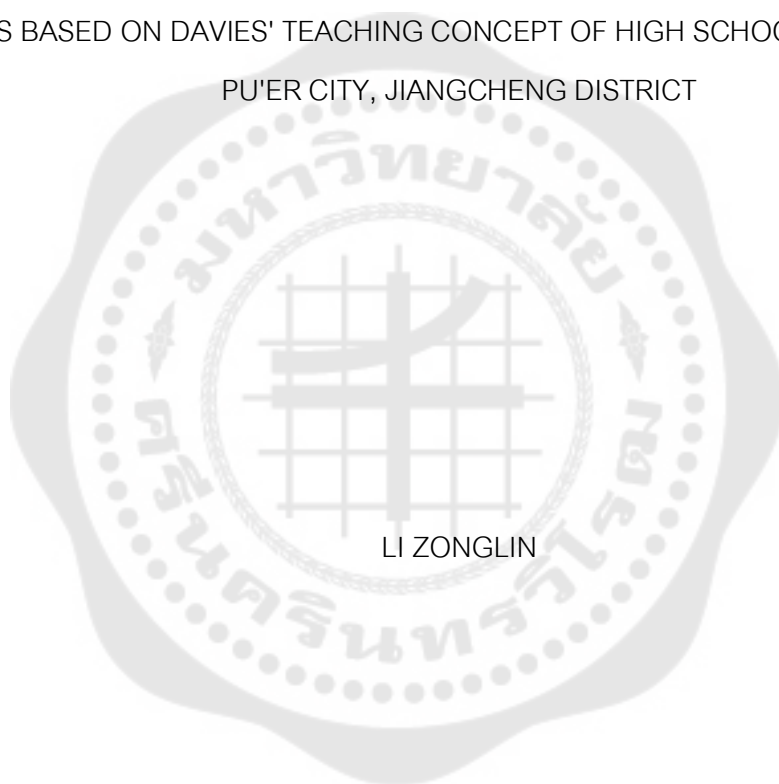




THE DEVELOPMENT OF LEARNING ACHIEVEMENT IN PEACOCK DANCE PRACTICAL  
SKILLS BASED ON DAVIES' TEACHING CONCEPT OF HIGH SCHOOL STUDENTS IN  
PU'ER CITY, JIANGCHENG DISTRICT



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2024

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

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BY

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

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This study proposes a curriculum design framework to enhance practical skills and cultural understanding of peacock dance among high school students in Jiangcheng County, Pu'er City, Yunnan Province. Grounded in Davies' practice-based skill acquisition theory, the research employs a qualitative methodology encompassing instructional design, expert validation, and theoretical synthesis. It addresses pressing challenges in traditional dance education, such as teacher-centered instruction, inadequate assessment structures, and the marginalization of ethnic dance in formal curricula. Integrating 21st-century teaching strategies, including self-directed learning, interactive methods, heuristic guidance, and tiered instruction, the proposed curriculum incorporates indigenous movement vocabulary, cultural symbolism, and performance aesthetics. Instructional coherence and cultural appropriateness were ensured through Item-Objective Congruence (IOC) analysis and thematic focus group discussions with experts, without direct student experimentation. Findings affirm the theoretical validity and pedagogical potential of applying Davies' five-step model: demonstration, decomposition, guided practice, feedback, and integration, in the context of folk dance education. The study offers a culturally responsive curriculum model aligned with contemporary educational standards, serving as a reference for future program development and promotes the sustainable integration of intangible cultural heritage in school arts education.

