



DEVELOPMENT AND DESIGN OF A LATIN DANCE COURSE TO ENHANCE  
SPECIALIZED SPORT DANCE SKILLS FOR GRADE 12 HIGH SCHOOL STUDENTS



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WANG HAO

A Thesis Submitted in Partial Fulfillment of the Requirements  
for the Degree of MASTER OF EDUCATION  
(Art Education)

Faculty of Fine Arts, Srinakharinwirot University

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THE THESIS TITLED

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BY

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The current landscape of high school physical dance education faces several challenges, including insufficient fundamental professional skills, limited artistic expression, and low learning efficiency among students. Additionally, the 2024 national examination system reform, which eliminated school-level assessments and integrated the International Standard Dance Professional test into the unified examination, has rendered traditional teaching models inadequate in addressing students' evolving learning needs. In response, this study employed the Fitts three-stage teaching model to develop an instructional approach for three Latin dance styles, aiming to improve students' learning efficiency and mastery of professional dance skills. The research applied Taylor's theory in conjunction with the Fitts model and evaluated the course's effectiveness through expert assessment and focus group discussions. Three experts assessed the course design using the Index of Item-Objective Congruence (IOC), a validity measurement method ensuring alignment between instructional content and learning objectives. The IOC analysis yielded values ranging from 0.66 to 1.00, indicating a high degree of consistency between the course structure and pedagogical goals. Additionally, a focus group discussion with seven participants confirmed that the proposed teaching approach significantly enhanced students' fundamental dance techniques, artistic expression, and engagement in learning. While this study was limited by its sample size and geographical scope, its findings provide valuable insights into the ongoing reform of high school physical dance education. Future research should expand the sample and regional coverage to further validate and refine the instructional model, enhancing its applicability in broader educational contexts.

Keyword : Latin dance, physical dance education, Fitts three-stage

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## TABLE OF CONTENTS

	Page
ABSTRACT .....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
CHAPTER 1 INTRODUCTION .....	1
1.1 Background.....	1
1.2 The Chinese government's policy (Communist Party) in providing opportunities for educational institutions with Latin dance .....	3
1.3 Problems in Latin American dance education focusing on student outcomes .....	4
Objectives of the Study.....	5
Definition of Terms .....	6
Scope of the Study Conceptual / Study Framework.....	6
CHAPTER 2 LITERATURE REVIEW.....	7
2.1 The history and concepts of Dance Sport.....	7
2.2 The concepts of Latin American Dance in the context of Chinese education.....	7
2.3 The development of dance education in China .....	10
2.4Curriculum development s concepts.....	12
2.5 Fitts' Three-Stage Theory .....	14
2.6 Related Research .....	18
CHAPTER 3 METHODOLOGY .....	25
3.1 Research Design.....	25
3.2 Sampling Selection .....	26

3.3 Ethical considerations.....	26
3.4 Investigative instruments .....	27
3.5 Data Acquisition .....	28
3.6 Data analysis.....	29
CHAPTER 4 FINDINGS .....	31
Introduction: .....	31
4.1 Course Design .....	32
4.2 Focus Groups:.....	117
CHAPTER 5 CONCLUSIONS AND DISCUSSION .....	202
5.1 Overview of the results of the study.....	202
5.2 Main research findings .....	202
5.3 Hire experts to evaluate course design.....	205
5.4 Discussion.....	209
5.5 Shortcomings and recommendations of the studies.....	211
REFERENCES.....	213
APPENDIX .....	224
VITA .....	237



# CHAPTER 1

## INTRODUCTION

### 1.1 Background

Latin dance has become a hot topic in the current society, which is accompanied by the proclamation of national policies, which takes Latin dance in a new direction of development. On December 22, 2023, the National Ministry of Education issued a clear statement on improving students' cultural understanding, aesthetic perception, artistic expression, and creative practice through aesthetic education (Communication on the Comprehensive Implementation of Deepening Measures for Aesthetic Education in Schools, 2023), which aims to improve the quality of the aesthetic education curriculum, create a mechanism for students to show their art and artistic resources, build an interdisciplinary aesthetic education system of resources and cultivate talents and a model of art groups. By 2027, the quality of the aesthetic education curriculum will be improved, a mechanism will be established for students' art and art exhibitions, an interdisciplinary resource system for aesthetic education will be established, full coverage of each educational program will be achieved, and art education talents and exemplary art groups will be nurtured. And art admission has traditionally been a major concern for society, art admission has traditionally been a major concern for society, the Ministry of Education has continued to promote the reform of the admission system, the art admission policy has been continuously adjusted and improved, and the admission procedure has been continuously optimized. As of September 24, 2021, the Ministry of Education of the People's Republic of China issued (Ministry of Education Guiding Opinions on Further Strengthening and Improving the Work of Professional Examination and Registration of the Art Class of Conventional Higher Education Institutions), which states that the professional examination and registration of the art class of the higher education institution is an important link in the cultivation of artistic talent. In order to implement the spirit of the 19th CPC National Congress and in the spirit of important speeches by General Secretary Xi Jinping, to establish and improve the selection and evaluation system of artistic talents, to present

strengthening and improving the work of colleges and universities in the art class professional examination and registration of guiding opinions. General requirements include strengthening party leadership, implementing the task of creating moral character, and promoting education in cultural trust. The basic principles emphasise the cultivation of the comprehensive quality of students, their comprehensive development and the guarantee of fairness and impartiality. The main tasks include promoting categorized examinations in the arts disciplines, optimizing the examination method, improving the admission and admission mechanism, and strengthening supervision and management. The aim is, in principle, to establish a scientific and fair system for the selection of artistic talent, based on a uniform higher education entrance examination, with the provincial professional examinations (hereinafter referred to as the 'Provincial Uniform Examination') as the main body, and to promote the high-quality development of art education by 2024.

By promoting the classification of professional examinations in the arts, in principle, to realize the full coverage of the provincial uniform examination of art disciplines in 2024, and from 2024 no longer to create provincial school exam places, according to the characteristics and requirements of different disciplines for the selection and training of talents, and to implement the registration method of classified admissions. The art of strengthening the provincial unified exam is a trend, candidates for the arts must be fully prepared for the unified exam. There are now many 211,985 colleges and universities canceled school exams, recognizing the province's uniform exam scores. In 2024, the state currently allows schools to keep school exams for registration, but also encourages colleges and universities to take the online exam or use the results of the provincial uniform exam for initial selection and other ways to strictly control the number of on-site school exams. According to the 2024 National Undergraduate Colleges and Universities published admission brochures, Statistics 2024 National Undergraduate Colleges and Universities Offering Sports Dance Majors 79. Beijing 4, Tianjin 4, Hebei 6, Henan 7, Shandong 10, Shaanxi 2, Xinjiang 1, Inner Mongolia 1, Liaoning 3, Jilin 2, Heilongjiang 1, Shanghai 3, Jiangsu 4, Anhui 8, Jiangxi 4,

Hubei 3, Hunan 3, Guangdong 2, Guangxi 1, Hainan 1, Chongqing 1, Yunnan 1, Sichuan 7. The heat of sports dance continues to rise, and more and more colleges and universities have created a dance specialty according to the national standard, which further emphasizes the importance of the art exam in the selection of artistic talents.

## **1.2 The Chinese government's policy (Communist Party) in providing opportunities for educational institutions with Latin dance**

According to the Ministry of Education's Uniform Rollout, in January 2023, the province issued the "Hebei Province to Further Strengthen and Improve the Work of Conventional Institutions of Higher Education through the Art Professional Examination and Registration Application Program" and the "Hebei Province, Province of Conventional Higher Education Arts Uniform Examination Test Guidelines" from 2024,, Provincial Uniform Examination Test Guidelines, Provincial Uniform Exam Summary Scores = Total Amount of College Entrance Exam Cultural Scores (including policy bonus points)  $\times 0.5 + (\text{professional grade} \div \text{professional full performance}) \times 750 \times 0.5$ , the result is rounded to 3 decimal places. International Standard Dance will be included in the scope of the Uniform Examination of the Province of Dance. The full performance of the exam is 300 points. The exam topics are basic dance skills 120 points, dance performance (dance repertoire or combination of national standards, length not more than two minutes) 150 points, dance improvisation 30 points. In the case of a dance performance, the main test is the candidates' ability to use body language to achieve a complete artistic expression: control of the rhythm of the music, dance steps and technical proficiency, good physical fitness, emotional and artistic expression skills, ability to accurately grasp the specifics of dance styles, when completing a repertoire or combination.

Thoroughly regulate the behavior of art training The focus of sculpture includes the strict regulation of the management of training subjects and practitioners, the strengthening of the management of training fees, the regulation of advertising and registration procedures, the assurance of safety management, the strengthening of centralized residency training management, the promotion of the articulation of art

education outside the school, and the promotion of the quality of art education within the school. Each place should strengthen organisational management and special management, focus on advertising and monitoring and control, ensure policy implementation and increase public satisfaction. At the same time, the document emphasizes support for secondary schools with a specific nature of the arts, including encouraging dance to run schools, increasing financial investment, improving the quality of art education, increasing the number of art teachers, and exploring resource mobilization in areas with limited resources, municipalities or provinces. To provide a high-quality educational environment and rich teaching tools for students with artistic advancement needs.

The Hebei Provincial Educational Examination Institute counted 76,000 people in the Art category of the Common Exam in 2020, 72,200 people in the Art category of the Common Exam in 2021, and about 80,000 people in the Art category of the Common Exam in 2022. In 2023, appropriate policies will be announced in succession to harmonize the uniform examination of the arts and to encourage the development of higher education institutions and training institutions for art examinations. In 2023, Hebei Provincial Education and Examination Institute "on 2023 ordinary colleges and universities report and verify the registration source of the plan notice" improved, Hebei Province has a large education province, including the number of art classes for the common exam of 94,000 people. This shows that the number of people taking the joint art exam is increasing every year.

### **1.3 Problems in Latin American dance education focusing on student outcomes**

In the current Latin dance education in China, especially for general high school students and high school students with artistic characteristics, there are urgent problems that need to be solved. In Associative with the gradual emergence of EKE as a path to higher education for those secondary school students whose results in cultural subjects are not satisfactory, EKE training institutions and intensive EKE training courses in schools have also emerged. However, these trainings still use a traditional way of teaching, which has serious drawbacks.

The current way of teaching takes the teacher as the main organ, the teacher demonstrates, the student imitates, the teacher explains, the student the scenario, followed by a large amount of mechanized training. This monotonous and boring teaching method, which emphasizes the individual difference and learning initiative of students, leads to an immediate lack of inner emotional expression and basic theory in the learning process of Latin dance. Students with a weak foundation of mastery often only achieve superficial energy and explosive power through a large amount of effort training, but are still very weak in the right way to generate power, dance expression, and inner emotion. Volume-based training methods are not able to match the overall improvement of students at a professional level.

ECE training institutions and schools ECE intensive training courses are created with time constraints, the first semester of the senior year of intensive training can only improve the surface skills of students in a short period of time, can not be taught in a limited time the basic theory of the system of sleep This training mode makes the learning effect of students significantly discounted, and finally, ECE showed obvious deficiencies in the exam, difficult to develop very competitive exams.

There are obvious problems in the current teaching method and content of Latin dance artist candidates that need to be reformed and updated in teaching methods. Through the introduction of more nutrition and interactive teaching methods, strengthening the teaching of basic theory, focusing on the individual emotional expression of students and cultivating the right way to generate strength, in order to comprehensively improve the level of physical education of students and lay the foundation for them to achieve excellent results in the art exam.

### **Objectives of the Study**

1. To develop a teaching method based on the Fitts three-step theory for the three dances of physical education dance, with the aim of improving the effectiveness and mastery of students' learning.

2. To validate the effectiveness of the teaching method based on Fitts' three-step theory in physical education dance by comparing the pre- and post-test.

### Definition of Terms

Dancesport: a combination of sports and art dance form, including Latin dance and Modern dance two categories, this paper mainly studies the cha cha, rumba and cowboy in Latin dance.

Basic professional skills: The basic techniques and skills that students need to master in the process of learning Latin dance, including basic steps, dance posture, rhythm, etc.

### Scope of the Study Conceptual / Study Framework

Methods of teaching cha-cha, rumba, and cowboy developed on the basis of the concept of Fitts' three-step theory and evaluating the effectiveness of these teaching methods in enhancing students' basic professional skills for third-year art students of a high school art school studying sports dance in Baoding, Hebei Province, China, in 2024.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 The history and concepts of Dance Sport

International Standard dance (International Standard dance), also known as "sports dance", formerly known as "social dance", English as "Ballroom Dancing", the beginning of the European aristocracy held in the court of a social dance, after the French Revolution, Ballroom Dancing began to spread folk. It originated from social dance, after years of development, the formation of a standardized, competitive and artistic sports. Dancesport includes two categories: standard dance and Latin dance. The style of standard dance is elegant and smooth, emphasizing the tacit understanding between the partners and the grace of the posture. It consists of five dances: the Waltz, the Tango, the Viennese Waltz, the Foxtrot, and the Quickstep. Latin dance is full of vitality, strong sense of rhythm, dancers often show unique personality and emotions. It also includes five dances: the Cha-Cha, Samba, Rumba, Paso Doble and Jive. This article is the teaching method of sports dance mentioned in the research of sports dance teaching, mainly pointing to the teaching activities of Latin dance in sports dance.

#### 2.2 The concepts of Latin American Dance in the context of Chinese education

Outdoor Lighting (1864-1949): The foundation of the dance movement was laid in the late 19th century when it was introduced in treaty ports such as Shanghai, and its popularity among the elite was accelerated by standardization reforms in the 1920s. Turbulent Discoveries (1949-1986): After the founding of the People's Republic of China, the dance movement underwent an ideological shift, spreading from the elite to the masses. During the Cultural Revolution, the dance movement was completely banned. Rapid Prosperity (1986-2023): After reform and opening-up, dance was revived and began to integrate with international standards as a dance movement. Since the 1990s, there has been rapid growth in the field of competitive dance, art, education and gender communication through organizational development, talent development and



innovation." Duan, Z. G.et al. (2024)

In China, Latin dance has gradually grown as a form of art education and has become an important way for many students to pursue their artistic dreams. Especially in the system of art examinations, Latin dance has been widely included as one of the subjects of the examinations of the specialty of art. By studying Latin dance, students can not only improve their dancing skills but also develop their sense of rhythm, body coordination, and artistic expression skills, and more importantly, they can gain admission to the university they have in mind through art exams.

Education departments and schools promote the teaching of Latin dance by offering specialized courses and organizing training for art exams. It is not only about meeting the needs of art education, but also about enriching the cultural life of students and improving their overall quality. In the context of Chinese education, Latin dance has gradually become an important tool for promoting the comprehensive development of students. Large-scale international competitions are also held in China every year. In July 2024, the WDSF Dance Competition was held in Wuxi, China. (Liu Ziqian. (2024). Pooling Asian Power to Create the World Stage The 2024 WDSF Asian Dance Sports Festival is about to begin. Shangwu (09), 37-39+36.

In the current Latin dance education in China, especially for general high school students and high school students with artistic characteristics, there are urgent problems that need to be solved. As the Estonian Student Union has gradually become a path to university for secondary school students whose results in cultural subjects are unsatisfactory, there have also been the emergence of the Estonian Student Union's training institutions and intensive courses for the Estonian Student Union in schools. Along with the growth of the popularity of sports dance in EKE, the number of related training institutions and forms of study has gradually increased, but at the same time, many problems have also emerged. Firstly, there are obvious shortcomings in the teaching methods and methods of EKE training institutions. The form of training for students of sports dance specialty in Changsha City High Schools is one-time, boring, mainly based on collective training, there is no individual instruction, and the



training load is large, and there are fewer opportunities for competition, which makes it difficult to improve the professional level of students, resulting in an incomplete expression of students' inner emotion and basic theory in the process of learning Latin dance instantly. (Zou Jun, 2023). Although the professional level of teachers in sports dance schools in Jinan City is high, the high mobility of teachers and the imbalance in the content of training affect the stability of teaching quality (Long Yanni, Ding Xianqiong, 2020). In contrast, educational institutions in Shijiazhuang city have problems such as an irrational curriculum, the long duration of a single learning session, and excessive student fatigue leading to poor training results (Hu Yaxin, 2020). In addition, the content of training in sports dance art exam schools is often too test-oriented, only for the content of the main dance exam of technical training, ignoring physical quality, basic dance skills, dance expression, inner emotion and physical training, and there is a large deviation from the exam standards of colleges and universities (Zhou Jiale, 2020; Chen Siyu, 2020). Such a one-time training approach is not only difficult to meet the demand of colleges and universities for comprehensively developed talent, but also leads to the problem that candidates demonstrate a lack of artistic sense in the exam, such as body awareness, dance, and music (Zhou Jiale, 2020). At the same time, there are also problems with the teaching environment and management mechanism of some training institutions, such as imperfect spaces and a chaotic management system, which further limits the ability to increase the impact of teaching (Hu Yaxin, 2020). In conclusion, the current method and method of teaching the sports dance exam must be optimised,

reform and renew. By introducing more nutritional and interactive teaching methods, strengthening the teaching of basic theory, focusing on cultivating students' individual emotional expression and the right way to generate strength, and focusing on the integrity, scientificity, and personalization of training to better adapt to the talent selection requirements of colleges and universities.

### 2.3 The development of dance education in China

The emergence of dance education in China is a universal phenomenon throughout human history. The art of dance, as the "mother of the arts", is distinguished by its ancient character. According to descriptions, already during the Zhou dynasty, there was a special educational system, and the content of education at that time was divided into six types, which were called the "six arts": rituals, music, archery, imperial competitions, literature and mathematics. And "music" is a general term for art that includes music, poetry, and dance (Ouyang, 2020). On the history and impact of Chinese dance education. Teater (27), 133-134.

The development of dance education in China has evolved and grown over the years, gradually forming a unique educational system. Early dance education was mainly based on the heritage of traditional culture and folk art, and the dance forms were diverse, encompassing various folk dances, classical dances, and local opera dances. With the creation of the new China, dance education began to be systematized and formalized. With the strong support of the government, numerous professional dance colleges and training institutions were established, laying a solid foundation for the development of dance education.

The study of dance teaching in Chinese physical education has continued to evolve and has gradually raised some key trends and current issues. Tan Mengting (2024) used CiteSpace software to visualize and analyze research on physical education and dance teaching from 2014 to 2024 and found that the number of studies in this field peaked in 2019 but then declined. The research focuses mainly on the renewal of the teaching method, curriculum reform, methods of dance teaching and the comprehensive quality culture of students. However, a stable core group of authors has not yet been formed in the field of physical education and dance teaching, and cooperation between research institutions still needs to be strengthened (Tan Mengting, 2024). Yin Xinyi (2024) further noted that research in physical education and dance teaching still suffers from insufficient interdisciplinarity and limitations of strong research content, and that in the future, interdisciplinary integration should be strengthened and

diverse teaching methods explored to improve the quality of teaching and the impact of research. Miao Feng et al. (2023) analyzed the hot spots and trends in physical education dance teaching research in China through CiteSpace, emphasized the application of modern information technology in the teaching of physical education dance, and proposed that physical education dance teachers need to be aware of the latest developments in the discipline in order to adapt and optimize the content of teaching.

In Association with the development of the sports dance curriculum in higher education institutions and universities, Li Sisi et al. (2023) reviewed the historical development of the sports dance curriculum, pointed out that the sports dance curriculum has gone through four stages: initial establishment, rapid development, standardized structure and maturity, and analyzed the current state and problems of the curriculum, teaching methodology, and talent education goals. Development still faces challenges, such as lagging teaching concepts and an imperfect curriculum system (Li Lin, 2023). In conclusion, the research direction of integrating teaching in China's physical education and sports system mainly involves the reform of curriculum content, the renewal of teaching methodology, the development of science and technology and interdisciplinary, and in the future, it is necessary to further strengthen the theoretical structure of teaching, promote the depth of combining practice and theory, and promote the high-quality development of physical education and sports teaching.

From the 1950s to the 1970s, dance education was gradually standardized, and professional dance colleges were established one after the other, such as the Beijing Dance Academy and the Shanghai Theater Academy, which trained a large number of professional dance talents. At the same time, the content and form of dance education were enriched. From traditional dance to contemporary dance, from elementary education to higher education, the dance education system is becoming more and more perfect.

As we enter the 21st century, dance education has brought new development opportunities and challenges. Along with the development of the

social economy and the improvement of people's standard of living, the demand for dance education is increasing. Governments and education departments at all levels are paying more attention to the development of dance education and have adopted a number of policies and measures to promote the popularization and improvement of dance education. At the same time, the development of modern information technology has also brought new teaching tools and methods to dance education, which have significantly enriched the form and content of dance education.

At present, Chinese dance education not only focuses on teaching technology and skills, but also pays more attention to cultivating comprehensive quality and innovation capacity. The concept of education has changed from a purely teaching technique towards a focus on the overall development of students, emphasizing the cultivation of students' artistic education, creativity, and practical abilities. Especially at the stage of primary education, more and more mainstream primary and secondary schools have opened dance courses, considering dance to be an important part of aesthetic education.

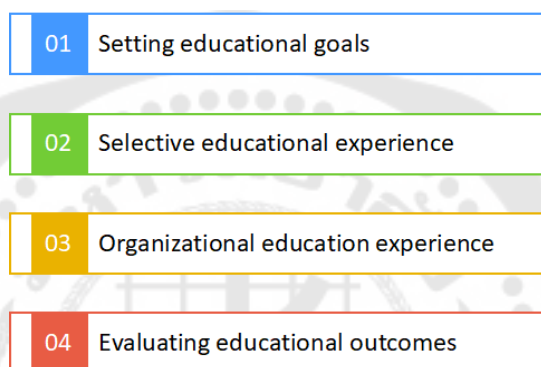
Overall, the development of dance education in China shows a booming trend. Along with the constant updating of educational concepts and changing social needs, dance education continues to innovate and evolve, contributing to the cultivation of excellent dance talents and the improvement of artistic literacy for all people.

#### **2.4 Curriculum development s concepts**

Taylor curriculum development concept, also known as "Taylor principle", is a curriculum development theory put forward by American educator Frank Taylor in the early 20th century. The theory emphasizes a student-centered, goal-oriented, science-based approach to curriculum design. The Taylor curriculum development philosophy consists of five steps: identifying objectives, selecting content, organizing content, selecting teaching methods, and evaluating learning outcomes. The theory has the advantages of student-centered, goal-oriented, scientific and systematic. However, Taylor's curriculum development concept also has some limitations, such as too much

emphasis on goals, lack of flexibility, neglect of learning process and so on. In practical application, we should combine the actual situation of students and teaching environment, flexibly use Taylor's curriculum development concept, and constantly improve and perfect. Luo, M. D. (1988). Ralph W. Taylor and the "Taylor Principle". Educational Research and Experimentation (04),67-69.

### Taylor curriculum development



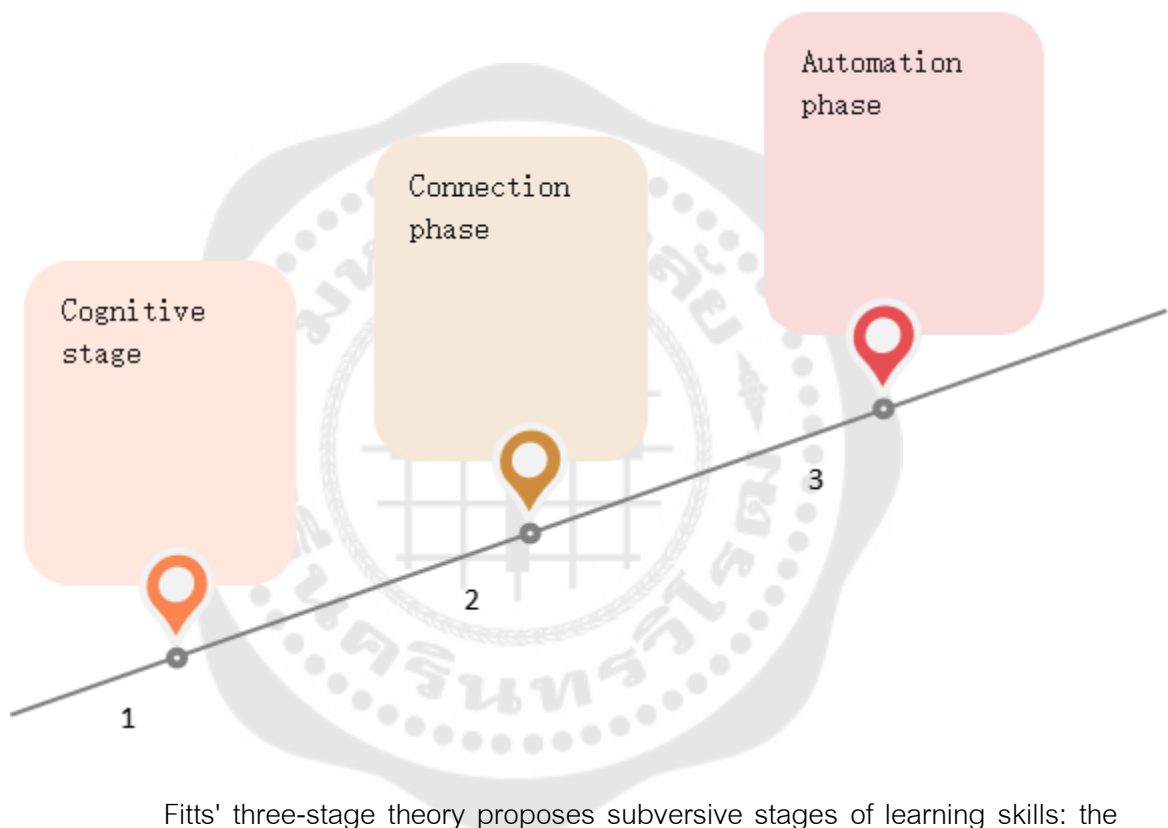
The Taylor principle has been widely used in curriculum design and teaching reform in various fields, and has shown scientific and practical guiding value. Huang Qiaoling (2024) suggested that the ideological and political practice of pedagogical courses based on the Taylor principle must focus on four aspects, namely teaching objectives, curriculum tools, teaching methods, and impact assessment, in order to cultivate the professional concept and teaching ethics of teacher trainees. Gu Qinting (2024) explored the application of the Taylor course goal model to the teaching reform of the Intelligent Clothing Design and Manufacturing course, emphasizing the clarity of course objectives, the relevance of teaching content to industry needs, and the use of high school teaching methods. Sun (2024) analyzed the current state of the University Physical Education Course Evaluation System and proposed optimization strategies based on the Taylor model, including clear teaching objectives, updated learning content, optimized learning arrangements, and enriched assessment methods. He Jiao et al. (2024) constructed a humanistic nursing course system for hospital

nursing professionals based on the Taylor model, emphasizing the scientific nature of the course objectives and the reasonableness of the content Zhu Hongxia (2024) combined Taylor's principles to examine the structure of gerontological education courses based on four aspects – goal setting, content selection, implementation organization, and evaluation of outcomes – to improve the scientific and standardization of courses. Meng Youwen and Zhang Hui (2023) proposed improving the performance of a goal system based on the Taylor principle, optimizing course content, formulating a holistic organization of teaching, and multidimensional assessment when analyzing the curriculum of the main culture course stage of the higher education outcomes project. "Content-Action-Assessment" in order to increase the impact of the course on the development of people's consciousness and policy. Lv Linhai (2022) discussed in depth the modernity and transcendence of Taylor's curriculum principles and concluded that this theory, which is both rationalized, referential, and growth-oriented, can inspire curriculum developers to deeply understand students' learning experiences. Based on Taylor's concept of "learning experience", Chang Yuan (2022) analyzes the objectives, content, implementation, and evaluation of community education courses, cultivates thinking skills, acquires information, and shapes social attitudes, and Hu Hongyu (2022) constructs a "Value-Content-Methodology-Outcome" pedagogy based on the principles of Taylor's public curriculum. "value-content-methodology-result" in order to increase the professional identity and sense of education of teacher educators. These studies show that the Taylor principle as an important cornerstone of modern curriculum theory has been used in various areas of the curriculum

## 2.5 Fitts' Three-Stage Theory

In the initial cognitive stage of the Fitz model, learners are exposed to simple rules and verbal instructions to gain a basic understanding of actions. At this stage, performance is variable and wrong as the learner tries different action configurations. As learners reach the following stages of association, the movement patterns become more refined and consistent. Depending on the complexity of the task and the ability of the learner, this stage requires different lengths of practice. Reaching the third stage of

autonomy requires extensive practice. At this stage, the learner can complete the skill with minimal mental effort and few mistakes. As noted in the next chapter, much of the learning process inferred in Fitz's three-stage model is attributed to the development and acquisition of information processing abilities (Anderson, 1982) and the construction of associated motor programs. (David et al., 2008; Newell, 1986; Newell, 1976; Saltzman & Kelso, 1987)



Fitts' three-stage theory proposes successive stages of learning skills: the cognitive stage, the associative stage and the autonomic stage. This theory emphasizes the gradual depth of the skill learning process, (Anderson Jr. Cognitive Skill Acquisition [J]. Psychological Review, 1982, 89(4): 369-406.) Anderson, J. R. (1982). Acquisition of cognitive skill. Psychological Review, 89(4), 369- 406. In the early cognitive stages, learners understand activities through simple rules and verbal instructions, and their performance is uneven and prone to errors; in the associative stage, the pattern of activity gradually becomes more subtle and consistent, and the duration and effectiveness of the practice varies according to the complexity of the task and the learner's abilities; Eventually, the pattern of activity gradually becomes more



subtle and consistent. In the associative stage, movement patterns become increasingly subtle and consistent, with the time and effectiveness of practice varying according to the complexity of the task and the learner's ability; Finally, through extensive practice, an autonomous stage is achieved where the learner is able to perform the task skillfully, with minimal mental effort and errors. This learning process is largely due to the increase in information processing skills (Anderson, 1982) and the creation of associated motor programs that reflect the trajectory of skill development from initial understanding to automated execution. (David et al., 2008; Newell, 1986; Newell, 1976; Saltzman & Kelso, 1987).

