outcomes through assessments such as exams and performance tasks. Collect student feedback and reflect on the strengths and limitations of the instructional process. Use evaluation results to revise teaching strategies and methods, ensuring they align with student learning needs and enhance overall instructional effectiveness.

2. Using ADDIE model to design the course

TABLE 4 Implement teaching according to the four key principles of Taylor's goal-oriented model: goals, experience, organization, and evaluation

Teaching Session	Classification	Specific Content	Teaching Methods	Evaluation Methods
1. Determine Cognitive Teaching Objectives	Cognitive Goals	Understand the cultural background of the	Explanation, video viewing, case	Classroom questioning,

TABLE 4 (Continued)

Teaching Session	Classification	Specific Content	Teaching Methods	Evaluation Methods
1. Determine Teaching Objectives	Cognitive Goals	Understand the cultural background of the Four-Sided Drum Dance	Explanation, video viewing, analysis	Classroom questioning, questionnaire
		Identify basic rhythm types of the Four-Sided Drum and their application in dance	Listening, rhythm training	Rhythm tests, oral explanation
	Skill Goals	Master basic steps, gestures, and body coordination of the Four-Sided Drum Dance	Demonstration teaching, decomposition exercises	Classroom observation, movement check
		Perform drum strikes and complete the Four-Sided Drum Dance with musical accompaniment	Group work, dance rehearsal	Dance performance, performance report
	Affective Goals	Develop interest in the Four-Sided Drum Dance and understand its cultural significance	Cultural exchange, classroom discussion	Classroom interaction, learning feedback
		Promote ICH inheritance through team learning	Group practice	Collaborative dance performance evaluation

TABLE 4 (Continued)

Teaching Session	Classification	Specific Content	Teaching Methods	Evaluation Methods
2. Organize Learning Experience		Learn about the rituals and		
	Basic Rules group collaboration	aspects	Explanation,	case Class discussion,
	Learning of the Four-Sided Drum Dance	analysis		Q&A
	Dance Movement Training	Practice footwork, gestures and turning techniques	Demonstration, mirror practice	Observation, practical dance test
	Rhythm Training	Improve rhythmic sense through oral rhythm and clapping exercises	Music training, imitation practice	Individual assessments, group exercises
3. Organize Teaching Activities	Cultural Heritage Activities	Observe drum performances and attend expert lectures	Observation, cultural exchange	Classroom discussion, experiential sharing
	Learning Sequence	Proceed from basic to complex content and from simple to in-depth learning	Progressive instruction, step-by-step explanation	Learning progress checks, classroom feedback
	Teaching Approach	Combine theory and practice with hands-on activities	Explanation, practice, cooperative learning	Performance review, classroom interaction
	Learning Materials	Use traditional music, dance videos, and physical drum props	Multi-sensory instruction	Class participation

TABLE 4 (Continued)

Teaching Session	Classification	Specific Content	Teaching Methods	Evaluation Methods
4. Evaluate Learning Outcomes	Formative Assessment	Monitor through class questioning, rhythm tests, and movement checking	Teacher observation, individual mini-tests	Practice feedback, performance tracking
	Summative Assessment	Assess complete dance performance and Final performance, understanding of cultural written test context		Standardized scoring rubric, instructor feedback

4.2.3 Course content

This course focuses on the cultural background, skill learning and teaching application of the four-sided drum dance, aiming to cultivate the dance practice ability, cultural literacy and teaching application ability of students majoring in early childhood education. As a traditional dance with ethnic characteristics, the four-sided drum dance has profound cultural connotations and distinctive artistic expression. Through the study of this course, students can not only master the basic dance movements and drum beats of the four-sided drum dance, but also understand its cultural background and apply it to the dance teaching of young children to promote the inheritance and innovation of intangible cultural heritage. The total class hours of this course are 32 hours (16 weeks, 4 classes per week, 50 minutes per class), mainly using classroom lectures, video teaching, practical training, project-based learning and other teaching methods. In the early stage of the course, students will learn the origin, development process, cultural significance and uniqueness of the four-sided drum dance in ethnic dance, and master the basic steps, gestures, drum beats and body coordination skills. The mid-term course will focus on dance style, rhythm control, and the coordination

training of music and dance, so that students can independently complete a complete four-sided drum dance performance. Later courses will focus on cultivating students' dance choreography skills, enabling them to combine traditional elements with innovative techniques to create four-sided drum dances suitable for young children to learn.

1. Course Design Skills and Methods

Modular content: The course content is divided into multiple modules, each module focusing on a different learning topic, such as basic rules, rhythm training, dance movement breakdown, etc.

Combining theory with practice: theoretical knowledge is imparted through lectures and video teaching, and students' practical ability is improved through hands-on practice and project-based learning.

Multimedia-assisted teaching: Use multimedia resources such as videos, images, and rhythm applications to enrich teaching methods and increase students' interest in learning.

Personalized teaching: Design learning tasks of different difficulty levels according to students' different learning levels and interests to meet their personalized needs.

2. Course Teaching Objectives

This course focuses on three core aspects of the Four-Sided Drumming Dance: cultural background, skills acquisition, and teaching applications. The aim is to cultivate the professional abilities of students majoring in early childhood education, enabling them to effectively inherit and promote the Four-Sided Drumming Dance in their future work in early childhood education.

Objective1: Understand the cultural background and rhythmic characteristics of the Four-Sided Drumming Dance.

Objective 2: Master the basic skills and performance abilities of the Four-Sided Drumming Dance.

Objective 3: Foster a sense of cultural identity and enhance awareness of intangible cultural heritage preservation. The teaching objectives of the Four-Sided Drum Dance course are designed to develop students' competencies across cognitive, motor, and emotional domains. In the cognitive domain, students are expected to understand the cultural background of the Four-Sided Drum Dance, including its origin, historical development, and cultural significance. They should be able to analyze the relationship between rhythms, movements, and drum beats, and identify basic rhythm types and their application in the dance. Furthermore, students will explore the connection between dance and children's cognitive development, recognizing how dance activities can enhance language, memory, attention, and emotional expression. In terms of motor skills, students will master fundamental movements such as stepping, turning, jumping, and drumming, developing body coordination, flexibility, and rhythmic precision. They will be trained to perform complete Four-Sided Drum Dance routines accompanied by music, thereby improving their physical expression and performance fluency. In the emotional domain, the course aims to foster students' interest in the Four-Sided Drum Dance and deepen their appreciation of its cultural meaning. Through collective practice and performance, students will experience teamwork, a sense of accomplishment, and emotional fulfillment. More importantly, the course emphasizes the importance of intangible cultural heritage, encouraging students to value, protect, and pass on the Four-Sided Drum Dance, thus ensuring its continuity and evolution for future generations.

3. The specific course content

TABLE 5 Detailed Teaching Plan for Four-Sided Drum Dance Course

Course	Unit Teaching	Steps & Teaching	Teaching	Evaluation	Course
Content	Activities	Objectives	Methods	Methods	Duration
Course Introduction and Basic Understanding of Four-Sided Drum	1.1 Play videos of Guizhou ethnic four-sided drum performances to introduce cultural background.				
	1.2 Use PPT to explain drum structure: drum head, body, and Understand hoop.				
	1.3 Discuss drum-making process and how materials influence sound.	drum structure, history, function, its role in culture	Video analysis, explanation, and physical demonstration, and group discussion.	Questioning, observation, group presentation, student feedback.	Week 1-2, 4 sessions, 50 min/session
	1.4 Analyze dance performance clips to explain sound variations based on strength and rhythm.				
	2.1 Present physical four-sided drums for inspection				

TABLE 5 (Continued)

Course Content	Unit Teaching Activities	Steps & Teaching Objectives	Teaching Methods	Evaluation Methods	Course Duration
		and interaction.			
		2.2 Demonstrate basic drum dance movements: standing step, turning, swinging, drum-to-drum.			
		2.3 Group discussion and presentation on cultural symbolism of the four-sided drum.			
		1.1 Warm-up tempo drill using basic rhythmic patterns.	Develop rhythm accuracy and Demonstration,	Peer review, group feedback, performance observation.	Week 3–6, 8 sessions, 50 min/session
Four-Sided Drum Rhythm Dance Training	and Step	1.2 Imitation of teacher-led melody with focus on dynamics.	apply dance imitation, group movement rehearsal, techniques with musical drills. coordination.		

TABLE 5 (Continued)

Course	Unit Teaching Steps & Teaching	Teaching	Evaluation	Course
Content	Activities	Objectives	Methods	Duration

1.3 Group

practice with
improvisation of
short rhythmic
compositions.

2.1 Demonstrate

and practice
dance steps:
stepping, turning,
jumping.

2.2 Combine

rhythm and
melody with steps
in group practice.

2.3 Whole-class

simulation
performance to
reinforce
coordination.

TABLE 5 (Continued)

Course Content	Unit Teaching Activities	Steps & Teaching Objectives	Teaching Methods	Evaluation Methods	Course Duration
Teaching Encouragement Goals for Children	Four action combinations to apply with young learners.	3.1 Teach students how to communicate rhythm to children using games.	Understand		
		3.2 Create rhythm- child psychology and adapt rhythm/dance to suit early preparation.	Simulation, and child-centered design, peer to teaching preparation.	Group project output, classroom observation.	Week 7–8, 4 sessions, 50 min/session
		3.3 Project-based activity: students make mini-drums and plan child- friendly activities.			
		4.1 Practice and dance sequences matching rhythm and movement.	Achieve harmony between music and movement using traditional	Guided practice, rhythm tools, group refinement.	In-class feedback, group review, rhythm assessment.
Study Practice of 'Four Drum Dances to Welcome Guests'	4.2 Use metronomes and				Week 9–10, 4 sessions, 50 min/session

TABLE 5 (Continued)

Course Content	Unit Teaching Activities	Steps & Teaching Objectives	Teaching Methods	Evaluation Methods	Course Duration
		rhythm sticks for tempo control.	dance music.		
		4.3 Full integration of music and dance with group feedback and correction.			
		5.1 Review key concepts, warm- up activities.			
		5.2 Group rehearsal with choreography	Enhance performance quality critical evaluation skills.	Group structured and review, constructed evaluation.	work, Practice assessment, co- report sharing, final rubric scoring.
Performance Practice and Evaluation	5.3 Peer evaluation based on movement, culture, and expression.	5.4 Teacher- student collaborative summary of			Week 11– 13, 6 sessions, 50 min/session

TABLE 5 (Continued)

Course	Unit Teaching Steps & Teaching	Teaching	Evaluation	Course
Content	Activities	Objectives	Methods	Duration
	evaluation criteria.			
	6.1 Full performance with rituals and costumes.			
	6.2 Stage creativity			
	workshop: lights, props, symbolism.	Perform complete work with cultural and Live artistic performance, stage design, review, reflection on reflection circle. and creativity.	Rubric scoring, peer votes, teacher review, reflection sharing.	
Final Performance, Cultural Integration, Reflection	6.3 Group showcase with dance, costume, Miao language integration.			
	6.4 Three-round evaluation			
	(inheritance, innovation, technique).			
	6.5 Bonfire talk:			

TABLE 5 (Continued)

Course	Unit Teaching	Steps & Teaching	Teaching	Evaluation	Course
Content	Activities	Objectives	Methods	Methods	Duration
	cultural takeaway				
	and reflection.				
	6.6 Course				
	closure and				
	encouragement				
	for further				
	learning.				

4.2.4 The expert evaluation process about the quality of the course

Consistency evaluation (IOC) revealed that the average index for the course design consistency of a degree exceeded 0.5. To address this, an updated curriculum design was implemented for students in college, specifically tailored by choreographers. The Integrated Observation Criteria (IOC) scale, which ranged from 0.67 to 1, is summarized in the table below, reflecting the comprehensive view of the revised curriculum.

Consistency Assessment (IOC) Teaching Lesson Plan

which is used to promote students dancing skills and cultural cognition

Expert 1 : Tian Sheng Hui Doctor professor

Expert 2 : Lu Hang. Doctor of Dance

Expert 3 : Long Yunhui, Inheritor of HuagDrum.

TABLE 6 Academic Course Design Plan for Four-Sided Drum Dance

Course Unit Content	Teaching Objectives	Course Duration
<p>1. Course Introduction and Basic Understanding of Four-Sided Drum</p> <ul style="list-style-type: none"> • Introduction with video of Guizhou four-sided drum dances. • PPT explanation of drum structure and materials. • Demonstration of sound characteristics. • Group presentation on cultural and artistic value. <p>2. Four-Sided Drum Rhythm Teaching and Dance Step Practice</p> <ul style="list-style-type: none"> • Step-by-step rhythm drills (tempo control, pattern variation). • Group imitation and composition. • Teaching basic dance steps (stepping, turning, jumping). • Integration of movement, rhythm, and melody. 	<p>Students learn about the historical development, structural understanding, sound features, and cultural role of the four-sided drum, along with basic drum movements and dance expression.</p> <p>1. Develop understanding of rhythm and melody through drills and group composition.</p> <p>2. Master basic dance steps and body coordination.</p> <p>3. Combine rhythmic structure with movement fluency.</p>	<p>1–2 weeks, 4 classes, 50 minutes per class</p> <p>3–10 weeks, 16 hours, 50 minutes per class</p>

TABLE 6 (Continued)

Course Unit Content	Teaching Objectives	Course Duration
3. Teaching the Four Encouragement Goals for Children	<ul style="list-style-type: none"> • Study of children's behavior and psychology. • Practice rhythm with clapping, games, and stepping. • Students design child-friendly moves and mini-drums. • Group preparation for teaching children. 	<ul style="list-style-type: none"> 1. Understand child psychology and adapt rhythm teaching. 2. Design and practice movement combinations for child learners. 3. Engage in project-based drum-making and child-centered planning.
4. Study of "Four Drum Dances to Welcome Guests"	<ul style="list-style-type: none"> • Footstep and rhythm synchronization drills. • Use of metronomes and rhythm sticks. • Combine music and movement through guided practice. • Understand structure of performance music. 	<ul style="list-style-type: none"> 1. Learn to connect movement with musical rhythm. 2. Explore spatial steps and use tools for rhythm training. 3. Understand and perform integrated music-dance compositions.
5. Practice, Evaluation, and Performance Preparation	<ul style="list-style-type: none"> • Review and warm-up drills. 	<ul style="list-style-type: none"> 1. Consolidate dance techniques and enhance movement precision. 2. Plan and rehearse group choreographies. 3. Co-construct performance evaluation

TABLE 6 (Continued)

Course Unit Content	Teaching Objectives	Course Duration
<ul style="list-style-type: none"> • Group rehearsal planning. • Peer review and co-created performance rubrics. • Sharing feedback and adjustments. 	indicators and conduct peer review.	
6. Final Performance, Cultural Integration, and Reflection	<ol style="list-style-type: none"> 1. Present culturally enriched performances integrating dance, costume, language, and stage design. 2. Engage in multi-dimensional evaluation and creative critique. 3. Reflect on learning achievements and cultural values. 	14–16 weeks, 20 hours, 50 minutes per class
<ul style="list-style-type: none"> • Formal performance with cultural elements. • Costume design and staging workshop. • Multi-round evaluations: cultural, technical, innovative. • Bonfire reflection and course closing activity. 		

4.3 Evaluation method

This course is a professional elective examination course. The examination score consists of two parts: the final examination score (50%) and the regular score (50%).