Keyword : Peacock Dance, Davies teaching concept, curriculum design, traditional dance education, instructional strategy, qualitative research

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## CHAPTER 1

### INTRODUCTION

#### Background

The Yunnan Peacock Dance, as an important part of Chinese national dance culture, has profound cultural value and historical heritage, and was included in the national intangible cultural heritage list in 2006 (State Council Bulletin, III-27, 2006).<sup>2021</sup> In 2021, the State issued opinions on the protection of intangible cultural heritage, emphasising the improvement of the inheritance system, the level of inheritance and the effectiveness of dissemination (Xinhua, 2021). In 2021, the State issued opinions on the protection of ICH, emphasising the improvement of the inheritance system, the level of inheritance and the effectiveness of dissemination (Xinhua, 2021). Under this policy direction, Yunnan Province actively promotes intangible cultural heritage in schools, and the Dai Peacock Dance, as a typical representative of Yunnan folk dances, has become the core content of the systematic teaching of folk dances (Yunnan Provincial People's Government, 2022). In 2004, the Dai Dance Curriculum, revised by dance professionals, was officially published, providing a systematic system for the junior and senior levels of teaching and an authoritative reference for teachers' folk dance programmes (Dai Dance Curriculum, 2004). The Dai Peacock Dance is famous for its unique artistic form, inspired by the delicate observation and artistic refinement of the peacock's ecological habits, and shaped into a dynamic and beautiful dance vocabulary through the precise imitation of the peacock's form and behaviour. At the level of cultural connotation, the peacock, as a symbol of happiness and good fortune, carries the people's desire for a better life, and this artistic expression based on animal bionics and mythological narratives makes it an important carrier of the national cultural heritage that has been passed down through generations and still maintains its vitality.

In the context of the 21st-century information revolution, the cultural preferences of younger generations have undergone significant shifts, leading to the marginalization of traditional ethnic dance cultures. From a socio-cultural perspective, the integration of



emerging dance forms with internet-driven popular culture has given rise to a wave of "internet celebrity" dance trends, which often dilute the cultural essence and artistic characteristics of traditional ethnic dances. At the level of educational practice, traditional dance instruction remains largely reliant on oral transmission and physical demonstration, presenting structural challenges such as limited pedagogical approaches, inadequate resource allocation, and outdated curriculum frameworks. Addressing how to transcend the limitations of conventional teaching paradigms and establish a diversified and multidimensional instructional model through the adoption of digital and situational teaching techniques that enhance learning experiences is an urgent issue within the field of dance education. Research indicates that aligning teaching with market demands, while firmly preserving the cultural roots of ethnic traditions, can significantly enhance the quality of traditional dance education. This requires innovative pedagogical strategies, optimized curriculum design, and integrated educational resources, all of which contribute to the creative transformation and sustainable development of traditional dance culture.

This study takes the dance curriculum of Jiangcheng No. 1 High School in Pu'er City as its focal case to examine the prevailing challenges in contemporary high school dance education. At the curriculum construction level, the cultivation goals for students with professional dance aptitude remain ambiguous, and the absence of a scientifically grounded evaluation system with clear observational indicators and feedback mechanisms renders the assessment of teaching effectiveness imprecise. From the perspective of instructional practice, teaching techniques continue to rely predominantly on traditional oral transmission and demonstration, lacking innovation and diversity. This inadequacy hinders student engagement and fails to stimulate interest in learning traditional ethnic dance. Furthermore, classroom interaction and participation remain limited. In terms of teacher development, the institution sets relatively low standards for the recruitment and professional qualifications of dance instructors, resulting in significant disparities in instructional quality. During the implementation phase, some teachers excessively prioritize rapid production of performance-ready choreography,

often neglecting foundational training and the structured integration of cultural knowledge. Consequently, students exhibit a fragmented understanding of the historical and cultural significance as well as the formalized movement systems of Dai Peacock Dance. These issues not only impede students' ability to comprehend and apply traditional dance forms but also constrain the development of autonomous learning skills, critical thinking, and the capacity for expressing cultural identity. Addressing these challenges requires systematic educational reform.