Fitts' three-step model of learning a second language from cognitive comprehension to automated use, through practice and feedback, learners progress from initial unstable performance to fluent and accurate language use. (Maie R. Testing the three-stage model of acquiring second language skills [D]. Michigan State University, 2022.)

In medical surgery, learners understand tasks through planning and demonstration, execution is irregular and relies on conscious control; For example, when sewing, beginners need to gradually master the basic stages, such as holding a stent and piercing the skin. In the associative stage, the completion of tasks becomes smooth through practice and feedback, but learners still need to pay attention to the details of movement. Finally, in the autonomous stage, learners are able to complete the task easily and with minimal mental effort, approaching the level of an expert, for example, they are able to focus on both patient safety and surgical quality when stitching in the operating room. This process is an example of a skill development trajectory from beginner to expert and involves not only technical mastery but also a general understanding and execution of the task. (Rajaratnam, V., Rahman, N. A., & Dong, C. (2021). )

Clinical trainers are based on three stages: the cognitive stage, the associative stage and the autonomic stage. In the cognitive stage, students move slowly, inconsistently, and depend on conscious control, as evidenced by slow



assessment speed, poor skills, and poor manipulation. In the associative stage, students move smoothly, reliably and efficiently, movements are partially automated, the speed and accuracy of assessment are increased, and they are able to observe the task more fully, as evidenced by good assessment skills and good observation skills. The learners in the autonomous stage had quasi-automated movement, were accurate and efficient, were able to pay attention to the interpretation of observations, and were flexible in adapting assessment techniques, e.g. good assessment interpretation and good integration of theory and practice." Julie Jay & Antonette Owen (2016) *Assessment and Evaluation in Higher Education* [0260-2938] Jay, Julie Year. 2016 Volume:41 Number:8 Page:1176 -1192

By applying the three stages of Fitts to the acquisition of dance skills, students gradually progress over time from a "rudimentary" to an "automated" level, from the perception and recognition of basic dance movements, balance and balance in movement, to the ability to demonstrate dance freely and fluently. (Anderson J, Betts J, Betts J). (Anderson J, Betts S, Bothell D et al. Three dimensions of skill acquisition [J]. 2018). It also provides knowledge for the learning process, is more holistic and logical, and allows the learner to meet needs at each stage (Salehi SK, Tahmasebi F, Talebrokni F S. Different perspectives on distinct models of motor learning: Gallahue, Fitts, and Posner versus Ann Gentile's Comparative Motor Learning Models of Gallahue, Fitts, and Posner and Ann Gentile[J]. (Exercise and Sport Science, 2021 (2): 53-63) Fitts' three-stage theory, combined with curriculum design, also fosters the dual development of students' dance skills and 21st-century skills, which has become an important topic in current research in art pedagogy.

In modern education, skill development is not limited to academic knowledge but also involves developing students' soft skills such as emotions, communication, innovation, and teamwork abilities. Especially in the field of art education, students must not only acquire professional skills, but also the ability to express themselves and collaborate must be fully developed. Latin dance, as a highly expressive sport, requires students not only to have professional skills, but also to be

able to express emotions and artistry in collaboration with partners.

With the change in educational concepts, the basic skills of the 21st century have become an important goal in education. Latin dance as a dance form with a strong collective collaboration character offers an ideal environment for developing students' teamwork and emotional expression skills. In theory, combining the three stages of Fitz with modern educational concepts and structured curriculum design not only improves students' dance skills, but also helps them develop interdisciplinary and holistic abilities.

## **2.6 Related Research**

### **2.6.1 Research on Latin dance in dance sports**

Due to the extensive promotion of sports dance in school physical education programs and social fitness activities, Latin dance as a sports program that combines physical exercise and artistic expression has received a lot of attention in both the academic and practical fields. From curriculum design, teaching reform, skills training, to physical quality, mental health, and social identity, numerous studies have explored the meaning and expansion of Latin dance, providing theoretical support and a practical foundation for fostering the diversification and modernization of the physical education dance curriculum.

Qin Meng (2024) presented the principles of transformation based on the theories of constructivism, humanism, task-based learning, and differentiated teaching through the transformation of the curriculum of the international standard Latin dance curriculum, and emphasized the importance of curriculum objectives, simplification of technical movements, optimization of competition rules, and redesign of venues and equipment. The study pointed out that Latin dance has the function of both a sports competition and an art education, which provides new ideas for a diverse reform of the physical education curriculum in primary and secondary schools. In addition, the Qin Meng (2024) study also highlighted the important role of curriculum transformation in promoting the balanced development of students' holistic quality, which provides a theoretical basis for the subsequent optimization of the way Latin dance is taught.

From empirical studies, studies by Ru Yi (2023) and Zhang Xiaoqian (2023) examined the effects of cha-cha and rumba teaching interventions from the perspective of improving physical health, joy of movement, and physical performance in high school students, respectively. Ru Yi (2023) conducted a 16-week cha-cha dance teaching intervention for high school students using an experimental method, and the results showed that this type of dance can significantly improve students' physical fitness indicators and increase the feeling of joy of movement; while a study by Zhang Xiaoqian (2023) found that teaching rumba dance can effectively improve the physical fitness of high school students in terms of flexibility, endurance, etc., which provided empirical support for the promotion of Latin dance in the physical education dance curriculum. .

In addition to studying the impact of physical form and skills, some researchers have also focused on the role of Latin dance in social culture and group identity. Luo Fei (2023) explored the path of promoting the Latin dance curriculum in general education schools, noting that Latin dance not only enhances students' physical fitness and aesthetic interests but also strengthens students' group identity, relieves academic pressures, and promotes interpersonal interaction. In addition, Yang Hehe (2021) and Zhang Yaxuan (2021) used the task-based teaching method to introduce sub-module and task-based teaching strategies in the teaching of Latin dance, respectively, which proved that this teaching approach can help stimulate students' learning initiative and teamwork ability, and thus increase the impact of teaching. Together, these studies show that the teaching of Latin dance not only has a significant impact on technical training, but also plays an active role in promoting the development of a multidimensional quality in students.

Regarding the systematic management of the Latin dance curriculum and the optimization of the teaching method, Zhang Yuxi (2022), Zeng Yunxiang (2020), and Yang Yang (2014) examined the current situation and countermeasures of physical education and dance classes in schools, pointing out that building a team of teachers, optimizing the spaces, and creating a cultural atmosphere

in the curriculum are all important factors influencing the successful implementation of the Latin dance curriculum. These studies emphasize that the scientific management and continuous improvement of the physical education dance curriculum can be achieved through the introduction of modern management concepts and diverse teaching methods, thus further promoting the popularization and application of Latin dance in secondary schools and even elementary and high schools.

The existing literature fully demonstrates the multidimensional role and extensive value of Latin dance in the teaching of physical education. From changing the curriculum, revamping the way we teach, to improving physical quality and mental health, all research shows that Latin dance has a significant holistic educational function. Future research should further integrate different teaching approaches and management strategies, combine modern educational concepts, and continuously improve the Latin dance curriculum system to promote its widespread application in primary and secondary physical education programs (Qin Meng, 2024; Ru Yi, 2023; Zhang Xiaoqian, 2023; Luo Fei, 2023; Yang Hehe, 2021; Zhang Yaxuan, 2021; Zhang Yuxi, 2022; Zeng Yunxiang, 2020). ; Yang Yang , 2014).

### **2.6.2 Research on art curriculum development**

In the 21st century, the concept of basic literacy is deepening, which is why the status of the art education curriculum in China's basic education and higher education system has increased. Many studies have focused on the integration of art education curricula, the reform of curriculum standards, and the implementation and development of public art programs, providing theoretical support and a practical foundation for art education reform in China.

Nie Lei (2024), in her research on the integration of the art education curriculum into compulsory education, systematically developed the integration of the art education curriculum on the basis of a literacy orientation for logical field and practical development. According to the study, the integration of the art education curriculum should not only focus on the cross-use of disciplines, but should also be based on the cultivation of students' comprehensive literacy, which includes different

dimensions, such as curriculum concepts, curriculum forms, teaching design and internship opportunities. Nie Lei (2024) highlighted that by building a literacy-centred integrated learning model, it is possible to achieve a restructuring of knowledge, curriculum understanding, integration of cognitive thinking and collaborative education, thus promoting a greater role for the arts education curriculum in improving students' aesthetic capacity and cultural identity.

Huang Anlin's (2023) research, on the other hand, focuses on the history of the development and conceptual development of art education curriculum standards for compulsory education in the new century. Through a comparative analysis of the standards of the art education curriculum issued in 2001, 2011 and 2022, he pointed out that the new standards, while emphasizing moral education and basic qualities, constructed a comprehensive art education system in which music, art, dance, drama and cinema form a whole. The study concludes that the changes in art education curriculum standards in the new century are reflected not only in the change in curriculum structure and goals, but also in their profound impact on teachers' teaching concepts and students' learning styles, which has facilitated the transformation of the art education curriculum from discipline-centered to student-centered and single-discipline teaching to cross-disciplinary integration (Huang, An-Lin, 2023).

In the field of higher education, Zhang Yanjun (2022) conducted an in-depth discussion of the current situation and countermeasures for the implementation of public art courses in colleges and universities in the new era. From various perspectives such as leading ideology, basic principles, core tasks, etc., and through the study of some colleges and universities in Ningbo, he reveals the current problems of public art courses in terms of faculty, course evaluation, and allocation of study resources, and presents optimization strategies. The study highlighted that public art courses in colleges and universities should further promote disciplinary integration and cross-border collaboration, as well as raise the overall level of art education through the introduction of new media channels and innovative teaching methods (Zhang Yanjun, 2022).

Sun Haojie (2020) focuses on the structure and development strategies of the Beijing Elementary School's Physical Education and Arts 2+1 program, which not only explores the practical application of the art education curriculum in primary schools, but also analyzes the challenges encountered in the implementation of the program in terms of curriculum design, teacher implementation, and resource integration. A study by Sun Haojie (2020) shows that through the implementation of the "2+1 project", students' comprehensive literacy in both physical education and the arts can be effectively improved by providing new ideas and practical pathways to promote reform of art education curricula in primary and secondary schools.

In addition, Zhang Yangfan (2019) systematically analysed the similarities and differences between cross-strait art education in terms of curricula, teaching strategies and teacher training, comparing the development of art education curricula at the level of vocational secondary education across the Taiwan Strait. The study found that although there are common features in the general framework of cross-strait art education curricula, each side has its own peculiarities in terms of curriculum objectives, teaching methods and assessment mechanisms. Zhang Yangfan (2019) suggests that the future reform of art education curricula should take into account the successful experiences of both sides in order to create a diverse art education curriculum system with the characteristics of vocational education in order to better meet the social demand for high-quality talent.

In a study of art education for special groups, Chen Huan (2019) conducted an experimental study on the practice of an art curriculum for immigrant children, and the results showed that the art curriculum "Love Enlightenment" can significantly promote the development of self-confidence in immigrant children. The results showed that an art program with emotional care and close life experience not only increased the self-efficacy of immigrant children but also improved their psychological state, reflecting the important role of art education in promoting children's overall development (Chen Huan, 2019).



In recent years, the development of new media and information technology has also given a new way to the renewal of the art education curriculum. Jiang Wenwen (2018) studied the application of the WeChat platform in conducting public art courses in colleges and universities, and analyzed the advantages and disadvantages of using WeChat in public art courses using questionnaires and interview methods. The study notes that the introduction of new media not only enriches teaching methods but also increases students' sense of participation and interactivity, laying a solid foundation for the sustainable development of public art courses in colleges and universities (Wenwen Jiang, 2018).

From a broader perspective, studies such as Zhao Annan (2018), Gao Yan (2018), Han Xiaoxiao (2011), Li Qiong (2009), and Yu Weiwei (2007) have examined the current state of the development of art courses at different stages of education and in different types of colleges and universities, and the problems present in them according to different aspects, such as sports and art courses, environmental art design, and art high school elective courses. These studies generally reflect that current art courses have certain shortcomings in terms of teaching tools, teacher strength, course grading system and teaching methods, but they also show the potential and direction of course reform and innovation. In general, the development of the art education curriculum is moving towards informatization, quality and diversification, and in the future there will be a need for continuous efforts to strengthen teacher training, optimize the allocation of curriculum resources and improve the evaluation mechanism (Zhao Annan, 2018; Gao Yan, 2018; Han Xiaoxiao, 2011; Li Qiong, 2009; Yu Weiwei, 2007).

In domestic research related to the development of the art education curriculum, multidimensional discussions have been carried out in terms of theoretical constructions, curriculum standards, teaching practice, grading system and integration of resources. As art education deepens in primary and higher education, these studies provide valuable theoretical support and practical experience for the integration and renewal of the art education curriculum, and also point the direction for

future art education curriculum reform. Through continuous theoretical research and practical verification, China is further enriched





## CHAPTER 3

### METHODOLOGY

The structure of this study, sample selection, ethical reflection, research tools, methods of data collection and data analysis will be presented, with the aim of formulating a methodology for teaching Latin dance courses based on Fitz's three-step theory and evaluating it through detailed testing and feedback from experts and focus groups. The entire methodology section not only reflects the rigorous combination of theory and practice, but also provides a scientific basis for subsequent data analysis and discussion of the results.

#### 3.1 Research Design

The present study used a single-group, two-way testing method, the main objective of which was to check the effect of the Latin dance curriculum developed on the basis of Fitz's three-step theory on the improvement of basic professional skills in high school students. In design, one research subject is selected and separate skill tests are applied within the course to monitor the students' development in three stages – cognition, engagement and Mutoonomous. The following describes the research process:

**Pre-testing stage:** Prior to the implementation of the course, all participating students were tested on their basic skills to assess their sense of rhythm, body coordination and movement accuracy in Latin dance movements, which provided comparative data for follow-up.

**Curriculum implementation stage:** According to Fitts' three-stage theory, the content of the program was divided into a cognitive stage (1-5 weeks), a binding stage (6-11 weeks) and an Mutoonomous stage (12-16 weeks), with a corresponding teaching strategy being introduced in each stage. During this period, the teacher adopts a "learning, practicing, competing, and assessing" mode and continuously adjusts teaching strategies through lectures, demonstrations, hands-on activities, and step-by-step feedback.

Post-test stage: After the end of the course, the same skills assessment was carried out again and the post-test data was collected and compared with the pre-test data to analyse the students' skills improvement at each stage.

Expert assessment: In this study, experts from the International Olympic Committee (IOC) were also invited to evaluate the design and delivery process of the course, providing both theoretical and validation assessments.

### 3.2 Sampling Selection

The sample of this study was 15 12th grade students from the researcher's class. The sample selection was full participation without a sample. The selection criteria for all students were as follows:

**Health:** All participants must be in good health and able to tolerate the physical demands of Latin dance training to ensure that participation in the course does not cause any health problems.

**Interest in participation and grounds:** Participants must have a certain interest or pre-existing basis in dance in order to be able to actively participate in the programme; Weaker students are also allowed to participate to observe differences in the progress of students of different levels.

**Voluntary participation:** All students, parents or guardians voluntarily sign an informed consent form after fully understanding the purpose, process and potential risks of the study to ensure that the research process meets ethical requirements.

### 3.3 Ethical considerations

In this study, international and national ethical standards, participants' ethical rights, and privacy were strictly adhered to. Specific actions included:

**Informed consent:** prior to the start of the study, the purpose, methods and potential risks of the study were explained in detail to the parents or guardians of all participating pupils, and written informed consent was obtained so that all participants would be fully aware of and take the initiative to participate in the study.

**Privacy protection:** All data collected will be anonymized and participants' personal data will not be disclosed in the research report to ensure data security and privacy confidentiality.

**Autonomous participation and right of withdrawal:** Clearly informed participants have the right to withdraw from the study if they wish without adverse consequences, and students have autonomy and choice in the participation process.

**Avoidance of conflicts of interest:** as the subject of the research is the pupils' class, special attention will be paid to avoiding interference with pupils' free expression due to the teacher-pupil relationship or judgement, and to ensure that the data collection and feedback are inquiry-proof.

Ethical measures will fully protect the interests of the participants in this study in the above-mentioned data collection and analysis process and ensure that the research process is open, transparent and fair.

### **3.4 Investigative instruments**

In order to comprehensively assess the students' progress in teaching Latin dance skills, the following main tools were used in this study:

#### **1) Dance skills assessment scale**

The scale, created on the basis of Fitts' three-step theory, assesses students' Latin dance skills across the following three main dimensions:

**Cognitive Stage:** Focuses on assessing students' understanding of basic movements, force-generating styles, and dance structures. Assessment indicators include accuracy of movement activities, sense of rhythm and mastery of basic theory.

**Associative Stage:** Assesses students' mastery of complex movement combinations through repetitive practice, with key indicators being movement consistency, smoothness of quick transitions, and overall coordination.

**Mutonomous Stage:** Focuses on assessing students' skill stability and natural performance in a real or simulated competitive environment, including ease of movement, contagiousness of performance, and performance under

pressure.

The grading scale was carried out using teacher observation, video recording, and a grading mechanism to ensure that the grading results were recordable and accurate.

## 2) Questionnaire

A questionnaire was prepared to report on how the students felt about the course experience, teaching methods, participation and improvement of self-skills. The questionnaire includes:

Assessment of course admission, teaching organisation and learning environment;

students' self-assessed level of improvement in skills and artistic expression;

feedback on classroom communication and assessment feedback mechanisms.

The questionnaire included both closed-ended and open-ended questions aimed at gathering quantitative data and final opinions.

## 3.5 Data Acquisition

The data collection process was divided into the following stages:

Pre-test stage: Before the start of the course, 15 students were tested on the basics of dance skills and the dance skills assessment scale was used to record the initial performance of the students in the cognitive, associative and automated stages. At the same time, the students filled out the basic form to understand their interest in Latin dance, their current foundations, and their desired goals.

During the implementation of the programme: During the learning and teaching process, the teacher shall apply the Learning-Competition-Assessment (LCA) model and shall regularly carry out real-time assessment of pupils' performance using assessment and on-the-spot observation. Teachers and assessors regularly collect feedback data and make timely video corrections in the classroom teaching process.

Follow-up stage: After the end of the course, the pre-screening process is repeated and the same number of skills assessments and questionnaires are given to the learners again. Comparing the data from the benchmark tests, the improvement of students' skills and changes in self-esteem at each stage are analysed.

Expert and focus group feedback: In addition, evaluative feedback was collected from IOC experts and seven focus group members, conducted through interviews, groups, and discussion notes that complemented the data synthesis to analyze the effectiveness of teaching.

### 3.6 Data analysis

A combination of quantitative and qualitative methods was used in the analysis of the data in the following steps:

#### 1) Numerical analysis:

Descriptive statistics and analysis of differences between pre- and post-test data using statistical software such as SPSS.

Sample studies were conducted on indicators on the Skills Assessment Scale to determine whether students' progress in the three stages – cognition, merging, and Mutonomous – was statistically significant.

For the survey data, frequency distributions, averages, and standard deviations were calculated to analyze an overall questionnaire about students' experiences of the course and teaching effectiveness.

#### 2) Characterisation:

Content analysis of the protocols of expert interviews and focus group discussions was carried out in order to gather topics and key knowledge about teaching objectives, methods, assessment mechanisms and suggestions for improvement.

#### 3) Summary analysis:

Combining quantitative data with qualitative feedback to provide a complete assessment of teaching effectiveness.

Comparing and contrasting measured data to assess the

effectiveness of the program in improving students' skills, coordination, rhythm, and artistic expression, as well as cross-checking with expert opinion to ensure the reliability and validity of the findings.



## CHAPTER 4

### FINDINGS

#### Introduction:

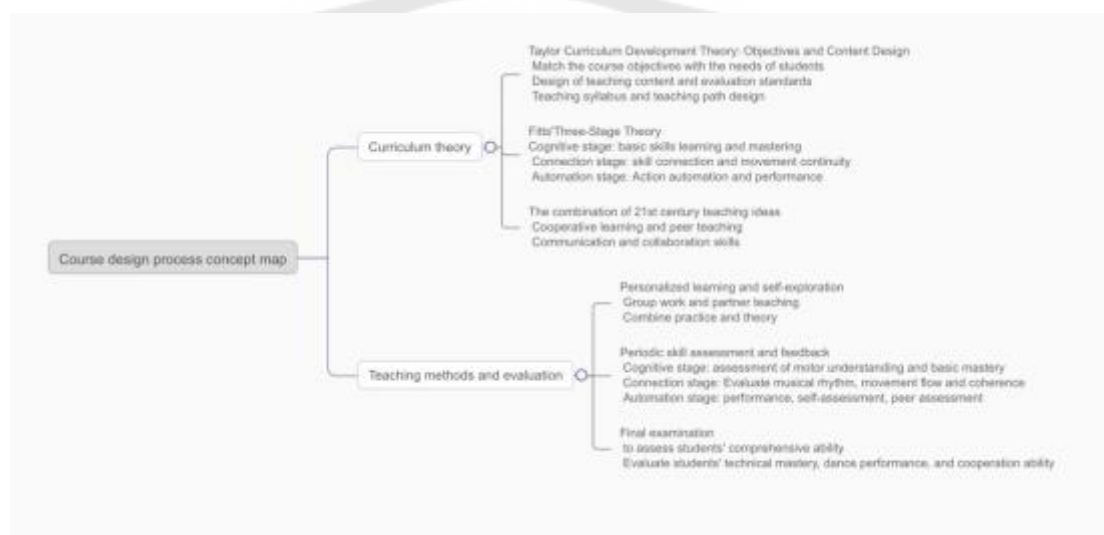
In the fourth chapter of this study, the teaching method design of the three dances of sports dance is combined with Outcome-Based Learning (OBL), Taylor's curriculum development theory and Fitts' Three-Stage Theory and the 21st century teaching concept. Through scientific curriculum design and staged evaluation, a systematic teaching framework is proposed to improve students' learning efficiency and dance skills. It also focuses on teamwork and communication.

The core goal of the course design is to improve students' basic dance skills, especially in terms of rhythm, body coordination, movement accuracy, and dance confidence and expression. According to Fitts' Three-Stage Theory, this course is divided into three stages: cognitive stage, Associative stage and Mutoonomous stage. The teaching focus of each stage is closely related to the students' cognitive level, movement control and expression. In the cognitive stage, students lay the foundation of dance skills by learning basic steps, postures and rhythm control; in the Associative stage, students strengthen the coherence between dance steps by practicing complex dance combinations and rhythm control; in the Mutoonomous stage, students will gradually improve the speed, fluency and expressiveness of dance movements, and finally achieve the Mutoonomous and artistic expression of dance movements.

To ensure the scientificity and effectiveness of the course, this study conducted multiple rounds of reviews with three International Olympic Committee evaluation experts (IOC) and seven focus group experts, and conducted data analysis based on expert feedback. These evaluation experts provided valuable opinions for the optimization of course design, including the refinement of course content, the improvement of teaching methods and the effectiveness of student evaluation. Through the evaluation results of these experts, this study further optimized the teaching structure of the course to ensure that the course is more in line with students' learning needs and can better improve students' learning efficiency and dance skills.

In the staged skill evaluation, this study focused on the improvement of students' skills at each stage, combined with expert feedback, analyzed the achievement of learning goals at each stage, and evaluated students' progress in skill mastery, movement performance and dance confidence. In addition, the study also provides a specific correction plan to adjust the course content and teaching methods based on the participants' feedback to further improve the effectiveness of the course.

#### 4.1 Course Design



Determine clear learning outcomes based on the core concept of OBL, analyze student needs and course objectives, and set the skill level, learning attitude and expressiveness that students need to achieve. Goal setting includes mastery of dance skills, teamwork skills, communication skills, critical thinking, etc. These goals will directly affect subsequent teaching design and evaluation. Taylor's curriculum development theory, Fitts' Three-Stage Theory and the integration of 21st century teaching concepts have clarified the curriculum design framework, and divided the course into three stages from the systematization of course objectives, content and evaluation. And clarify the evaluation criteria for each teaching stage. At the same time, the classroom adopts the 21st century teaching concept, focusing on a student-centered, teacher-coaching model, allowing students to learn independently, work in



groups, and peer teaching models to enhance students' communication and collaboration skills. Both comprehensive abilities and professional skills can be improved.

#### **4.1.1 Application of 21st century teaching concepts in Latin dance**

##### **1. Communication: the core of non-verbal and emotional expression**

In 21st century education, communication is not only about language communication, but more importantly, the ability of non-verbal communication. Especially in physical arts such as sports dance, body language, eye contact, and the synchronization of posture and movement are all crucial. In the process of learning dance, students convey emotions and intentions through body movements, and this process requires teachers to strengthen students' non-verbal expression ability through effective teaching methods. Specifically, in dance classes, teachers help students understand how to communicate effectively with dance partners, audiences or classmates through body language through demonstration, guidance and interaction. In addition, emotional expression in dance is also an important part of teaching. Students must not only meet the standards in terms of technology, but also learn how to express their inner emotions and stories through dance movements, so as to achieve a higher level of artistic communication.

##### **2. Teamwork: Stimulate individual and teamwork ability through cooperative learning**

In the process of learning sports dance, teamwork is very important, especially in the double dance form of Latin dance and standard dance, which requires dancers to have a high degree of tacit understanding and coordination. Through group learning, students can learn from each other, support each other, and solve problems through collective wisdom. In the classroom, teachers can encourage students to actively participate in the design and adjustment of dance movements through group cooperation, role exchange and co-creation of dance. Through cooperation and communication between group members, not only can dance skills be improved, but also students' communication skills can be cultivated. In teamwork, students learn how

to effectively divide the work, how to listen to others' opinions, and how to coordinate the opinions and actions of different members, which is also of great practical significance for future teamwork in college life.

3. Critical thinking: reflection and improvement promote continuous progress

Critical thinking occupies an important position in 21st century education, especially in the fields of art and sports. For dance learning, critical thinking helps students constantly examine their movements, dance performances, and cooperation between dance partners, prompting them to analyze and improve their dance skills from multiple perspectives. In class, teachers should not only teach standard dance skills, but also encourage students to reflect and criticize themselves, and actively raise questions and solve problems. By analyzing their own and others' dance performances, students can find their own shortcomings and improve their dance movements and expressiveness through adjustments. Teachers can help students improve their critical thinking skills through discussion, interaction and peer evaluation, and cultivate students to maintain an open mind and constantly challenge themselves in the process of dancing, so as to promote students' continuous progress in skills and artistic performance.

#### **4.1.2 Analysis of the research subjects of the course**

High school art candidates aged 16-17 are in the transition stage between adolescence and youth, with strong self-awareness and independence, and are also facing huge academic pressure. Because the learning status of art candidates usually includes two aspects: subject knowledge and art professional skills. For students aged 16-17, they usually have certain basic art skills before entering the art college entrance examination, but in the field of professional dance, they still need systematic skill reinforcement and personalized development.

Dance technical level: Most art candidates of this age group have received a long period of basic dance training, such as basic steps, sense of rhythm and body coordination. However, due to the high technical requirements in the process of dance

learning, especially in professional fields such as Latin dance, modern dance and standard dance, students may face some bottlenecks in technical movements, such as movement accuracy, body control and dance expression. At this time, teaching should focus on helping students break through technical bottlenecks and improve students' basic dance techniques through systematic teaching design.