4.3.1 Correspondence table between course assessment methods and course objectives

TABLE 7 Course Objectives and Assessment Plan for Four-Sided Drum Dance

Course Objectives	Assessment Method	Proportion	Assessment Content	Course Progress
Objective 1: Understand the cultural background and rhythmic characteristics of the Four-Sided Drum Dance	Chapter Exercises	20%	Students understand the origin, development, and importance of the Four-Sided Drum Dance in national culture. They can analyze basic rhythm types and their relationship with dance movements.	Weeks 1–2
	Final Examination	20%	Assess whether students can articulate the historical and cultural context of the Four-Sided Drum and apply rhythmic knowledge to practical contexts.	
Objective 2: Master the basic skills and performance abilities of the Four-Sided Drum Dance	Chapter Exercises	15%	Students master basic steps, drumbeats, and gestures. They perform in class with accurate rhythm, improved coordination, and awareness of dance's role in preschool education.	Weeks 3–10
	Final Examination	12%	Evaluate students' ability to perform a complete Four-Sided Drum Dance with music. Observe their performance skills, teamwork, and expressiveness.	
Objective 3: Cultivate cultural identity and	Chapter Exercises	15%	Through training and performance, students develop interest and cultural	Weeks 11–16

TABLE 7 (Continued)

Course Objectives	Assessment Method	Proportion	Assessment Content	Course Progress
enhance awareness of intangible cultural heritage			appreciation. Classroom discussion fosters teamwork and collective identity.	
	Final Examination	15%	Assess student understanding of Four-Sided Drum cultural value through presentations or teaching practice. Evaluate their awareness of ICH protection and future teaching potential.	
Total		100%		16 weeks

2. Evaluation result level

Based on the overall score, students are assessed to see whether they have met the course requirements:

TABLE 8 Grading Criteria for Four-Sided Drum Dance Course

Total score range	Grade	Evaluate
90-100	Excellent	Comprehensive skills and outstanding performance
75-89	Good	Meet course requirements and maintain stable performance
60-74	Qualified	Basically, meets the requirements, but there is still room for improvement
<60	Failure	Failed to master basic skills and need further practice

3. Four-sided drum course weekly regular score evaluation standard table (50%) As this part does not fall within the scope of the data we need to analyze; no research or analysis was conducted on this portion.

TABLE 9 Evaluation Rubric for Four-Sided Drum Dance Course

Serial numb er	Evaluation Project	Evaluation Criteria	Scoring Criteria					score
			Excellent (5points)	good (4points)	General (3points)	Poor(2p oints)	Poor(1 points)	
1	Four-sided drum course introduction and basic understandi ng Week 1	Assess students' understandin g of the history, cultural background and basic concepts of the four- sided drum	1Almost no understa nding	2,Shallo w underst anding	3 Basic Mastery	4 Better underst anding	5. Deep underst anding	
2	Basic Techniques of Four- Sided Drum Dance Week 2	Assess students' basic movements, hand-foot coordination and basic skills proficiency	1.Unfami liarmove ments	2. Master some basic movem ents	3 Basic coordin ation	4. Good coordin ation	5. Master	

TABLE 9 (Continued)

Serial numb er	Evaluation Project	Evaluation Criteria	Scoring Criteria					score
			Excellent (5points)	good (4points)	General (3points)	Poor(2p oints)	Poor(1 points)	
3	Four-sided drum rhythm and melody practice Week 3-4	Assess students' mastery of basic rhythmic and melodic patterns	1. Unable to master	2. The rhythm is chaotic	3. Basic ability to follow	4. The rhythm is relative ly stable	5. Accur ate rhythm	
4	Comprehen sive Exercise of Four-Sided Drumming Week 5-6	Assess students' overall movement choreograph y, rhythm and expression	1. Lack of integrity	2. The arrange ment is scattered	3 Basic cohere nce	4 Strong expressi veness	5. Fully expres sive	
5	Learn skills to teach younger students Week 7-8	Assess whether students can effectively teach the basics of the four-sided encouragem ent	1. Difficult y explainin g	2. Uncle ar expressi on	3 Basic skills organiz ed	4. Teach ing is more organiz ed	5. Have good teachin g ability	

TABLE 9 (Continued)

Serial numb er	Evaluation Project	Evaluation Criteria	Scoring Criteria					score
			Excellent (5points)	good (4points)	General (3points)	Poor(2p oints)	Poor(1 points)	
6	Learn the complete four-sided drumming Week 9-10	Assess whether students can perform the four-sided drum dance in full and grasp its key points	1.Unable to complete	2. Some movem ents are not proficie nt	3.Basic ally complet e	4. More complet e perform ance	55.Perf ect present ation	
7	Drum practice and dance assessment Week 11-12	Evaluate students' drumming skills and overall dance performance	1.Rhyth m chaos	2. Needs a lot of improve ment	3. Basicall y accurat e	4. Better skills	5.Drum ming and dancin g are a perfect combin ation	
8	Learn the basic methods and techniques of dance creation	Assess students' dance creation ability, including choreograph	1. Weak creativity	2. Need to improve the arrange ment	3.basic ally meets the require ments	4. The structur e is relativel y complet e	5. Highly innovati ve and comple te	

TABLE 9 (Continued)

Serial numb er	Evaluation Project	Evaluation Criteria	Scoring Criteria					score
			Excellent (5points)	good (4points)	General (3points)	Poor(2p oints)	Poor(1 points)	
9	Week 13-14	y, music, expression, and movement specification s						
	Four-Sided Drumming Course Final Rehearsal and Group Meeting	Assess students' teamwork and coordination skills during rehearsals	1. Low coordina tion	2. The organiz ation is relativel y chaotic	3. Basic collabor ation	4. Good teamwo rk	5.Perfe ct collabo ration	
10	Week 15							
	Final performanc e and testing	Evaluate students' final dance performance, technique, and stage presence	1. Needs a lot of improve ment	2.Avera ge perform ance	3.Basic ally complet e	4. Highly orname ntal	5.Excell ent perform ance	
	Week 16							

4. Four-sided encouragement final score sheet (50%)

This score is based on the final examination score of 100 points. The final examination score is composed of two parts: the first part score (40 %) and the second part score (60 %). Part I: Below are 10 multiple-choice questions (4 points each) about the history and dance movements of the Four-Sided Drum Dance (40%)

Pretest and post-test for the four-sided drum dancing

Subject:

Name:

Score:

Part 1

4. Here are the 10 multiple-choice questions based on the history and dance movements of the Four-Side Drum Dance (4 points each question)

1. Which period did the Four-Side Drum Dance originate from, and further developed after the founding of the People's Republic of China?

- A. Primitive Society
- B. Modern Times
- C. Traditional dance of the Miao people before the founding of the People's Republic of China
- D. After the Reform and Opening-up

2. Which areas is the Four-Side Drum Dance mainly prevalent in?

- A. Zhaotong City, Yunnan Province
- B. Southeast Guizhou Province
- C. Fenghuang County in western Hunan and Songtao County in Guizhou Province
- D. Western Hunan Province

3. In the Four-Side Drum Dance, how are the participants distributed?

- A. One person plays the drum while others dance around it in rhythm
- B. Two people face each other playing the drum, with one person hitting the drum stick

C. Four people stand in front of each drum face, holding mallets in both hands to strike the drum

D. The drummer stands in the middle while others dance around

4. During the performance of the Four-Side Drum Dance, how do participants change positions after completing a set of movements?

A. Counterclockwise to the next drum face position

B. Stay in the same position

C. Clockwise to the next drum face position

D. Randomly choose a drum face position

5. How are the rhythm and movements of the Four-Side Drum Dance usually regulated?

A. Free rhythm, movements are freely improvised

B. Uniform rhythm, prescribed routine movements

C. Variable rhythm, movements imitate monkeys

D. Slow rhythm, movements simulate farming activities

6. Which of the following is not a characteristic of the Four-Side Drum Dance?

A. Both men and women can participate

B. Both performative and entertaining

C. Dancers need to be dressed up as monkeys

D. After completing the dance movements, drum face positions are changed

7. Which Miao dance form is different from the Four-Side Drum Dance in terms of format?

A. Stamping Drum Dance

B. Flower Drum Dance

C. Unity Drum Dance

D. Monkey Drum Dance

8. Which of the following is not a historical record or description of the Four-Side Drum Dance?

- A. "Using Lu Drum to entertain ghosts" mentioned in "Rites of Zhou"
- B. Descriptions of Wooden Drum Dance in "Miao Defense Preparedness and Customs Examination"
- C. Records of Four-Tube Drum Dance in "Zhaotong Chronicles" during the Republic of China period
- D. Descriptions of the dance created by people based on traditional Miao drum dances after the founding of the People's Republic of China

9. Which action is impossible during the performance of the Four-Side Drum Dance?

- A. Dancers face the drum face to strike it
- B. Dancers face away from the drum face to strike it with their backhand
- C. Dancers strike the drum with their fists (Note: In Four-Side Drum Dance, the drum is struck with mallets, not fists)
- D. Dancers strike the drum sideways

10. Which of the following is not a common characteristic shared by the Four-Side Drum Dance and other Miao drum dance forms?

- A. All have strong ethnic characteristics
- B. All are prevalent in areas inhabited by the Miao people
- C. All are led by elderly men of reputation in the village as drummers
- D. All reflect the life and culture of the Miao people

Part 2: Scoring Table for Four-Sided Drum Dance Exam (60 points)

5. Evaluation criteria and scoring system for four-sided drum performance:

The evaluation framework for the Four-Sided Drum Dance performance was designed to comprehensively assess students' skills across five key dimensions, with a total possible score of 60 points. Rhythm Sense and Musicality (maximum 20 points) evaluates the students' ability to grasp musical rhythm, synchronize drumbeats

with the musical tempo, and demonstrate overall musical awareness. The scoring criteria are: Excellent (20–18 points), Good (17–15 points), Average (14–12 points), Poor (11–9 points), and Very Poor (8–0 points). Movement Standardization and Skills (20 points) assesses the precision and correctness of drumming techniques, including the use of various striking methods unique to the Four-Sided Drum, using the same scoring scale. Dance Expression and Creativity (10 points) measures the students' ability to convey rhythmic aesthetics through expressive movement and their creative integration of personal style, with scoring levels: Excellent (10–9 points), Good (8–7 points), Average (6–5 points), Poor (4–3 points), and Very Poor (2–0 points). Teamwork and Coordination (5 points) focuses on team synchronization and collaborative fluidity, scored as: Excellent (5–4.5 points), Good (4–3.5 points), Average (3–2.5 points), Poor (2–1.5 points), and Very Poor (1–0 points). Lastly, Stage Presence and Confidence (5 points) evaluates students' confidence, audience engagement, and stage demeanor, using the same 5-point scoring breakdown. This multi-dimensional rubric ensures a balanced and detailed assessment of both technical proficiency and expressive artistry in Four-Sided Drum Dance performances.

6. Evaluation and scoring form for students' creation of Four-sided Drumming Course

Each assessment item is scored from 1 to 5 points, and the total score is used to assess students' abilities in the creative techniques of four-sided encouragement.

TABLE 10 Performance Evaluation Criteria for Four-Sided Drum Dance Creation

Serial Evaluation No.	Criteria	Excellent (5 points)	Good (4 points)	General (3 points)	Poor (2 points)	Very Poor (1 point)	Score
1	Innovation and Creativity in Creation	Creates innovative and unique movements and combinations that fully reflect the characteristics of ICH.	Creates Movements and combinations are somewhat innovative, with elements of ICH present.	Creates Movements are relatively conventional; ICH elements need to be strengthened.	Lacks innovation; ICH elements are weakly expressed.	Lacks creativity and fails to reflect characteristics of ICH.	
2	Execution (Skill, Precision)	Movements are precise and skillful; all techniques are smoothly and accurately performed.	Movements are relatively precise with good technique, but minor stutters are present.	Some errors in execution; techniques are average and somewhat forced.	Movements are not smooth; poor technique with frequent errors.	Movements are unstandardized; poor execution and technical skill.	
3	Music and Rhythm Integration	Excellent integration of music and rhythm; movements are perfectly	Good overall coordination of music and rhythm.	Average coordination of rhythm and music; occasional mismatches	Poor coordination between music and movement; lack of	Movements and music are disjointed and uncoordinated.	

TABLE 10 (Continued)

Serial No.	Evaluation Criteria	Excellent (5 points)	Good (4 points)	General (3 points)	Poor (2 points)	Very Poor (1 point)	Score
		synchronized with music.		occur.	harmony.		
4	Movement Coordination and Timing	Movements are perfectly coordinated and precisely timed to rhythm.	Good coordination and accurate timing.	Average coordination and below-average timing.	Poor coordination and inaccurate timing.	Movements are poorly timed and not coordinated.	
5	Emotional Expression	Excellent expression combining action and emotion; deeply conveys the cultural meaning of the dance.	Good emotional performance; conveys basic cultural connotation.	Average emotional expression; limited conveyance of cultural meaning.	Weak expression; fails to clearly reflect the emotional essence of the dance.	Emotionally flat; fails to express any cultural or artistic intent.	

4.3.2 The results of the pre and post-tests comparative

Before starting the 16-week course content, a pre-test was conducted to assess students' prior knowledge of the cultural aspects and dance skills related to four-sided drum dance. Then evaluating students' achievements by using the post test, the pre-test results and the post test of culture part are as follow:

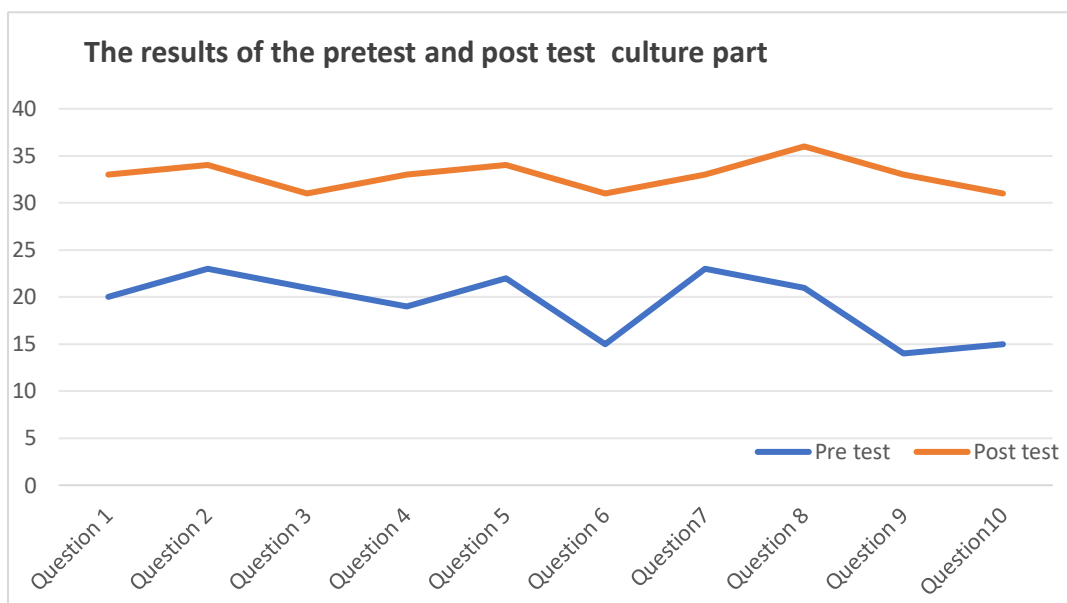


FIGURE 4 RESULTS OF THE PRE-TEST AND POST-TEST

To assess the effectiveness of the four-sided drum dance course in enhancing students' cultural understanding, we administered a pre-test before the course commenced and a post-test during the final class session, each comprising 10 multiple-choice questions related to the history and movements of four-sided dance (accounting for 40% of the overall course grade).

As depicted in the chart titled "Results of Cultural Component in Pre-test and Post-test" (Results of the cultural part in both pre-test and post-test), post-test scores significantly outperformed pre-test scores across all 10 questions. The average post-test scores ranged from 31 to 36 points, whereas pre-test scores ranged from 14 to 24 points. This indicates a substantial improvement in students' knowledge and comprehension upon completion of the 16-week course.

The key areas covered by the questions included: the historical origins of four sided drum dance; its geographical distribution; performance structure and rhythmic patterns; cultural significance and its documentation in historical texts. Students demonstrated the most significant progress in questions related to historical texts and unique characteristics of the dance, suggesting an enhancement in their cultural literacy and understanding of historical context. Prior to the course, many

students had limited or incorrect knowledge about the origins, structure, and historical documentation of four sided drum dance. Through systematic instruction and active participation, students not only expanded their knowledge base but also gained a deeper understanding of the cultural significance of this traditional Miao ethnic dance. They developed an enhanced awareness of dance heritage, such as its symbolic meanings and performance etiquette, and their critical thinking skills improved, enabling them to distinguish between authentic and fictional dance characteristics. The integration of multimedia resources, historical texts, and interactive discussions helped to concretize the abstract aspects of culture, making them more engaging for learners. Additionally, group cooperative learning encouraged peer learning and cultural exchange, reinforcing memory of complex cultural concepts.

Meanwhile, a comparison was also made regarding dancing skills to identify areas requiring improvement and progress. The comparison between pre-exam and post-exam situations is as follows:

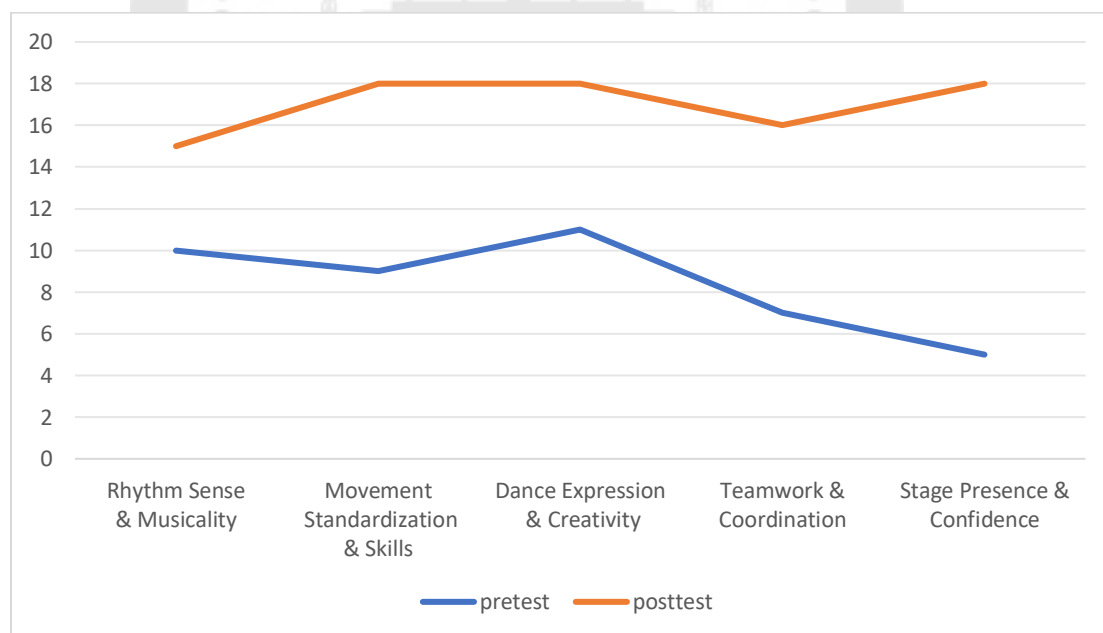


FIGURE 5 RESULTS OF THE PRE-TEST AND POST-TEST

It can be seen from the performance in relevant exercises demonstrations if referring specifically to assessments through iconic representations in a visual context,

but "exercises" is a more common and general term here) that prior to the course reaching its advanced stages, there was a greater need for enhancement in aspects such as the rhythmic dynamics of movements, teamwork, and integration with dance music. Moreover, a complete performance could not be achieved at that time. However, as the course progressed and culminated at its end, a steady improvement in overall competence was evident, with particularly significant progress observed in teamwork and performance quality during the latter stages.

In addition, particularly some dancing actions are much more improved. This is consistent with viewpoint(Xiong, 2017), based on the characteristics of Simian Drum Dance. such Three-Step Drum Tapping involves alternating left and right feet to tap the drumbeats, with light and nimble steps, while coordinating with the rhythm of the drum sounds to perform forward, backward, or turning movements. This enhances lower limb strength and rhythmic sense, as well as improving bodily coordination.

Turning While Drumming involves rotating the body while drumming, with changing directions and light movements, requiring coordination with the drumbeat rhythm to complete 360-degree or 180-degree turns. This exercises core strength and balance, as well as improving spatial awareness.

Martial Arts Steps, such as "tapping a triangle and taking three steps," feature steady footwork and powerful, forceful movements, simulating defensive or offensive postures in Miao martial arts. This strengthens lower limb stability and explosive power, while cultivating a sense of bodily strength.

As shown in the first chart titled "Results of Cultural Component in Pre-test and Post-test" (Results of the cultural part in both pre-test and post-test) and as indicated by the second chart that compares the pre-test and post-test scores across five dimensions, the pre-test and post-test results both validate the effectiveness of the four-sided drum dance course. Students demonstrated significant improvements in the following areas: cultural understanding, gaining a deeper comprehension of the dance's origins, social significance, and evolution; and practical dance skills, particularly in rhythm sense, coordination, self-confidence, and expressiveness. These findings

suggest that structured, culture-based dance education can: bridge the gap between theoretical knowledge and practical performance; promote the preservation of intangible cultural heritage through performance; and cultivate a more comprehensive appreciation of ethnic art forms among early childhood education majors.

The results of this evaluation are based on the analysis of pre-test and post-test scores for 50 students enrolled in the course. These scores reflect the students' initial skill levels and their progress after completing the course.

Table Comparison of the students' pre-test scores and post-test scores

TABLE 11 Paired Samples t-Test Results for Pre- and Post-Test Scores

Test	N	Mean	S.D.	T	F	Sig.
Pre-Test	50	60.10	8.95	-20.53	49	0.000
Post-Test	50	81.50	6.49			

Significant level at 0.05

N = Number of students

Mean = Mean score

S.D. = Standard deviation

T = T-distribution

Sig = significant

The table presents a statistical comparison of students' pre-test and post-test scores, highlighting the effectiveness of the Four-Sided Drum Dance Course. The data includes key metrics such as Mean, Standard Deviation (S.D.), T-Value (T), Degrees of Freedom (Df), and Significance (Sig.).

The Pre-Test Mean Score (60.1) suggests that students initially had a moderate level of proficiency in the subject matter. After completing the course, the Post-Test Mean Score (81.5) demonstrates a substantial improvement in performance. This increase of 21.4 points between the pre-test and post-test reflects the effectiveness of the instructional approach used in the course. From the improvement in students' performance, it can be observed that in the pre-course test, although students had

acquired a certain amount of cultural knowledge, they were uncertain about very specific questions, such as the origin period of the four-sided drum and its characteristics. After completing a 16-week course, they gained a thorough understanding of knowledge related to the four-sided drum and made significant progress in mastering its drumming techniques. Through the 16-week course, students achieved excellent integration between their dance movements and the rhythm of the four-sided drum, especially in accurately drumming to fast-paced music, locating different drum surfaces, and making significant progress in group coordination and cooperation.

The Standard Deviation (S.D.) values for the pre-test (8.95) and post-test (6.49) indicate the variability in students' scores. The lower standard deviation in the post-test suggests that the students' performance became more consistent after the course, indicating a more uniform learning outcome.

A Paired Samples T-Test was conducted to determine whether the difference in scores was statistically significant. The computed T-Value (-20.53) and Degrees of Freedom ($Df = 49$) indicate a strong statistical difference between the pre-test and post-test scores. The Significance Value ($p < 0.001$) confirms that the improvement is statistically significant, meaning the likelihood that this difference occurred by chance is extremely low.

These results validate the effectiveness of the Four-Sided Drum Dance Course in enhancing students' knowledge and proficiency. The structured curriculum, hands-on activities, and instructional strategies significantly contributed to students' improved performance, reinforcing the course's role in cultural education and skill development.

The results for Objective 2 demonstrate the significant impact of the Four-Sided Drum Dancing course on student achievement. By effectively combining cultural education with structured pedagogical frameworks, the course succeeded in improving students' technical skills and cultural understanding. These findings validate the course

design and provide a foundation for further refinement and implementation in similar educational settings.



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Appendix 1: Course Teaching Pian (teaching plan)

	Theme	Course content	Teaching objectives	Time	Teaching Methods	Tool	Teaching Theory
1	Four-sided drum course introduction and basic understanding	<p>1. Course introduction and basic understanding of four-sided drum</p> <p>Teaching steps:</p> <p>1.1 Introduction: A brief historical development of the Four Drums</p> <p>Play videos of Guizhou ethnic minority four-sided drum dances. These videos should show the use of four-sided drums in Guizhou traditional festivals, religious ceremonies or daily life to stimulate students' interest in four-sided drums and their cultural background.</p> <p>1.2 Use PPT to show the structure of a four-sided drum, and explain the main components: the drum head (usually made of animal skin or synthetic materials, used for sound), the drum body (made of natural materials</p>	Students learn about the history and basics of the Four-Sided Drum Dance	Week 1 (90 minutes)	<p>teaching method:</p> <p>1、Experiential teaching method</p> <p>2、Cultural immersion teaching</p> <p>3、Multi-sensory experience</p> <p>4、Step-by-step demonstration and imitation method</p> <p>5、Task-driven and teamwork</p> <p>6、Cultural context integration</p> <p>7、Practice and feedback</p>	<p>1、PPT explanation</p> <p>2. Historical pictures</p> <p>3. Documentary Video</p> <p>4. Dance performance video</p>	<p>1. Application of Taylor's teaching objectives in this lesson</p> <p>1.2 Goal decomposition and task standardization</p> <p>1.2.1 Knowledge Objectives: Students clearly understand the historical background, structural composition and production process of the four-sided drum. Videos, pictures and PPT are used</p>

	<p>such as wood or bamboo, used for support), and the drum hoop (used to fix the drum head and adjust the tension).</p> <p>1.3 Further explore the manufacturing process of the four-sided drum, such as the making of the drum head, the carving of the drum body, and how these processes affect the sound characteristics of the drum.</p> <p>1.4 Based on the performance clips in the video, explain how the sound of the four drums changes with different strike strengths and rhythms, and how these sounds are combined with dance and music to create a unique atmosphere.</p> <p>2. Live demonstration:</p> <p>2.2 Drum Introduction</p> <p>Prepare one or more representative four-sided drums and make sure they are in good condition, with tight heads and nicely</p>			<p>combination</p> <p>8、Gamification</p>	<p>to enable each student to obtain the same and standardized information; this reflects the requirements of Taylor's teaching objectives of "decomposing tasks and standardizing operations".</p> <p>1.2.2 Emotional goal: By watching videos of practical applications in traditional festivals and religious ceremonies, stimulate students' sense of identity with the inheritance</p>
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		<p>decorated drum bodies.</p> <p>Have students take a close look at the details of the four drums, such as the texture of the drum head and the carvings on the drum body. Encourage students to try tapping the drum head gently to feel its sound characteristics.</p> <p>3. Teaching the main movements of the four drum dances</p> <p>3.1 Standing Drum Step (Basic Standing Posture and Strength Training)</p> <p>Teaching process:</p> <p>3.1.1 Action breakdown (teaching in 3 stages, 5 minutes each):</p> <p>Basic standing posture</p> <p>Feet hip-width apart, toes turned 30 degrees</p> <p>Hold the drumsticks with both hands in a "surrender posture" (upper arms at shoulder level, lower arms vertically upward)</p> <p>Keep your core tight and</p>				<p>of traditional culture and meet the society's demand for cultural inheritance.</p> <p>1.3 Phased teaching design: Using the "analysis" and "design" stages in the ADDIE model , the course content is divided into four sub-tasks: cultural background explanation, structural analysis, process discussion and on-site experience. Specific goals and evaluation</p>
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		<p>your spine long (imagine a wire pulling you up above your head)</p> <p>3.1.2 Dynamic center of gravity transfer</p> <p>Keep your left foot firmly on the ground and your right heel off the ground (70% of your weight is on your left foot)</p> <p>Change your center of gravity in time with the "dong" sound of the drum (switch your left and right feet every beat)</p> <p>3.1.3 Arm extension and enhancement</p> <p>When beating the drum, both arms should be in the shape of "eagle spreading wings" (stay at a 45-degree angle after beating)</p> <p>Use your wrist to drive your forearm, and keep your upper arm stable</p> <p>Common Error Correction:</p> <p>Hunched back → Back against the wall</p>				<p>criteria are set for each link.</p> <p>1.4 Reasonable allocation of resources and feedback mechanism, using multimedia means (video, PPT, physical display) to ensure the uniformity of information transmission; in the group discussion session, through teacher guidance and instant feedback, check students' understanding of cultural background knowledge and</p>
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		<p>Hyperextension of the knee → Tie an elastic band with the knee slightly bent to limit the range of motion</p> <p>3.2 Dance to the drum beat (rhythm and speed change training)</p> <p>Rhythm correspondence table:</p> <div> <div> <p>Muffled Drum</p> <p>Drum Type; Earthquake kick in place (with the whole sole of the foot on the ground)</p> <p>Training Methods; Determine uniformity by listening.</p> </div> <div> <p>Batter Drum</p> <p>Drum Type; Triple jump rotation (90 degrees each jump)</p> <p>Training Methods; Two people work together to correct each other's</p> </div> </div>					<p>make timely adjustments to the teaching process.</p>
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		<p>mistakes.</p>					
		<p>Accent Drum</p> <p>Drum Type; Lunge freeze (front leg bent 90 degrees)</p> <p>Training Methods; Conduct in groups.</p>					
		<p>4. Turn and swing your arms</p> <p>4.1 Combination action 8 beats breakdown:</p> <p>1-2 Turn left 180 degrees with your right foot as the axis, draw a big circle with your right arm over your head</p> <p>3-4 Slide your left foot back to the center and</p> <p>5-6 Whirlwind 360 degrees (tip rotation) Double hammers cross chest protection</p> <p>7-8 Squat braking double hammer hit the ground</p>					

		<p>(hover)</p> <p>5. Evaluation and extension</p> <p>Cultural Understanding</p> <p>Assessment Form:</p> <p>After-class extension tasks:</p> <p>Recording a family version of "Drum Music Oral History":</p> <p>Interviewing the drum music stories in the memories of the elders</p> <p>Use programming software to convert the strokes of surnames into unique drum beats</p> <p>Design cultural and creative products with themes of encouragement (such as solar term drum music notepads)</p>					
2	Four-sided encouragement basic skills	<p>Basic teaching steps of four-sided drumming</p> <p>1. Basic skills and tool awareness</p> <p>Teaching steps:</p> <p>Introduction to playing methods</p> <p>Hand strike: Use the palm or fingers to directly hit the drum head</p>	<p>Students remember</p> <p>Basic dance techniques and movement vocabulary of the four-sided drum, initial imitation and practice of</p>	Week 2 (90 minutes)	<p>teaching method:</p> <p>1、 Step-by-step demonstration and imitation method</p> <p>2、 Layered and progressive</p>	<p>Teaching videos, drum instruments, mirrors (for students to</p>	<p>2. Application of Taylor's teaching objectives in this lesson</p> <p>2.1 Skill Objectives:</p> <p>Break down complex dance movements into</p>