In addition to technical training, 16-17-year-old art candidates also need to strengthen their artistic expression ability in dance. Dance is not only a display of skills, but also a process of emotional and personal expression. Students need to master how to incorporate emotions, styles, and the diversity of dance language into dance. At this time, students' understanding of art begins to gradually deepen, but they may need more practice and guidance in emotional expression and the artistry of dance.

Most art candidates have a positive learning attitude and a clear goal orientation. Their motivation is not only to improve their dance level, but also to pass the art exam to enter the ideal art school. Therefore, these students have higher requirements for the course and hope to improve their competitiveness through effective learning. Course design should focus on students' goals, combine actual exam needs, improve students' comprehensive abilities, and help them stand out in the exam.

#### **4.1.2.1 Teaching methods**

In this course design, the application of teaching methods will combine outcome-based learning (OBL), Taylor's curriculum development theory, Fitz's three-stage theory and the 21st century core competency teaching concept, and will be supplemented by the learning, practice, competition and evaluation model. The methods support and complement each other to ensure the comprehensive development of students in terms of technology and artistic expression.

1) Outcome-based learning (OBL): This method emphasizes the clear setting and evaluation of learning outcomes, ensuring that each stage of teaching has specific learning goals, and promoting students to achieve these goals through and evaluation. In the course book, the implementation of OBL will be reflected in the goal setting of each stage, such as the mastery of basic skills, the consistency of technology,

the improvement of artistic expression, etc., to ensure that each learning goal is simplifiable.

2) Taylor's curriculum development theory: Taylor's theory emphasizes the clarity of course goals, the selection of learning content, the reasonable design of teaching methods and the formulation of evaluation standards. In this course, drawing on Taylor's theory, the course content will revolve around the core goals of technical learning and artistic expression, ensuring that each teaching stage is targeted at the specific needs of students, and adjusted and optimized through continuous evaluation.

3) Fitts' three-stage theory: According to Fitts' three-stage learning theory, the course design will follow the steps of cognition, Associative, and Mutonomous. In the cognitive stage, students will establish preliminary movement memory through basic learning of movements; in the Associative stage, students will focus on the coherence of movement combinations; and in the Mutonomous stage, students' movements will achieve smooth and natural performance, and they can freely express emotions and artistic styles.

4) 21st century core competency teaching concept: This concept focuses on cultivating students' communication skills, critical thinking, and teamwork. Through group cooperation, problem solving and reflection in the course, students' comprehensive abilities are cultivated, so that they not only have professional sports skills, but also can effectively cooperate in the team, and have creative and critical thinking.

5) Learning, practice, competition and evaluation mode: This mode divides the course into four stages: learning (learning), practice (practice), competition (competition) and evaluation (evaluation). In the "learning" stage, students will focus on learning basic skills. In the "practice" stage, students will strengthen their skills through a lot of practice. In the "competition" stage, students will demonstrate the skills they have learned through simulated competitions and improve their competitive abilities. In the "evaluation" stage, teachers and students will jointly provide feedback and summary to

optimize learning outcomes.

#### 4.1.2.2 Course Design Outline

Course Objectives:

1: Improve students' sense of rhythm, body coordination and movement accuracy

2: Gradually help students achieve automatic movements and increase dance confidence and expressiveness

Stage 1: Cognitive stage (1-5 weeks)	Focus: Learn the basic steps and posture, understand the movement essentials	Week 1: Introduction to Latin dance and basic stance, rhythm practice
		Week 2: Learn basic steps (such as cha-cha and Rumba)
		Week 3: Step up and introduce simple turning techniques
		Week 4: Rhythm change exercises, initial combination of pace
		Week 5: Review and consolidate the basic dance steps, do group exercises to enhance movement cognition
Stage 2: Associative stage (6-11 weeks)	Emphasis: Movement combination and fluency, establishing correlation between steps	Week 6: Introducing more complex dance combinations
		Week 7: Practice the Associative of different steps to strengthen the consistency of the movement
		Week 8: Further work on rhythm control, adding more spins and postural variations
		Week 9: Skillful practice of basic

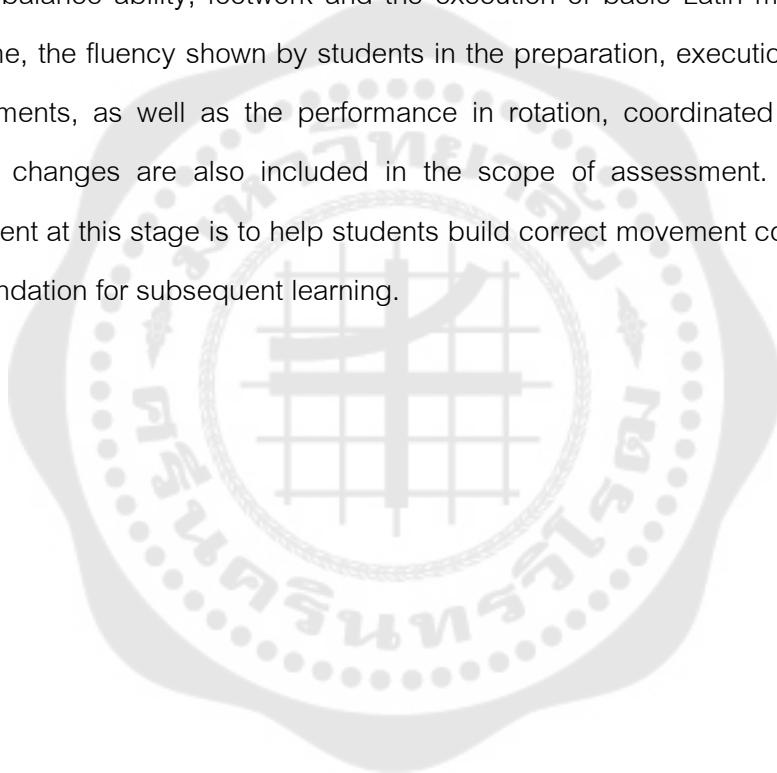
		dance combinations to improve body control
		Week 10: Group performance exercises to learn how to connect movements smoothly
		Week 11: Review stage to increase students' grasp of natural transitions between movements
Stage 3: Mutonomous Stage (12-16 weeks)	Focus: movement Mutonomous and dance expression	Week 12: Increase pace and rhythm mastery, increase challenge
		Week 13: Complete dance combination exercises to improve memory and movement Mutonomous
		Week 14: Add acting exercises to build confidence and expressiveness
		Week 15: Group feedback, refine the details of the movement, and ensure that the movement is natural and smooth
		Week 16: Final presentation, students act out what they have learned and teachers give summative feedback

#### 4.1.2.3 Assessment Tools - Staged Skill Assessment

Fitts' Three-Stage Theory provides a clear staged assessment framework for the skill learning process. Through the detailed division of cognitive stage,

Associative stage and Muttonomous stage, it systematically assesses students' skill development and performance ability. In dance teaching, this theory not only helps teachers accurately locate students' learning stages, but also effectively guides the optimization of teaching strategies and the improvement of students' abilities.

In the cognitive stage, students are in the initial stage of movement learning, mainly mastering basic technical essentials through imitation and understanding. The focus of the assessment includes body posture, dance posture holding, balance ability, footwork and the execution of basic Latin movements. At the same time, the fluency shown by students in the preparation, execution and restoration of movements, as well as the performance in rotation, coordinated movements and dynamic changes are also included in the scope of assessment. The core of the assessment at this stage is to help students build correct movement concepts and lay a solid foundation for subsequent learning.



Technical quality score Description:

Position holding: Stability and variety of joint holding between partners.

Foot movement: Foot movement and standing accuracy.

Basic movements: The ability and performance of basic dance movements.

Spin and turn: the fluency and control of a rotating motion.

Skill step: The ability to perform difficult steps.

### Modeling and malleability: Performance of action modeling and malleability.

[illegible]



2) In the Associative stage, students gradually combine basic skills with the rhythm, rhythm and structure of the music to form a more coordinated and stable movement performance. The assessment content focuses on the ability to associate dance steps with the rhythm of the music, the degree of matching between steps and the rhythmic structure of the music, and the students' ability to interpret different elements of music (such as melody and rhythm changes). The assessment at this stage aims to strengthen the coordination of students' movements and music, and improve the integrity and artistry of their dance performance.

Dance skill assessment Scale										
Motion scoring in music Description:										
Rhythm/drag rhythm: The ability of a step to relate to the rhythm of the music.										
Metronome: The ability of pace to relate to the rhythmic structure of music.										
Musical structure: The ability to interpret different elements of music										
name	Associative Stage									
Movement to Music – MM	Mark									
	1	2	3	4	5	6	7	8	9	10
timing/shuffle timing										
Rhythm										
musical structure										

3) In the Mutonomous stage, students are able to perform complex movements skillfully and naturally, showing a high degree of technical accuracy and artistic expression. The evaluation content includes the structure and composition of dance routines, non-verbal communication skills, venue and space utilization, and the display of different dance style characteristics. Energy use, performance atmosphere creation, and audience appeal become the core indicators of the evaluation, reflecting the students' dance performance level under a high degree of autonomy.

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### Dance skill assessment Scale

Score description of routine and performance:

Structure and composition: The composition of steps in dance.

Nonverbal communication: The ability to create nonverbal communication.

Position selection and site utilization: position selection and space utilization of deductive routine.

Style characteristics: The ability to show the characteristics of different dance styles.

Energy use: Show the dancer's ability to create and use energy.

Atmosphere: Emotional expression of the performance and audience appeal.

Name	Autonomous Stage									
Choreography and Presentation - CP	Mark									
	1	2	3	4	5	6	7	8	9	10
structure and composition										
non verbal communications-NVC										
positioning-floor craft										
Characterization										
energy application										
Atmosphere										

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Through the assessment framework of Fitz's three-stage theory, teachers can fully understand the skill development status of students at different learning stages, identify their strengths and weaknesses, and provide a scientific basis for teaching design. The cognitive stage focuses on the quality of basic techniques, the Associative stage strengthens the coordination of movements and music, and the Mutonomous stage highlights the comprehensive ability of performance and artistic expression. Through this systematic assessment, it can not only promote the continuous improvement of students' skills, but also help students build deeper artistic literacy and professional ability.

### 4.1.3 IOC Expert Evaluation Process

#### 4.1.3.1 IOC Expert Review Form:

Through investigation and analysis of relevant literature. Guided by the 21st century education concept, student-centered, professional skills are cultivated, while also focusing on cultivating students' soft skills. According to Taylor's concept, clear goals, learning experience, team experience, and evaluation education are carried out. Combined with Fitts' Three-Stage Theory concept, the course system is constructed by teaching in three stages. The proportion of IOC in course design is 0.66-1 as shown in the table below

IOC Expert Evaluation Statistics:

NO.	Content		IOC	Meaning
Appropriateness of the Course for Students				
1	Alignment with Learning Goals	Does the course align with students' needs and goals (e.g., professional improvement, exam requirements)?	1	Consistency
2	Age Appropriateness	Is the course content suitable for the physical and mental development of 16–17-year-old high school art exam candidates?	1	Consistency
3	Clarity and Accessibility of Content	Is the teaching content designed to be clear, easy to understand, and practical for students?	1	Consistency
4	Student Engagement	Does the course effectively engage students through interactive, group tasks, and competitive activities?	1	Consistency
Consistency Between Theoretical Application and Teaching Objectives in Course Design and Development				
5	Application of	Is the course designed based on Fitts'	1	Consistency

	Theoretical Basis	Three-Stage Theory?		
6	21st-Century Skill Development	Does the course explicitly integrate the cultivation of communication, critical thinking, and collaboration skills?	1	Consistency

Consistency Between Teaching Plans and Teaching Objectives in Course Design

7	Clarity of Stage Goals	Are clear course objectives set for each stage?	1	Consistency
8	Logical Flow of Teaching Plans	Does the course reflect a progressive flow from Cognitive Stage → Associative Stage → Autonomous Stage?	1	Consistency
9	Rationality of Time Allocation	Is the time allocation for each stage appropriate for teaching theories and students' ability development?	1	Consistency

Consistency Between Course Content and Teaching Objectives

10	Alignment with Skill Development	Does the course content align with the goal of improving professional skills e.g., basic steps, fluidity, expressiveness, etc.?	1	Consistency
11	Alignment with Non-Skill Development	Does the course also promote the development of non-verbal communication, teamwork, and critical thinking?	1	Consistency
12	Rationality of Assessment Design	Are skill tests and evaluations scheduled appropriately in Week 5, Week 11, Week 15, and Week 16?	1	Consistency
13	Relevance of Performance	Does the final performance content align with teaching objectives and	1	Consistency

	Assessment	student learning outcomes?		
Consistency Between Course Outcomes and Teaching Objectives				
14	Professional Outcomes	Skill Do students show significant improvement in basic steps, rhythm control, body coordination, and expressiveness by the end of the course?	1	Consistency
15	21st-Century Outcomes	Skill Do students develop communication skills, critical thinking, and collaboration abilities through the course?	1	Consistency
16	Alignment with Stage Goals	Are student learning outcomes consistent with the objectives of each stage (e.g., cognitive → associative → autonomous)?	1	Consistency
17	Comprehensive Development	Does the course outcome support students' holistic growth in professional skills, artistic expression, and teamwork?	1	Consistency

According to the data analysis results, among all the topics, experts believe that the applicability of the course to students, the application of theories and teaching objectives in the course design and development process, the teaching plan and teaching objectives, the basic content of the course and teaching objectives, and the output of course results and teaching objectives are highly consistent. This shows that the course design has been fully recognized by experts in terms of content validity, and the overall structure of the course objectives and teaching design meets academic standards and can effectively support students' professional skills improvement and the cultivation of 21st century core competencies.

#### 4.1.3.2 IOC Recommendation:

##### Expert A Recommendation:

Experts suggested that the curriculum design should be more clear and detailed in terms of objectives, especially in staged teaching. Clear curriculum objectives should be set for each stage to match the focus and tasks of different teaching stages. Based on Fitts' Three-Stage Theory, specific objectives should be set for the cognitive stage, the Associative stage, and the Mutonomous stage, avoiding summarizing them into two curriculum objectives. At the same time, the objectives of each class should also be designed in a hierarchical manner, including subject objectives (such as improving students' sense of rhythm, coordination, and expressiveness in Latin dance) and teaching objectives (such as improving 21st century core competencies such as communication, teamwork, and critical thinking). Through a more hierarchical and staged goal design, the teaching process can be better guided, helping students to achieve staged tasks in an orderly manner and ultimately achieve overall progress. This suggestion is of great significance to optimizing the scientificity and pertinence of the curriculum.

#### 4.1.3.3 Discussion, analysis and modification of IOC recommendations:

##### Discussion and analysis of IOC A's recommendations:

Experts pointed out that the current course goal design may be too general and fail to fully reflect the stage and level requirements. It is recommended to clarify the goals of each stage in the course design, and optimize the teaching effect through the hierarchical design of subject goals and teaching goals, so as to make the course more targeted and scientific.

The setting of stage goals is necessary and feasible. On the one hand, based on Fitts' Three-Stage Theory, the teaching focus and student needs of each stage are different. The cognitive stage focuses on the learning of basic movements and rhythms, the Associative stage focuses on the continuity and coordination of movements, and the Mutonomous stage strengthens artistic expression and movement fluency. Stage goals can clearly divide the teaching content and ensure the systematic

and logical nature of teaching; on the other hand, in actual operation, these goals can be completed in the early stage of course design as part of the syllabus, without taking up class time, and at the same time provide a clear basis for teaching evaluation, helping teachers to effectively track student progress. In addition, this process only requires the improvement of the course design itself, does not involve additional equipment or venue requirements, and has high operability.

Course Objectives Table:

Stage	Time	objective
Stage 1: Cognitive stage	(1-5 weeks)	Lay the foundation for the cognition and technique of basic dance skills, and enhance students' understanding and mastery of basic movements, rhythms and postures.
Stage 2: Associative stage	(6-11 weeks)	Improve the continuity and fluency of dance steps, master the combination of movements, and achieve the Associative between technology and expressiveness.
Stage 3: Mutonomous Stage	(12-16 weeks)	Through simulated competitions, mock exams and report presentations, we promote the Mutonomous of movements

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and artistic expression, and  
enhance students'  
confidence and test-taking  
ability.

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As the overall direction of the course, the subject goal focuses on cultivating students' comprehensive professional abilities, such as sense of rhythm, expressiveness and fluency of movements; the teaching goal focuses on the 21st century core abilities of specific students in each class, such as critical thinking, teamwork and communication skills. Through hierarchical design, teachers can plan teaching content more clearly, and students can also clarify learning focus, thereby improving classroom efficiency. In addition, this design method can be implemented through the existing syllabus template, and the operation difficulty is relatively low. It is feasible.

Stage goals and hierarchical goals can effectively promote students' learning effects. Clear goals help students clearly understand the learning focus of each stage, enhance learning motivation and sense of purpose, and see their own progress in the evaluation process, and enhance learning confidence. Through the hierarchical design of goals, teachers can further pay attention to students' weak links, and adjust teaching strategies in time through staged evaluation to further improve teaching effects. This structured goal design not only helps students better understand the learning process, but also enhances the space and purpose of teaching.

#### Academic Goals and Teaching Goals:

1. Academic Goals: Improve students' professional skills.
2. Teaching Goals: Cultivate students' core competencies in the 21st century (such as communication, critical thinking, teamwork, etc.).

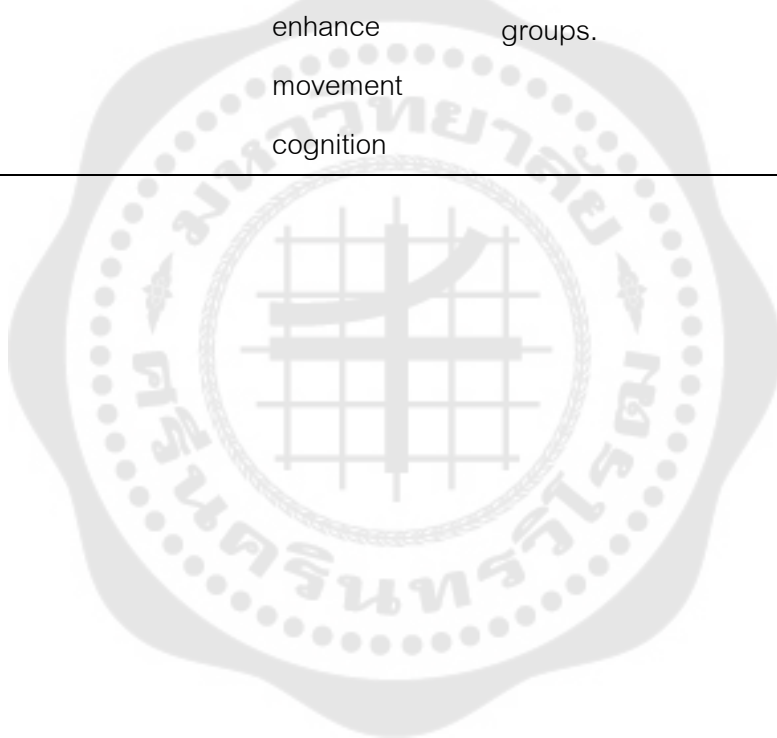


Stage	Time	Academic Goals	Teaching Goals
Stage 1: Cognitive stage	(1-5 weeks)	Learn basic dance steps, rhythm control and dance postures, and master the core essentials of Latin dance.	Cultivate students' self-nonverbal communication ability and enhance their expression and teamwork awareness.
Stage 2: Associative stage	(6-11 weeks)	Improve the continuity of complex dance steps, strengthen rhythm control and body coordination.	Strengthen students' critical thinking and encourage them to improve the quality of their movements through reflection and evaluation.
Stage 3: Mutonomous Stage	(12-16 weeks)	Automate dance movements, improve athleticism and emotional expression, and meet competition and display standards.	Develop students' communication and collaboration skills and improve performance through evaluation and reflection.

## Weekly course objectives:

Stage 1: Cognitive stage (1-5 weeks)	Focus: Learn the basic steps and posture, understand the movement essentials	Week 1:	Academic	Teaching Goal :
		Introduction to	Goal: To	to cultivate
		Latin dance	understand the	students' ability of
		and basic	basic posture	non-verbal
		stance, rhythm practice	and rhythm of Latin dance.	expression and emotional communication through body movements.
		Week 2: Learn	Academic	Teaching Goal :
		basic steps	Goal: Master	To enhance the
		(such as cha-	the basic	sense of
		cha and	movements with	cooperation and
		Rumba)	Rumba, cha-cha.	communication through group interaction.
		Week 3: Step	Academic	Teaching Goal :
		up and	Goal: Master	to stimulate
		introduce	the basics and	students' self-
		simple turning	try simple turn	learning ability and
		techniques	steps.	explore movement points through practice.
		Week 4:	Academic	Teaching Goal :
		Rhythm change	Goal:	to cultivate the
		exercises, initial	Understanding	ability of teamwork
		combination of	rhythm changes	and complete the
		pace	and basic	combination of

	movement combinations.	movements.
Week 5: Review and consolidate the basic dance steps, do group exercises to enhance movement cognition	Academic Goal: To consolidate foundations and conduct demonstration groups.	Teaching Goal: Improve self-assessment ability through group feedback.



Stage 2: Associative stage (6-11 weeks)	Emphasis: Movement combination and fluency, establishing correlation between steps	Week 6:	Academic	Teaching Goal:
		Introducing	Goal: To learn	to improve
		more complex	complex	students' critical
		dance	dancesport	thinking and find
		combinations	combinations.	problems through movement analysis.
		Week 7:	Academic	Teaching Goal:
		Practice the	Goal: To	to cultivate the
		Associative of	strengthen motor	spirit of
		different steps	connectivity and	cooperation and
		to strengthen	improve fluency.	improve tacit
		the consistency		understanding
		of the		through group
		movement		exercises.
		Week 8:	Academic	Teaching Goal:
		Further work on	Goal: To	To develop
		rhythm control,	further control	students'
		adding more	the rhythm, try	problem-solving
		spins and	more steering	skills by
		postural	and postural	overcoming
		variations	changes.	technical difficulties.
		Week 9: Skillful	Academic	Teaching Goal:
		practice of	Goal: To	Guide students to
		basic dance	operate basic	conduct self-
		combinations	combinations	assessment and
		to improve	and strengthen	improvement, and
		body control	body control.	improve the

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		quality of movement details.
Week 10: Group performance exercises to learn how to connect movements smoothly	Academic Goal: Practice movement in groups to enhance movement coherence.	Teaching Goal: To strengthen students' communication skills and improve the overall performance of the team.
Week 11: Review stage to increase students' grasp of natural transitions between movements	Academic Goal: To consolidate the Associative and fluency of dance steps and optimize performance through group assessment.	Teaching Goal: Improve ability and improve movement quality through feedback from others.

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Stage 3: Mutonomous Stage (12-16 weeks)	Focus: movement Mutonomous and dance expression Mutonomous	Week 12:	Academic	Teaching
		Increase pace and rhythm mastery, increase challenge	Goal: To improve the speed and fluency of dance steps and increase the difficulty of movements.	Goal: To improve students' cognition and acceptance ability through the form of question and answer.
		Week 13:	Academic	Teaching
Stage 3: Mutonomous Stage (12-16 weeks)	Focus: movement Mutonomous and dance expression Mutonomous	Complete dance combination exercises to improve memory and movement Mutonomous	Goal: Practice complete dance combinations and enhance movement Mutonomous.	Goal: Encourage students to work in a team to improve the effect of dance movements.
		Week 14: Add	Academic	Teaching
		acting exercises to build confidence and expressiveness	Goal: To strengthen performance practice, focusing on emotional and artistic expression.	Goal: to cultivate students' emotional expression and stage performance, and to improve

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their  
comprehensive  
ability through  
group display.

Week 15: Group feedback, refine the details of the movement, and ensure that the movement is natural and smooth	Academic Goal : Optimize movement details and final presentation preparation.	Teaching Goal : To guide students through group feedback to improve performance.
Week 16: Final presentation, students act out what they have learned and teachers give summative feedback	Academic Goal : to perform final summary performance and complete comprehensive evaluation.	Teaching Goal : Improve comprehensive ability and future learning direction through self-reflection and teacher summary.

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IOC B's suggestions and improvements: Strengthen multi-dimensional evaluation and data feedback mechanism

The core goal of the evaluation improvement system is to fully understand students' learning progress, optimize teaching strategies, and improve the scientificity and personalization of the course through a multi-dimensional feedback mechanism. It

is recommended to propose "video analysis" and "staged personalized reports":

1. Enhance data accuracy: Through video analysis, teachers can capture action details and problems in performance, avoiding interruptions to evaluate content that may be missed.

2. Improve students' learning initiative: Personalized reports provide students with clear progress and improvement directions, helping them to clarify their learning goals and maintain motivation.

3. Support dynamic adjustment of teaching: Scientific data can provide precise support for teachers' course optimization, avoiding blind adjustments or affecting students' actual needs.

#### 1) Analysis:

##### (1) Video analysis:

Currently, convenient video analysis tools are available on the market, and even smartphones can meet the basic needs of video recording and playback. Therefore, real-time video analysis has the above-mentioned technical feasibility. In terms of time arrangement, video analysis can be recorded at key stages of evaluation, such as skill tests or group performances, to avoid interference with the class process. At the same time, in terms of cost, although the introduction of high-end video analysis equipment may require additional budget, the use of basic equipment is sufficient to support the initial implementation. In the future, the equipment and technology can be gradually upgraded according to the course requirements to achieve effective teaching support.

##### (2) Staged personalized report feedback:

In order to improve the efficiency of report generation, teachers can use template tools such as Excel or dedicated teaching management software to simplify the process of personalized report production and quickly generate analysis results and feedback suggestions. In terms of student acceptance, clear staged reports can effectively help students understand their learning progress, cultivate their reflection ability and goal awareness, and further enhance their learning initiative and course



participation.

2) Challenges and solutions in implementation:

During the course implementation process, the introduction of video analysis and personalized reports may bring some challenges. First, the increase in time and workload may cause additional burden on teachers. Therefore, the assessment process can be optimized, video analysis can be focused on key classes, and concise report generation tools can be used. Secondly, some students may find it difficult to fully understand technical assessment feedback (such as posture). In this regard, teachers can combine video examples with explanations to help students better understand the feedback by comparing "ideal movements" and "actual movements". Finally, the cost of video equipment and software may bring certain pressure. The solution this year is to use existing resources (such as smartphones and free video analysis software) to complete the basic work, and then apply for more equipment and resource support from the school based on feedback and results.



proparation-action-recovery										
spins and turns										
Isolation-coordination										
skilled figures										
Dynamics										
lines and extended lines										

Teacher analysis

Problem description	Improvement suggestion

Dance skill assessment Scale

Motion scoring in music Description:

Rhythm/drag rhythm: The ability of a step to relate to the rhythm of the music.

Metronome: The ability of pace to relate to the rhythmic structure of music.

Musical structure: The ability to interpret different elements of music

Name	Associative Stage									
Movement to Music – MM	Mark									
	1	2	3	4	5	6	7	8	9	10
timing/shuffle timing										
Rhythm										
musical structure										

Teacher analysis

Problem description	Improvement suggestion

Dance skill assessment Scale

Score description of routine and performance:

Structure and composition: The composition of steps in dance.