		<p>Hammer strike: Use a drumstick to strike (subsequent teaching will focus on hammer strike)</p> <p>2. Warm up and prepare your body</p> <p>Finger and wrist flexibility training</p> <p>Finger crossing and flipping exercises (10 times per set, 2 sets)</p> <p>Wrist rotation clockwise/counterclockwise (20 circles each)</p> <p>Shoulder and back relaxation training</p> <p>Shrug and press down in circles (8 times per set, 3 sets)</p> <p>Rotate your arms forward and backward in a wide range (10 circles each side)</p> <p>3. Core technology teaching and demonstration</p> <p>Standardized stick holding posture</p> <p>3.1 Teacher Demonstration:</p> <p>Hold the hammer with your thumb and index finger</p>	<p>dance movements</p>		<p>teaching method</p> <p>3、 Collaborative learning and task-driven approach</p> <p>4、 Gamification and fun teaching methods</p> <p>5、 Cultural context integration</p> <p>6、 Technology-assisted instruction</p> <p>7、 Creation-driven teaching method</p>	<p>observe their own movements)</p>	<p>multiple standardized subtasks (e.g., single drumming techniques, single dance steps), in line with Taylor's "task decomposition" principle of teaching objectives.</p> <p>Group collaboration and individual tutoring</p> <p>By utilizing group discussions and individual tutoring to achieve task division and collaboration, and with each group supervised by</p>
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		<p>forming a triangle for support</p> <p>The mallet tail is left at 1/3 length, and the wrist is hanging naturally.</p> <p>Students imitate the practice, and the teacher adjusts the angle of the hammer one by one</p> <p>3.2 Basic striking technique breakdown</p> <p>Single stroke: vertical drumming with one hand (emphasizing wrist strength)</p> <p>Double stroke: beat the drum with both hands alternately (pay attention to the even rhythm)</p> <p>Rudiments: Click in quick succession (keep the hammer head rebound at the same height)</p> <p>3.3 Teacher's slow-motion demonstration + original speed demonstration, simultaneous explanation of the principle of force generation</p> <p>4. Student practice and personalized guidance</p>				<p>a group leader, the teaching process is equipped with the characteristics of “tiered teaching” emphasized by Taylor's teaching objectives.</p> <p>2.2 Feedback and Continuous Improvement</p> <p>Through on-site drills and simulated performances, we collect immediate feedback and make adjustments to problems that arise during the practice process, reflecting the</p>
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		<p>4.1 Group practice phase</p> <p>Students practice in the order of "single stroke → double stroke → rolling" (each set of movements lasts 1 minute)</p> <p>4.2 Teachers make rounds and observe, focusing on correcting:</p> <p>Wrist Stiffness/Arm Overuse Problems</p> <p>Hitting point offset problem</p> <p>Q&A and Improvement</p> <p>Record student practice videos for comparative analysis</p> <p>Provide correction solutions for common problems such as uneven shoulders and tight grip on the hammer</p> <p>5. Basic footwork training (detailed version)</p> <p>5.1. Three-step approach</p> <p>Action breakdown:</p> <p>Forward step: step forward with your left foot while beating the drum with your right hand (the drum beat is synchronized with your</p>				<p>scientific management process of "inspection-improvement".</p>
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		<p>steps)</p> <p>Side step: right foot crosses to the right, left hand beats the drum</p> <p>Back step: withdraw the left foot to its original position and beat the drum with both hands at the same time</p> <p>Training points:</p> <p>Keep your body's center of gravity stable as you move your feet (avoid up and down)</p> <p>The force of the drumming is proportional to the size of the stride (heavy for the front step, light for the side step)</p> <p>Common mistakes:</p> <p>Hands and feet on the same side (e.g. stepping with the left foot while beating the drum with the left hand)</p> <p>Lean back when stepping back</p> <p>Practice method:</p> <p>First, practice the coordination of hands and feet on the spot (call out commands: 1-forward attack,</p>					
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	<p>2-side attack, 3-double attack)</p> <p>Gradually speed up to normal rhythm (reference speed: 60BPM→90BPM)</p> <p>5.2. Small kick</p> <p>Action breakdown:</p> <p>Stepping: Step forward with your right foot, and hit the drum with your right hand at a low position (the drum head should be waist-high)</p> <p>Outward kick: Kick the left calf outward (45 degrees), and hit the drum with the left hand in a high position (raise the drum head above the head)</p> <p>Repeat on the other side:</p> <p>Alternate between left and right sides</p> <p>Training points:</p> <p>Keep your knees slightly bent when kicking (to avoid locking the joint)</p> <p>High-position drumming requires chest-lifting and shoulder-stretching movements</p>					
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	<p>Common mistakes:</p> <p>Kicking too high causes an unstable center of gravity</p> <p>The hand and foot movements are not synchronized (kicking comes before drumming)</p> <p>Practice method:</p> <p>Practice kicking range control against the wall (mark the kicking height line)</p> <p>Use a metronome to practice in stages (first practice the steps, then add the drums)</p> <p>5.3. Tumbling Step</p> <p>Action breakdown (taking right side roll as an example):</p> <p>Preparation: Stand with your feet shoulder-width apart and cross your drumsticks in front of your chest</p> <p>Roll: Roll 45 degrees to the right front, kneel on your right knee, and support yourself with your left hand.</p> <p>Drumming connection: At the moment of rolling, beat the drum with your right hand,</p>					
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	<p>then stand up and reset</p> <p>Training points:</p> <p>Tighten your core when rolling and use your shoulders to cushion the ground</p> <p>The drumming action must be completed while standing up</p> <p>Safety Tips:</p> <p>Practice on a soft mat in the initial stage</p> <p>Do not roll directly on your head</p> <p>Stage training:</p> <p>Practice ground rolling movements alone first</p> <p>Add one-handed drumming when standing up</p> <p>Combined continuous left and right rolls (forming a wavy movement path)</p> <p>5.4. Triangle Step</p> <p>Action breakdown:</p> <p>Fixed point: Set three points: A (origin), B (1 meter to the right), and C (1 meter to the left)</p> <p>Moving route:</p>					
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		<p>A→B: Step your right foot across the floor, and hit the drum with your right hand in a high position</p> <p>B→C: Cross step with left foot, beat drum with left hand in low position</p> <p>C→A: Turn around and step back, alternately attack with both hands</p> <p>Key points of space control:</p> <p>Adjust the angle towards the audience each time you move (keep 45 degrees sideways)</p> <p>The three points must form an equilateral triangle</p> <p>Training method:</p> <p>Ground markers to assist positioning</p> <p>First, move with bare hands, then strike with hammer, and finally practice with real drums</p> <p>Upgrade training:</p> <p>Counterclockwise triangular movement</p> <p>Add 180-degree turn drumming action</p>					
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	<p>5.5. Footwork and drum beat coordination training</p> <p>Basic match:</p> <p>A single step matches a fixed rhythm pattern (e.g. a three-step with an "eight first, sixteen last" rhythm)</p> <p>Focus on training the temporal and spatial synchronization of foot movement and drumstick landing</p> <p>Combined training:</p> <p>Combine the three steps into an 8-beat cycle (e.g., three steps x 2 beats → small kick step x 2 beats → triangle step x 4 beats)</p> <p>The complexity of the drum beats increases with the footwork (single stroke → double stroke → roll)</p> <p>Interaction changes:</p> <p>Two people moving in opposite directions to play drums (mirror symmetry)</p> <p>Switch steps instantly according to drum instructions (train reaction</p>					
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		<p>ability)</p> <p>6. Summary and consolidation</p> <p>Sorting out the technical key points list and distributing it to students</p> <p>Arrange 15 minutes of special exercises every day (including warm-up-technique-footwork)</p>					
3	<p>Four-sided drum rhythm and melody practice</p>	<p>1. Detailed practice of the rhythm and melody of the four-sided drum</p> <p>1.1 Teaching the rhythm of quadrille</p> <p>Teaching process:</p> <p>Warm-up rhythm training</p> <p>1.1.1 Body and drumstick coordination exercises:</p> <p>Hand-free rhythm imitation: The teacher demonstrates the basic 4/4 rhythm by clapping, and the students stomp their feet and clap their hands simultaneously to feel the coordination between their limbs and the rhythm.</p> <p>1.1.2 Drumstick air strike</p>	<p>Students master the basic rhythm and melody of the four drums</p>	<p>Week 3-4 (180 minutes)</p>	<p>teaching method:</p> <p>1. Step-by-step teaching method</p> <p>2. Combination practice method</p> <p>3. Demonstration-imitation method</p> <p>4. Collaborative learning</p> <p>5. Creative teaching methods</p> <p>6. Task-driven approach</p>	<p>Four-sided drum, metronome, rhythm cards, and audio examples of Guizhou folk music.</p>	<p>1. Application of Taylor's teaching objectives in this lesson</p> <p>1.1 Knowledge and skills objectives: Rhythm and melody teaching is divided into three stages: single rhythm practice, melody imitation, and inheritor demonstration.</p>

	<p>exercise:</p> <p>Hold the hammer with both hands and simulate striking in the air, practicing "light strikes" (small wrist swings) and "heavy strikes" (forearms driving wrists).</p> <p>Alternate between the left and right hands to create an even "da-da-da-da" rhythm</p> <p>1.1.3 Single rhythm teaching</p> <p>Drum surface partition and tone recognition:</p> <p>High pitch area (drum edge): Lightly hit the edge of the drum with the mallet, and the sound is crisp and short.</p> <p>Middle range (middle part of the drumhead): The hammer head hits the drumhead flatly, and the tone is full.</p> <p>Bass area (center of the drum): The hammer head hits the center of the drum vertically, and the sound is deep and rich.</p> <p>Basic rhythm breakdown:</p> <p>Rhythmic pattern A (quarter note):</p>			<p>7. Multi-sensory teaching method</p> <p>8. Spiral teaching method</p> <p>9. Cultural Heritage Law</p>	<p>Clear evaluation indicators are set for each stage to ensure that students master knowledge and skills from the shallow to the deep.</p> <p>Standardized rhythm imitation and percussion training is adopted so that each student has a fixed technical standard in practice, which meets the requirements of "standardized operation" in Taylor's teaching objectives.</p> <p>1.2 Group</p>
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	<p>Tap the high notes continuously, once per beat, emphasizing wrist relaxation.</p> <p>Rhythmic pattern B (dotted rhythm):</p> <p>Heavy strikes in the bass range + light strikes in the treble range create a combination of “dong·da·dong·da”.</p> <p>Practice method:</p> <p>Slow follow-up practice: the teacher demonstrates and the students imitate beat by beat</p> <p>Segmented acceleration: Every time you complete it 3 times correctly, the speed will increase.</p> <p>Error correction: To solve the problem of rushing to the beat in dotted rhythm, use the “beat counting method” (reading “1 -da -2 -da”) to strengthen the control of duration.</p> <p>1.2 Combination Exercises</p> <p>1.2.1 Layered superposition of rhythm:</p>				<p>interaction and process management</p> <p>Group discussions and group cooperation exercises</p> <p>reflect the concept of "reasonable division of labor and collaborative work" in Taylor's teaching objectives.</p> <p>Through mutual evaluation and discussion within the group, the learning progress is monitored in real time and timely feedback and</p>
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		<p>Treble + Bass combination:</p> <p>The teacher strikes the high-pitched rhythm pattern A, and the students simultaneously join in the low-pitched rhythm pattern B, forming a two-beat alternation (such as "high-low-high-low").</p> <p>1.2.2 Three-zone ensemble:</p> <p>Divide the students into three groups, responsible for the high, middle and low ranges respectively. Each group enters in order (such as high pitch → middle pitch → low pitch), and finally plays together.</p> <p>Dynamic and rest training:</p> <p>Contrast of strong and weak:</p> <p>hit the bass hard (da) on the first beat, and hit the treble lightly (dong) on the third beat, forming a "dong - da - ga - da" cycle.</p> <p>Rest application: insert rests in the rhythm pattern to train the accuracy of rhythmic pauses.</p>				<p>adjustments are made.</p> <p>1.3 Continuous Evaluation and Improvement Mechanism</p> <p>After each stage, feedback is collected through teacher evaluation, student self-reflection and cultural expert lectures, and improvements are made based on deficiencies, forming a closed-loop management process of "planning-implementation-checking-improvement"</p>
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		<p>2 Four Drumming Teaching Melody</p> <p>Teaching process:</p> <p>Melody imitation training</p> <p>Teacher's demonstration sentence:</p> <p>Students imitate step by step:</p> <p>Disassembly practice: Divide the melody into groups of 4 beats, and imitate them slowly beat by beat to ensure the accuracy of the rhythm and pitch.</p> <p>Continuous performance: gradually speed up to the original tempo and add body movements (such as light stepping when beating the drums).</p> <p>3. Invite inheritors to demonstrate and guide</p> <p>Teaching process:</p> <p>3.1 Live performance by inheritors</p> <p>Playing traditional Guizhou music (such as "Miao Four-Sided Drum Dance"), focusing on:</p>				<p>to ensure the effective achievement of teaching objectives.</p> <p>1.4 Embedding of cultural background learning:</p> <p>In each teaching session, the cultural background and artistic connotation of the four-sided drum are integrated into the explanation.</p> <p>For example, through demonstrations by inheritors and lectures by cultural experts, students can</p>
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		<p>Rapid switching between high and low notes (such as a bass roll followed by a high-note sting).</p> <p>Dynamic contrast: a sudden forte and a fading ending.</p> <p>3.2 Students imitate in groups</p> <p>Sentence teaching: The inheritor breaks down the performance into short sentences of 2-4 bars and teaches sentence by sentence</p> <p>3.3 Group Exercise:</p> <p>Each group of 5 people takes turns playing the same short phrase, and the inheritor corrects the details (such as unclear tone and dragging rhythm).</p> <p>3.4 Strengthening of Difficulties: To address the lag in switching between high and low notes, adopt the three-step training method of “slow speed - split - speed up”.</p> <p>4. Student creation and</p>				<p>not only learn dance movements, but also understand the historical and cultural significance behind them. This is the requirement of "social needs and subject logic" in Taylor's target learning.</p>
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	<p>presentation</p> <p>Teaching process:</p> <p>4.1 Description of Creation Rules</p> <p>Requirements include:</p> <p>At least 2 rhythmic patterns (e.g. quarter note + dotted rhythm).</p> <p>One step up or down the scale.</p> <p>Dynamic changes (strong and weak contrast).</p> <p>4.2 Group creation</p> <p>Material library support: Teachers provide rhythm cards and scale templates for students to refer to and combine.</p> <p>4.3 Creative Guidance:</p> <p>It is encouraged to add elements of Guizhou folk music (such as alternating between three-beat and two-beat).</p> <p>Design simple body movements (such as turning or stepping while beating a drum).</p> <p>4.4 Achievement Display and</p>					
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		<p>Mutual Evaluation</p> <p>Each group performed for 1-2 minutes, and other groups were scored based on "rhythm accuracy", "timbre clarity" and "creativity".</p> <p>The teacher summarized the feedback and emphasized the four-sided drum playing concept of "rhythm is the skeleton and melody is the soul".</p> <p>5. Course summary and consolidation</p> <p>5.1 Group Review:</p> <p>The teacher leads students to review core rhythmic patterns (such as quarter notes and dotted rhythms) and scale trends.</p> <p>5.2 Difficulty Enhancement:</p> <p>To address common problems (such as rushing to the beat in dotted rhythm), practice together at a slow speed three times, gradually speeding up to the original speed.</p> <p>5.3 Assignment:</p>					
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		<p>Practice a single rhythm type for 10 minutes every day and submit a video.</p> <p>Try to create an 8-bar phrase using the “bass + treble” combination.</p> <p>5.4 Cultural Extension :</p> <p>Share the video link of the historical background of Guizhou Four-Sided Drum and encourage students to watch it after class.</p>					
4	<p>Comprehensive Exercise of Four-Sided Drumming</p>	<p>Comprehensive practice of the complete dance of the four-sided drum</p> <p>1. Basic steps of four-sided drum dance</p> <p>Teaching steps:</p> <p>1.1 Warm up :</p> <p>Basic steps: stepping, turning, jumping</p> <p>Move combination: combine basic dance steps into a complete dance combination.</p> <p>Prepare for dancing with a full-body stretch, focusing on areas commonly used in semaidu dance, such as the</p>	<p>Students learn how to coordinate the beating of the four-sided drums and the dance movements of the four-sided drums</p>	<p>Week 5-6 (180 minutes)</p>	<p>teaching method:</p> <p>1. Cultural Context Immersion</p> <p>2. Spatial narrative teaching method</p> <p>3. Music Integration Training Method</p> <p>4. Social simulation teaching</p>	<p>Video demonstration, step-by-step instruction, live drum accompaniment</p>	<p>Application of Taylor's teaching objectives in this lesson</p> <p>1. Task decomposition and standardized operation: "Comprehensive practice" is broken down into four sub-tasks: basic dance step review,</p>

		<p>legs, hips, and core.</p> <p>Demonstrate the basic steps of the Four-Sided Drum Dance, emphasizing the traditional techniques and cultural significance of each movement. Students observe and imitate the teacher's movements.</p> <p>1.2 Comprehensive dance step combination practice</p> <p>1.3 Coordination of the steps, rhythm and melody of the Four Drum Dance</p> <p>Students practice in groups, correct each other's movements, and deepen their understanding of the dance steps. Students are encouraged to share their insights into the traditional elements of Guizhou Four-Sided Drum Dance.</p> <p>The teacher guides students to combine basic steps into a complete dance, incorporating the traditional dance patterns and rhythms</p>				<p>combination practice, music coordination and simulated performance.</p> <p>Clear standards and evaluation indicators are set for each link.</p> <p>2. Phased management and resource allocation: Use group rehearsals and exercises at different music speeds to ensure that every student practices under the same standard, reflecting Taylor's teaching objectives of</p>
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		<p>unique to Guizhou Four-Sided Drum Dance. The whole class practices together to ensure that everyone can keep up with the sequence and maintain the energy and rhythm of the dance.</p> <p>2. Simulation performance</p> <p>The following is a detailed design of the steps for the simulation performance teaching of Guizhou Four-Sided Drum Dance, integrating traditional cultural elements with teaching logic:</p> <p>2.1 Simulation performance teaching steps</p> <p>2.1.1 Stage 1: Preparation before performance</p> <p>Cultural context introduction</p> <p>The teacher showed the four-sided drum and explained the philosophical connotation of the drum surface representing "harmony between heaven, earth and man".</p> <p>Play a video clip of the Miao</p>				<p>"rational allocation of resources" and "process management".</p> <p>3.ADDIE model feedback and continuous improvement:</p> <p>Through the immediate feedback after the simulation performance, we collect students' performance data and adjust the teaching plan in time, forming the design process of ADDIE model</p> <p>"development-implementation-evaluation".</p>
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	<p>festival celebration in Guizhou, and analyze the relationship between traditional costumes (batik headscarves, embroidered belts) and dance movements</p> <p>Students wear simple waist drum props to experience the ritual of "beating the drum to transmit sound"</p> <p>warm up</p> <p>Drum beat guidance method:</p> <p>The teacher uses 2/4 drum beats (dong-da-dong-dong-da) to guide the stretching rhythm</p> <p>Focus on activating the lower limb joints: Lunge hip rotation exercise (with Lusheng melody)</p> <p>Core control training: balance while holding the drum and spinning (stand on one foot to keep the drum surface level)</p> <p>2.1.2. Phase 2: Disassembly of performance modules</p> <p>Orientation Ceremony</p> <p>Training</p>					
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		<p>Four-direction fixed points: Set colored marking points according to East-South-West-North to teach the basic sequence of "worshiping the four directions":</p> <p>① Eastern Qi Shi (three steps + low drum)</p> <p>② Southern Wings (Jump and Turn + High Drum)</p> <p>③ Western Spin (Single-legged Turn + Side Drumming)</p> <p>④ Northern Closing (Deep Squat and Drumming + Group Shout)</p> <p>Narrative Writing</p> <p>- Provide a story framework for the Miao people's migration and guide the group to express it with action elements:</p> <p>"Climbing the Mountain - Crossing the River - Celebrating the Harvest"</p> <p>Three-Act Play</p> <p>- The rules must include: three collective circles</p>				
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	<p>(symbolizing unity), five drumstick crossings (symbolizing mutual assistance)</p> <p>2.1.3 Phase 3: Integration Rehearsal</p> <p>Space scheduling training</p> <p>Teaching the evolution of the traditional "bronze drum formation":</p> <ul style="list-style-type: none">▪ Sun pattern (circular radiation)▪ Herringbone formation (staggered movement)▪ Dragon's Tail (S-shaped flow) <p>Enhanced emotional expression</p> <p>Situational substitution method: Imagine that the sound of drumming reaches the village across the valley</p> <p>Eye contact training: requires eye contact with the "four gods"</p> <p>Strength comparison exercise: stomp your feet and shake the ground with strong beats, tap your toes</p>					
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	<p>with weak beats</p> <p>2.1.4 Stage 4: Formal Simulation Performance</p> <p>Ritual opening</p> <p>Students playing the role of elders chanted the opening words in Miao language</p> <p>Go around the field three times clockwise and sprinkle rice for blessings</p> <p>Structured performance</p> <p>Movement 1: Sacrificial Dance (solemn and slow, with sparse drum beats)</p> <p>Movement 2: The Rhythm of Labor (medium and steady speed, with prominent pedaling rhythm)</p> <p>Movement 3: Celebration Song (fast and passionate, with improvisational shouting)</p> <p>Cultural immersion finale</p> <p>All performers put their hands on each other's shoulders to form a human chain and left the stage after singing a traditional Miao chorus.</p>					
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	<p>The teacher used cinnabar to dot the "sun pattern" on the students' foreheads to complete the cultural ceremony.</p> <p>3 Teaching points:</p> <p>Set up a "cultural observer" role in each link to record the use of traditional elements</p> <p>Use traditional instruments such as Lusheng and Muye as transition sound effects</p> <p>Emphasis on the traditional taboo of "not beating the drum above the head" (the drumstick should not be higher than the forehead)</p> <p>This teaching design integrates spatial narrative, sound levels, and cultural symbols in multiple dimensions, allowing students to master the skills while deeply experiencing the cultural core of Miao dance, "using drums to communicate with the gods and using dance to convey the truth."</p>					
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5	Learn to teach lower grade students the skills of the four sides	<p>Teach students four-sided encouragement suitable for children.</p> <p>Teaching steps</p> <p>1. Theoretical explanation</p> <p>1.1 Cognitive characteristics of young children:</p> <p>They have a short attention span (5-10 minutes) and rely on intuitive and concrete teaching.</p> <p>The learning method is mainly based on imitation and repetition, and complex instructions should be avoided.</p> <p>1.2 Movement development rules:</p> <p>Large muscle groups are developed first, and the movement design is mainly simple, repetitive movements (such as clapping and stepping).</p> <p>Incorporate storytelling and gamification scenarios to increase engagement (such as "Little Animal Drumming Adventure").</p>	Students learn about child psychology and the basics of teaching the Four Encouragements to young children.	Week 7-8 (180 minutes)	<p>teaching method:</p> <p>1、Developmentally Adaptive Teaching Methods</p> <p>2、Gamification rhythm enlightenment method</p> <p>3、Project-Based Learning</p> <p>4、Multi-dimensional cognitive construction</p> <p>5、Simulation teaching method</p> <p>6、Positive Incentive Method</p>	<p>Music player, children's dance videos, interactive game cards, early childhood development psychology literature, and excellent kindergarten music class videos.</p> <p>Paper tubes, balloon</p>	<p>Application of Taylor theory in this lesson</p> <p>1. Task decomposition and standardization:</p> <p>The children's teaching tasks are broken down into four parts: explanation requirements, rhythm games, movement exercises and project assignments.</p> <p>Detailed operating steps and evaluation criteria are formulated for each part.</p> <p>2. Group collaboration and resource</p>
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		<p>1.3 Teaching principles:</p> <p>Safety: Avoid high-risk movements such as rapid rotation and jumping.</p> <p>Fun: Use nursery rhymes and children's songs to help you memorize rhythm.</p> <p>1.4 Case Analysis</p> <p>Play video clips of kindergarten music class</p> <p>Group discussion for college students:</p> <p>How can teachers attract children's attention through language and actions?</p> <p>Which aspects of the curriculum design are in line with the psychological characteristics of young children?</p> <p>Teacher's summary: Extract key words such as "short-term and frequent interactions" and "multi-sensory stimulation".</p> <p>2. Teaching methods for children's rhythm perception</p> <p>Learn to guide children to perceive rhythm through</p>				<p>s,</p> <p>wooden spoons, colored paper, and rhythm chart cards.</p>	<p>optimization:</p> <p>Through group discussion and project cooperation, realize task division, ensure that each group clearly defines the production goals and implementation steps, and reflect the principles of "reasonable division of labor" and "standardized operation" in Taylor theory.</p> <p>3Feedback and continuous improvement:</p> <p>During project assignments, teachers and students</p>
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		<p>body movements and games, laying the foundation for drumming teaching.</p> <p>Teaching steps:</p> <p>2.1 Rhythm Guidance Demonstration</p> <p>Teacher demonstration method:</p> <p>Clapping and stomping game: Use four-sided drums to beat "dong-da-dong-da", and the children respond by clapping their hands (strong beats) and stomping their feet (weak beats), and shouting slogans at the same time (such as "Clap your hands, snare drum go").</p> <p>Body rhythm imitation: The teacher taps the rhythm pattern, and the children imitate it by patting their shoulders, legs, etc., forming a "human percussion instrument".</p> <p>2.2 Practical training for college students:</p> <p>Divide into groups to design a rhythm game (must include</p>				<p>evaluate each other, provide timely feedback and improve plans, forming a scientific evaluation and improvement mechanism to ensure continuous improvement in teaching effectiveness.</p>
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		<p>at least two body movements), take turns to simulate teaching, and other groups play the role of "children" and give feedback on their experience.</p> <p>2.1.1 Teaching design for the initial experience of four-sided drum</p> <p>Key points for children:</p> <p>Allows for free exploration of drum timbres (e.g. light taps on the rim sound like "raindrops", hard taps on the center sound like "thunder").</p> <p>Use onomatopoeia to assist instructions (e.g., "little frog jumps" corresponds to a light tap, and "big bear walks" corresponds to a heavy tap).</p> <p>2.1.2 Lesson plan design tasks:</p> <p>Each group designs a 10-minute "Drum Exploration" lesson plan, including:</p> <p>1 guided game, 1 free exploration session, and 1 group imitation session.</p> <p>3. Design and teaching of</p>					
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		<p>action combinations for children</p> <p>3.1 Action design principles:</p> <p>Simplify and repeat: Each set of movements should not exceed 4 steps, and practice in a cycle (such as “pat left → pat right → stomp feet → raise hands”).</p> <p>3.2 Contextual Design:</p> <p>Combined with stories (such as "Forest Concert"):</p> <p>"The little rabbit beats the drum" (quick tapping) → "the elephant stomps" (hard tapping + stomping). Use props to assist (such as animal headgear, colorful bracelets).</p> <p>3.3 Student practice: action combination creation (60 minutes)</p> <p>Task requirements: Each group designs 2 sets of action combinations, each set contains 4 actions, matching the 4-beat rhythm. It must include: drumming actions (such as clapping</p>					
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		<p>with one hand, clapping with both hands), body movements (such as stepping, turning).</p> <p>3.4 Simulation teaching and mutual evaluation:</p> <p>Each group took turns demonstrating, and the other groups scored them based on "fun," "safety," and "clarity of instructions."</p> <p>4 Teaching aids production and teaching practice (project work)</p> <p>Teaching process:</p> <p>Children's drum production plan (sub-project team)</p> <p>Production requirements:</p> <p>Safety: No sharp parts, environmentally friendly materials (such as paper tubes, balloons, rubber bands). Adaptability: Drum head diameter $\leq 15\text{cm}$, drumstick length $\leq 20\text{cm}$ (can be wrapped with a wooden spoon + sponge).</p> <p>Production steps:</p> <p>Drum body: Made of hard</p>				
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		<p>wood spliced to 20cm high, decorated with colored cardboard on the outside.</p> <p>Drum head: Use 4 hand drums to connect the drum mouth and fix it on the four sides.</p> <p>Drumstick: Wrap sponge tape around the handle of the wooden spoon and stick a pom-pom on the end to prevent it from being bumped.</p> <p>Time Schedule:</p> <p>Week 1: Material collection and design sketches (submit materials list and safety instructions).</p> <p>Week 2: Production and debugging (recording drum audio submission).</p> <p>Week 3: Decoration and lesson planning (design a 10-minute lesson with homemade drums).</p> <p>5. Course summary and consolidation</p> <p>5.1 Consolidation and Innovation</p>					
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	<p>Basic consolidation tasks:</p> <p>Daily rhythm exercises:</p> <p>Choose any rhythm type (such as quarter note, dotted rhythm), practice for 10 minutes every day, record a video with your phone in landscape mode (showing your hands and drumhead), and submit it to the class group.</p> <p>5.2 Extension of cultural practice: Cultivation of awareness of intangible cultural heritage inheritance</p> <p>Video Learning:</p> <p>The teacher shared the link to the documentary "Guizhou Four-Sided Drum: Drum Language and Ethnic Memory" (30 minutes), focusing on watching the segment "The Role of Drums in Festival Rituals".</p> <p>After-class assignment: Write a 200-word review of the film, analyzing the relationship between drum rhythm and Miao cultural symbols (such</p>					
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		as "triplets" symbolizing mountain stream water).					
6	Learn the complete four-sided encouragement	<p>1 Select the music "Four Drum Dances to Welcome Guests" and study its rhythm and melody.</p> <p>Combines four-sided drum music with dance steps for learning and practice.</p> <p>Teaching steps.</p> <p>① 1-8: Step forward with your right foot, place it flat on the ground, and bend your knees slightly to cushion the impact.</p> <p>② 1-8: Keep your left foot on the heel and take a step forward, keeping a proper distance from your right foot. Also, keep your left foot flat on the ground with your</p>	Students understand and learn the complete dance and know what the Four-Sided Drum Dance is.	Week 9-10 (180 minutes)	<p>teaching method:</p> <p>1、Diversified teaching methods</p> <p>2、Rhythm training</p> <p>3、Segmented practice method</p> <p>4、Expert workshop teaching method</p>	Recorded dance music, practice mirror, drums	<p>Application of Taylor theory in this lesson</p> <p>1. Task decomposition and phased management:</p> <p>The complete dance performance task is broken down into four stages: music research, movement training, expert explanation and group discussion.</p>