Course Name	Latin Dance Basic Skills Enhancement Course
Course Objectives	Senior high school junior art students (16-17 years old)
Course Duration	16 weeks (2 sessions of 90 minutes each per week)
Course Objective:	<p>1. Enhance students' basic dance skills (sense of rhythm, body coordination, movement accuracy).</p> <p>2.To develop students' dance expression, self-confidence and artistic expression.</p> <p>3. Strengthen students' 21st century core competencies (communication, teamwork, critical thinking).</p>
Curriculum design framework	
theoretical foundation	<p>1. Fitts' Three-Stage Theory: Cognitive Stage, Associative Stage, Mutoonomous Stage.</p> <p>2. Taylor's Theory of Curriculum Development: Clarifying Objectives, Selecting Content, Designing Methods, Evaluating Effectiveness.</p> <p>3. 21st Century Teaching Philosophy: student-centered, focusing on communication, collaboration and critical thinking.</p> <p>4. Learning, practicing, competing and evaluating mode: learning (study), practicing (practice), competing (competition) and evaluating (evaluation).</p>
Teaching methods	<p>1. Outcome-Based Learning (OBL): Define the learning objectives for each stage and facilitate students to achieve them through assessment.</p> <p>2. Group work and peer teaching: Enhance learning through teamwork and peer feedback.</p> <p>3. Reflection and Critical Thinking: Encourage students to improve their actions and performance through self-assessment</p>

and peer assessment.			
Course content and organization			
Stage one: Cognitive stage (1-5 weeks)	Objective:  To establish a cognitive and technical foundation in basic dance skills and to enhance the student's understanding and mastery of basic movement, rhythm and posture.		
Weeks	educational content	academic goal	teaching goal
first week	Introduction to Latin	Understand the	Develop students'
	Dance with Basic	basic positions and	nonverbal and
	Stance and Rhythm	rhythms of Latin	emotional
	Exercises	dance.	communication skills through body movement.
second week	Learn the basic steps	Master the basic movements of the rumba and cha-cha-cha.	Enhance cooperation and communication skills through group interaction.
	Advanced pace, introducing simple spinning techniques	Master basic steps and attempt simple spinning maneuvers.	The exercises stimulate students to learn independently and explore the key points of the movement.
third week			
Fourth week	Rhythmic variation	Understand	Develop teamwork
	exercises, initial	rhythmic variations	skills to complete
	combination of	and basic	movement
	steps	movement	combinations.

combinations.			
Fifth week	Review and consolidation of basic dance steps, group exercises to enhance movement awareness.	Reinforcement of basic movements and group demonstrations.	Improve students' self-assessment skills through group feedback.
Stage Two: Associative stage (6-11 weeks)	Objective: To improve the consistency and fluidity of dance steps, to master movement combinations, and to realize the Associative between technique and expression.		
Weeks	educational content	academic goal	teaching goal
Sixth week	Introducing more complex dance combinations	Learn complex dance combinations.	Improve students' critical thinking by analyzing movements to identify problems and make improvements.
Seventh week	Practice connecting different paces to enhance movement consistency	Enhance movement connectivity and improve fluidity.	Cultivate the spirit of cooperation and improve tacit understanding through group exercises.
Eighth week	Further enhancement of rhythmic control, adding more spins	Further control the tempo and try more spins and pose variations.	Develop students' problem-solving skills by overcoming technical

	and pose variations		challenges.
Ninth Week	Skillfully practicing basic dance combinations to improve body control	Master basic combination movements and strengthen body control.	Students are guided to self-assessment and improvement to enhance the quality of movement details.
tenth week	Group performance exercises to learn how to connect movements fluidly	Enhance movement consistency through group exercises.	Strengthen students' communication skills and improve overall team performance.
Eleventh week	Review stage to enhance students' mastery of natural transitions in movement	Consolidate the Associative and fluidity of the dance steps and optimize performance through group assessment.	Enhance competence and improve the quality of movement through feedback from others.
Stage Three: Mutonomous stage (12-16 weeks)	Objective: To promote Mutonomous of movement and artistic expression through mock competitions, mock exams and debriefing presentations, and to increase students' confidence and test-taking ability.		
Weeks	educational content	academic goal	teaching goal
Twelfth week	Improve pace and rhythm mastery for added challenge	Improve the speed and fluidity of the dance steps and	Enhance students' cognitive and receptive skills



		increase the difficulty of the movements.	through a question and answer format.
Thirteenth week	Complete dance combination exercises to improve memorization and movement Mutoonomous	Practice complete dance combinations to enhance movement Mutoonomous.	Students are encouraged to work as a team to enhance their dance movements.
Fourteenth week	Incorporate performance exercises to enhance self-confidence and expressiveness	Intensive performance exercises focusing on emotional and artistic expression.	To develop students' emotional expression and stage presence, and to enhance their overall abilities through group presentations.
Fifteenth week	Group feedback to optimize movement details and ensure natural and smooth movements	Optimize movement details and complete final presentation preparation.	Students are guided to improve their performance through group feedback.
Sixteenth week	Final debriefing presentation where students perform what they have learned and the teacher gives	Completion of a final summary performance and comprehensive assessment.	Enhance general competence through self-reflection and teacher summarization, and

	summative feedback	clarify the direction of future learning.
Assessment methods		
Stage-by-stage assessment	Skills assessment, video analysis assessment, personality analysis assessment at the end of each stage	
Group Presentation and Feedback	Students' teamwork and communication skills are assessed through group presentations and peer feedback.	
Final Presentation	Comprehensive assessment of students' dance skills	
Textbooks and reference materials		
Main teaching materials	Chinese DanceSport Federation Technical Level Textbook (with video demonstration)	
Supporting information	Online Dance Teaching Video and Resource Library	



1week			
project	Content		
Curriculum theme	Latin dance introduction and basic standing posture and rhythm exercises		
program objective	Students should basically master the basic standing posture of Latin dance, initially establish the cognition of the dance rhythm, and cultivate the correct consciousness of body control		
class hour	3 Hours		
course arrangement	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
teaching materials:	1. Latin dance music used for practice 2. Metronome 3. The mirror		
content of courses	of pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Full body stretch: shoulders, arms, legs, and waist. 2: Core muscle group training: sit-ups, plank support	Emphasize the correct stretching posture, avoid injury, and remind the students to take a deep breath	Guide students to pay attention and stimulate their interest in dance learning
Basic standing posture	Explain the basic standing posture of the Latin dance Standing posture practice: the center of gravity is stable, the knees are slightly bent,	Correct the students standing posture, and pay special attention to the center of gravity position and body balance	Give a demonstration to help students understand the key points of posture

		and the core is tightened	
Basic rhythm practice		Introducing the 4 / 4 beats of the Latin dance Applause practice: beat with a 4 / 4 beat Touch your feet with the beat and feel the rhythm of the body	Encourage students to follow the rhythm and remind them to keep breathing and movement coordination A metronome can be used to help students better master the 4 / 4 beat
Basic pace practice		Simple in-situ and front and forth pace exercises Explain the shift of pace Imitation practice: the teacher demonstration action, the students follow	Pay attention to each students action and give timely feedback to help students master the correct pace Practice in front of the mirror for students to observe their standing posture and movements
Summary and feedback		Review the key content of this lesson (standing posture and rhythm) Q & A session: students ask questions, teachers answer. Practice after class: encourage students to continue to practice standing posture and rhythm after class	Responding to students questions, summarize common problems in the course and provide suggestions for improvement Emphasize the importance of after-class exercises and lay the foundation for the next session. Spend 10 minutes a day to practice the basic posture to ensure that the center of gravity is stable and the core is tightened. At the same time, put the



support.				
Basic explanation- cha-cha steps	pace	2. Professor the pace of "fast, fast and slow", and emphasize the rhythm of each step. Let students practice the pace before and after a slow pace	Demonstrate correct movements, weight shift and foot placement, and remind students to keep balance and rhythm	Slow down appropriately to ensure that students master every step
Basic explanation- rumba step	pace dance	2. Learn the basic pace and dance style of the rumba. Pay attention to the transfer of feet and buttocks. 3	Emphasize the fluency of rumba movements and remind students to maintain the coordination and stability of the body	
Step combination practice		2. Add the music beat, practice in groups to strengthen the sense of rhythm	Encourage students to try combining movements boldly, and pay attention to the continuity of movements and the accuracy of rhythm	Help students to gradually adapt to the Associative of different steps
Summary feedback	and	2. Question and answer session: Answer students	Give positive feedback and encouragement to each students	Arrange the exercises to prepare for the next

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questions and  
summarize their  
progress. 3

performance to help  
students clarify where  
they need to improve

lesson. Spend 10  
minutes a day  
practicing the basic  
steps of Cha and  
Lumba to make sure  
the focus is in place  
and the steps match  
the music beat.  
Strengthen the core  
training, maintain  
the body balance  
and stability,  
enhance the fluency  
of the dance steps.

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## Week 3

project	content			
Curriculum theme	Strengthen the pace exercises and turn around skills			
program objective	On the basis of mastering the basic pace, students learn simple turn skills and combine them with the pace to improve the fluency of the movement and body control.			
class hour	3 Hours			
course arrangement	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback			
teaching materials:	1. Latin dance music used for practice 2. Metronome 3. The mirror			
content of courses	pedagogical practices	Teacher guidance	remarks	
warm-up exercise	1. Whole body stretching: Focus on legs, waist and shoulders 2. Core stability training: exercises to increase balance and control, such as standing on one leg and plank	Remind students to control the stretching strength to avoid injury. Instruct students to maintain breathing stability and improve their core strength	Warm up well and reduce the risk of injury during turning practice	



Review cha-cha and rumba pace	1. Review the basic pace of learning in the first two weeks, and practice in groups. 2	Guide students to consolidate the pace in the review, and correct students movements in time	Review pace and prepare for turn skills
Basic turn-around teaching	1. Explain the basic principles of turning skills, such as center of gravity transfer and foot rotation. 2	Demonstrate the turn movement, pay special attention to the toe position and center of gravity stability. Correct the common mistakes of the students when turning around, such as the center of gravity shift	Remind students to keep the pace and avoid dizziness
A combination of pace and turning exercises	2. In group practice, students take turns to combine the pace and turn with the music	Encourage students to try combination movements and focus on body control and fluency when turning around. Provide personalized feedback for each student	Use slow music to help students adapt to the rhythm of the turn around
Improve practice	the 2. Try different rhythm changes in	Feedback according to students performance,	

		the music to enhance their pace and adaptability	especially the guidance of rhythm control and turn Associative	
Summary and feedback	3. Arrange after- class exercises and encourage students to continue to practice turning and pace at home	Encourage each students progress, point out the areas to improve, and help them set the goals for the next class	Arrange family exercises to lay a good foundation for the next week. Spend 10 minutes a day to practice the turn technique to ensure the weight shift and pay attention to the fluency of the turn. Repeat the pace practice of Cha Cha and Lumba, and combine turn with pace to enhance the consistency of pace.	

## Week 4

project	content		
Curriculum theme	Rhythm change exercises and basic pace combination		
program objective	Students can adjust their steps according to different rhythms, and skillfully use the combination of basic steps to improve the expression and adaptability of the dance.		
class hour	3 Hours		
course arrangement	10 minutes warm-up +2 hours skills teaching +30 minutes summary and feedback		
teaching materials	1. The music of cha-cha and rumba with different rhythms. 2. Metronome 3. The mirror		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Whole-body stretching: strengthening the legs, core and waist 2. Balance exercises: standing on one leg and core contraction training to enhance stability	Guide the students to control the stretching depth, prevent strain, and remind them to keep breathing	Warm-up lays the foundation for subsequent rhythm changes and pace practice
Rhythm change	1. Introduce	Supervise the students	Encourage students

practice	different rhythm types (slow, fast, and variable speed). 2. Practice cha-cha and rumba basic pace at different rhythms respectively. 3	adaptability to the rhythm and remind them to maintain coherent and stable movements in the fast and slow changes	to find the right center of gravity in different rhythms and adapt to the rhythm switch
Step combination practice	1. Review the basic pace and emphasize the smooth Associative. 2. Guide students to combine the pace at a fixed rhythm (such as the advance progress and side step, the basic step and side step)	Help students to master the skills of pace Associative, emphasizing focus stability and coordination	
Free combination practice	1. Let the students try to combine the basic pace with the rhythm changes, and make a free	Encourage students to innovate and remind them to keep their body balance and movements coherent during the change	Enhance teamwork and confidence through group presentation

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combination. 2

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Summary and feedback	<p>2. Review the key points of rhythm change and pace combination. 2. Q &amp; A: Students feedback on learning experience. 3</p>	<p>Give specific feedback on each students performance to help them set their goals</p>	<p>Emphasize the importance of practice and assign exercises to consolidate new knowledge. Practice 5 minutes of pace changes at different rhythms every day to ensure stable and coherent movements. Practice freely combining basic steps with different rhythms to enhance adaptability and innovation.</p>
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## Week 5

project	content		
Curriculum	Latin dance	dance and movement performance training	
theme			
program	By practicing the dance posture of Latin dance, students can improve the expression of movements and learn how to express the emotion of dance through posture and movements.		
objective			
class hour	3 Hours		
course	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
arrangement			
teaching materials	1. Soft and emotional cha-cha and rumba music 2. Provide audio-visual materials for dance performance to help students understand how to convey emotions through posture and movements 3. The mirror		
content of pedagogical practices	Teacher guidance	remarks	
courses			
warm-up exercise	1. Whole body stretching: Focus on shoulders, back and waist. 2	Guide the students to stretch easily, avoid stiffness, and ensure that the whole body can relax	Improve your flexibility and coordination by warming up
Dance posture explanation and practice	1. Explain the common dance moves of Latin dance, such as	Highlight the linear and elegant degree of the body, and guide the students on how to	Focus on students posture and body language to avoid excessive stiffness

		attention posture, buttocks forward, straight back straight, etc	express their emotions through the posture	
Motor performance training		1. Through the movements of Cha-cha and Rumba, explain how to enhance the dance expression through the arm and hand movements. 2	Guide the students to perceive the delicacy and strength of the action, and help them to express their emotion in the action	Emphasize the combination of dance posture and movement, and pay attention to the coordination of the upper body and the lower body
Combine pace and movement training		1. Combine dance posture and movement expression. Students try to add body language and expression when practicing the pace with rumba	Encourage students to express their emotions in the dance, and increase the appeal of the performance through their hands, eyes and other movements	Encourage students to relax and truly feel the rhythm and emotion of the dance
Summary and feedback		1. Review the key points of dance posture and	Give students positive feedback to help them find and improve their	Arrange exercises, encourage students to practice the

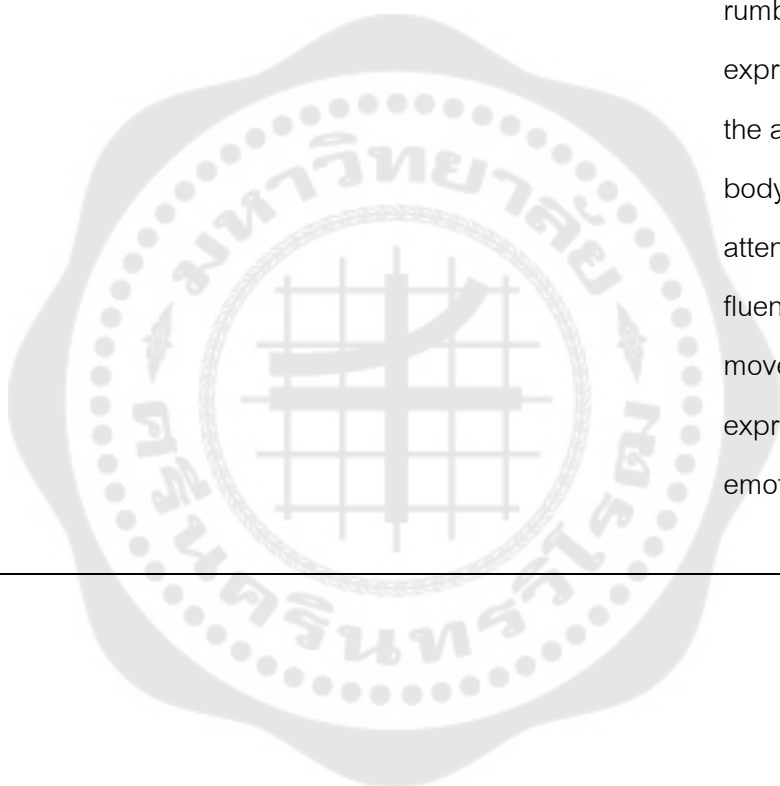
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movement  
expression training  
2. Q and answer:  
Students feedback  
learning  
experience 3

shortcomings

cultivation of  
expression, pay  
attention to details  
and emotional  
expression. When  
practicing the pace  
of cha-cha and  
rumba, add the  
expressive force of  
the arms and upper  
body, and pay  
attention to the  
fluency of the  
movement and the  
expression of  
emotion.

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## Week 6

project	content		
Curriculum	Enhance dance motility and physical coordination		
theme			
program	By practicing the smoothness and coordination of the dance, the students can improve the coherence of the movements, master the movements of the dance center, and enhance the flexibility and control of the body.		
objective			
class hour	3 Hours		
course	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
arrangement			
teaching	Music: Music for fluid exercises (clear rhythm and dynamic)		
materials	Understanding: help students to observe the fluency and overall effect of the movement		
content	of pedagogical	Teacher guidance	remarks
courses	practices		
	2. Core and flexible exercises: such as stretching and balance exercises (such as one leg alternating, alternate kicking, etc.)	Guide the students to keep the movement smooth, pay attention to breathing, and avoid excessive traction	Emphasize the importance of warm up, especially for subsequent fluency training
Hot activities			
Fluent	and	1. Explain the	Remind students to pay
coordinated		Associative and	attention to the natural
			to keep their

exercises	cohesion between the movements, and emphasize the coherence of the movements. 2.	transition between the instantaneous, do not appear stiff pause, keep the center of gravity stable	movements consistent with the rhythm and avoid interruptions
Complex movements and learning exercises	2. Students practice complex movements, such as complex movements and basic movements	Help students to break down complex movements, practice step by step, and provide real-time feedback	Guide students to control the stability of the body, enhance the sense of fluency
	1. Combine complex movements with basic movements for smooth and coherent practice. Students freely	At the same time, remind students to innovate the action combination, pay attention to the natural Associative of the action, to avoid excessive tension	Provide suitable music to help students to better experience the movement fluency
Dance action practice	combine movements according to the rhythm and steps to enhance the movement of the dance		

Practice and performance	2. Each group shows its practice results, and other students give feedback	Guide the students to pay attention to the fluency and rhythm of the movement during the display, and give positive encouragement	Group exercises help students build up confidence and test learning outcomes in actual performances
Summary and feedback	1. Review the key contents of the exercises in this class, such as fluency and physical coordination. 2	Put forward opinions on students performance to help students clarify the direction of improvement	Emphasize the importance of practice, especially the continuous training of fluency and coordination . Practice combining basic movements with complex movements daily to ensure a natural transition between movements. Practice the Associative of different fast and slow rhythms to keep the body stable and smooth, and avoid stiffness.

## Week 7

project	Content		
Curriculum theme	Center of gravity control and balance training for Latin dance		
program objective	Through the center of gravity control and balance exercises, students can enhance the stability of movements, improve the accuracy of movement, and master the skills of balancing the center of gravity in the movement.		
class hour	3 Hours		
course arrangement	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
teaching materials	Music: Music for fluid exercises (clear rhythm and dynamic) Understanding: help students to observe the fluency and overall effect of the movement		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	2. Balance exercises: standing on one leg, core contraction and other basic balance movements	Remind the students to keep the movement stability, especially in the ankle support	Improve the core stability of the students through the warm-up, and lay a good foundation for the follow-up focus control practice
Key control basic training	1. Explain the importance of gravity in Latin	Guide students to observe their center of gravity position, keep	Emphasize the stability of the center of gravity at the foot

	<p>dance and demonstrate how to maintain the gravity in movements 2.</p> <p>Students practice the control of gravity in different steps (basic steps of rumba)</p>	<p>the upper body stable, avoid the center of gravity forward or backward</p>	<p>to help students find the right support point</p>
Balance skill practice	<p>1. Teach balance skills in dance steps and practice balance with basic movements, such as one-leg rotation and slow step control. 2</p>	<p>Remind students to keep the core tightening, help them find the feeling of balance, and relax appropriately in the movement</p>	<p>Emphasis on core control to reduce shaking, especially the stability of the upstream support</p>
A comprehensive exercise of combining balance and center of gravity	<p>1. Combine center of gravity control with balance skills, and comprehensively practice through panac and rumba dance steps. 2</p>	<p>Encourage students to find a balance point in each movement, and keep the natural shift of the center of gravity, to help students adjust the rhythm and movement coordination</p>	<p>Use slow music to help students understand and master the focus shift</p>
Summary and	2. Review the key	Provide personalized	Emphasize the

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feedback	points of focus	feedback to promote	intensity of
	control and	students and help them	continuous practice
	balance training.	improve their focus	to help students
	Question and	control	better master
	answer: students		balance and stability.
	give feedback on		Practice standing
	their learning		posture center of
	experience and		gravity control, keep
	challenges. 3		5-10 minutes of
			independent
			practice every day to
			enhance balance.
			Practice the balance
			control of the
			movement, try to
			maintain a stable
			center of gravity in
			the movement,
			enhance the
			coherence and
			control of the
			movement.

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## Week 8

project	Content		
Curriculum theme	Music and rhythm sense cultivation		
program objective	Students are able to perceive and understand the rhythm and emotion of Latin dance music, and can accurately express the sense of rhythm and rhythm in the dance.		
class hour	3 Hours		
course arrangement	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
teaching materials	Multiple types of Latin dance music: such as the least, rumba different songs, to help students understand different rhythms and emotions Ster: help students find the reshot and weak beat of music Mind: Let the students observe their own movement performance and emotional expression in the music		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	2. Music perception exercises: stretching and contracting at slow speeds in regulated music	Encourage students to adjust the frequency of breathing and movement to the rhythm of music, to develop a sense of rhythm of judgment	Using a variety of music helps students perceive different rhythms and emotions
Music rhythm base	1. Explain the common rhythm of Latin dance (such as 4 / 4 beats) and	Guide the students to find the rhythm repeat and weak beat with the toes and clapping, and	Enhance students awareness of rhythm by clapping their hands and tiptoe

	the concept of beats. 2	pay attention to the beat changes in the music	exercises
Practice together with the pace and rhythm	1. Students practice in groups to make the minimum and the basic movements in the music, and try to make obvious movements on the remake 2. Through repeated exercises to help students to master the change of different rhythms and the center of gravity shift	Encourage students to use their bodies to express the rhythm of the music, and emphasize the importance of synchronizing the movements with the music	Use music at different speeds to help students adapt to various rhythms
Emotional and rhythmic expression	1. Discuss the emotions of different music in Latin dance, such as cheerful fear and soft rumba. 2. Students try to express the emotions and rhythm of music	Guide students to enhance the musical expression through the changes of facial expression and body, and remind them to feel the emotion of music	Encourage students to bring their personal understanding of the bladder to dance to enhance the appeal of exercise



	through body language, such as lazy vitality and rumba elegance		
Group performance and feedback	1. Students will perform the dance steps in the music in groups, focusing on showing the sense of rhythm and emotional expression. 2	Guide students to maintain rhythmic accuracy and emotional input during the performance and suggest improvements for each group	Group performances help students enhance their confidence and expression, and test the understanding of speed and emotion
Summary and feedback	1. Review the key points of music rhythm and emotional expression in this lesson. 2. Question: students feedback learning experience and challenges	Give students personalized feedback and encourage them to strengthen their rhythmic and emotional exercises	Emphasize the continuity of practice to help students consolidate their new knowledge after class. Choose your favorite Latin dance music, try to use the mood in the music at home, enhance the understanding of music and the expression of movement.

## Week 9

project	content		
Curriculum	Precision and detail control of the action		
theme			
program	Students can control the details in the Latin dance movements, improve the accuracy and control of the movements, and form a more intense dance performance.		
objective			
class hour	3 Hours		
course	10 minutes warm-up + 2 hours skills teaching +30 minutes summary		
arrangement	and feedback		
teaching	Elastic belt: help students better control their body		
materials	Mirror: Help the students to observe the details and control of the movement		
	Slow music: with slow practice, help students find the sense of rhythm of details		
	Video presentation: Provide a video of precise details in Latin dance to help students understand		
content of	pedagogical		
courses	practices	Teacher guidance	remarks
warm-up	1. The whole body	Guide the students to	Prepare yourself for
exercise	stretches,	use the elastic belt	the subsequent
	especially for the	correctly, maintain the	precision training to
	knees, waist,	correct posture, and	ensure the students
	knees, and	avoid strain.	physical flexibility
	ankles. Basic		and stability
	balance exercises		
	to enhance the		
	stability of the		

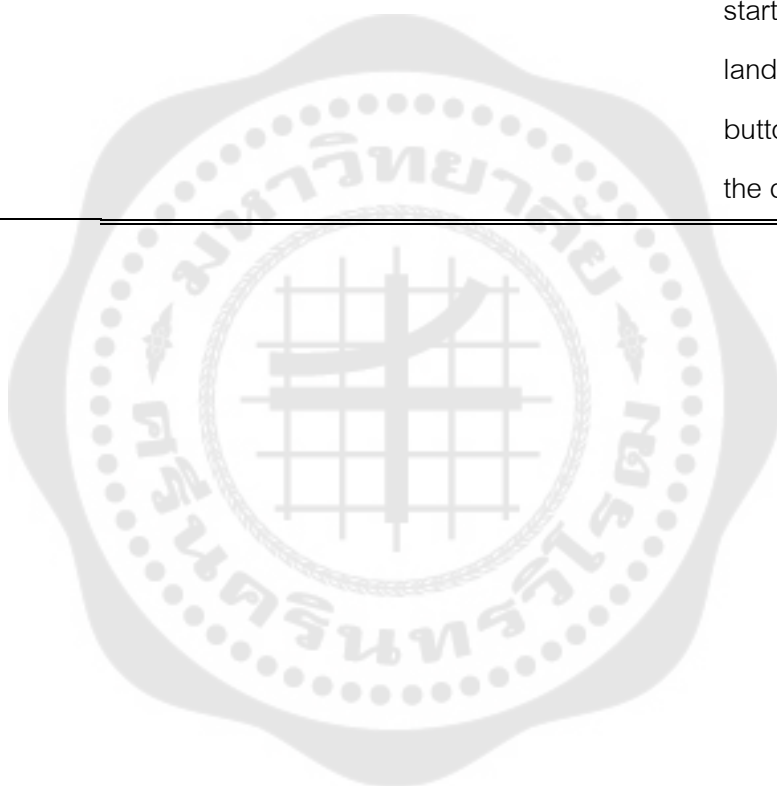
	core muscles		
physical control	<p>1. Introduce the details of the common movements of Latin dance, including the posture of the hands, toes and upper body. 2. Students practice the basic movements in front of the mirror and determine the primary movement deviation</p>	<p>Guide students to pay attention to the details of the movements and emphasize the accuracy of hand movements and toe position</p>	<p>Encourage students to repeatedly observe and adjust the details of their movements in the mirror</p>
Precision pace control training	<p>1. Pay attention to the starting point of the instantaneous time and landing point. 2</p>	<p>Help students to control the stability of movements, avoid loose movement; indicate the rhythm and shift of gravity</p>	<p>Remind the students to find the center of gravity of the body in the gesture and enhance the control of the movement</p>
Specific adjustment of the combination	<p>1. Pay attention to the combination of basic movements with Lumba, and</p>	<p>Guide students to maintain consistency in the combination of movements and ensure</p>	<p>Emphasize the consistency and fluency of sports to help students</p>

action	ensure fluency and detail control through slow practice. 2. Students can find the key positions and action associations of each detail in the combination of movements	that every detail is in place	improve the coordination of sports
Practice and performance	1. Students show the movements in groups. Each group shows their own control and adjustment in the action details	Encourage the students to show the details in the group exercises to enhance their performance	Group exercises help students to constantly improve themselves and increase their self-confidence through feedback
Summary and feedback	1. Review the importance of action details and accurate control. 2. Arrange after-class exercises to strengthen the consolidation of detailed movements	Provide personalized feedback based on the latest students activities to help them clarify the direction of improvement.	Emphasize the importance of movement detail and precision in the Latin dance performance. Practice the details of the basic movements, such as hands, toes, upper body posture, to

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ensure that the movements are strong and accurate. Practice slow basic gestures every day with slow music, pay attention to the starting point and landing point of the button, and improve the control of details.

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## Week 10

project	content		
Curriculum theme	Space sense and formation change training		
program objective	Students should master the application of spatial sense in Latin dance, learn the basic methods of formation change, and improve the overall coordination and expression in the stage performance.		
class hour	3 Hours		
course arrangement	10 minutes warm-up + 2 hours skills teaching + 30 minutes summary and feedback		
teaching materials	<p>Site marking: To help students understand the spatial relationships at different locations</p> <p>Music: suitable for Latin dance music at different speeds to help students practice the rhythm of formation changes</p> <p>Video presentation: Show the application of professional dancers in the formation change and the sense of space, for students reference</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Whole body stretching, focusing on the upper and waist stretching. 2	Guide the students to keep breathing smoothly, relax the body, and prepare for the subsequent spatial sense exercises	Students coordination and flexibility, enhance the bodys sensitivity to space
Introduction of space sense	2. Students practice basic	Encourage students to observe around in the	Use field markers to help students

and basic training	gestures in the field and experience the movements in different directions and angles. 2	movement and understand their position in space	understand and master different spatial locations
Formation change training	1. Students practice different formations in groups (such as one shape, circle, and diagonal). 2	Remind the students to maintain consistency and ensure a variable formation	Guide students to keep consistent in the transition and note the approximation of the formation
Practice space movement with music	1. Add the music to the formation change exercise, and the students will move according to the rhythm of the music. 2	Encourage students to find a moving sense of rhythm in music and help them master spatial changes in performance	Use music of different rhythms to help students adapt to the formation of the dance
Group presentation and interactive feedback	2. Other students will give feedback and share their observation of the sense of space and formation changes	Guide students to pay attention to the position of each movement in the formation and improve the overall coordination	Group presentation enhance students confidence and teamwork ability
Summary and	1. Review the role	Provide personalized	Enhance the team

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feedback	of space and formation change in stage performance. 3	advice based on students performance to help them improve further	form change and the sense of space on the overall performance of the promotion effect.  Transformation exercise, a basic movement, try to move in different directions and angles, to consolidate the sense of space.
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## Week 11

project	content		
Curriculum theme	Dance expression ability and self-confidence cultivation		
program objective	Students are able to add personal emotions to Latin dance, improve physical performance and enhance confidence on stage.		
class hour	3 Hours		
course arrangement	10 minutes warm-up +2 hours skills teaching + 30 minutes summary and feedback		
teaching materials	Speech: Help students to observe the details in their emotional expression and stage performance A variety of emotional music: such as cheerful, soft, passionate and other music, to help students understand the emotional expression Video demonstration: Show the emotional expression of the dancers in the dance, for the students reference		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Stretch the whole body, especially the shoulders, waist, and lower part. 2. Basic movement exercises, gradually increase the speed, and develop a sense of dance and	Help students find the physical rhythm and confidence through heat, relax, and prepare for expressive practice	Increase the musical rhythm of the warm-up, and enhance the dancers sense of devotion to the music

	confidence		
Emotional expression foundation of dance	2. Students try to express different emotions through their eyes, facial expressions and body language in front of the mirror	Guide students to express their emotions in natural ways, avoid exaggerated movements, and encourage them to find their own style	Use a variety of emotional music to help students understand the combination of emotion and music
Emotional performance exercises of exercise	1. Students choose a Latin dance segment and play freely according to the musical emotion. 2	Encourage students to relax, focus on their own understanding and expressiveness of music, and provide personalized guidance	Encourage students to try different styles, develop confidence, and find personal expression in the dance
Confidence improvement training	1. Students will take turns to stand in the center of the stage for a dance presentation. 2	Guide the students to face the audience confidently and keep awake in the display, and overcome the tension	Encourage students to show with a positive attitude and gradually improve their confidence on the stage
Group discussion and feedback	1. Students will show their understanding of emotional expression and stage expression. 2	Instruct students to translate feedback into improvement direction to improve emotional expression and confidence	Group performance and feedback enhance students adaptability

<p>Summary and feedback</p>	<p>2. Students share their learning outcomes and challenges 3. Arrange exercises after class and continue practicing emotional expression</p>	<p>To provide personalized feedback and encourage students to continuously practice emotional E</p>	<p>Highlighting the importance of emotional expression and confidence in motor performance. Practice dancing in front of the mirror every day, try to express the emotion of music with eyes and expressions, and find the most natural way of emotional expression. Choose a favorite Latin dance music, perform at home, focus on emotional expression and the natural flow of the body, and enhance self-confidence.</p>
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## Week 12

project	content		
Curriculum theme	Music rhythm sense and tactile coordination training		
program objective	Students can more accurately grasp the rhythm of Latin dance music, improve the synchronization of rhythm and music and the overall coordination of dance.		
class hour	3 Hours		
course arrangement	10 minutes of warm-up + 2 hours of skills teaching + 30 minutes of summary and feedback		
teaching materials	<p>Diversified rhythm of music: rumba, cowboy, etc., to help students practice different music rhythms</p> <p>Mirror: Let the students observe the consistency and the degree of synchronization</p> <p>Video presentation: Show the movements of the dancers at different rhythms, for the students reference</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Axial axis, waist and arm, and enhance flexibility. 2	Help students to find the rhythm of the body and music and relax through the heat	Choose a brisk warm-up music to help students find a sense of rhythm
Emotional basic training	1. Explain the difference between the common rhythms of Latin dance	Help the students to understand the characteristics of the different music rhythms, and guide them to find	Use music with different beats to help students understand the rhythm changes

	(such as intense 2 / 4 and rumba 4 / 4). 2	the shooting spot and keep it consistent	
Simultaneous training of the timing and rhythm	1. Choose the common Latin dance movements for synchronization. 2. Students try the next beat to maintain precise consistency and smoothness	Instruct the students to focus on the music festival to make sure it is synchronized with the music	Encourage students to use the tiptoe to tread lightly on the beat, to enhance the sense of rhythm
Change in rhythm and coordination exercises	2. Students practice coordination by combining movements (such as the combination of square steps at different rhythms)	Help students to maintain movement stability in rhythm changes and guide them to adapt to fast and slow transition	Gradually improve the music speed, enhance the students adaptability
Group presentation and mutual feedback	1. Students show their learning results in rhythm and action coordination in	Encourage students to support each other and point out the strengths and weaknesses of rhythm and action	Group presentation to enhance students dance expression and rhythm adaptability

groups. 2		
Summary and feedback	1. Review the training points of rhythm and movement coordination in this lesson. 3. Arrange the exercises after class and continue to consolidate the tension	Provide personalized feedback and encourage students to maintain a sense of rhythm in the dance
		Highlight the importance of rhythm and instantaneous coordination for Latin dance performance. Choose Latin dance music at different speeds and practice 10 minutes of rhythmic movements every day to enhance the perception of different rhythms. Observe yourself in the mirror and practice keeping the movements and music synchronized to ensure the consistency of the movements at different shooting points.

## Week 13

project	content		
Curriculum	Complete dance combination exercises and motion memory		
theme	Mutonomous		
program	Through dance combination practice to help students improve their memory, realize the Mutonomous of dance movements, so that		
objective	students can fluently remember the dance movements smoothly and express them naturally.		
class hour	3 Hours		
course	10 minutes of warm-up + 2 hours of dance combination practice + 30		
arrangement	minutes of summary and feedback		
teaching	Mirror: Help students check the accuracy and fluency of the movements		
materials	Dance combination video: To provide a complete dance combination demonstration, students can install the reference		
	Rhythm music: to help students to maintain a stable rhythm and promote the memory of dance movements		
content of	pedagogical	Teacher guidance	remarks
courses	practices		
warm-up	1. Whole body stretching, especially support, waist and slaves, to prevent sports injuries. 2	Help the students to find the right body state through the warm-up, ready to enter the dance combination of practice	Emphasize the correct posture during the warm-up, and avoid overstretching
Preliminary presentation of	2. Enhance the fluency and	Explain the Associative points and sequence of	Use simple sample conversion

the dance group	rhythm of the dance movements, and how to center the different dance steps	the movements to help students understand the overall structure of the dance	combinations to ensure that students can keep pace
Segmentation practice and memory training	1. Divide the dance combination into several small sections, and practice each section 5-6 times to ensure that students can remember each movement. 2	Teach the students how to memorize the dance movements in stages to improve the memory	After each paragraph practice, let the students recall the movements by themselves to increase the memory depth
Dance group complete practice	2. Repeat the exercises to ensure that students can constantly transition from one movement to another	The details of the students movements were corrected to help the students connect the different dance steps smoothly	Emphasize the continuity and sense of rhythm to ensure that the movement is natural and coherent
Action Mutonomous and exercise training	1. Emphasize how to automate dance movements through repeated	Help students to reduce the time needed to think during the process of sleep, and improve the	It prompts students to remain confident and avoid over-reliance on memory



	exercises to reduce thinking time. 2. Students practice in a complete dance to minimize pauses	degree of Mutonomous	
Practice and feedback	2. After the presentation, students will observe each other and give specific feedback	Guide students to find their own advantages and disadvantages in the self- evaluation, and improve their ability to correct	Enhance students confidence and encourage them to learn from each other to improve their performance
Summary and feedback	2. Students share their feelings and difficulties in movement memory and Mutonomous 3. Arrange the exercises after class to consolidate the action memory	Give personalized feedback on students progress and encourage them to continue their efforts	Emphasize the importance of memory and Mutonomous in motor performance. Watch teaching videos, followed by music and practice dance combinations, to enhance memory and improve Mutonomous. Do 15-20 minutes of dance combination every day to ensure completing every movement in the dance.

## Week 14

project	content		
Curriculum theme	Performance exercises and self-confidence improvement		
program objective	Through performance exercises to improve students physical performance and self-confidence, and help students to express themselves more naturally in the dance		
class hour	3 Hours		
course arrangement	10 minutes of warm-up + 2 hours of performance practice + 30 minutes of summary and feedback		
teaching materials	<p>Mirror: Help students to observe their posture and expressions during the performance</p> <p>Music: Use the rich movement track of emotional changes to help students to express their emotions in basketball</p> <p>Stage simulation environment: Provide the stage simulation scene to help students adapt to the dance performance</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Stretch throughout your body, focusing on relaxing your shoulders, back, waist and lying down. Basic movement exercises to help	Help students relax by warming up, adjust their breathing and posture, and prepare for performance exercises	Encourage students to maintain their own confidence and enter the performance state

	students adjust their body state into the performance mode		
Explanation of performance skills	<p>1. Basic skills of guiding the dance performance: how to make emotion through facial expression, eye contact and movement force.</p> <p>2. Analyze how to maintain self- confidence in the dance and overcome the tension during the performance</p>	<p>Emphasize the combination of emotion and technology, self- confidence is the key to performance, to help students understand the comprehensiveness of performance</p>	<p>Help students understand acting skills through short stories and video demonstrations</p>
Self-confidence training and stage awareness cultivation	<p>2. Use open body language exercises to enhance confidence, such as chest-out, relaxation and stretching</p>	<p>Guide students to notice their performance in front of the mirror and remind them to keep good standing posture and eye contact</p>	<p>Strengthen the body language during the performance to help the students behave more naturally</p>

Complete dance segment performance exercises	2. Emphasize the emotional input of the performance, and encourage the students to show themselves freely	Remind students to be confident and committed in the performance to avoid excessive tension and stiffness	Through the change of music to help students to adjust their emotions, so that sports show a higher level of feeling
Stage simulation performance and feedback	1. Students perform dance performance in groups and simulate the stage in groups. 2. Other team members and teachers give feedback to help students find deficiencies and make improvements	Guide the students to relax in the simulation performance and help them feel "themselves on stage"	Increase the interaction and support during the performance to help students overcome the tension and enhance their self-confidence
Personalize performance feedback and guidance	1. Students show the dance clips separately, and teachers give personalized feedback and guidance to help students improve their performance skills. 2	Give students guidance to help them overcome obstacles in their performance	Emphasize each students unique presentation style and encourage personalized dance presentation

Summary and feedback	2. Students will share their gains and feelings in the practice, and discuss how to better show themselves in the next performance	Provide encouraging feedback on the importance of confidence and emotional engagement in the performance	Emphasize the importance of continuous practice and confidence, and assign homework after class. Select intermittent clips, focus on acting and confident expression, recorded video and self-observed improvements.
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## Week 15

project	Content		
Curriculum theme	Group summary and action improvement details		
program objective	Through group feedback, students can help to refine the movements, ensure the natural and smooth movements, and improve the overall technical performance and artistry of the dance.		
class hour	3 Hours		
course arrangement	10 minutes of warm-up + 2 hours of group feedback and perfect action + 30 minutes of summary and feedback		
teaching materials	Mirror: Help the students to observe the fluency and coordination of the movement Video demonstration: To show how high-level dancers pay attention to details and fluency, students can refer to it Music: Use suitable dance music to help students practice the coordination of rhythm and movements		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Whole-body stretching, with special attention to bearing, waist and reverse flexibility. Basic dance steps practice to help students get into the state and adjust the	Guide the students to relax in the warm-up, pay attention to the body stretch, to help avoid injury	Enhance the fluency and accuracy of the action to lay the foundation for the subsequent feedback stage

	accuracy of the movements		
Key explanation	1. Explain how to improve the performance of dance through movement details: shift of attention, rhythm, arm and spine coordination	Guide students how to improve the precision and coordination of movements, remind them to pay attention to the onset and rotation of each action	Use specific demonstration action to explain to help students better understand
	2. Enhance the fluency of dance movements and avoid stiff and unnatural performance		
Group division of labor and dance practice	1. Student group, each group of practice interval, focusing on the details and movement of the exercise. 2	Highlight the details that each student needs to pay attention to and provide constructive feedback to help with general improvement	Encourage students to come up with what they think can be improved and increase their opportunities to learn
Between-group presentation and feedback	2. Emphasize how to find problems in action through the interaction between groups and how to provide	Guide students to remain confident during the presentation, accept and use feedback to improve their movements	It prompts students how to effectively extract feedback and apply it to their actions

	solutions in feedback		
Details improvement and practice	1. According to the group feedback, each student will repractice and improve the movement details to ensure that the movements are more smooth and natural. 2. Provide personalized guidance to help the students improve the accuracy of the movements in the dance	In each practice, students should give individual guidance to help them improve the details and ensure the fluency and nature of the movement	Emphasize personalized improvement while maintaining the overall coordination of the movement
Collective presentation and total feedback	1. The whole class shows the dance together to ensure that everyones movements are more delicate and smooth	Provide collective feedback to help students recognize what needs to improve	Encourage students to support each other during the presentation and enhance the sense of collective cooperation
Summary and feedback	2. Students share their benefits and	Emphasize the impact of the meaning of detail	Students are encouraged to



challenges in the  
process of detail  
improvement, and  
teachers give  
specific  
suggestions

on endurance  
performance, reminding  
students of continuous  
improvement

continue to pay  
attention to the  
details of the  
movement to prepare  
for the final summary  
and presentation.

Practice the  
movement details  
every day, paying  
special attention to  
the connectivity and  
fluency of the  
movements, to  
ensure that each  
movement meets the  
natural transition.

Choose the  
intermittent dance  
segments, record  
and observe your  
own details in the  
movements, find out  
where they can be  
improved, and  
strengthen in the  
following exercises.



## Week 16

project	content		
Curriculum theme	Final presentation and summative feedback		
program objective	Through the final presentation, students show what they have learned, and teachers give summary feedback to help students summarize and consolidate the knowledge and skills learned, and lay a foundation for future sports learning.		
class hour	3 Hours		
course arrangement	10minutes of warm-up + 2 short segment end presentation + 30 minutes of summary and feedback		
teaching materials	<p>Mirror: Help students to check their movements and posture before the presentation</p> <p>Dance costumes and props: ensure that students can achieve the best state during the presentation and increase the grouping of performances</p> <p>Video recording equipment: record students final presentation for students to review and reflect afterwards</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. Stretch the whole body, pay special attention to relax the waist, back and shoulders	Guide the students to relax the body, adjust the breathing, to ensure that the state before the exercise reaches the best state	Emphasize the warm-up precautions to avoid overstretching and damage
prepare	2. Students review the sports content,	Give students some final instructions to help	Emphasize the emotional input

	and the teacher briefly reviews the precautions to ensure that the students can show it confidently	them relax and review the action details before the presentation	during the display and remind students to pay attention to the performance of confidence
open up before ones eyes	1. Students can show the dance content in order, and the dance shown can include the various steps and skills of the institute. 2	Give encouragement and support to students to ensure that students have the opportunity to show their progress	Emphasis on display is not only a technical test, but also on the expression of artistic expression to stimulate students to express their emotions
Collective feedback and summary	2. Teachers summarize the learning results of this semester, analyze and promote the space for students progress and improvement	Provide specific feedback reflecting students progress and pointing out areas that can be further improved	Emphasize the students unique performance and help them to clarify the direction of their future learning
Future suggestions and summaries	2. Put forward suggestions for future development and encourage	Provide personalized advice to encourage students to maintain enthusiasm and	Encourage students to remain confident and prepare for future dance

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students to	confidence in future	learning.
continue to	dance learning	By watching your
practice and		own presentation
explore more		video, find out where
dance styles		you need to improve,
		and set your future
		dance learning goals.
		Based on their final
		performance,
		students can reflect
		on themselves,
		review their progress
		in the learning
		process, and
		continue to improve
		in their future
		physical education
		study.

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In summary, this study has developed a sixteen-week systematic course design under the guidance of Outcome-Based Learning (OBL), Taylor's theory of curriculum development, Fitz's three-stage theory, and 21st-century teaching concepts, and after evaluation and feedback from IOC experts. The design clarifies the course objectives, discipline objectives and teaching objectives, optimizes the personalized assessment and feedback mechanism, enriches the teaching content, emphasizes the balance between skills and artistic expression, and effectively improves the students' professionalism and comprehensive quality through the "Learning, Practicing, Racing and Evaluating" mode. The course design combines theoretical guidance and practice, is scientific and operable, and the arrangement of two lessons per week provides

students with sufficient opportunities to practice, easing the problem of time constraints, and at the same time provides teachers with a reasonable teaching rhythm and feedback space. Although the course design has been adjusted according to the experts' opinions and students' needs, there is still room for improvement. In the future, we will continue to optimize the course according to the actual situation of the students, and constantly improve the teaching content and assessment methods, so as to better adapt to the developmental needs of the students and enhance the teaching effect.

#### 4.2 Focus Groups:

In order to develop the effectiveness of the teaching methodology of three dances in sport dance based on Fitts' three-stage for validation theory, this study used a focus group discussion in which seven experts were invited to form a discussion group to discuss and evaluate the practicality and effectiveness of the curriculum design in depth. The experts were selected based on strict criteria, and all of them had rich dance education background and teaching experience, especially professional qualifications in professional skills, curriculum design, and pedagogy. The members of the focus group include their dance teaching experts from higher education institutions, who are teachers with many years of experience in the front line of dance teaching in colleges and universities, who not only have progressive theoretical foundations in dance choreography and sports dance teaching, but also have significant results in the practical application of teaching methods; in addition, there is a senior sports dance teacher of ECE dance education, who has many years of In addition, there is a veteran PE dance teacher who has many years of teaching experience in the field of ECE dance education and is able to provide valuable advice on how curriculum design can be adapted to the actual needs of ECE education. The other two experts have the fields of curriculum design, pedagogical theory and subject teaching method, and their participation can provide comprehensive professional support for curriculum design.

The topic of this focus group discussion centered on the "Fitts' three-stage" three-dance theory teaching method design for physical education dance". The discussion included the setting of curriculum objectives, the arrangement of teaching

contents, the innovation and implementation of teaching methods, the stage arrangement of the curriculum, the effectiveness of the evaluation mechanism, and how to improve students' sense of rhythm, body coordination, movement accuracy and expression through the design of the curriculum, etc. The experts conducted a detailed analysis and review of the curriculum design, focusing on how to improve students' physical skills through the recognition of the linkage, Mutonomous of the three-stage teaching arrangement, and how to improve students' physical skills through the recognition of the linkage, Mutonomous of the three-stage teaching arrangement. teaching arrangement to enhance students' physical skills, especially for the learning needs and objectives of senior high school juniors, and how to better help students improve their professional skill level in a short period of time.

#### 4.2.1Teaching schedule:

##### 4.2.1.1seven experts give their opinions separately:

Starting period: 4 months in total

Focus Group Assessment Form:

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

Sixteen weeks of classes:

Focus Group Assessment Form

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

Expert D	√
Expert E	√
Expert F	√
Expert G	√

2 lessons per week (90 minutes)

Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

As can be seen from the chart above, seven experts have agreed on the opinion regarding the duration of the course.

#### 4.2.1.2 Summary of expert opinions

Focus Group Assessment Form:

Expert group	agree	disagree
Total 4 months	√	
Sixteen-week course	√	
2 lessons per week (90 minutes)	√	

As can be seen from the chart above, the seven experts unanimously agreed on the teaching schedule. It is divided into the total number of hours of teaching, weekly class schedule, and the length of each class period

#### 4.2.2 Program Objectives

##### 4.2.2.1 Seven experts give their opinions separately

###### 1) Stages of the course objectives

###### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

###### 2) Stage Subject Objectives and Teaching Objectives

###### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

###### 3) Weekly Course Objectives

###### Focus Group Assessment Form

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



Expert E	√
Expert F	√
Expert G	√

#### 4) Weekly course subject objectives and teaching objectives

##### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

As you can see from the above chart, seven experts have agreed that the course objectives are divided into four parts: stage course objectives, stage subject objectives and stage instructional objectives, weekly course objectives, weekly course subject objectives and instructional objectives.

#### 4.2.2.2 Summary of expert opinion:

##### Focus Group Assessment Form :

Project	agree	Disagree
Stage course objectives	√	
Stage-specific learning objectives and teaching objectives	√	
Course Objectives for week	√	
Weekly course subject goals and teaching objectives	√	

The seven experts in this focus group unanimously endorsed the curricular objectives, stage-specific disciplinary objectives, and pedagogical objectives as well as the disciplinary and pedagogical objectives of the weekly program designed for this course. The course follows Fitz's three-stage theory, which scientifically promotes the development of students' dance skills by laying a foundation in the cognitive stage, enhancing coherence in the linkage stage, and strengthening expressiveness in the Mutoonomous stage, and enhances the comprehensive skills of non-verbal communication, teamwork and critical thinking while developing dance technique.

On this basis, Expert A of the group focus put forward the suggestion that the curriculum can be further optimized by increasing the introduction of the cultural background of sports dance, so that students can have a deeper understanding of the history and development of different Latin dance styles, in order to enhance their understanding of the artistry and cultural attributes of the dance Sports dance is not only a competitive sport, but also a form of culture and art, and the historical background behind it, the evolution of styles, and the regional characteristics of the dance are very useful for students' dance expression and style training has an important impact. Therefore, in the cognitive stage of the course, Latin dance culture can be explained appropriately, so that students can master the technique and understand the cultural connotation of different dance styles at the same time, so as to enhance the expressive and infectious power of dance.

In addition, Expert B suggests introducing music and rhythm theory explanation in the cognitive stage to help students better understand and master the rhythm of different styles of Latin dance and precisely control and express the sense of rhythm through the body. Expert B points out that the expressive inertia of Latin dance is extremely dependent on the dancers' perception and application of music rhythm, and that if a solid foundation of rhythm theory is laid in the cognitive stage, the students, in the subsequent therefore, are Strengthening music analysis and rhythm training in the preliminary teaching is not only conducive to the establishment of a stable sense of

dance rhythm, but also improves their ability to manipulate rhythmic changes during the dance process, and accelerates the Associative of different dance movements and styles in the subsequent stages.

#### 4.2.3 Teaching content:

##### 4.2.3.1 seven experts give their opinions separately :

##### 1) Basic dance steps and rhythm training

Focus Group Assessment Form :

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

##### 2) Complex combinations and fluency training

Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

## 3) Expressive and automated exercises

## Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

As can be seen from the chart above, the opinions of the seven experts agree that the teaching content of this design is divided into the following parts: basic dance steps and rhythm training, complex combinations and fluency training, expressive and Muttonomous exercises.

## 4.2.3.2 Summary of expert opinion:

## Focus Group Assessment Form

Project	agree	disagree
Basic dance steps and rhythm training	√	
Complex combinations and fluency training	√	
Expressive and automated exercises	√	

The seven experts in this focus group unanimously endorsed the teaching content of the course, and considered that the course covered basic steps and rhythm training, complex combinations and fluency training, and expressive and Muttonomous exercises. The overall design of the course was scientific and reasonable, and was in line with the teaching rules of sport dance, which could systematically improve students' technical skills, rhythm control and dance expression. However,

based on years of teaching experience and in-depth understanding of the examination requirements, some experts have put forward suggestions to further optimize the teaching content, so as to help students master the skills more efficiently and achieve better performance in the examination and stage performance.

In the stage of basic dance steps and rhythm training, Expert A suggested to increase core strength training to enhance students' lower limb control and improve the stability and explosive power of dance steps. Sports dance emphasizes smooth and tense movements, and the strength of the core muscles is crucial to supporting the stability of the entire body. By including core training in the curriculum, such as core activation exercises and core control and balance training, students' center of gravity control in dance can be effectively improved to keep them stable when completing rapid movement, rotation and complex steps, thus reducing the problems of deviation in dance rhythm or deformation of steps due to body instability.

In the stage of complex combination and fluency training, Expert B pointed out that this stage is not only about the improvement of technique, but also targeted training in conjunction with the requirements of the examination environment. In the Unified Examination, the mode of separation of examination and assessment is adopted, and students are required to demonstrate the examination content by pointing the camera within the prescribed area, and if they go beyond the area or the camera range, the final grade may be affected. Therefore, in the teaching process, it is recommended to increase the spatial adaptation training, so that students can complete the same combination of dance steps in different directions and spatial ranges, in order to cultivate their spatial perception ability. Through lens positioning exercises and fixed spatial range dance training, we ensure that students can accurately control their own dance range during the examination, so that they can cope with the shooting environment more comfortably and optimize the expression of dance.

In the stage of expression and Mutonomous training, Expert C pointed out that although many students were accurate in technical movements, they were deficient in emotional expression, and the dances they performed were more

mechanized and lacked emotional levels. In order to enhance students' artistic expression, it is recommended that emotional expression training be added to the classroom, allowing students to interpret the same dance movements through different emotions, such as angry, joyful, and sad. This method can help students deeply understand the inherent emotions of dance, so that they can more naturally incorporate the emotions in the performance process, thus enhancing the infectious and expressive power of dance.

In addition, Expert D emphasized that the core of expressiveness is not only about movement expression, but also about how the dancer connects with the audience. In addition to body language, eye contact, expression changes, dance direction and rhythm control are all important factors in conveying emotions and attracting the audience's attention. Therefore, it is recommended that audience interaction training be included in the course. Through simulated stage performances, interactive performance exercises, and sight-guiding training between dancers and audience, students can enhance their stage performance, so that they can more confidently build up emotional resonance with the audience in competitions, exams, or formal performances, and enhance the infectiousness of the dance on stage.

#### 4.2.4 Teaching Methodology

1)The three stages of cognition, Associative and Mutoonomous

##### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

## 2)Group work exercises and performance exercises

## Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

As can be seen from the above figure, among the teaching methods used, the seven experts gave a unanimous opinion on the three-stage theoretical teaching method, classroom group work exercises and performance exercises.

## 4.2.4.2 Summary of expert opinion:

## Focus Group Assessment Form

Project	agree	disagree
Group work exercises and performance exercises	√	
Group work exercises and performance exercises	√	

The seven experts in this focus group unanimously recognized the three-stage theoretical teaching method, classroom group work and performance practice adopted in this course, and believed that this teaching method is in line with the learning rules of sport dance, and can be effective in students' learning efficiency and skill mastery. The three-stage theoretical teaching method, through the progressive training of the cognitive stage, linkage stage and Mutonomous stage, enables students to gradually transition from the understanding and principles of basic skills to the use of movement and then to the final automated expression of dance. This staged teaching mode helps to lower the students' learning entrance, enabling them to clarify their own

learning focus at different stages, and gradually establish a systematic system of dance cognition and technical mastery, thus improving learning efficiency.

The group cooperation exercises and performance exercises in the classroom further enhance students' interaction, collaboration and performance ability. Group cooperation exercises can promote students to learn from each other and make progress together in teamwork, especially in the cooperative dance between partners, which can help to cultivate tacit understanding and improve the degree of movement coordination and rhythm control. In addition, through group interaction, students can observe and give feedback during practice, correct each other's mistakes and improve the accuracy of movements. Performance practice helps students to adapt to the light, space, music and audience pressure in the actual stage environment, and improves their psychological quality, so that they can maintain stability during formal performances or exams. At the same time, performance practice also enhances students' nutritional expressiveness, and increases their infectiousness and personalized style on stage.

#### 4.2.5 Course structure

1) Each session: warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competing, evaluating)

Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	



## 2) 16-week organization and staged progress

## Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

In the course structure comments, the seven experts gave agreement on some of the components, which were per lesson section: warm-up, skills teaching, group practice, group competition, summary feedback (learning, practice, competition, evaluation) and 16-week arrangement and staged progress

## 4.2.5.2 Summary of expert opinion:

## Focus Group Assessment Form

Project	agree	disagree
Each session: warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competing, evaluating)	√	
16-week organization and staged progress	√	

The seven experts in this focus group unanimously recognized the classroom structure design of this course, and considered that the course was reasonably structured with clear hierarchical levels, which was in line with the teaching rules of physical education and dance, and could enhance the learning effect of effective students. The course adopts the classroom mode of learning, practicing, competing and evaluating. Each lesson includes warm-up, skill teaching, group practice, group defense and summary feedback, and at the same time combines with the 16-week stage arrangement, ensuring that students can systematically master the exercise skills and obtain reserve training and feedback at different stages through scientific progress planning.