		<p>knees slightly bent.</p> <p>③ Keep a constant speed from 1 to 8 beats, consistent with the beat of the music.</p> <p>④ 1--8 beats: Hold the drumstick in your right hand, let your arm hang naturally, and the tip of the drumstick point downwards.</p> <p>⑤⑥ 1-8: Step forward with your right foot, stretch your right arm upward, and gently tap the drum surface with the drumstick. When tapping, turn your wrist slightly to touch the drum surface at an appropriate angle.</p> <p>Hover slightly above the drumhead, preparing for the next strike.</p> <p>⑦ 1-8 beats: the extension and tapping of the right arm is synchronized with the stepping of the right foot, forming a smooth sense of rhythm.</p> <p>⑧ 1-8 beats: Let your arms hang naturally with your</p>				<p>Each stage has specific and quantifiable goals.</p> <p>2</p> <p>Standardization and evaluation system:</p> <p>Standardized demonstration teaching and group discussion evaluation are used to ensure that each student has a unified understanding of dance structure, skills and cultural connotations, in line with the requirements of Taylor theory's "standardized operation".</p> <p>3. Feedback</p>
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		<p>palms facing inwards.</p> <p>⑨ 1-8 beats: When the right arm is extended and strikes the drum, the left arm swings forward from the side of the body, and the palm gradually turns outward until it forms an angle of about 45 degrees with the body.</p> <p>⑩ 1-8: While keeping your right arm straight, gradually pull your left arm back to the starting position to prepare for the next swing.</p> <p>⑩ ① 1-8 The swing of the left arm should form a harmonious contrast with the tapping of the right arm, enhancing the overall rhythm of the movement.</p> <p>2 Rhythm Training Method:</p> <p>Use rhythm training tools such as a metronome or rhythm sticks to help students develop a sense of timing and rhythm.</p> <p>Practice combining movement with music:</p> <p>Have students stand in a</p>				<p>loop and continuous improvement: Through expert comments, student peer evaluation and group reports, a feedback loop mechanism is established to timely correct and improve the practice process to ensure that the final performance effect reaches the expected goal.</p>
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		<p>circle or in groups, each with a drum or a simulated drum.</p> <p>Play music and guide students to follow the music to do the designated movements in each section.</p> <p>As students practice, circulate to provide individual instruction, correcting any timing problems or inaccuracies in form.</p> <p>3-segment practice method: break down complex dances into easy-to-master segments, allowing students to master each part and then combine them into complete dance steps</p> <p>4. Analysis and comparison of the four-sided drum dance</p> <p>1. Compare the similarities and differences between Four-Sided Drum Dance and other dance styles.</p> <p>2. Analyze the technical difficulties and innovations in dance.</p> <p>5 Expert Workshops</p> <p>Inviting intangible cultural</p>					
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		<p>heritage experts</p> <p>(1) Opening Introduction</p> <p>The host introduced the experts and the event schedule.</p> <p>Experts shared the historical origins, cultural significance, and applications of the four-sided drum among different ethnic groups.</p> <p>The artistic features of the four-sided drum are intuitively displayed through videos, pictures or on-site demonstrations.</p> <p>(2) Teaching the basic techniques of four-sided drum</p> <p>Drum performance:</p> <p>Introduce the rhythm types and significance of the four-sided drum.</p> <p>Explain and demonstrate basic tapping methods (single tap, double tap, combo, etc.).</p> <p>Let students practice rhythm imitation and master the basic drum beats.</p>					
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		<p>Dance moves:</p> <p>Introduce the basic movements of the four-sided drum dance, such as waving the drum, jumping, turning, etc.</p> <p>Break down the movements step by step and practice them with music.</p> <p>Work in groups to try practicing the entire dance segment.</p> <p>(3) Discussion on cultural inheritance and innovation</p> <p>Experts talk about the current situation and challenges of the inheritance of the four-sided drum culture.</p> <p>Discuss how to promote the four-sided drum art in modern education, literary and artistic creation, cultural tourism and other fields.</p> <p>Participants shared their learning experiences, asked questions, and interacted with experts.</p> <p>6Course summary and consolidation</p>					
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		<p>Organize students to present their group achievements, such as rhythm performances, dance performances, etc.</p> <p>Experts provide comments and guidance.</p> <p>Activity certificates or souvenirs will be issued to encourage students to continue learning and promoting the four-sided drum culture.</p> <p>Take a group photo to record the results of the activity.</p>					
7	Four-sided drum practice and dance assessment	<p>1 Practice the completed music and dance</p> <p>1.1 Consolidate the basic steps and gestures of Four-Sided Drum Dance and improve students' proficiency and coordination.</p> <p>Teaching steps:</p> <p>1.1.1 Course review and warm - up</p>	<p>Students can fully perform the four-sided drum dance segment through group cooperation.</p> <p>On the basis of mastering the basic movements and formations, they can</p>	Week 11-12 (180 minutes)	<p>teaching method:</p> <p>Practice-oriented teaching method</p> <p>Video Analysis and Evaluation Teaching Method</p> <p>Collaborative and mutual evaluation teaching</p>	<p>Video recording equipment, score sheets, dance mirrors</p>	<p>Application of Taylor theory in this lesson</p> <p>1. Evaluation standardization and task decomposition:</p> <p>The evaluation work is broken down into three parts:</p> <p>classroom performance, video analysis,</p>

		<p>Review the basic steps, gestures and rhythm requirements of Four-Sided Drum Dance.</p> <p>Students warm up with basic four-sided drum dance movements, including footwork and arm swings, to ensure that all parts of the body are fully active.</p> <p>1.1.2. Group rehearsal</p> <p>Divide students into groups according to their learning progress and abilities.</p> <p>Each group has a performance segment of four-sided drum dance, and students are required to discuss and determine the</p>	<p>understand the cultural connotation of the dance and objectively evaluate and improve the performance through observation and discussion.</p>		method		<p>and scoring discussion.</p> <p>Clear evaluation standards are set so that each link has quantitative indicators, reflecting the requirements of "scientific evaluation" in Taylor theory.</p> <p>2 Group collaboration and process management:</p> <p>Through group discussion and mutual evaluation, students have clear division of labor, give full play to the spirit of teamwork, and realize</p>
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		<p>specific movements, rhythm and formation within the group.</p> <p>Teachers provide guidance and feedback during rehearsals to help students improve and perfect their performances.</p> <p>Each group presents their rehearsal in turn, while the other groups and the teacher observe and provide feedback</p> <p>2. Watch videos, understand and learn dance evaluation</p> <p>2.1 Step 1: Video Observation and Analysis</p> <p>Cultural Background Review</p> <p>- The teacher briefly explains the Miao cultural background of the Four-Sided Drum Dance, emphasizing the traditional characteristics of the dance: “the drum sounds convey emotions, and the</p>				<p>standardized evaluation process.</p> <p>3Feedback and improvement mechanism:</p> <p>After the class, a feedback loop is formed through the teacher’s comments and the evaluation reports shared by classmates, guiding students to improve their deficiencies in a targeted manner, reflecting the scientific goal concept of “inspection-improvement”.</p>
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		<p>dance steps tell stories.”</p> <ul style="list-style-type: none"> - Tips for observation: coordination of movements with drum beats, cultural symbols of formation changes (e.g. circle represents unity). <p>Watch the video in segments</p> <ul style="list-style-type: none"> - First viewing: Get an overall sense of the dance's rhythm, formation, and emotional expression. - Second viewing: Pause to analyze typical movements (such as jumping to hit the drum, turning and swinging the arms), and discuss: <ul style="list-style-type: none"> ▪ Are the movements standardized? ▪ Are the drum beats and dance steps in sync? ▪ Does the performance convey a traditional cultural atmosphere? <p>Summary of evaluation criteria</p> <ul style="list-style-type: none"> - Teachers and students jointly summarize the evaluation dimensions: 					
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		<p>① Movement accuracy (matching of drum beats and dance steps)</p> <p>③ Cultural expression (formation meaning, emotional appeal)</p> <p>Share evaluation report</p> <p>2.2 Step 2: Evaluation Practice and Feedback</p> <p>Group peer review discussion</p> <ul style="list-style-type: none"> - Each group receives video clips of other groups' performances and discusses their pros and cons based on the evaluation dimensions. - Fill out a simple evaluation form (such as a rating system): <p>[Example] Rhythm coordination: 5 points</p> <p>Improvement suggestion:</p> <p>The jumping action can be more closely matched to the drum beat</p> <p>Report sharing and defense</p> <ul style="list-style-type: none"> - Each group sends a representative to summarize the evaluation conclusion in 				
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		<p>1-2 sentences (e.g. "The formation is neat, but the Oriental Qishi hand gesture is not standard enough").</p> <ul style="list-style-type: none"> - The evaluated team may respond with explanation or accept the suggestions. <p>3. Course summary and consolidation</p> <ul style="list-style-type: none"> - Identify common problems (e.g. turning movements are generally too fast). - Combining the traditional Miao dance aesthetics, emphasizing the core principle of "using drums to lead dance and using dance to convey the spirit". - Teaching tool suggestions: - Video annotation tool (mark typical action rhythms with color blocks) - Simple evaluation card (with icon prompts:  Standard action /  Needs improvement) - Cultural observation notes (recording the relationship between costumes, props 					
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		and dance)					
8	techniques of creating four-sided drum dance	<p>1 Group performance: Four-sided drum final show</p> <p>1.1 Step 1: Performance Preparation</p> <p>Ritual warm-up</p> <p>Everyone formed a circle and followed the drum beats to complete the traditional "drum-starting ceremony":</p> <p>① Three collective drum beats (symbolizing the unity of heaven, earth and man)</p> <p>② Step around the field clockwise (activate spatial perception)</p> <p>Group rehearsal</p> <p>Each group adjusts their formation according to the traditional formation templates provided by the teacher (such as "cross flowers" and "wind from all directions")</p> <p>Key enhancements:</p> <ul style="list-style-type: none"> Precise coordination of movements and drum beats (e.g. jumping to the beat) Eye contact and tacit 	Students learn the concepts and methods of dance creation	Week 13-14 (180 minutes)	<p>teaching method:</p> <p>1. Ritual introduction teaching method</p> <p>2. Experience performance teaching method</p> <p>3. Cultural reflection teaching method</p> <p>4. Innovative creation teaching method</p> <p>5. Cultural Thinking Teaching Method</p>	Music editing software, dance creation cases, video recording	<p>Application of Taylor theory in this lesson</p> <p>1. Task decomposition and standardization: The dance creation task is decomposed into three standardized links: creative conception, movement combination and performance display. Clear operation steps and evaluation indicators are set for each link.</p> <p>2. Group collaboration and resource allocation:</p>

		<p>understanding among team members</p> <p>Formal performance (5 minutes/group)</p> <p>Go on stage in the order of the draw and perform the rehearsal segment in full</p> <p>Performance requirements:</p> <p>① The opening/ending must include traditional etiquette movements (such as holding the drum with both hands and bowing)</p> <p>② Must demonstrate at least 3 core footwork (stepping, turning, jumping)</p> <p>1.2 Step 2: Performance Feedback</p> <p>Using the "3 stars + 1 suggestion" rating method:</p> <p>The audience rated 3 advantages for each group (such as steady rhythm, neat formation)</p> <p>Make 1 suggestion for improvement (such as gesture angle adjustment)</p> <p>2 Review and sharing:</p> <p>Course summary</p>				<p>Through group collaboration, ensure that each group carries out creative exercises under unified standards, reflecting the management concepts of "reasonable division of labor" and "resource optimization".</p> <p>3. ADDIE model feedback loop and continuous improvement:</p> <p>After the performance, a feedback mechanism is established through teacher</p>
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		<p>2.1 Step 1: Structured Review</p> <p>Timeline</p> <p>Teachers use cultural symbol timelines to connect course content:</p> <p>[Drum Totem] → [Basic Hand Gestures] → [Directional Ritual] → [Narrative Creation]</p> <p>Students fill in the learning cards:</p> <p>✓ Best move:_____</p> <p>✓ The most difficult cultural symbol to grasp:_____</p> <p>Sharing of insights</p> <p>Use metaphors to express learning experiences:</p> <p>"Learning the four-sided drum is like ____ (e.g., solving an ancient coded painting)"</p> <p>After group discussion, each group used a Miao pattern (such as fish pattern, butterfly pattern) to symbolize their learning gains.</p> <p>Freedom to create and</p>					<p>comments and peer evaluation, and the creative strategy is adjusted in time according to the evaluation results, forming the ADDIE model</p> <p>"development-execution-evaluation" design process</p>
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		<p>innovate</p> <p>Step 1: Create a guide</p> <p>Deconstruction of traditional elements</p> <p>The teacher demonstrates how to disassemble and reassemble traditional movements:</p> <ul style="list-style-type: none"> ▪ "Bai Sifang" turn + modern street dance wave ▪ Drumming rhythm + pop music beat <p>Innovative rule setting:</p> <p>At least 2 traditional core movements must be retained</p> <p>The cultural relevance of the innovative part needs to be explained (e.g. using electronic drums to symbolize the dialogue between modernity and tradition)</p> <p>2.2 Step 2: Creative Practice</p> <p>Brainstorm</p> <p>Spark creativity with culturally inspired cards (cards include: migration stories, natural elements, holiday scenes)</p>					
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		<p>Orchestration</p> <p>Implementation</p> <p>Try mixing representations:</p> <ul style="list-style-type: none"> ▪ Drums + vocal shouts ▪ Traditional dance steps + modern props (such as LED drumsticks) <p>Lightning Show (5 minutes/group)</p> <p>Each group will use 30 seconds flash to show the innovative highlights</p> <p>Audience members use drums instead of applause (fast drums = like, slow drums = suggest adjustments)</p> <p>Teaching tool suggestions:</p> <p>Traditional pattern stickers (used to mark the source of creative inspiration)</p> <p>Two-color drumsticks (red = traditional action, blue = innovative action)</p> <p>Cultural association mind map (connecting traditional symbols with modern elements)</p> <p>3. Course summary and</p>					
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		<p>consolidation</p> <p>Cultural links:</p> <p>Emphasize that innovation must be "rooted in the soil" - all adaptations must be traced back to the Miao cultural prototype</p> <p>Use contrast to explain the relationship between tradition and modernity:</p> <p>"Just like the blue and white background of batik, innovation is the colorful patterns added on top"</p> <p>This design achieves a complete learning loop from cultural cognition to creative transformation through the three stages of "inheritance-reflection-innovation".</p>					
9	Four-Sided Drumming Course Final Rehearsal	<p>1. Selection and matching of dance costumes</p> <p>1.1 Step 1: Explore Cultural Costumes</p> <p>Physical observation</p> <p>Display the traditional Miao dance costumes (batik pleated skirt, embroidered shawl, silver belt), explain:</p>	Students learn about dance techniques and how to perform well	Week 15 (90 minutes)	<p>teaching method:</p> <p>1、Ritual Experience Teaching Method</p> <p>2、Structured review teaching method</p>	<p>Dance costumes, stage lighting, background music</p>	<p>Application of Taylor theory in this lesson</p> <p>1. Decompose tasks and standardize management:</p> <p>Break down rehearsal and</p>

	<p>and Group Meeting</p> <ul style="list-style-type: none"> ▪ Functionality (the relationship between the rotation range of the pleated skirt and dance movements) ▪ Symbolism (the butterfly pattern on the shawl symbolizes the legend of the Miao ancestor) <p>Students are divided into groups to touch the material of the clothing and try on simple props (such as tying a colorful silk belt)</p> <p>Collocation experiment</p> <p>Each group receives a clothing element card (color/pattern/accessories), task:</p> <ul style="list-style-type: none"> ✓ According to the selected dance clips (sacrifice/labor/celebration), match the costume combination that suits the situation ✓ Use sticky notes to explain the design reason (e.g., choose indigo as the main color, which symbolizes mountains, forests and 			<p>3. Creative fusion teaching method</p>		<p>dress rehearsal tasks into three parts: costume matching, stage integration and problem feedback, and formulate unified evaluation standards.</p> <p>2. Collaborative work and process monitoring:</p> <p>Through group discussion and teamwork, students conduct comprehensive rehearsals under clear division of labor to ensure that each link is executed according to</p>
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		<p>rivers)</p> <p>Stage Speed Show</p> <p>Each group sends a representative to display the matching results with "static modeling", and other groups vote for the "Best Cultural Expression Award" by holding up signs</p> <p>Fusion of dance and stage</p> <p>1.2 Step 2: Space Creativity Workshop</p> <p>Classic case analysis</p> <p>Watch the video comparing two stage versions of the traditional dance:</p> <ul style="list-style-type: none"> ▪ Original version (natural scene in village square) ▪ Theater version (modern stage lighting and scenery) <p>Discussion Notes: How does lighting enhance the "muscle lines when beating drums"? How does the placement of props suggest the "migration route"?</p> <p>Display, share and evaluate each other</p> <p>1.3 Step 3: Achievement</p>				<p>standards and in line with the requirements of Taylor theory of "reasonable division of labor".</p> <p>3Instant feedback and improvement:</p> <p>Use classroom discussions and teacher comments to form a feedback loop, adjust rehearsal strategies in a timely manner, and achieve continuous improvement and overall enhancement.</p>
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		<p>Expo</p> <p>Cross-border performance</p> <p>Each group will give a 5-minute integrated presentation, which must include:</p> <ul style="list-style-type: none">▪ Clothing appearance (freeze 3 seconds for the opening pose)▪ Dance performances with original stage designs▪ Say one creative idea in Miao language at the end of the performance (e.g. “Wumengle!” – meaning “never forget your roots”) <p>Three rounds of evaluation</p> <p>Cultural inheritance: Vote with bronze drum stickers (sticked on each group's display board)</p> <p>Innovation integration: Fill in the rating form (1-5 stars)</p> <p>Technical completion: The teacher uses a special seal to stamp the "drum pattern" on the evaluation card to rate</p> <p>Bonfire Night Talk</p> <p>Sit in a circle and pass the</p>					
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		<p>drumstick around to speak and complete the sentence:</p> <p>"The cultural code I most want to take home is _____ because it reminds me of _____."</p> <p>ends the class with four-sided encouragement</p> <p>2. Course summary and consolidation</p> <p>Emphasize the trinity of "clothing, dance, and environment": clothing is the skin, dance is the blood, and the stage is the skeleton</p> <p>Assignment: This design constructs a complete experience chain from cultural cognition to creative output through the progressive logic of "micro-clothing-meso-stage-macro-performance".</p>					
10	Final performance and test of	<p>1 Final performance of the four-sided drumming</p> <p>1.1 Step 1: Ritual Opening Opening Ceremony</p> <p>The teacher, dressed in</p>	<p>student courses (including history, dance techniques)</p>	<p>Week 16 (90 minutes)</p>	<p>teaching method:</p> <p>1. Ritual Experience Teaching</p>	<p>Professional video equipment,</p>	<p>Application of Taylor theory in this lesson</p> <p>1. Standardized</p>

	<p>the four-sided drum</p> <p>traditional costume, begins the formal examination with a traditional four-sided drum background sound.</p> <p>1.1.1 All students form a concentric circle and perform the “three drum beats” opening ceremony:</p> <p>① Eastern drumming (praying for wisdom)</p> <p>② South drumming (praying for enthusiasm)</p> <p>③ Western drumming (praying for unity)</p> <p>1.1.2 Schedule Overview</p> <p>Use graphic panels to display the performance sequence (including group name, theme, duration)</p> <p>Introducing the role of "Cultural Observer" (responsible for recording the standardization of traditional element actions)</p> <p>1.1.3 Warm-up Activation</p> <p>Everyone follows the drum beats to complete the "Four-way Awakening" combination:</p>			<p>Method</p> <p>2. Interactive performance teaching method</p> <p>3. Multi-evaluation teaching method</p>	<p>score sheet, stage layout</p>	<p>evaluation and task decomposition:</p> <p>The final performance task is broken down into three parts: performance presentation, audience feedback and teacher scoring.</p> <p>Specific and quantitative evaluation criteria are formulated to ensure that each link meets the preset requirements.</p> <p>2. Process management and feedback loop: During and after the performance,</p>
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	<ul style="list-style-type: none"> ▪ East-Stepping (wake up the body) ▪ South - Arm swing (activates upper limbs) ▪ West-Hip rotation (flexible core) ▪ North - Jump (release energy) <p>1.2 Step 2: Group performance</p> <p>1.2.1 Performance process (8 minutes per group)</p> <p>1 minute: Cultural explanation (use 1 sentence to explain the theme, such as "Our dance tells the story of the dawn in Miaoling")</p> <p>5 minutes: Formal performance (including costumes, props, music)</p> <p>2 minutes: Instant review (Teacher + 1 student observer, using the "2 advantages + 1 suggestion" model)</p> <p>1.2.2 Interactive session</p> <p>After each performance, the audience expressed their likes with drum beats (fast</p>					<p>through the instant feedback mechanism (audience, teachers and classmates' mutual evaluation), a continuous improvement evaluation system is established to embody the "inspection-improvement" concept in Taylor theory.</p> <p>3. Resource optimization and collaborative work: Rationally allocate professional video equipment and stage layout</p>
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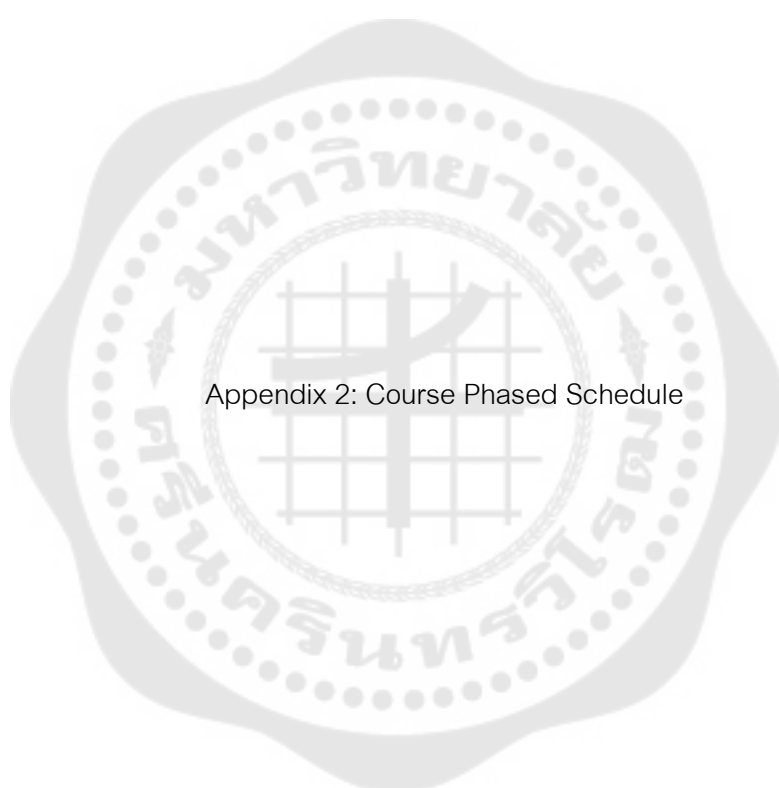
		<p>drum beats = enthusiastic, slow drum beats = subtle)</p> <p>Set up a "cultural code" quiz with prizes (e.g. guess the symbolic meaning of the butterfly pattern in the dance)</p> <p>1.3 Step 3: Summarize and sublimate</p> <p>1.3.1 Collective Closing</p> <p>All completed the "Concentric Circle Closing Pose":</p> <p>① Clockwise rotation (symbolizing the passage of time)</p> <p>② Bowing to all directions (paying tribute to traditional culture)</p> <p>1.3.2 Teachers' Message</p> <p>Awarding of the "Cultural Heritage Envoy" badge</p> <p>a blessing to the students: "May the drum sound always be there, and the dance spirit live forever "</p> <p>2. Evaluation and Testing</p> <p>2.1 Step 1: Multi-dimensional Assessment Skills Test</p>				<p>resources to ensure that the performance environment matches the teaching objectives, and promote team collaboration and overall performance level.</p>
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	<p>2.1.1 Mission Card Challenge:</p> <p>✓ Randomly select 3 traditional movements (such as "Bow to all directions" and "Twist while beating the drum")</p> <p>✓ Complete the improvisation according to the specified drum beat (1 minute)</p> <p>2.1.2 Rating Dimensions:</p> <ul style="list-style-type: none">▪ Movement accuracy▪ Rhythm coordination▪ Cultural expression <p>2.1.3 Cultural understanding test (10 minutes)</p> <p>Multiple choice questions (e.g., what do the four sides of the four-sided drum symbolize?)</p> <p>2.1.4 Creative Ability Assessment</p> <p>Use 3 minutes of micro creation to show learning results:</p> <p>✓ Adapt 1 traditional movement (please explain the concept of adaptation)</p>					
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		<p>✓ Design a simple formation (use colored paper to mark the positions)</p> <p>3Step 2: Feedback and Improvement</p> <p>3.1 Personal Growth Profile</p> <p>Complete the "My Dance Journey" reflection form:</p> <p>✓ Proudest progress: _____</p> <p>✓ Future learning goals: _____</p> <p>3.2 One-to-one feedback from teachers</p> <p>Students stick their learning notes into the shape of a drum, symbolizing collective wisdom.</p> <p>4Course summary and consolidation</p> <p>Emphasize that "evaluation is not the end, but a new starting point" and encourage continuous exploration</p> <p>This design realizes a deep learning closed loop from skill demonstration to cultural identity through the three</p>					
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		links of "performance- evaluation-reflection".					
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Appendix 2: Course Phased Schedule

Stage	Course content	Teaching objectives	Course duration
Phase 1: Cognition and foundation	<ul style="list-style-type: none"> - History and cultural background of the four-sided drum - Analysis of the drum structure and craftsmanship - Analysis of basic movements (standing drum steps, turning and swinging arms, etc.) - Video viewing and physical experience (teaching by the inheritor) 	<ol style="list-style-type: none"> 1. Understand the cultural origins and physical characteristics of the four-sided drum 2. Build basic movement cognition and rhythm perception 3. Stimulate cultural identity 	1-2 weeks 4 lessons (200 minutes)
Phase 2: Skills and pedagogy	<ul style="list-style-type: none"> - Rhythm-specific training (single/combination) - Practice of coordination between dance steps and drum beats - Practice of children's teaching methods (psychological guidance, teaching aids production) - Complete learning of four-sided drumming 	<ol style="list-style-type: none"> 1. Master standard movements and rhythm coordination skills 2. Acquire early childhood teaching strategies and curriculum design capabilities 3. Complete dance segment choreography 	3-10 weeks 16 lessons (800 minutes)

Phase 3: Synthesis and Evaluation	<ul style="list-style-type: none"> - Traditional formation arrangement - Costume culture exploration and stage design - Creative methodology (deconstruction and reorganization of traditional elements) - Achievement exhibition and multi-dimensional evaluation 	<ol style="list-style-type: none"> 1. Possess the ability to express cultural innovation 2. Master comprehensive stage presentation skills 3. Develop a sense of responsibility for cultural inheritance 	11-16 weeks 20 lessons (1000 minutes)
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Appendix 3: Course Weekly Plan

Teaching week distribution:	
Week 1-2:	Four-sided drum course introduction and basic understanding, four-sided drum basic skills
Week 3-4:	Four-sided drum rhythm and melody practice
Week 5-6:	Comprehensive Exercise of Four-Sided Drumming
Weeks 7-8:	Learn skills to teach younger students
Weeks 9-10:	Learn the complete four-sided encouragement
Week 11-12:	Four-sided drum practice and dance assessment
Week 13-14:	techniques of creating four-sided drum dance
Week 15:	Four-Sided Drumming Course Final Rehearsal and Group Meeting
Week 16:	Final performance and test of the four-sided drum

Appendix 4: For Early Childhood Major Of Tongren University In Guizhou Province

Expert Conformity Assessment (IOC)



I. Lesson Plan Evaluation

Used to improve students' dance skills and cultural cognition

Table 1 IOC expert evaluation statistics

Curriculum program evaluation: used to improve students' dance skills and cultural awareness

Expert 1: Tian Shenghu, Doctor professor.

Expert 2: Lu Hang, Doctor of Dance.

Expert 3: Long Yunhui, Inheritor of HuagDrum.

Evaluation Project		Expert			IOC Value
		1	2	3	
1	Teaching Methods				
	1.1. Alignment with learning objectives	0	1	1	0.67
	1.2. Suitable for students' age	1	1	1	1
	1.3. Clear and easy to understand	1	0	1	0.67
2	Course content				
	2.1. Consistent with the learning objectives of the ADDIE model	1	1	1	1
	2.2. The teaching language is clear and easy to understand	0	1	1	0.67
	2. 3. Suitable for college students	1	1	1	1

	2.4. Identify student learning behaviors that can be measured and evaluated	1	1	0	0.67
3	Teaching objectives				
	3.1. Closely related to the learning content	0	1	1	0.67
	3.2 Learning objectives are clear and easy to understand	1	1	1	1
	3. 3. Interesting and useful for students	0	1	1	0.67
4	Learning process				
	4.1. Alignment with learning objectives	1	1	1	1
	4.2. Suitable for students' age	1	1	1	1
	4. 3. Suitable time for organizing classes	1	1	1	1
	4.4. Stimulate students' interest in learning and participate in activities	1	1	1	1
	4.5. Learning activities and teaching plans are carried out in an orderly manner	1	1	0	0.67
5	Teaching Tools				

	5.1. Music teaching is consistent with teaching objectives	1	1	1	1
	5.2. Teaching tools suitable for college students	1	1	0	0.67
	5.3. The use of multimedia is more in line with teaching requirements	1	0	1	0.67



Appendix 5: Table 1 Expert opinions on the Four-Sided Encouragement Course (for content with an IOC score of 0)

1. Teaching methods

1.1. Consistent with learning objectives (Expert 1 scored 0)

Expert opinion: The current teaching method fails to fully reflect the core teaching objectives of Four-sided Guwu, for example, the integration of movement decomposition, rhythm control and cultural background is not close enough, and it is difficult for students to understand the core value of dance. It is recommended to adjust the teaching process to make the method more consistent with the objectives, such as adding movement analysis and demonstration teaching links.

1.2. Clear and easy to understand (Expert 2 scored 0)

Expert opinion: The course content may not be clear enough in terms of explanation and demonstration, especially in the changes in drum beats and the expression of movement details. It is recommended to use more intuitive teaching tools, such as slow-motion videos and decomposed movement demonstrations, to improve students' understanding.

2. Teaching content

2.1. The teaching language is clear and easy to understand (Expert 1 scored 0)

Expert opinion: The current teaching language may be too professional and lacks liveliness, making it difficult for some students to understand. It is recommended to add metaphors, interactive questions and answers, and combine the cultural background of the four-sided encouragement to make the language more friendly and attractive.

2.2. Identify measurable and assessable student learning behaviors (Expert 3 scored 0)

Expert opinion: The course lacks clear learning behavior assessment criteria, such as how to measure students' rhythm mastery, movement coordination, and teamwork ability. It is recommended to formulate quantitative assessment indicators,

such as "correctly completing the five basic drum beats" and "being able to independently complete the combined movements of the encouragement".

3. Teaching objectives

3.1. Closely related to the learning content (Expert 1 scored 0)

Expert opinion: The course teaching objectives are not fully consistent with the specific Four-Sided Drum Dance learning content. For example, the objectives do not clearly point out the drum beat patterns and hand coordination skills that need to be mastered. It is recommended to further refine the learning objectives to make them consistent with the actual teaching content.

3.2. Interesting and useful for students (Expert 1 scored 0)

Expert opinion: The course design still has room for improvement in terms of fun and practicality. For example, the lack of interactive teaching mode makes students easily fatigued. It is recommended to increase team encouragement choreography, competition or performance opportunities to make the course more attractive.