The application of the classroom model of "Learning, Practicing, Competition and Evaluation" helps to build an efficient learning cycle, so that students can continuously optimize their skills in the process of learning (learning)-practicing (practicing)-applying (competing)-reflecting (evaluating) Warm-up helps students enter the learning state quickly, improves physical flexibility and motor control, and reduces sports injuries; Skills teaching ensures that students master standardized dance techniques and combines step-by-step demonstrations so that students can be more trained to understand the main points of the movement more clearly; Group practice begins to enhance students' ability to perform as a partner through cooperative learning, promotes teamwork and strengthens their skills during the practice; Group competition stage The group competition stage introduces competitive elements to stimulate students' sense of competition and learning motivation, improve stress resistance in the simulated examination and competition environment, and exercise the fluency and expressiveness of movements in the real posture; the summary feedback link helps students to conduct self-assessment and mutual evaluation, and guides students to make up for the deficiencies through accurate feedback, ensuring that the learning outcomes of each lesson are effectively accumulated and consolidated.

In addition, the 16 weeks of the course are arranged in stages, with the cognitive stage, linkage stage and Mutonomous stage in the learning sequence to

ensure that the teaching content progresses from shallow to deep and layer by layer. The first stage is based on basic technique and rhythmic training, core strengthening, dance culture, rhythmic principles of combined training, the middle stage is a combination, movement fluency, musical rhythmic expression, and the later stage focuses on improving the stage of expressive and Mutoonomous ability. By teaching in stages, students are able to gradually build up a complete skill system and at the same time adapt to different training intensities, so as to be fully prepared for the final exams and competitions.

#### 4.2.6 Assessment methodology:

##### 1) assessment form

##### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

##### 2) Stage-by-stage evaluation

##### Focus Group Assessment Form

Expert group	agree	disagree
Expert A	√	
Expert B	√	
Expert C	√	
Expert D	√	
Expert E	√	
Expert F	√	
Expert G	√	

In their comments on the assessment methodology, the seven experts gave a unanimous opinion on the assessment form, the content of the stage-by-stage assessment.

#### 4.2.6.2 Summary of expert opinion:

##### Focus Group Assessment Form :

Project	Agree	disagree
assessment form	√	
Stage-by-stage assessment	√	

The seven experts in this focus group unanimously endorsed the assessment methodology of this course, and considered that the assessment system is scientifically rigorous and effective in slowing down students' skill mastery at different stages and providing precise directions for improvement in subsequent training. The assessment methodology of this course combines assessment forms, stage-by-stage assessment components, the WDSF (World Sports Federation) scoring system and video analysis feedback to ensure that the assessment process is monitored and captured through a combination of quantitative and qualitative methods.

The assessment form and stage-by-stage assessments enable students to voice their technical progress at different stages of learning and to strengthen their weaknesses. The assessment covers core indicators such as sense of rhythm, precision of movement training, body control, movement athleticism, and expressiveness, etc. The assessment is conducted in stages to ensure systematic and traceable skill enhancement. Through the stage-by-stage assessment, teachers are able to adjust their teaching strategies according to students' performance, making each stage of training highly effective and avoiding students' status decline due to technical bottlenecks.

The introduction of the WDSF scoring system makes the assessment method more professional and in line with international standards, the WDSF scoring system mainly examines the application of Technical Quality, Movement Fluency, Musicality, and Dance Energy standards, which not only helps students to adapt to

future competitions, but also enables them to be more effective in the future. The application of the video analysis feedback mechanism not only helps students to adapt to the future competition scoring system, but also enables them to have a stronger competitive power in the arts examination or this arena.

The combination of video analysis and feedback mechanism further enhances the accuracy of the assessment. Through video recording of students' dance performance, teachers can play back and analyze the details, helping students to find out the minute movements, such as body posture, weight shift, movement action control, etc., and providing a reserve of suggestions for improvement. At the same time, students can also improve their self-awareness and modification ability through self-playback, thus accelerating the skill optimization process. This visual feedback helps students to understand and adjust their physical performance faster, making training efficient and effective.

#### **4.2.7 Summary of Revision Opinions of Focus Group Experts:**

1:Focus group experts unanimously recognized the overall design of this course and suggested that an introduction to the cultural background of sports dance and an explanation of music and rhythm theory should be added in the cognitive stage in order to further optimize the course content and to ensure that students can understand the cultural characteristics of Latin Dance and the rhythm of music while mastering the techniques, so as to enhance the overall learning effect and artistic expression.

2:The teaching content of this course was unanimously approved by the experts in the focus group. At the same time, the experts put forward a series of optimization suggestions, including strengthening the core strength training to enhance stability, increasing the spatial adaptation training to meet the examination requirements, introducing the emotional expression training to enhance the dance emotion, and adding the audience interaction training to enhance the stage performance. The incorporation of these suggestions will further improve the curriculum system so that students will not only have solid technical skills, but also be more competitive and

expressive in actual examinations and stage performances.

Through the expert discussions in the focus groups mentioned above, it can be seen that this paper has been unanimously recognized by the experts in terms of the course objectives, teaching content, teaching process, teaching methodology, assessment methodology, basic professional skills, and the development of 21st century core competencies. The experts provided some effective suggestions in some classroom processes, especially in the course objectives, teaching content, and put forward many valuable opinions, which can make the design of the course more perfect. The following is my revised course design based on the suggestions of the seven experts.

Course Name	Latin Dance Basic Skills Enhancement Course
Course Objectives	Senior high school junior art students (16-17 years old)
Course Duration	16 weeks (2 sessions of 90 minutes each per week)
Course Objective:	<p>1. Enhance students' basic dance skills (sense of rhythm, body coordination, movement accuracy).</p> <p>2.To develop students' dance expression, self-confidence and artistic expression.</p> <p>3. Strengthen students' 21st century core competencies (communication, teamwork, critical thinking).</p>
academic goal	<p>1. Mastering basic dance skills: Through the three stages of cognition, Associative and Mutoonomous, students will systematically improve their basic dance steps, rhythm control, body coordination and movement accuracy.</p> <p>2. Understanding the cultural background of Latin dance: increase the teaching content of the cultural background of Latin dance in the cognitive stage to help students understand the</p>

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history, development and cultural connotations of different dance styles and enhance the artistic expression of dance.

3. Strengthening the theory of music and rhythm: introducing the theory of music and rhythm in the cognitive stage to help students master the rhythmic characteristics of Latin Dance and improve their perception and expression of music.

4. Enhance dance expression and artistry: through the performance practice and emotional expression training in the Mutonomous stage, students are helped to combine technical and artistic expression to enhance the infectious power of dance.

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1. Cultivate 21st century core competencies:

1) Non-verbal communication ability: Through dance movements and emotional expression, students' non-verbal communication ability is enhanced.

2) Teamwork skills: through group work and peer teaching, enhance students' sense of teamwork and tacit understanding.

3) Critical Thinking: through self-assessment, peer feedback and problem solving, develop students' ability to reflect and improve.

teaching goal

2. Enhancement of cultural understanding and artistic perception: through the teaching of cultural background and music rhythm theory, help students to deeply understand the artistic and cultural attributes of Latin Dance, and enhance the expressive and infectious power of dance.

3. Enhance learning interest and self-confidence: Through the stage presentation and final performance, students' self-

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	confidence and learning motivation will be enhanced.
Curriculum design framework	
theoretical foundation	1. Fitts' Three-Stage Theory: Cognitive Stage, Associative Stage, Mutonomous Stage.
	2. Taylor's Theory of Curriculum Development: Clarifying Objectives, Selecting Content, Designing Methods, Evaluating Effectiveness.
	3. 21st Century Teaching Philosophy: student-centered, focusing on communication, collaboration and critical thinking.
	4. Learning, practicing, competing and evaluating model: Learning, practicing, competing and evaluating.
Teaching methods	1. Outcome-Based Learning (OBL): Define the learning objectives for each stage and facilitate students to achieve them through assessment.
	2. Group work and peer teaching: Enhance learning through teamwork and peer feedback.
	3. Reflection and Critical Thinking: Encourage students to improve their actions and performance through self-assessment and peer assessment.
Course content and organization	
Stage one:	Objective:
Cognitive stage (1-5 weeks)	To establish a cognitive and technical foundation in basic dance skills and to enhance the student's understanding and mastery of basic movement, rhythm, and posture, while introducing cultural



	context and musical rhythm theory.		
weeks	educational content	academic goal	teaching goal
first week	Introduction to Latin Dance with basic postures and rhythmic exercises; explanation of the cultural background of Latin Dance (history and development)	Understand the basic poses and rhythms of Latin dance and its cultural context.	Enhance students' understanding of the artistry of dance and develop nonverbal skills through cultural presentations.
second week	Learning basic steps (e.g., cha-cha-cha, rumba); explanation of music rhythm theory (basic rhythmic patterns and beats)	Master the basic movements of the rumba and cha-cha, and understand the rhythmic characteristics of Latin dance.	Enhance students' ability to perceive rhythm through music rhythm theory, and increase the sense of group interaction and cooperation.
third week	Advanced steps, introduction of simple spinning techniques; Latin dance styles and cultural differences explained	Master the basic steps and try simple spinning moves, understand the cultural connotations of different dance styles.	Explore the integration of movement and cultural expression by stimulating students' self-directed learning through cultural differences explanations.

Fourth week	Exercises in rhythmic variations, preliminary combinations of paces; explanation of the relationship between musical rhythmic variations and emotional expression	Understand rhythmic variations and basic movement combinations, and grasp the Associative between rhythm and emotional expression.	Through the combination of rhythm and emotional expression, students develop their artistic perception and teamwork skills.
Fifth week	Review and consolidation of basic dance steps, group exercises to enhance movement awareness; summary of cultural context and dance expression	Reinforcement of basic movements and group presentation to summarize the influence of cultural background on dance expression.	Improve students' self-assessment skills and cultural understanding through group feedback and cultural summaries.
Stage Two: Linkage stage (6-11 weeks)	Objective: To improve the consistency and fluidity of dance steps, to master movement combinations, and to realize the Associative between technique and expression.		
weeks	educational content	academic goal	teaching goal
Sixth week	Introducing more complex dance combinations	Learn complex dance combinations.	Improve students' critical thinking by analyzing movements to identify problems

			and make improvements.
Seventh week	Practice connecting different paces to enhance movement consistency	Enhance movement connectivity and improve fluidity.	Cultivate the spirit of cooperation and improve tacit understanding through group exercises.
Eighth Week	Further enhancement of rhythmic control, adding more spins and pose variations	Further control the tempo and try more spins and pose variations.	Develop students' problem-solving skills by overcoming technical challenges.
Ninth Week	Skillfully practicing basic dance combinations to improve body control	Master basic combination movements and strengthen body control.	Students are guided to self-assessment and improvement to enhance the quality of movement details.
tenth week	Group performance exercises to learn how to connect movements fluidly	Enhance movement consistency through group exercises.	Strengthen students' communication skills and improve overall team performance.
Eleventh week	Review stage to enhance students' mastery of natural transitions in	Consolidate the Associative and fluidity of the dance steps and optimize	Enhance competence and improve the quality of movement

	movement	performance through group assessment.	through feedback from others.
	Objective:		
Stage Three: Mutononomous stage (12-16 weeks)	To promote Mutononomous of movement and artistic expression through mock competitions, mock exams and debriefing presentations, and to increase students' confidence and test-taking ability.		
weeks	educational content	academic goal	teaching goal
Twelfth week	Improve pace and rhythm mastery for added challenge	Improve the speed and fluidity of the dance steps and increase the difficulty of the movements.	Enhance students' cognitive and receptive skills through a question and answer format.
Thirteenth week	Complete dance combination exercises to improve memorization and movement Mutononomous	Practice complete dance combinations to enhance movement Mutononomous.	Students are encouraged to work as a team to enhance their dance movements.
Fourteenth week	Incorporate performance exercises to enhance self- confidence and expressiveness	Intensive performance exercises focusing on emotional and artistic expression.	To develop students' emotional expression and stage presence, and to enhance their overall abilities through group

			presentations.
Fifteenth week	Group feedback to optimize movement details and ensure natural and smooth movements	Optimize movement details and complete final presentation preparation.	Students are guided to improve their performance through group feedback.
Sixteenth week	Final debriefing presentation where students perform what they have learned and the teacher gives summative feedback	Completion of a final summary performance and comprehensive assessment.	Enhance general competence through self-reflection and teacher summarization, and clarify the direction of future learning.
Assessment methods			
Stage-by-stage assessment	Skills assessment, video analysis assessment, personality analysis assessment at the end of each stage		
Group Presentation and Feedback	Students' teamwork and communication skills are assessed through group presentations and peer feedback.		
Final Presentation	Assess students' dance skills.		
Textbooks and reference materials			
Main teaching materials	Chinese DanceSport Federation Technical Level Textbook (with video demonstration)		
Supporting information	Online Dance Teaching Video and Resource Library		

project	content		
Curriculum theme	Latin dance introduction and basic standing posture and rhythm exercises		
program objective	Students should basically master the basic standing posture of Latin dance, initially establish the cognition of the dance rhythm, and cultivate the correct consciousness of body control		
class hour	3 Hours		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	1. Latin dance music used for practice 2. Metronome 3. The mirror		
content of courses	pedagogical practices	Teacher guidance	remarks
	1.Full body stretching: shoulders, arms, legs and waist.	1. emphasize correct stretching posture to avoid injury and remind students to take deep breaths.	Guiding students to focus their attention and stimulate their interest in learning dance
warm-up exercise	2:Core Strength Training (layered design) -Core Activation: Dead Bug Pose (3 sets X 15 reps) -Lower Body Control: Static Squats against the wall (two minutes X	2. Emphasize the importance of core tightening for center of gravity stability and guide students to perceive body control.	

	3 sets) -Explosive strength exercises: (10 reps X 3 sets)		
Basic standing posture	1.Explain the basic standing posture of Latin dance. 2. Standing exercises: stable center of gravity, knees slightly bent, core tightening	Correct the students standing posture, and pay special attention to the center of gravity position and body balance	Give a demonstration to help students understand the key points of posture
Basic rhythm practice	Introducing the 4 / 4 beats of the Latin dance Applause practice: beat with a 4 / 4 beat Touch your feet with the beat and feel the rhythm of the body	Encourage students to follow the rhythm and remind them to keep breathing and movement coordination	A metronome can be used to help students better master the 4 / 4 beat
Basic pace practice	Simple in-situ and front and forth pace exercises Explain the shift of pace Imitation practice: the teacher	Pay attention to each students action and give timely feedback to help students master the correct pace	Practice in front of the mirror for students to observe their standing posture and movements

	demonstration		
	action, the students		
	follow		
Summary and feedback	Review the key content of this lesson (standing posture and rhythm) Q & A session: students ask questions, teachers answer. Practice after class: encourage students to continue to practice standing posture and rhythm after class	Responding to students questions, summarize common problems in the course and provide suggestions for improvement	Emphasize the importance of after- class exercises and lay the foundation for the next session. Spend 10 minutes a day to practice the basic posture to ensure that the center of gravity is stable and the core is tightened. At the same time, put the syllables to cultivate the perception of the beat.



2

project	content		
Curriculum	Basic Latin Dance Steps		
theme			
program objective	Students basically master the basic steps of Latin Dance, and are able to perform simple front-back and side-to-side steps with music to develop a sense of rhythm and body coordination.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	1. music with distinct rhythms of cha-cha and rumba. 2. Metronome 3. Mirror		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	Whole body stretching: emphasize the legs and waist. Core and lower limb strength training: lunges, side lunges, plank support.	Instruct the students to control the movement speed and pay attention to the depth and Angle of the stretching	Enough warm-up can reduce the risk of injury during practice
Basic Steps - Cha Cha Steps	1. Introduce the basic structure and rhythm of the cha-cha-cha. 2. Teach the "fast,	Demonstrate proper movement, weight transfer and foot placement to remind students to	Slow down appropriately to ensure students master each step

	fast, slow” steps, emphasizing the rhythm of each step.	maintain balance and rhythm	
	3. Let the students practice the back and forth steps at a slow speed.		
Basic Steps - Rumba	1. introduce the basic steps and dance styles of Rumba 2. learn the side step of the rumba, focusing on foot transfer and hip utilization 3. Rhythmic exercises to music	Emphasize the fluidity of rumba movements and remind students to maintain body coordination and stability	
Pace Combination Exercise	1. Simple combination of cha-cha steps and rumba steps. 2. add music beat, group practice, strengthen the sense of rhythm	Encourage students to experiment with combinations of movements, focusing on continuity of movement and rhythmic accuracy	Help students gradually adjust to the different paces of articulation
Summary and feedback	1. review the cha-cha and rumba	Provide positive feedback and	Assign exercises to prepare for the next

	paces of the lesson	encouragement on	lesson. Spend 10
	2. Q&A session:	each student's	minutes a day
	answer students'	performance and	practicing the basic
	questions and	help students	steps of the cha-cha
	summarize their	identify areas for	and rumba, making sure
	progress.	improvement	the weight transfer is in
	3. Arranging after-		place and the steps
	lesson exercises to		match the beat of the
	encourage students		music. Strengthen core
	to review the basic		training to maintain
	steps		balance and stability
			and enhance the fluidity
			of your dance steps.
3			
project	content		
Curriculum	Intensive stride work and turning techniques		
theme			
program	Students learn simple turning techniques and combine them with		
objective	basic steps to improve fluidity of movement and body control.		
class hour	3 hours.		
course	Warm-up, skill instruction, group practice, group competition,		
arrangement	summary feedback (learning, practicing, competition, evaluation)		
teaching	1. Latin dance music for practicing		
materials:	2. Metronome		
	3. Mirror		

content of courses	pedagogical practices	Teacher guidance	remarks
warm-up activity	<p>1. Total body stretching: focus on legs, waist and shoulders</p> <p>2. Core Stability Training: Exercises to increase balance and control, such as one-legged stands, plank supports</p>	<p>Remind students to control the stretch to avoid injury.</p> <p>Instruct students to maintain breath stability and improve core strength</p>	<p>Warming up adequately reduces the risk of injury during turnaround exercises</p>
Review the cha-cha-cha and rumba pace	<p>1. review the basic steps learned in the previous two weeks and practice in groups</p> <p>2. Increase the rhythmic exercises to improve the stability of the pace.</p>	<p>Guide students to consolidate the rhythm of pace in review and correct their movements in time</p>	<p>Reviewing pacing in preparation for turnaround techniques</p>
Basic Turning Technique Instruction	<p>1. explain the fundamentals of turning techniques such as center of gravity shift and foot rotation</p> <p>2. simple one-step turning exercises</p>	<p>Demonstrate turning movements, paying special attention to toe placement and center of gravity stabilization.</p> <p>Correct common</p>	<p>Remind students to keep the pace and avoid dizziness</p>

		student errors in turning, such as shifting the center of gravity	
Combination exercises of steps and turns	1. Combine turning skills with cha-cha and rumba steps 2. small group exercises, students take turns in combining steps and turns to music	Encourage students to experiment with combinations of movements, focusing on body control and fluidity when turning. Provide individualized feedback to each student	Use slow music to assist students in adapting to the rhythm of the turn
Enhancement exercises	1. practicing in groups, repeating the steps and turns several times 2. experiment with different rhythmic variations in music to enhance students' resilience	Feedback based on student performance, with particular attention to rhythmic control and turn-taking articulation	
Summary and feedback	1. review the focus on turn technique and pace combination 2. Q&A session: to	Encourage each student's progress, point out areas for improvement, and help them set goals	Lay out home exercises to build a foundation for next week's content. Spend 10 minutes a day practicing your turning

	answer students' questions and understand their learning experience.	for the next lesson	technique, making sure your weight transfer is stable and paying attention to the fluidity of your turns. Repeat the cha-cha and rumba
	3. arrange after-class exercises to encourage students to continue practicing turns and steps at home		pacing exercises and combine turns with pacing to increase consistency of pacing.
4			
project	content		
Curriculum theme	Rhythmic variation exercises and basic pace combinations		
program objective	Students will be able to adjust their steps to different rhythms and skillfully use basic step combinations to improve the expressiveness and adaptability of the dance.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	1. Different rhythms of cha-cha and rumba. 2. Metronome 3. Mirror		

content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	<p>1. Total Body Stretching: Strengthening the legs, core and lower back</p> <p>2. Balance exercises: one-legged standing, core contraction training to enhance stability</p>	<p>Instruct students to control the depth of the stretch to prevent strain and remind them to maintain their breathing</p>	<p>Warm-up sets the stage for subsequent rhythmic changes and pacing exercises</p>
Rhythmic Variation Exercise	<p>1. introduce different types of rhythms (slow, fast, variable)</p> <p>2. practicing the basic steps of the cha-cha-cha and rumba to different rhythms.</p> <p>3. Students practice rhythmic variations with the aid of a metronome.</p>	<p>Monitor students' adaptation to tempo, reminding them to keep their movements coherent and stable in fast and slow changes</p>	<p>Encourage students to find their center of gravity in different rhythms and adapt to rhythmic switching</p>
Pace	1. review basic	Helps students	

Combination Exercise	steps, emphasizing smooth Associatives 2. guide students in combining steps in a fixed rhythm (e.g., forward and sideways steps in cha-cha-cha, basic and sideways steps in rumba)	master the skill of connecting at pace, emphasizing stability of the center of gravity and coordination	
free-form exercise	1. let students try to combine the basic steps with rhythmic changes and make free combinations. 2. Practice in small groups and show each group's unique combination of steps.	Encourage students to be creative and remind them to maintain balance and consistency of movement during changes	Promote teamwork and self-confidence through group presentations
Summary and feedback	1. review of the key points of rhythmic variation and pace combinations 2. question and answer session: students' feedback on their learning	Give specific feedback on each student's performance to help them set goals	Emphasize the importance of practice and assign exercises to consolidate new knowledgePractice daily for 5 minutes variations of steps at different rhythms to ensure



experience	stability and consistency
3. Post-lesson	of movement. Practice
exercises to	free combinations of
consolidate the	basic steps with
rhythmic variations.	different rhythms to
	enhance adaptability
	and creativity.

5

project	content		
Curriculum theme	Latin dance posture and movement expression training		
program objective	Students learn how to express the emotions of dance through posture and movement by practicing Latin dance poses and enhancing the expressiveness of their movements.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	1. Soft and emotional cha-cha-cha and rumba music. 2. Audio-visual materials for dance performances to help students understand how to convey emotions through posture and movement. 3. Mirror		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. Total body stretching: focusing on the shoulders, back and lumbar region	Guide students through easy stretches to avoid stiffness and ensure total body relaxation	Improve flexibility and coordination through warm-ups

	2. Posture training: basic movements such as shoulder relaxation, neck extension, and lumbar rotation		
Explanation and practice of dance postures	1. explain the common Latin dance postures, such as upright posture, leaning forward at the hips, and straight back, etc. 2. Students practice holding the dance posture and observe the movement feedback in the mirror.	Emphasize the straightness and elegance of the body and instruct students on how to express emotions through body posture	Focus on students' posture and body language to avoid excessive stiffness
Movement Expression Training	1. explain how to enhance dance expression through arm and hand movements through cha-cha-cha and rumba movements 2. students practise matching movements to express emotions, e.g. through arm mobility and upper	Guiding students to perceive the subtlety and strength of movement and helping them to express emotion in movement	Emphasize the combination of dance and movement, paying attention to the coordination of the upper and lower body

	body relaxation to increase the softness of the dance.		
Combined pace and movement training	1. combining dance and movement expression, students try to incorporate body language and expression when practicing the cha-cha and rumba steps	Encourage students to express the emotions in the dance and increase the impact of the performance through hand and eye movements	Encourage students to relax and really feel the rhythm and emotion of the dance
Summary and feedback	1. review the key points of dance posture and expressive movement training 2. Q&A session: students' feedback on their learning experience 3. Arrange after-class exercises to help students continue to consolidate their dance posture and movement expression at home.	Give students positive feedback to help them identify and improve deficiencies	Lay out exercises and encourage students to practice expressive development, paying attention to detail and emotional expression.  When practicing cha-cha and rumba steps, incorporate expressive arm and upper body movements, paying attention to fluidity of movement and expression of emotion.

6

project	content		
Curriculum theme	Enhance dance movement and body coordination		
program objective	Students practice smoothness and coordination of dance, improve consistency of movement, master the pivot of dance, and increase flexibility and control of the body.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	Music: music suitable for fluidity exercises (rhythmically clear and dynamic) Mindfulness: to help students observe the fluidity and overall effect of the movement		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up exercise	1. whole body stretching: focusing on stretching the shoulders, lower back, and lower body 2. Core and flexibility exercises: e.g. stretching, balance exercises (e.g. alternating single legs,	Instruct students to maintain smoothness of movement, pay attention to breathing, and avoid excessive traction	Emphasize the importance of warming up, especially to prepare for subsequent fluency drills

	alternating stirrups, etc.)		
Fluency and coordination exercises	1. explain the articulation and articulation between movements and emphasize the coherence of movements 2. Students practice gradually increasing fluency and consistency.	Remind students to pay attention to natural transitions between transients, without hard pauses, and to keep their center of gravity stable	Encourage students to keep their movements in rhythm and avoid interruptions
Complex movements and learning exercises	1. teaching complex movements such as sharp alternations and rumba slides 2. students practice articulation and articulation between complex and basic movements	Help students break down complex movements, practice them step- by-step, and provide real-time feedback	Guide students to control body stability and enhance footwork fluidity
Dance Movement Practice	1. Combine complex movements with basic movements for smooth and coherent practice.	Students are also reminded to innovate movement combinations, pay attention to the natural articulation	Provide appropriate music to help students better experience movement fluidity

	Students freely combine movements according to the rhythm and steps to enhance the sense of movement in dance	of movements, and avoid excessive tension	
Practice and Performance	<p>1. Groups of students will practice and perform the whole dance.</p> <p>2. Each group will present their practice results and other students will give feedbacks</p>	<p>Instruct students to pay attention to the fluidity and rhythm of movements when presenting and give positive encouragement</p>	<p>Group exercises help students gain confidence and test their learning in real-life performances</p>
Space Acclimatization Training	<p>- Delineate the test simulation area, students need to complete the movement in the area</p> <p>- Camera Positioning</p> <p>Exercise: Adjust the direction and expression of the</p>	<p>Emphasize the requirements of the test environment and remind the range of motion to match the range of space</p>	<p>Developing students' ability to perceive different directions and spatial extent</p>

	<p>dance posture in front of a fixed camera.</p> <p>- Out-of-bounds alarm: triggering a beep when exceeding the area to train spatial perception.</p>		
Summary and feedback	<p>1. review the key points of the exercises in this lesson, such as fluency and body coordination</p> <p>2. Q&amp;A session: answer students' questions and suggest improvements.</p> <p>3. Arranging after-lesson exercises to strengthen training</p>	<p>Provide comments on the student's performance and help the student clarify the direction of improvement</p>	<p>Emphasize the importance of practice, especially the continuous training of fluency and coordination</p> <p>The practice of daily exercises combines basic movements with complex ones to ensure a natural transition between movements. Practice combining basic and complex movements on a daily basis to ensure natural transitions between movements. Practice connecting downward movements at different</p>

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speeds and rhythms to  
keep the body stable  
and fluid and avoid  
stiffness.

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7

project	content
Curriculum theme	Center of gravity control and balance training for Latin dance
program objective	Through the center of gravity control and balance exercises, students will enhance the stability of their movements, improve the precision of their movements, and master the skill of balancing the center of gravity in their movements.
class hour	3 hours.
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)
teaching materials:	



content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. whole body stretching, axial, lumbar, and ankle stretching 2. Balance exercises: basic balance movements such as standing on one leg and core contraction	Remind students to maintain stability of movement, especially in ankle support	Enhance students' core stability through warm-ups, laying the foundation for subsequent center of gravity control exercises
Critical Control Fundamentals Training	1. explain the importance of the center of gravity in Latin dance, and demonstrate how to keep the center of gravity in the movement 2. students will practice the control of the center of gravity in different dance steps (basic steps of rumba)	Instruct students to observe their center of gravity position and keep their upper body stable to avoid leaning forward or backward with their center of gravity	Emphasize the stability of the center of gravity under the feet to help students find the right support point
Balancing Skills Exercise	1. teach the balancing skills in	Remind students to keep their core tight	Emphasis on core control to reduce

	<p>dance steps and practice balancing with basic movements, such as one-legged slalom, slow step control</p> <p>2. Students will practice balancing with gestures and feel the balance of the body in different gestures.</p>	<p>and help them find a sense of balance, relaxing appropriately during the movement</p>	<p>wobble, especially upstream support stability</p>
Comprehensive exercises combining balance and center of gravity	<p>1. Combine center of gravity control with balancing skills through a combination of panac and rumba steps</p> <p>2. group exercises to ignite center of gravity control combined with buttons to the beat of the music</p>	<p>Encourage students to find balance in each movement and maintain a natural shift of weight to help them adjust their rhythm and movement</p> <p>coordination</p>	<p>Use slow music to help students understand and master center of gravity shifts</p>
Summary and feedback	<p>1. review the key points of the lesson on center of gravity</p>	<p>Provide personalized feedback to</p>	<p>Emphasize the intensity of consistent practice to help students gain</p>

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control and balance training	facilitate students to help them improve	better balance and stability. Practice
2. Q&A session: students give feedback on their learning experience and challenges encountered.	their control of their center of gravity	standing center of gravity control and maintain independent practice on one leg for 5-10 minutes a day to enhance balance.
3. organize post- lesson exercises to encourage students to continue their balance and center of gravity exercises.		Practice balance control in combination with movements, try to maintain a stable center of gravity during movements to enhance consistency and control.