4. Learning process

4.1. Learning activities and teaching plans are carried out in an orderly manner (Expert 3 scored 0)

Expert opinion: The current course activity arrangement may not be coherent enough, such as the teaching links are not closely connected, which leads to confusion among students during the learning process. It is recommended to optimize the teaching plan so that learning activities can be carried out in the logical order of basic skills → advanced practice → complete performance.

5. Teaching Tools

5.1. Teaching tools are suitable for college students (Expert 3 scored 0)

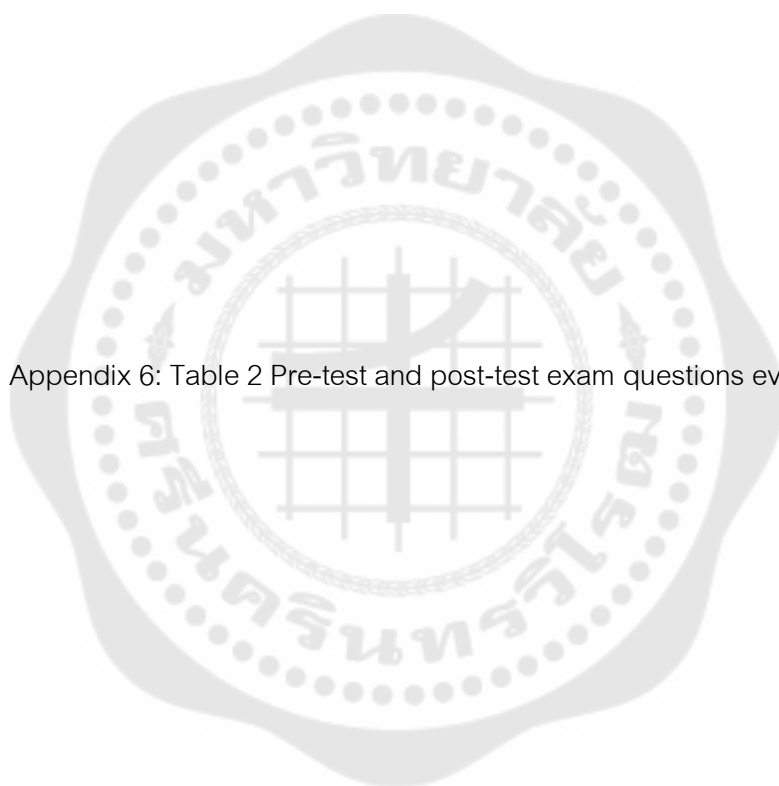
Expert opinion: The current teaching tools may be too traditional and do not fully consider the learning habits of college students. For example, the drum practice materials lack digital support, making it difficult for students to practice independently

after class. It is recommended to introduce auxiliary tools such as electronic drum simulation software and online teaching platforms.

5.2. The use of multimedia is more in line with teaching requirements (Expert 2 scored 0)

Expert opinion: Existing multimedia resources have not fully played the role of teaching assistance, such as the video demonstration quality is not high or lack of interactivity. It is recommended to produce high-definition demonstration videos, use 3D animations to show encouragement movements, and increase students' opportunities to watch and learn independently.





Appendix 6: Table 2 Pre-test and post-test exam questions evaluation

Table 2 IOC expert evaluation statistics

Pre-test and post-test cultural examination assessment: used to test students' cultural cognition, which can help students gradually master various aspects of the four-sided drum dance in the learning process, and improve students' comprehensive ability from multiple angles such as history, region, performance skills, symbols and cultural background. Students can fully grasp the culture and skills of the four-sided drum dance from multiple angles and improve their comprehensive ability.

Expert 1: Tian Shenghu, iDoctor professor.

Expert 2: Lu Hang, Doctor of Dance.

Expert 3: Long Yunhui, Inheritor of HuagDrum.

Evaluation Project		expert			IOC Value
		1	2	3	
1	When did the Four-Sided Drum Dance originate? Did it develop after the founding of New China?	1	1	1	1
2	In which of the following Miao ethnic groups' settlements is the four-sided drum dance mainly popular?	1	1	0	0.67
3	Which of the following are the main participant groups of Four-Sided Encouragement?	0	1	1	0.67
4	When performing the Four-Sided Drum Dance, how do you change postures after completing each set of movements?		1	1	1
5	How are the rhythm and movements of four-sided drum dance generally regulated?	1	0	1	0.67
6	Which of the following is not a characteristic of four-sided encouragement?	1	1	1	1
7	Which form of Miao dance is different from the four-sided drum dance?	1	1	1	1
8	According to existing literature, which of the	1	1	0	0.67

	following descriptions does not appear in the historical materials about the four-sided drum dance?				
9	Which movements are not allowed in the four-sided drum performance?	1	1	1	1
10	Which of the following is not a common feature of the four-sided drum dance and other Miao drum dances?	1	1	1	1

1. In which of the following Miao ethnic groups is the Four-Sided Drum Dance mainly popular? (Expert 3 scored 0)

Expert opinion:

The current question may be too broad and does not specifically point to the core popular area of Four-Sided Encouragement, resulting in an unclear scope of understanding for candidates.

The popularity of the Miao Four-Sided Drum Dance is not limited to a single area, but involves multiple Miao settlements. The scope should be listed in detail so that students can answer more accurately.

Suggested changes:

Optimize the question statement:

Original question: In which of the following Miao ethnic groups is the Four-Sided Drum Dance mainly popular?

After modification: In which areas is the Four-Sided Drum Dance mainly popular? (Single-choice answer c)

- A. Zhaotong City, Yunnan Province
- B. Southeast Guizhou Province
- C. Fenghuang County in western Hunan and Songtao County in Guizhou Province
- D. Xiangxi

2. Which of the following are the main participants in the Four-Sided Encouragement Movement? (Expert 1 scored 0)

Expert opinion:

The question is not specifically stated, and the “distribution” of participants may involve multiple dimensions (age, gender, social identity, etc.), which requires clearer direction.

The current way of asking questions may make it difficult for students to determine which perspective they should answer from, such as region, cultural customs, or professional identity.

Suggested revisions:

Optimize the question statement:

Original question: Which of the following are the main participants in the four-sided drum dance?

After revision: How are the participants in the four-sided drum dance distributed? (Single-choice answer c)

A. One person beats the drum, and the others dance around the drum in a rhythmic manner

B. Two people beat the drums facing each other, one person beats the drumstick

C. Four people stand in front of each drum, holding the drumsticks with both hands and hitting the drumhead

D. The drummer stands in the middle and the others dance around

3. What are the basic rhythms and movement characteristics of the Four-Sided Drum Dance? (Expert 2 scored 0)

Expert opinion:

This question may be expressed imprecisely. The rhythm and movements of the four-sided drum dance have a certain flexibility, and the question is rather vague.

The four-sided encouragement in different regions may have slight differences, so a more accurate description is needed to allow students to understand the core of the problem.

Suggested changes:

Optimize the question statement:

Original question: What are the basic rhythms and movement characteristics of the four-sided drum dance?

After modification: How are the rhythms and movements of the four-sided drum dance generally specified? (The single-choice answer is b)

- A. Free rhythm, free improvisation of movements
- B. Even rhythm, prescribed routine movements
- C. The rhythm is varied and the movements imitate monkeys
- D. Slow pace, movements simulating farming activities
- 4. According to existing literature, which of the following descriptions

does not appear in the historical materials about the four-sided drum dance? (Expert 3 scored 0)

Expert opinion:

The lack of clear reference historical materials may make the answer less reliable.

It is necessary to ensure that the incorrect options provided are verified and not randomly fabricated, otherwise they may mislead students.

Suggested changes:

Optimize the option design:

Original question: According to existing literature, which of the following descriptions does not appear in the historical materials about the four-sided drums?

After modification: Which of the following is not a historical record or description of the four-sided drums? (The single-choice answer is a)

- A. "Feasting ghosts with duck drums" in "Zhou Li"
- B. Description of wooden drum dance in "Miaojiang Exam Preparation"

C. Records of the Four-pipe Drum Dance in the Records of Zhaotong County during the Republic of China Period

D. Description of the dance created by people after the founding of the People's Republic of China based on the traditional Miao drum





Appendix 7: Table 3 IOC expert evaluation statistics

Pre-test and post-test movement assessment: used to assess students' movements and evaluate the four-sided drum dance skills in terms of students' sense of rhythm, technique, creativity, teamwork and stage performance.

Expert 1: Tian Shenghu, iDoctor professor.

Expert 2: Lu Hang, Doctor of Dance.

Expert 3: Long Yunhui, Inheritor of HuagDrum.

Evaluation Project		expert			IOC Value
		1	2	3	
1	Rhythm and Musicality: The candidate's grasp of the rhythm of the music, the coordination of the drum beats and the rhythm of the music, and the overall coordination of the musicality. Excellent (20-18 points), Good (17-15 points), Average (14-12 points), Poor (11-9 points), Very Poor (8-0 points)	1	0	1	0.67
2	Standardization of movements and skills: The standardization of the candidate's drumming movements, the proficiency of skills, and the ability to correctly use various methods of hitting the four-sided drum. Excellent (20-18 points), good (17-15 points), average (14-12 points), poor (11-9 points), very poor (8-0 points)	1	1	1	1
3	Dance expression and creativity: Can the candidate show the rhythmic beauty of the four-sided drum through dance movements, creativity and personal style. Excellent (10-9 points), good (8-7 points), average (6-5 points), poor (4-3 points), very poor (2-0 points)	1	1	0	0.67
4	Teamwork: The candidate's cooperation with teammates, the fluency of teamwork, and the ability to present a wonderful four-inspired dance together. Excellent (5-4.5 points), good (4-3.5 points), average (3-2.5 points), poor	0	1	1	0.67

	(2-1.5 points), very poor (1-0 points)				
5	Stage Presence and Confidence: The candidate's confidence on stage, ability to establish good interaction with the audience, and overall stage presence. Excellent (5-4.5 points), Good (4-3.5 points), Average (3-2.5 points), Poor (2-1.5 points), Very Poor (1-0 points)	1	1	1	1

Encourage expert opinions from all sides (for content with an IOC score of 0)

1. Sense of rhythm and musicality (Expert 2 scored 0)

Expert opinion:

Although the scoring criteria cover different levels, they do not specify specific rhythm requirements, such as whether different rhythm patterns (slow tempo, medium tempo, fast tempo) affect the scoring.

The specific musical style of the Miao Four-Sided Drum Dance was not taken into consideration, such as how to grasp the adaptability of the traditional drum beats and rhythm of the Four-Sided Drum Dance to modern arrangements.

Improvement suggestions:

Add evaluation details to clarify the performance requirements at different levels, such as:

Drum beat mastery: whether the candidate can accurately hit the different drum beats of the four-sided drum and keep in sync with the music.

Rhythm stability: whether the candidate can maintain a stable rhythm throughout the whole process without affecting the quality of the drum beats due to dance movements.

Style consistency: whether the candidate can accurately reflect the musical style of the Miao four-sided drum dance, rather than simply relying on personal understanding of the music.

2. Dance performance and creativity (Expert 3 scored 0)

Expert opinion:

The evaluation criteria do not take into account the balance between tradition and innovation. The Miao four-sided drum dance has fixed basic movements and performance methods, but innovation needs to be carried out without destroying the traditional beauty.

The divisions between rating levels are not clear enough, and specific requirements regarding creativity, personal style, and emotional expression should be added.

Optimization suggestions:

Refine the scoring criteria and clarify the requirements for excellent, good, and general grades, such as:

Excellent (10-9 points): Candidates can create movements with personal style while maintaining the traditional style, and perfectly integrate with the drum beats.

Good (8-7 points): Candidates can show a certain personal style, but some movements are slightly different from the traditional style.

General (6-5 points): The candidate's dance movements basically meet the requirements of the four-sided drum dance, but lack obvious personal style or creative expression.

Poor (4-3 points): The movements are stiff, lack dance expressiveness, and the combination with the drum beats is not natural enough.

3. Teamwork (Expert 1 scored 0)

Expert opinion:

The scoring items do not fully consider the coordination of team rhythm. Four-sided drum dance is usually a group dance, and the team's overall rhythm perception is an important evaluation indicator.

The division of roles in teamwork is not defined, for example, whether the leader's interaction with other members affects the score.

Optimization suggestions:

Add details such as team rhythm coordination and movement synchronization:

Excellent (5-4.5 points): The rhythm between team members is highly synchronized, the movement consistency is strong, and the overall beauty of the team can be displayed.

Good (4-3.5 points): The overall coordination is good, but there are minor inconsistencies in some transition movements.

General (3-2.5 points): There are some rhythm deviations, but it will not significantly affect the overall performance quality.

Poor (2-1.5 points): The team movements are not synchronized, and some members are obviously faster or slower than the overall rhythm.





Appendix 8: Passed ethics review



AF20-03-03.0
May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: THE CURRICULUM DEVELOPMENT OF THE FOUR SIDED DRUM DANCE COURSE FOR
EARLY CHILDHOOD MAJOR OF TONGREN UNIVERSITY IN GUIZHOU PROVINCE

Principal investigator: Ms. CHEN HUANG

Institution: Faculty of Fine Arts, Srinakharinwirot University

Protocol code: SWUEC-682043

Documents approved:

- | | |
|---|-------------------------------------|
| 1. Submission form | version no. 1 date 26 November 2024 |
| 2. Full research proposal | version no. 1 date 26 November 2024 |
| 3. Participant information sheet and consent form | version no. 1 date 26 November 2024 |
| 4. Questionnaire/data collection form | version no. 1 date 26 November 2024 |
| 5. Investigator's biography | |

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

Date of approval: 07/02/2025

Date of expiration: 06/02/2026

A handwritten signature in black ink, reading "Sittipong Wattananonsakul".

(Associate Professor Sittipong Wattananonsakul, Ph.D.)
Chairman, Social Science and Behavioral Science Research Sub-Committee
of Srinakharinwirot University (Panel 2)

Ethics and Research Standards Division
Innovation Building Prof. Dr. Saroch Buasri, Floor 17
Srinakharinwirot University, 10110 Thailand
Tel.: +66-26-495000, 17503 Fax: (02) 2042590

Appendix 9: Expert Invitation for IOC-Based Curriculum Validation:

HESI. 8718/263



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Dr.fLu Hang,

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 Ms.Chen Huang, a master's candidate in the Master of Education Program in Art Education. Her thesis, entitled "The Curriculum Development of The Four-Sided Drum Dance Course for Early Childhood Majors at Tongren University in Guizhou Province," has been approved, and she is being advised by Assistant Professor Dr.Sureerat Chenpong.

Ms.Huang 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 Ms.Huang at 15185908885.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Chatchai Ekpanyaskul". The signature is fluid and cursive, with a large initial "C" and a stylized "E".

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

Dean of the Graduate School

HESI. 8718/263



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Mr.Long Yun Hui,

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 Ms.Chen Huang, a master's candidate in the Master of Education Program in Art Education. Her thesis, entitled "The Curriculum Development of The Four-Sided Drum Dance Course for Early Childhood Majors at Tongren University in Guizhou Province," has been approved, and she is being advised by Assistant Professor Dr.Sureerat Chenpong.

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Yours sincerely,

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

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

Dean of the Graduate School

HESI. 8718/263



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Professor Tian Sheng Hui,

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 Ms.Chen Huang, a master's candidate in the Master of Education Program in Art Education. Her thesis, entitled "The Curriculum Development of The Four-Sided Drum Dance Course for Early Childhood Majors at Tongren University in Guizhou Province," has been approved, and she is being advised by Assistant Professor Dr.Sureerat Chenpong.

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Yours sincerely,

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

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

Dean of the Graduate School

VITA