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8

project	content		
Curriculum theme	Music and Rhythm Development		
program objective	Students will be able to perceive and understand the rhythms and emotions of Latin Dance music and will be able to accurately express a sense of rhythm and meter in dance.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	<p>Various types of Latin dance music: such as the least, rumba of different tracks, to help students understand the different rhythms and emotions</p> <p>Metronome: helps students to find the accurate heavy and weak beats of the music.</p> <p>Mindfulness: allows students to observe their own movement performance and emotion expression in the music</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	<p>1. full body axial, especially joints and arms</p> <p>2. Music perception exercises: slow stretching and contracting to regulated music</p>	<p>Encourage students to adjust their breathing and movement frequency to the rhythm of the music to develop a sense of judgmental</p>	<p>Use a variety of music to help students perceive different rhythms and moods</p>

rhythm			
Fundamentals of Musical Rhythm	1. explain the concepts of common Latin dance rhythms (e.g. 4/4 time) and clapping	Guide students to find the heavy and weak beats of the rhythm using their toes and clapping hands, and pay attention to hear the beat changes in the music	Enhance students' rhythmic awareness through clapping and toe-tapping exercises
	2. use simple clapping exercises to help students familiarize themselves with rhythmic changes in music		
Step and Rhythm Exercises	1. students work in groups to practice the basic movements of the minimal and rumba in music, trying to make distinct movements on heavy beats	Encourage students to use their bodies to express the rhythm of the music, emphasizing the importance of synchronizing movement with the music	Use music at different tempos to help students adjust to a variety of rhythms
	2. Repetition helps students to master different rhythmic variations and shifts in the center of gravity		

Emotional and rhythmic expression	<p>1. discuss the emotions of different music in Latin dance, e.g. joyful fear and soft rumba</p> <p>2. students try to express the moods and rhythms of the music through body language, e.g. lazy energy and rumba elegance</p>	<p>Instruct students to enhance their musical expression through changes in expression and physical examination, reminding them to feel the emotion of the music</p>	<p>Encourage students to bladder their personal understanding into the dance to enhance movement</p>
Group Performance and Feedback	<p>1. students perform the steps they have learned in groups to music, focusing on rhythm and emotional expression</p> <p>2. Other students give feedback and share their feelings about the performance.</p>	<p>Instruct students to maintain rhythmic accuracy and emotional engagement in their performances, providing each group with suggestions for improvement</p>	<p>Group performances help students gain confidence and expression and test speed and emotional understanding</p>
Summary and feedback	<p>1. review the key points of the lesson about rhythmic and</p>	<p>Give students personalized feedback and</p>	<p>Emphasize the continuity of practice to help students</p>

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emotional expression in music	encourage them to strengthen their	consolidate new knowledge after class.
2. ask questions: students give feedback on their learning experiences and challenges	rhythmic and emotional practice	Choose your favorite Latin dance music and try to express the emotions in the music with dance steps at home to enhance the understanding of the music and the expressiveness of the movements.
3. arrange post- lesson exercises to encourage the continued development of a sense of rhythm		

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9

project	Content		
Curriculum theme	Precision and detail control of movements		
program objective	Students are able to control the details in their Latin dance movements, improving precision and control of their movements and developing a more dramatic dance performance.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	<p>Elastic bands: to help students have better control of their bodies</p> <p>Mirror: helps students to observe the details and control of the movement.</p> <p>Slow music: with slow exercises to help students find the rhythm of details</p> <p>Video Demonstration: Provide video demonstration of precise details in Latin Dance to help students understand.</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	<p>1. full body stretches, especially for the knees, lower back, knees and ankles</p> <p>. Basic balance exercises to enhance core</p>	<p>Instruct students on the proper use of elastic bands to maintain proper posture and avoid strains.</p>	<p>Prepare the body for subsequent precision training and ensure the student's flexibility and stability</p>



	muscle stability		
body control	1. details of common Latin dance movements are introduced, including hand, toe, and upper body positions	Leads students to pay attention to the details of the movement, emphasizing the precision of hand movements and toe placement	Encourage students to repeatedly observe and adjust the details of their movements in the mirror
	2. students practice basic movements in front of a mirror, identifying primary movement deviations		
Precision pace control training	1. students practice basic gestures (e.g., the square step) with attention to the instantaneous starting and landing points	Help students control the stability of movements to avoid loose movements; point out the rhythm of movements and weight shifts	Remind students to find their body's center of gravity in gestures to increase control of movement
	2. ensure consistency and accuracy in the starting and landing points of each step by		

	practicing in slow motion		
Specific Adjustments to Combination Moves	<p>1. Combine the basic movements of attention and rumba, practicing the movements at a slow speed to ensure fluidity and control of details.</p> <p>2. Students will find the key position and Associative of each detail in the combination.</p>	<p>Instruct students to maintain consistency of movement in combinations and ensure that every detail is in place</p>	<p>Emphasize consistency and fluidity of movement to help students improve coordination of movement</p>
Practice and Performance	<p>1. Students perform demonstration movements in groups, each group showing their control and adjustment in movement details.</p> <p>2. other students give feedback and discuss the difficulties in detail control</p>	<p>Encourage students to demonstrate detailed movements in group exercises to enhance expression</p>	<p>Group exercises help students continue to improve themselves through feedback and increase self-confidence</p>

Summary and feedback	1. review the importance of movement details and precise control	Provide personalized feedback based on up-to-date student activities to help them clarify directions for improvement.	Emphasize the importance of movement detail and precision in Latin dance performance. Practice details of basic movements such as hands, toes, and upper body posture to ensure that movements are powerful and precise and. Daily slow practice of basic hand gestures with slow music, paying attention to where the buttons start and where they land, to improve manipulation of details.
	2. questioning session: students' feedback on their understanding and gains in rationality		
	3. Arranging post-class exercises to reinforce the consolidation of detailed movements		

10

project	Content		
Curriculum theme	Spatial sense and formation change training		
program objective	Students master the application of spatial sense in Latin Dance, learn the basic methods of formation changes, and improve their overall coordination and expressiveness in stage performances.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	Field markings: to help students understand the spatial relationship of different positions  Music: Latin dance music applicable to different speeds to help students practice the rhythmic sense of formation changes  Video Demonstration: Demonstrate the application of professional dancers in formation changes and sense of space for students' reference		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. full-body stretching, focusing on the upper and lower back  2. quick movement exercises to improve reaction	Instruct students to maintain smooth breathing and relax their bodies in preparation for subsequent spatial awareness exercises	Students' coordination and flexibility to enhance their body's sensitivity to space

	and coordination skills		
Introduction to spatial sense and basic training	<p>1. explain the concept of spatial sense and its importance in Latin dance</p> <p>2. students will practise the basic gestures in the venue and experience moving in different directions and angles</p>	<p>Encourage students to look around them as they move and understand their position in space</p>	<p>Use field markers to help students understand and master different spatial locations</p>
Formation change training	<p>1. students practice different formation variations in groups (e.g. zigzag, circle, diagonal)</p> <p>2. terminating the formation changes, students practice basic movements and transitions between formations</p>	<p>Remind students to maintain consistency and ensure variation in formation</p>	<p>Instruct students to be consistent in their transitions, paying attention to the proximity of the formation</p>
Spatial	1. music is added	Encourage students	Use music with different

movement exercises to music	to the formation change exercise and students move according to the rhythm of the music	to find a rhythmic sense of movement in music and help them master spatial variation in performance	rhythms to help students adapt to changes in dance formations
	2. students change formation at different speeds to try to improve their control in the music		
Group presentations and interactive feedback	1. students work in groups to demonstrate what they have learned about formation changes and spatial awareness training	Instruct students to focus on the position of each movement in the formation to improve overall coordination	Group presentations enhance students' self-confidence and teamwork skills
	2. other students give feedback and share observations about spatial awareness and formation changes		
Summary and feedback	1. Review the role of spatial sense and formation	Provide personalized advice based on students'	Enhance the team's shape change and sense of space to enhance the

	changes in stage performance	performance to help them improve further	overall performance.
	2. question and answer session:		Shape change exercise, a basic movement, try to move in different
	students share their experiences and gains in formations		directions and angles to consolidate the sense of space.
	3. arrange after-class exercises to encourage the continued use of spatial sense in dance steps		
11	project	content	
	Curriculum theme	Dance expression and self-confidence development	
	program objective	Students will be able to add their personal emotions to Latin dance, improve their athletic performance, and increase their self-confidence on stage.	
	class hour	3 hours.	
	course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)	
	teaching materials:	Speech: to help students observe themselves in details of emotional expression and stage performance Music of various moods: e.g. upbeat, soft and exciting music to help students understand emotional expression	

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Video Demonstration: To show students how dancers express their emotions in dance.

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content of courses	pedagogical practices	Teacher guidance	remarks
warm-up activity	<p>1. Stretching of the whole body, especially the shoulders, waist and lower back.</p> <p>2. basic movement practice, gradually increase the speed, develop the sense of dance and self-confidence</p>	<p>Helps students find body rhythm and confidence through heat, relaxing the mind and preparing them for expressive practice</p>	<p>Increase the rhythmic nature of the music for warm-ups to enhance dancers' engagement with the music</p>
Basics of Emotional Expression in Dance	<p>1. Explain the expression of emotions in Latin dance and share the expression of different emotions in dance</p> <p>2. Emotional leveling exercises</p> <p>-Express three kinds of emotions</p>	<p>1. Instruct students to express their emotions in a natural way, avoiding exaggerated movements and encouraging them to find their own styles</p> <p>2. Emphasize the consistency of expression and</p>	<p>Use a variety of emotional music to help students understand the combination of emotion and music</p>

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	in the same movement (e.g. joyful, melancholic, agitated)	movement, and demonstrate how to convey emotions through the eyes	
Emotional Expression Exercises for Sports	1. students choose a Latin dance clip and play freely according to the music's emotion 2. Different emotions are expressed in the dance, such as joy, elegance, passion, etc.	Encourage students to relax their minds and focus on their own musical understanding and expressiveness, providing individualized instruction	Encourage students to experiment with different styles, develop confidence and find their personal expression in dance
Confidence Boosting Training	1. group practice, students take turns to stand at the center of the stage for dance presentation 2. Encouragement and support from group members to help boost the confidence of the presenters	Instruct students to face the audience confidently and stay awake during presentations to overcome nervousness	Encourage students to present with a positive mindset and gradually improve their stage confidence
Group discussion and	1. groups of students	Instructing students to translate feedback	Group performances and feedback enhance

feedback	<p>demonstrate their understanding of emotional expression and stage presence</p> <p>2. other groups give feedback and share feelings about emotional expression and self-confidence</p>	<p>into directions for improvement to increase emotional expression and self-confidence</p>	<p>student resilience</p>
Summary and feedback	<p>1. review the key points of the lesson on emotional expression and self-confidence development</p> <p>2. students share their learning outcomes and challenges</p> <p>3. arrange post-lesson exercises to continue practicing emotional expression</p>	<p>Provide personalized feedback to facilitate students and encourage them to engage in sustained practice of emotional expression</p>	<p>Emphasize the importance of emotional expression and self-confidence in athletic performance. Practice dancing in front of a mirror every day, try to express the emotion of the music with your eyes and facial expressions, and find the most natural way to express your emotions.</p> <p>Choose a favorite piece of Latin dance music and practice performing it at home, focusing on emotional expression</p>

			and the natural flow of the body to increase self-confidence.
12			
project	content		
Curriculum theme	Musical Rhythm and Tactile Coordination Training		
program objective	Students are able to grasp the rhythm of Latin dance music more accurately, improve the synchronization of rhythm and music and the overall coordination of the dance.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	<p>Rhythmically diverse music: rumba, cowboys, etc. to help students practice different rhythms</p> <p>Mirrors: for students to observe consistency and synchronization</p> <p>Video demonstration: to show how dancers move in different rhythms for students' reference</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	<p>1. Axial axial, waist, arm, to enhance flexibility</p> <p>2. Next do simple movement exercises with light music, gradually enter the rhythm</p>	<p>Helping students find the body's rhythm with the music and relax the mind through heat</p>	<p>Choose warm-up music with a brisk tempo to help students find a sense of rhythm</p>

	state		
Emotional Foundation Training	<p>1. explain the difference between the common rhythms used in Latin dance (e.g. tension 2/4 beat, rumba 4/4 beat)</p> <p>2. Students practice basic movements according to different rhythmic music and feel the beat point</p>	<p>Help students understand the characteristics of different musical rhythms and guide them to find the beat and keep it consistent</p>	<p>Use music with different beats to help students understand rhythmic changes</p>
Synchronized training of timing and rhythm	<p>1. common Latin dance moves are chosen for synchronization</p> <p>2. students experiment with the next beats, maintaining precise consistency and smoothness</p>	<p>Instruct students to place their weight on the beat to ensure synchronization with the music</p>	<p>Encourage students to tap their toes to the beat to enhance the sense of rhythm</p>
Rhythmic variation and	<p>1. Add music with tempo changes</p>	<p>Helps students maintain movement</p>	<p>Gradually increase the tempo of the music to</p>

coordination exercises	and practice switching between fast and slow movements. 2. Students practice coordination by combining movements (e.g., square step combinations) at different tempos.	stability through tempo changes, guiding them to adapt to fast and slow transitions	enhance students' adaptability
Group presentations and mutual feedback	1. students work in groups to demonstrate what they have learned about rhythm and movement coordination 2. others give feedback and share their experiences of rhythmic control of music	Encourage students to support each other by pointing out strengths and weaknesses in rhythm and movement	Group demonstrations to enhance students' dance expression and rhythmic adaptability
Summary and feedback	1. review the lesson's training points on rhythm and movement	Provide personalized feedback to encourage students to maintain rhythm in	Emphasize the importance of rhythm and instantaneous coordination for Latin

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coordination	dance	dance performance
2. students share		Choose Latin dance
their rhythmic		music with different
control		tempos and practice
enhancement and		rhythmic movements for
synchronization		10 minutes a day to
experiences		enhance the perception
3. Assign post-		of different rhythms.
lesson exercises		Observe yourself in the
to continue to		mirror and practice to
reinforce the		keep your movements
sense of tension		synchronized with the
		music to ensure
		consistency of
		movement at different
		beat points.

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13

project	content		
Curriculum theme	Complete Dance Combination Practice and Movement Memory Motonomous		
program objective	Dance combination exercises help students to improve their memory and automate their dance movements so that they can memorize them fluently and express them naturally.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
	Mirror: helps students to check the accuracy and fluidity of movements		
teaching materials:	Dance combination videos: Provide complete dance combination demonstrations that students can install for reference  Rhythm music: helps students maintain a steady rhythm and promotes the memorization of dance movements		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. full-body stretching, especially the support, waist and slave parts, to prevent sports injuries	Warm up to help students find the right physical form and prepare to move into dance combination practice	Emphasize proper posture during warm-up to avoid overstretching
	2. basic movement exercises to ensure that		

	students are physically relaxed and have a good sense of rhythm during practice		
Preliminary Lecture on Dance Ensembles	1. explain the dance combinations to be learned in this course 2. Enhance the fluidity and rhythm of the dance movements, and how to centralize the different dance steps.	Explain the connecting points and sequence of movements to help students understand the overall structure of the dance	Use a combination of simple sample transitions to ensure that students can keep up the pace
Segmentation and Memory Training	1. divide the dance combination into smaller sections and practice each section 5-6 times to make sure students can memorize the movements of each section 2. after completing	Teach students how to memorize dance moves in segments and stages to enhance their memory	After each passage is practiced, pause to allow students to recall the movements on their own to increase the depth of memory



	the divisions have		
	the students try to		
	memorize and		
	operate on their		
	own		
Complete Dance Combination Practice	1. combine all the	Corrected details in	Emphasize the
	passages into a	students'	continuity and rhythm of
	whole dance for	movements to help	movements to ensure
	complete practice	them connect	that they are natural and
	2. repeat the	different steps fluidly	coherent
	exercise to ensure		
	that the student is		
	able to continually		
	transition from one		
	movement to		
	another		
Movement Mutonomous and locomotor training	1. emphasize how	Helping students to	Cue students to remain
	to automate dance	reduce the time	confident and avoid
	movements	needed to think	over-reliance on
	through repetition	during sleep through	memorization
	and reduce	the movement of the	
	thinking time	movement to	
	2. students	enhance the degree	
	practice in a	of Mutonomous	
	complete dance		
	with minimal		
	pauses		
Practice and Feedback	1. perform dance combination drills	Guiding students to find their own	Increase students' self- confidence and

	<p>in groups, with students observing each other and making suggestions</p> <p>2. give specific feedback after each student's presentation</p>	<p>strengths and weaknesses in self-evaluation and improving their ability to make corrections</p>	<p>encourage them to improve their performance by learning from each other</p>
Summary and feedback	<p>1. summarize the key points of today's dance combination practice</p> <p>2. students share their feelings and difficulties in movement memorization and Mutonomous</p> <p>3. Assign post-class exercises to consolidate movement memorization</p>	<p>Give students personalized feedback on their progress and encourage them to keep working hard</p>	<p>Emphasize the importance of memory and Mutonomous in athletic performance. Watch instructional videos and practice dance combinations immediately following the music to enhance memory and increase Mutonomous.</p> <p>Perform 15-20 minutes of dance combination recovery exercises each day to ensure that you are able to complement each movement in the dance.</p>

14

project	content		
Curriculum theme	Performance practice and self-confidence building		
program objective	Enhance students' physical expression and self-confidence through performance exercises to help them express themselves more naturally in dance		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	Mirrors: help students observe their own postures and expressions in the performance Music: Utilizes movement tracks that are rich in mood changes to help students with basketball emotional expression Stage simulation environment: provides a stage simulation scene to help students adapt to performing dance		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. full-body stretch, focusing on relaxation of the shoulders, back, lumbar and lying down . Basic movement exercises to help students adjust their bodies into performance mode	Warm-up to help students relax, adjust breathing and posture, and prepare for performance exercises	Encourage students to maintain their self-confidence and get into the act
Explanation of	1. Instructing the basic	Emphasize the	Help students

performance techniques	skills of dance performance: how to carry out emotions through facial expression, eye contact, and movement power. 2. Analyze how to maintain self-confidence in dance and overcome nervousness during performance	integration of emotion and technique, self-confidence as the key to performance, and help students understand the holistic nature of performance	understand acting techniques through vignettes and video demonstrations
Self-confidence training and stage awareness development	1. students focus on confident posture and eye contact through lens exercises 2. open body language exercises are used to increase confidence, e.g. chest lifting, relaxation, stretching movements	Guide students to notice themselves in front of the mirror, reminding them to maintain good standing and eye contact	Enhance body language during performances to help students act more naturally
Practice performing full dance routines	1. students practise choosing a complete movement clip and adding a piece of emotion and performance techniques 2. Emphasis is placed on emotional	Remind students to be confident and fully engaged in their performances, avoiding excessive tension and stiffness	Helping students regulate their emotions through changes in music so that sports perform at a higher level of feeling

	involvement in the performance and students are encouraged to present themselves freely		
Stage Simulation Performance and Feedback	<p>1. Students practice dance performance in groups and perform a stage simulation within the group.</p> <p>2. Audience interaction simulation: Arrange some students to play the role of the audience, and the performers need to attract attention through their expressions/movements.</p> <p>3. Focal point training: set up marking points on different parts of the stage and practice switching focal points quickly.</p> <p>4. Feedback from other group members and the teacher to help students identify and improve their performance.</p>	<p>1. Guiding students to relax and help them feel "themselves on stage" during the simulation.</p> <p>2. Cue the "Golden Triangle of Acting" (face-gesture-toe direction consistency).</p>	<p>Increase interaction and support during performances to help students overcome nerves and gain confidence</p>

Personalized performance feedback and coaching	<p>1. students individually present dance clips and teachers give personalized feedback and guidance to help students improve their performance skills</p> <p>2. students learn from each other and give performance suggestions</p>	<p>Giving students guidance to help them overcome obstacles in their performances</p>	<p>Emphasize each student's unique expression and encourage individualized dance presentations</p>
Summary and feedback	<p>1. summarize the main points of the performance exercise in this lesson</p> <p>2. students share what they have learned and felt during the exercise and discuss how to present themselves better in the next performance</p>	<p>Provide encouraging feedback that reinforces the importance of confidence and emotional engagement in performance</p>	<p>Emphasize the importance of consistent practice and self-confidence and assign homework at the end of the lesson. Choose intermittent clips to focus on performance and confident expression, record video and observe yourself for improvement.</p>

15

project	content		
Curriculum theme	Group summary and action refinement details		
program objective	Through group feedback, students are helped to refine their movements to ensure that they flow naturally and improve the overall technical performance and artistry of the dance.		
class hour	3 hours.		
course arrangement	Warm-up, skill instruction, group practice, group competition, summary feedback (learning, practicing, competition, evaluation)		
teaching materials:	<p>Mirror: to help students observe the fluidity and coordination of movement</p> <p>Video Demonstration: To show how high level dancers pay attention to details and fluidity, students can refer to it for reference.</p> <p>Music: Use appropriate dance music to help students practice rhythm and coordination of movement.</p>		
content of courses	pedagogical practices	Teacher guidance	remarks
warm-up	1. Perform full-body stretches, paying special attention to bearing, lumbar and reverse flexibility . Basic dance step work to help	Guide students to relax and pay attention to the stretching of the body during the warm-up to help avoid injury	Enhance the fluidity and precision of movements to lay the foundation for subsequent feedback stages

	<p>students get into the groove and fine-tune precision of movement</p>		
key lectures	<p>1. explain how to enhance dance expression through movement details: attention to weight transfer, sense of rhythm, coordination of arms and spine</p> <p>2. Enhance the fluidity of dance movements to avoid stiffness and unnatural performance.</p> <p>3. Analyze the influence of core strength on movement details (e.g. core tightening to reduce wobbling when rotating)</p> <p>4. Examine core control through</p>	<p>1. Guide students on how to improve the finesse and coordination of their movements, reminding them to pay attention to the start and finish of each movement.</p> <p>2. Analyze the students' core strength problems with the slow playback of the video.</p>	<p>Explain using specific demonstration movements to help students better understand the</p>



	elastic band		
	resistance		
	exercise (increase		
	lateral resistance		
	during side step)		
Group division of labor and dance practice	1. small groups of students, each practicing intervals, focusing on the details and athleticism of the movement	Emphasize details that each student needs to focus on and provide feedback constructively to help general improvement	Encourage students to suggest areas they think could be improved to increase learning opportunities for all
	2. in small groups everyone observes each other and gives feedback to help improve the movement		
Intergroup presentations and feedback	1. each group presents its own dance clip with feedback from other group members	Students are guided to remain confident when presenting, accepting and using feedback to improve their movements	Tips on how students can effectively extract feedback and apply it to their movements
	2. emphasize how to find problems in action through interaction between groups		

	and how to provide solutions in feedback		
Detailed Improvement and Re- Exercise	<p>1. Based on group feedback, each student re practices and improves movement details to ensure smoother and more natural movements</p> <p>2. Provide personalized instruction to help students improve their movement accuracy in dance.</p>	<p>Individualized instruction as students practice each exercise to help them refine details and ensure fluidity and naturalness of movement</p>	<p>Emphasis on individualized improvement while maintaining overall coordination of movement</p>
Group Presentation and General Feedback	<p>1. demonstrate the dance together as a class, making sure everyone's movements are more subtle and smooth</p> <p>2. Discuss and summarize as a</p>	<p>Provide group feedback to help students recognize the parts of their grades that need improvement</p>	<p>Encourage students to support each other in presentations to enhance a sense of group cooperation</p>

	class what details can be further improved		
Summary and feedback	<p>1. summarize the learning focus of the lesson: detail improvement and movement smoothness improvement</p> <p>2. students share the benefits and challenges of their detailing process, and the teacher gives specific advice</p>	<p>Emphasize the impact of significance of details on endurance performance and remind students of continuous improvement</p>	<p>Encourage students to continue to focus on improving movement details in preparation for the final summary and presentation.</p> <p>Practice movement details on a daily basis, paying special attention to Associative and fluidity of movement to ensure that each movement conforms to a natural transition.</p> <p>Select intermittent dance segments to record and observe your own details in the movement to identify areas that can be improved and strengthened in the next practice.</p>

16

project	content		
Curriculum	Final Presentation and Summative Feedback		
theme			
program	Through the final presentation, students demonstrate what they have learned and teachers give summative feedback to help students summarize and consolidate the knowledge and skills they have learned and to lay a foundation for future physical education learning.		
objective			
class hour	3 hours.		
course	Warm-up, skill instruction, group practice, group competition, arrangement		
arrangement	summary feedback (learning, practicing, competition, evaluation)		
teaching	Mirrors: to help students check their movements and posture before the presentation		
materials:	Dance costumes and props: to ensure that students are at their best during the presentation and to increase the grouping of performances		
	Video recording equipment: to record students' final presentations for review and reflection afterwards		
content of	pedagogical	Teacher guidance	remarks
courses	practices		
warm-up	1. full-body stretching, with special attention to the relaxation of the waist, backrest and shoulders	Guide students to relax their bodies and regulate their breathing to ensure optimal pre-exercise conditioning	Emphasize precautions in warming up to avoid overstretching and damage
	2. Basic dance steps to help		

	students get into the performance mode.		
intend	<p>1. students organize their dance costumes and prepare performance props, etc.</p> <p>2. students review what they have learned about PE, and the teacher briefly reviews the precautions to ensure that students are able to perform confidently</p>	<p>Give students some final instructions to help them relax and review the details of the movement before the presentation</p>	<p>Emphasize emotional engagement when presenting and remind students to focus on confident performance</p>
showcase	<p>1. students present the content of the dances they have learned in order, and the dances they present may include various steps and techniques from</p>	<p>Encourage and support students when they are performing and ensure that they have the opportunity to demonstrate their progress</p>	<p>Emphasize that the presentation is not only a test of technical aspects, but also emphasizes the expression of artistic expression and stimulates students to express their emotions</p>

	<p>this course of study</p> <p>2. after the final student performance, the teacher and the other students conduct a brief review</p>		
Collective Feedback and Summarization	<p>1. Students share their experiences and feelings in the final presentation.</p> <p>2. Teachers summarize the learning outcomes of the semester and analyze the room for students' progress and improvement.</p>	<p>Provide specific feedback that reflects the student's progress and points out areas where further improvement can be made</p>	<p>Emphasize students' unique performance to help them clarify the direction of their future learning</p>
Future recommendations and conclusions	<p>1. the instructor summarizes what has been learned in the course, reviewing the skills and knowledge points learned during the</p>	<p>Provide personalized advice to encourage students to remain enthusiastic and confident in their future dance studies</p>	<p>Encourage students to continue to be confident and prepared for their future dance studies. Identify areas for improvement and set goals for future dance learning by watching a</p>

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semester	video of their
2. make	performance.
suggestions for	Based on the end-of-
future	term performance
development and	performance, students
encourage	can engage in self-
students to	reflection to review the
continue	progress they have
practicing and	made in their learning
explore more	process and continue to
dance styles	improve in their future
	physical education
	learning.

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#### 1) Expert assessment and optimization of curriculum design

Through the assessment of the curriculum design by the experts of the International Olympic Committee (IOC) and the in-depth validation of the focus group, the Latin dance curriculum design of this study was highly recognized by the experts. The experts agreed that the curriculum design is not only scientifically sound, but also innovative and practically valuable in several aspects. First of all, the curriculum organically combines the Outcome-Based Learning (OBL) concept with the Fitts Three-Stage Teaching Method to form a student-centered teaching model. the OBL concept emphasizes the clarity and evaluability of the learning outcomes, and helps students to gradually realize the Mutonomous of their skills and the enhancement of their artistic expression by setting clear learning objectives (e.g., mastery of the basic steps, enhancement of the sense of rhythm, and expression of emotions, etc.). Fitz's three-stage theory (cognitive stage, linkage stage, Mutonomous stage) provides a systematic path for the program to acquire skills, enabling students to improve their technical ability

and comprehensive literacy at different stages in a targeted manner. Experts pointed out that this teaching mode not only conforms to the scientific law of motor skill learning, but also effectively improves students' learning efficiency and teaching quality.

In addition, the curriculum design fully integrates the concept of 21st century education, focusing on the cultivation of students' core competencies, such as communication and collaboration, critical thinking and emotional expression. In Latin dance teaching, teamwork and emotional expression are especially important. The course helps students improve their non-verbal communication skills and stage performance through group cooperation, peer evaluation, and emotional level training, while at the same time providing technical training. Experts especially emphasize that this student-centered teaching mode can fully mobilize students' subjective initiative, so that they can explore and reflect more actively in the learning process, thus realizing in-depth mastery of skills and comprehensive improvement of artistic expression.

(2) The practical value of the course design fits with the policy:

Experts further pointed out that this course design is not only innovative in teaching theory, but also closely integrates with the policy requirements and examination characteristics of China's Unified Examination for Arts. For example, the course introduces simulated exams and spatial adaptation training in the Mutonomous stage, which directly addresses the requirement that students must complete their movements in a fixed area in the mode of "separation of examination and assessment" in the art exam. Through camera positioning exercises and boundary-crossing alarms, students can accurately control the range of movement in the simulated examination environment, reducing the risk of mark deduction due to spatial errors. In addition, through emotional expression training and audience interaction simulation, the course helps students to improve their stage performance and self-confidence, which is in line with the high requirements of artistic infectiousness in the scoring standard of the art exam.

In terms of teaching quality improvement, experts believe that the stage-by-stage evaluation and real-time feedback mechanism designed in the course can



effectively help teachers adjust their teaching strategies in a timely manner to ensure that each student can steadily improve on the basis of their own level. The data shows that the students who adopt this curriculum design are significantly better than the students under the traditional teaching mode in terms of the speed of technical mastery, smoothness of movement and emotional expression. This improvement in teaching effectiveness is not only reflected in the students' skill level, but also in the overall development of their learning attitude and comprehensive ability.

### 3) Limitations of this study

Although this study has achieved significant results in curriculum design and teaching practice, there are still some limitations. First, the study mainly relied on qualitative feedback from expert assessment and focus groups, and lacked the support of experimental research data from a large sample. Future research can further validate the generalizability and long-term effects of the curriculum design by setting up a control group and conducting longitudinal quantitative analysis. Second, the curriculum requires high interdisciplinary literacy of teachers, and the existing teacher training system may not be able to fully meet the needs of curriculum implementation. Therefore, it is necessary to strengthen the professional training of teachers in the future to ensure that the curriculum design can be implemented in a wider range of educational scenarios.

## CHAPTER 5

### CONCLUSIONS AND DISCUSSION

#### 5.1 Overview of the results of the study

In the present study, a systematically evaluated PE Dance Latin Dance program was designed for 16-17-year-old high school art students based on Fitts' three-stage theory, with the aim of improving their basic PE Dance Latin Dance professional skills, expression skills, and professionalism. Through data collection and peer review, the results showed that the programme was able to achieve significant results in terms of overall systematisation and skills effectiveness. The program gradually strengthens students' basic Latin dance steps and performance skills from three stages: cognition, Associative, and Mutoonomous, generating significant improvements in rhythm, movement accuracy, and physical ability. The results of the study not only correspond to Fitts' three-step theory, but also proved that teaching based on the teaching concept of the 21st century, combined with the teaching of learning, training, competition and assessment, is an advantage that improves students' interest in learning and their ability to practice independently.

#### 5.2 Main research findings

##### 5.2.1 Evaluating the effectiveness of the course

According to expert assessments, this course has achieved remarkable results in the following aspects: firstly, in terms of improving skills, students can make obvious progress in rhythm, precision of movement and regulation of the body; secondly, in terms of improving expression skills, students' presentation and non-verbal communication skills in competitions and exams can be effectively improved through emotion training in the classroom; Finally, based on the concept of teaching in the 21st century, interactive teaching of learning, practice and assessment can increase students' interest in learning and their capacity for independent practice. and assessment, based on 21st-century teaching concepts, can increase students' interest in learning and their ability to practice independently. These main findings show that the

design of the curriculum has a strong scientific and practical significance in increasing the students' capacity for the basic professional skills of comprehensive sports dance Latin dance.

First, according to Taylor's curriculum theory, the four main questions of the curriculum were explained: learning objectives, learning experience, organization, and assessment methods. Accordingly, the learning objectives of the course are set in such a way as to improve the students' basic dance skills, artistic expression skills and basic literacy in the 21st century. Through the following systematic analysis, combined with Fitts' three-stage theory, the course is divided into three stages: in the cognitive stage (1-5 weeks), students acquire the basic steps and theoretical knowledge of the dance with the help of sample videos and explanations by the teacher, and the evaluation focuses on the precision and rhythm of the movements. In the association stage (6-11 weeks), students gradually achieve continuity of movement through repetition, peer review, and teacher feedback, and evaluation focuses on movement integration and coherence; In the Mutonomous stage (12-16 weeks), students instill their skills through simulated competitions, mock exams, and public speaking, and the emphasis shifts to the stage of expressive power and the holistic application of abilities. In the classroom, the "learn-practice-competition-assessment" model is used to ensure that students progress through continuous learning, practice, competition, and assessment, and ultimately achieve a high degree of alignment between teaching objectives and assessment criteria.

By integrating Taylor's curriculum theory, Fitz's three-stage theory, and the learning-competition-assessment model, and by thoroughly assessing students' core professional skills in the field of Latin dance physical education using a skills assessment form, a close alignment is achieved in curriculum design between the objectives of teaching, the practice process, and the assessment and practice mechanism. Taylor's theory ensures that the learning objectives are clear, the learning experience is rich, the organization is scientific, and the assessment methods are diverse; Fitz's three-stage theory divides skill training into three stages: cognition,

Associative, and automated assessment, and these three trainings are organically combined, so that the course can not only meet students' needs in terms of basic skills and artistic performance, but also optimize the learning process through quantitative evaluation feedback, which greatly improves the scientific and effective nature of sports dance teaching. scientific and effective.

### **5.2.2 Discussion of the research results of the three-step theory of Fitts**

The design of the curriculum was very much in line with Fitts' three-stage theory, helping students gradually improve their skill level over the course of three stages. In the cognitive stage (1-5 weeks), the students mastered the basic steps of the dance and gradually increased their knowledge of the structure of the dance through demonstration and imitation by the teacher. With the help of professional video explanations and practical exercises, students can gain a deeper understanding of the rules of the dance steps and the basic elements of the movements. During the compounding stage (6-11 weeks), more repetitions and collaborative learning with peers gradually encourage students to understand the seamless association of movements. At this stage, students combine previously learned steps and rhythm rules, resulting in a natural and seamless Associative between movements. With cyclical feedback and teacher guidance, students begin to improve their rhythm control and improve their overall dance structure and perception of music. In the Mutoonomous stage (12-16 weeks), students practice complete dance combinations in a simulated tense environment to gradually instill skills and make the dance natural. Through continuous mock exams and competition simulations, students' expressive skills improve, and they are not only able to react and adapt quickly to changes in tempo as they perform high-intensity steps, but also to incorporate the artistry of dance through emotional expression. At this stage, students improve their overall athleticism and confidence in dance and perform more mature dance techniques. In the Mutoonomous stage (12-16 weeks), students will incorporate the skills learned in the first two stages into poseural, natural movement combinations in the stressful environment of mock competitions and mock exams. With repeated practice and timely feedback, students

are able to maintain a high level of movement accuracy in complex dance combinations and adapt freely to musical rhythms and performance positions, practicing and honing a smoother, more contagious stage performance. This stage not only demonstrates the effective application of Fitz's three-step theory in practical teaching, but also emphasizes the important role of emphasis in enhancing students' overall performance skills and stage confidence.

During the course, students not only achieved a significant improvement in their dance skills using the "learn-practice-competition-assessment" model, but also practiced and developed their skills in key aspects of the 21st century, such as teamwork, critical thinking, and communication skills. In particular, students had to perform complex combinations in groups during a dance competition simulation, which prompted them to collaborate and solve problems together under high pressure in the classroom, thereby significantly improving their sense of collaboration and resilience. Throughout the learning and education process, students continued to optimize their presentation strategies and build their confidence through discussions, reflection, and self-reflection, and at the same time learned how to fully apply their individual strengths in a team, thus creating a strong foundation for their future studies and work.

### **5.3 Hire experts to evaluate course design**

#### **1) IOC Expert Judgement**

The present study was evaluated through the structure of Fitz's three-step theory course, which included professional evaluation by experts from the International Olympic Committee (IOC). The results of the expert evaluation showed that the course met the above criteria in terms of scientific, systematic and practical effectiveness. The experts unanimously approved the structure of the program, which is based on Fitz's three-stage theory, which is in line with the regularities of the development of dance skills and helps students to progress in different stages. In addition, the experts pointed out that the program will introduce a model of "learning, practicing, competing, and judging," which will allow students to optimize their skills in a closed circle of learning, practicing, competing, and evaluation, as well as improving their mental qualities in a

real-world stage setting. In addition, experts pointed out that the program's "learning, practicing, competing, and assessing" model allows students to optimize their skills in a closed loop of learning, practicing, competing, and evaluation, and to improve their psychological quality and confidence in a real-world stage environment. All in all, the results of the peer review confirm the effectiveness of the program and provide an important basis for optimizing dance sports studies in the future.

In the evaluation, experts from the International Olympic Committee (IOC) used quantitative evaluation criteria to assess in detail the consistency of the curriculum design. In particular, consistency scores ranged from 0.66 to 1, indicating that the overall structure of the programme and the pedagogical objectives presented are compatible. In terms of specific data, on the other hand, the scores show some aptitude. For specific data, 0.66 means that there is still room for improvement in some areas, while scores closer to 1 indicate that the course structure is almost entirely in line with the intended objectives. In terms of compliance with the objectives, the experts adopted the following dimensions:

Compatibility between learning objectives and course content: Experts believed that the cognitive, association and Mutonomous stage of the course, broken down based on Fitts' three-stage theory, can effectively link students' skill training and theoretical learning, so that the learning content is very consistent with the ultimate skill objectives.

Correspondence of the learning process and assessment mechanism: the course training is organically combined with theoretical lectures, practice, competitive simulation and multidimensional assessment through a "learning-competition-assessment" mode, which ensures timely feedback and continuous optimization of learning outcomes at each stage. The results of the expert evaluation show that the overall objectives of this learning process and assessment mechanism are very consistent.

The recommendations of IOC experts suggest that curriculum design should fully integrate Taylor's curriculum theory and Fitts' three-stage theory, and clearly

delineate the teaching and curriculum goals of each stage. In the cognitive stage, the curriculum focuses on helping students understand basic movements and dance structure; coherence stage emphasizes the coherence of movements, rhythm and control of team coordination. Experts noted that only by refining and quantifying the goals of each stage can the achievement of general teaching goals be ensured, which not only provides a clear path forward for both teachers and students, but is also compatible with the requirements of the current art exam reform for the cultivation of holistic abilities.

In addition, experts have constructed a multidimensional assessment system in terms of the proposed assessment system, using skills assessment forms, video analysis and personal feedback to comprehensively and evaluatively assess students' skills, artistic performance, teamwork and other aspects. Through video analysis, students can be captured in a table of movement, rhythm control, and expression details, this cognitive assessment not only improves the scientific and accuracy of the assessment, but is also closely related to current social requirements for the evaluation of education and higher education, and the future policy of the art exam, to optimize the way physical education and dance is taught to provide strong support.

Through continuous discussion and modification, the final course design is aligned with the expected goals to improve students' skills as well as enhance their performance. The experts gave a high rating to the correspondence between the objectives of the course and the actual performance, which further demonstrated the scientific and effective nature of the course design.

In general, the IOC expert ratings (between 0.67 and 1) on the compliance of the course program and the alignment of the objectives indicate that the course has met or is close to the expected standards in most of the key dimensions, with good pedagogical design and embodied practical application, and at the same time provides a clear direction for further improvement.



## 2) Group focus discussions

To make up for the shortcomings of the experimental data, seven focus group members were invited to participate in this study, five of whom were experts in physical dance and two were experts in curriculum development, to provide feedback and suggestions on curriculum design. The experts very much approved the general structure of the curriculum and at the same time made the following detailed proposals to further improve the scientific and practical effectiveness of the curriculum design.

First, the experts pointed out the importance of warm-up activities in the classroom, but recommended that the warm-up time should not be too long. Warming up for too long can lead to fatigue and lack of concentration in students. This takes up valuable time for training, so a sensible warm-up program should be developed to keep students fully active and prevent sports injuries while being well prepared for the high-intensity workout that follows.

Secondly, at the cognitive stage, experts recommend that, in addition to demonstrating the basic movements, the history, development and combination of originals of each branch of Latin dance in sports dance should be included, as well as the principles of music related to it should be analyzed. Such a complement can help students not only establish a comprehensive knowledge of dance culture but also improve their understanding of the meaning of the art of dance, thus providing a solid theoretical foundation for later skill training.

In addition, the experts emphasized that the training of directional and spatial perception should be increased in the classroom. Current training is often limited to repetitive exercises in one direction, which easily leads to a lack of spatial changes in students' movement training. It is recommended to design multidirectional and multi-corner movement training to help students acquire the ability to move in a defined area, avoiding the deduction of grades due to the area of movement points in the art system exam, in order to improve their endurance and spatial application in the actual exam.



Finally, experts recommend that the mock exam test be strictly adapted to the requirements of the Unified Exam Center and that a designated area be used for training for separation between exam and assessment. By simulating a real exam environment, students can better adapt to the requirements of the actual exam venue and familiarize themselves with the assessment criteria so that they can perform at their best in the official exam.

In conclusion, the focus group experts agreed that the optimization of the warm-up, cognition, perception and spatial perception training and the exam game stage will lead not only to a closer integration of the course goals into the learning process, but also to the comprehensive improvement of students' professional skills and artistic expression skills. The proposals of these valuable directions provide important indications for the continuous improvement of the future curriculum and the implementation of the policy of reform of the art examinations.

#### 5.4 Discussion

The structure of this course implies a unique change and innovation in the way traditional sports dance is taught, with a focus on the introduction of new teaching methods and mechanisms that show important innovative features. Progressive contemporary design training projects in stages and Mutonomous are designed to stimulate students' enthusiasm for independent research and teamwork, while the use of skill assessment forms, video analysis, personal feedback, etc., provides a subtle assessment of the dance movements, thus ensuring that the internalization and artistic performance of the skills at all stages meet the expected requirements. This new teaching system effectively breaks through the chains of traditional one-way teaching and fully meets the needs of modern education to cultivate critical thinking, creative thinking, and holistic quality, demonstrating remarkable innovation and flexibility.

At the same time, the design of this course shows a reasonably high level of integration in terms of depth of theory and practice. Through a clear delineation of learning objectives, refinement of step-by-step assignments, and a combination of the actual level of development of the students, the course content achieves a perfect fit in

terms of structure and logic. Based on the theory of the Taylor curriculum, the designer has systematically planned the learning objectives, learning experiences, methods of organization and assessment methods; The introduction of Fitts' three-stage theory makes the learning process a natural development from basic knowledge to the acquisition of skills. In the classroom, the sequential interactions of "learning-practice-assessment" not only reinforce the two-way feedback between theory and practice, but also provide real-time feedback on the impact of teaching. The continuous interaction of "learning-practice-assessment" not only reinforces the two-way feedback between theory and practice, but also provides a strong guarantee for real-time monitoring of the impact of teaching. The clear objectives, scientific methods and evaluation criteria of each stage make the course consider cultivating artistic expression during the training of basic skills, fully reflecting the rigor and logic of teaching design, and also providing reasonable theoretical support for the next reform of the art exam and the trend of contemporary learning content.

From the point of view of applicability, the implementation potential and the promotion value are equally important in the course design. Firstly, the design program is based on a mature theoretical framework and advanced teaching models and can be successfully implemented in the conditions of existing educational resources. Existing professional dance classes, multimedia equipment, and a team of experienced teachers provide a solid material foundation for program demonstration, practice, and evaluation. Secondly, the use of multi-skill assessment forms, video surveillance, and personalized feedback mechanisms allows for timely identification and improvement in the learning process. Finally, in combination with the current educational reform and the requirements of European education policy, the design of this course not only corresponds to the national concept of equal attention to quality education and art education, but it is also practical that it can be widely applied in different regions and schools. All stages of the design have undergone rigorous redesign and feedback by experts to ensure its corresponding positioning and stability in the promotion process, thus providing a reliable path and support for the improvement and renewal of the future

way of teaching physical education and sports.

### 5.5 Shortcomings and recommendations of the studies

Although some progress was made in the design, implementation and peer review of the curriculum in this study, there are still the following shortcomings that need to be corrected and improved in the following experimental studies:

First, the sample size was small and geographically dispersed. The study relied mainly on a small sample of students from specific schools and lacked large-scale data support from different regions and backgrounds, which affected the overall applicability and external validity of the results.

Secondly, due to the relatively long research period, it was not possible to fully initiate the lasting impact of curriculum design on students' long-term skills and career planning. Existing evaluations have focused on short-term effects and staged feedback, and longitudinal follow-up studies will be needed in the future to assess the effectiveness and stability of the curriculum in long-term implementation.

In addition, the design of the curriculum lacks contextual needs to take into account individual differences and regional cultural aspects. While peer review and focus groups provided valuable recommendations, the diverse needs of students and the differences in resources of different schools in the actual teaching and learning process can affect the effectiveness of curriculum implementation, further improving curriculum resources and cancellation.

Finally, although the current evaluation system adopts a multidimensional approach, quantitative data and monitoring indicators have still been collected, and more rigorous and similar methods and comparative tests should be introduced in future studies to further validate the science and effectiveness of curriculum design.

Based on the valuable recommendations made by the focus group members, although large-scale experiments have not yet been carried out in this study, we nevertheless propose the following practical application recommendations for better promotion and implementation of this course design:

First, it is recommended to carry out targeted advocacy on a larger scale to verify the applicability and effectiveness of curriculum design in different contexts through interregional and multi-school implementation. Secondly, a long-term feedback mechanism should be established to regularly collect the views of students, teachers and experts, and an online platform should be used to integrate video analysis and personalised feedback to achieve real-time monitoring and dynamic adaptation of the learning process. Thirdly, it is recommended that full use be made of the available teaching tools, together with the reality of each region, in order to develop tools with regional specificities for the implementation of the programme, not only training in basic skills, but also taking into account artistic performance and comprehensive quality training. Finally, it is recommended to strengthen the continuous optimization of teaching objectives, staged assignments and the grading system in order to ensure that the design of the curriculum is largely in line with the ever-changing reform of the EKE and modern educational concepts. Through these measures, even without the support of large-scale experimental data, the advancement and practical implementation of the curriculum will be undermined, providing a practical pathway to improvement.

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## APPENDIX A

(Certificate of Ethical Committee Approval)



AF19-03-03.1  
August, 2023

## หนังสือรับรองจริยธรรมการวิจัยในมนุษย์

หนังสือฉบับนี้ให้ไว้เพื่อแสดงว่า

**ชื่อโครงการวิจัย :** การพัฒนาและออกแบบหลักสูตรรายวิชาการเดินลาติน เพื่อพัฒนาความถนัดเฉพาะทางด้านลีลาศ สำหรับนักเรียนระดับชั้นมัธยมศึกษาตอนปลายชั้นปีที่ 6

**ชื่อหัวหน้าโครงการวิจัย :** นาย HAO WANG

**หน่วยงานต้นสังกัด :** คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

**หมายเลขรับรองโครงการวิจัย :** SWUEC-672718

**รายการเอกสารที่รับรอง :**

- |   |                                      |
|---|--------------------------------------|
| 1. แบบเสนอเพื่อขอรับการพิจารณา                | ฉบับที่ 2 ลงวันที่ 19 ธันวาคม 2567   |
| 2. โครงการวิจัยฉบับสมบูรณ์                    | ฉบับที่ 1 ลงวันที่ 28 พฤศจิกายน 2567 |
| 3. เอกสารข้อมูลและขอความยินยอมสำหรับอาสาสมัคร | ฉบับที่ 1 ลงวันที่ 28 พฤศจิกายน 2567 |
| 4. เครื่องมือที่ใช้ในการวิจัย                 | ฉบับที่ 1 ลงวันที่ 28 พฤศจิกายน 2567 |
| 5. ประวัติผู้วิจัย                            |                                      |

ได้ผ่านการรับรองจากคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ โดยยึดหลักเกณฑ์ตาม Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research ตลอดจนกฎหมาย ข้อบังคับและข้อกำหนดภายในประเทศ จึงเห็นสมควรให้ดำเนินการวิจัยตามโครงการวิจัยนี้ได้

**วันที่รับรอง :** 2 มกราคม 2568

**วันที่หมดอายุ :** 1 มกราคม 2569

(ลงชื่อ).....

(รองศาสตราจารย์ ดร.สิทธิพงศ์ วัฒนานนท์สกุล)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

ชุดสังคมศาสตร์และพฤติกรรมศาสตร์ (ชุดที่ 2)

มหาวิทยาลัยศรีนครินทรวิโรฒ

หน่วยจริยธรรมและมาตรฐานการวิจัย

มหาวิทยาลัยศรีนครินทรวิโรฒ

อาคารนวัตกรรม ศ.ดร.สาโรช บัวศรี ชั้น 17

โทร. (02) 6495000 ต่อ 17503, 17506 โทรสาร (02) 2042590



AF20-03-03.0  
May, 2023

### Certificate of Ethical Committee Approval

This is to certify that:

**Protocol Title:** DEVELOPMENT AND DESIGN OF A LATIN DANCE COURSE TO ENHANCE SPECIALIZED SPORT DANCE SKILLS FOR GRADE 12 HIGH SCHOOL STUDENTS.

**Principal investigator:** Mr. HAO WANG

**Institution:** Faculty of Fine Arts, Srinakharinwirot University

**Protocol code:** SWUEC-672718

**Documents approved:**

- |   |                                     |
|---|-------------------------------------|
| 1. Submission form                                | version no. 2 date 19 December 2024 |
| 2. Full research proposal                         | version no. 1 date 28 November 2024 |
| 3. Participant information sheet and consent form | version no. 1 date 28 November 2024 |
| 4. Questionnaire/data collection form             | version no. 1 date 28 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:** 02/01/2025

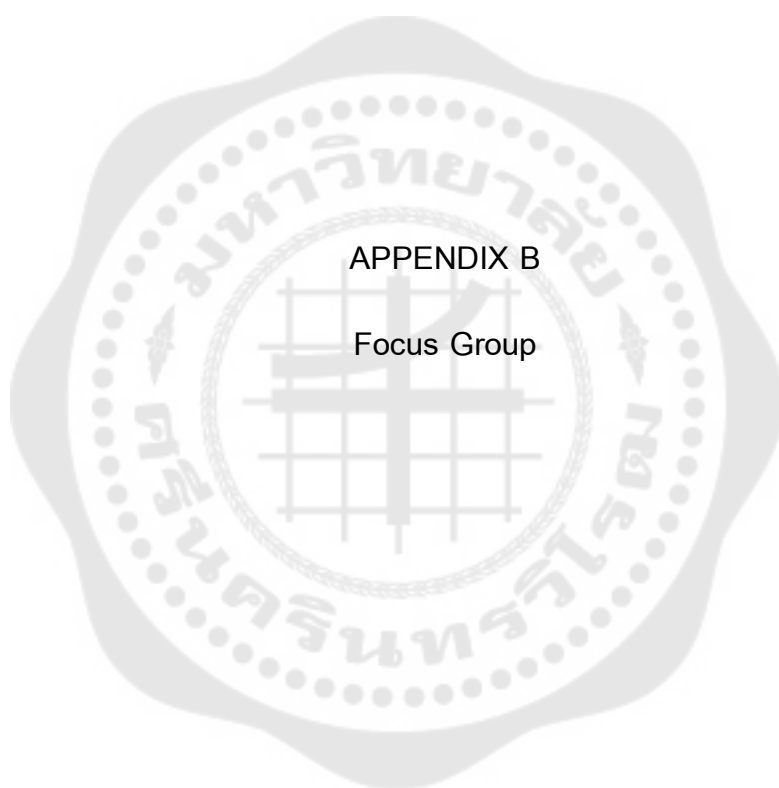
**Date of expiration:** 01/01/2026

(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 B

### Focus Group

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Lecturer Wu Meiting,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Dr.Thanakorn Thongprayoon.

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

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Mr.Wang at 17603216211.

Yours sincerely,

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

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

Dean of the Graduate School

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer You Mei

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Dr.Thanakorn Thongprayoon.

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Dean of the Graduate School

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer Yan Ruyu

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Dr.Thanakorn Thongprayoon.

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Dean of the Graduate School

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer Liu Zihan

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Dr.Thanakorn Thongprayoon.

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Yours sincerely,

A handwritten signature in black ink that reads "Chatchai Ekpanyaskul". The signature is stylized, with a large "C" at the beginning and a flourish at the end.

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

Dean of the Graduate School



HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer Wang Liqiao

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Thanakorn Thongprayoon Ph.D.

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

Dean of the Graduate School

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer Nie Lei

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Thanakorn Thongprayoon Ph.D.

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Dean of the Graduate School

HESI. 8718/261



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Request for Expertise in Participating in a Focus Group Discussion

Dear Lecturer Huang Liepeng

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Mr.Hao Wang, a master's candidate in the Master of Education Program in Art Education. His thesis, entitled "Development and Design of a Latin Dance Course to Enhance Specialized Sport Dance Skills for Grade 12 High School Students," has been approved, and he is being advised by Dr.Thanakorn Thongprayoon.

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

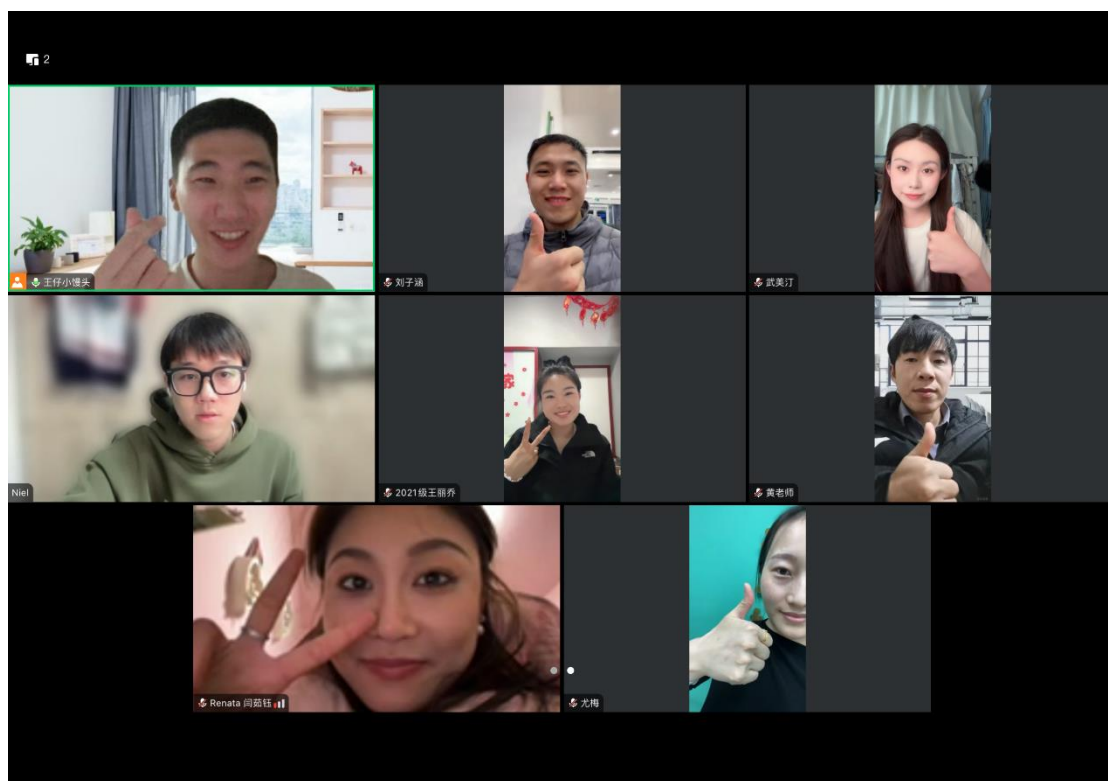
Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Mr.Wang at 17603216211.

Yours sincerely,

A handwritten signature in black ink, appearing to read "C Ekpanyaskul".

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

Dean of the Graduate School



VITA