Taking into account the characteristics of high school students in No.1 Middle School of Jiangcheng County, Pu'er City, the author systematically designs the teaching activity system based on the laws of dance education and the students' development needs. The system focuses on improving the performance ability of peacock dance, stresses the in-depth integration of basic training and cultural knowledge, strengthens students' professional foundation of dance, and cultivates their independent learning ability, critical thinking ability and artistic emotion expression ability. The research results can provide practical reference and theoretical support for the reform of high school dance curriculum and the inheritance of China's excellent traditional culture.

Based on the new curriculum standard for art education in China in 2022, the study focuses on the overall improvement of core qualities, taking dance class activities as the core of teaching design and adhering to the educational concept of promoting students' all-round development through "aesthetic education". Taking the traditional peacock dance as the teaching carrier, the study builds a teaching system based on Davies' teaching technique, integrates the 21st century autonomous learning, interactive teaching, layered teaching and inspirational teaching strategies, and guides students to understand the artistic charm of folk dances, deepen their cultural cognition, improve their performance skills, and realise the synergistic development of traditional cultural inheritance and the cultivation of professionalism in teaching practice.

### **Problem of the research**

1. The absence of a clear training framework and scientific evaluation system in high school dance curricula hinders the accurate assessment of instructional effectiveness and the developmental potential of students.

2. Traditional, teacher-centered instructional techniques and inconsistent teaching quality limit student engagement and cultural understanding in Dai Peacock Dance education.

### **Objectives of the Study**

1. To examine the role of Davies teaching techniques in supporting the development of learning ability related to traditional Yunnan dance skills among high school students in Pu'er, Jiangcheng.

2. To investigate the instructional feasibility and coherence of applying Davies teaching techniques in the design and implementation of Peacock Dance curriculum activities within the cultural and educational context of Jiangcheng County.

### **Significance of the study**

1. Under the promotion and development of the education policy of the Ministry of Education of China for excellent traditional culture, by learning from and promoting the research results, high school students can have more useful references and clues for learning the roots of traditional dance. This will not only help improve the popularity and influence of dance education in high schools, but also lay a solid foundation for the all-round development and comprehensive quality improvement of students.

2. Yunnan Dai Peacock Dance is one of the elective courses of Yunnan ethnic minority folk dance. The basic skills of traditional dance are indispensable. It can enable high school students to learn and lay a foundation, enhance their social and cultural awareness, stimulate their interest in traditional cultural learning, and effectively improve their skills and aesthetic ability.

3. The research will be closely related to the actual needs of teaching theory, and explore the role of teaching design in improving the basic skills of high school students'

dance with a professional and rigorous attitude. By deeply exploring the cultural connotation and characteristic elements of Peacock Dance, the author will strive to contribute to the reform of high school dance teaching and promote the healthy development of high school dance education.

### **Hypothesis of the Study**

1. The post-test scores for performance skills of the second-year students at Jiangcheng First Middle School in Pu'er City who participated in the Davies Teaching Techniques Programme activities showed significant improvement compared to the pre-test scores.

### **Scope of the Study**

#### **Sample size of the study**

Thirty people were randomly selected as the study sample from the total number of second-year students in Jiangcheng No. 1 Middle School in Pu'er City, Yunnan Province.

#### **Study of Teaching Content Theory**

The study takes the teaching of Davies' teaching techniques as the core guidance to improve students' movement expression and skill transfer ability in traditional peacock dance. Combined with the concept of 21st century education, we construct a curriculum framework of "student development as the centre" and use multiple strategies such as independent learning, interactive teaching, inspirational guidance and hierarchical teaching in the classroom to comprehensively cultivate students' learning ability and improve their learning skills.

The overall design of the course is based on an analysis of the current situation of dance education in secondary schools. In the teaching design, the objectives are set with reference to Bloom's Teaching Objectives Classification Tool, covering the three major areas of cognition, skills and emotions, and emphasising the synergistic enhancement of students' comprehensive literacy. The content of the course integrates the cultural background and body language characteristics of Peacock Dance, and

adopts a modular approach to structural design, emphasising the value of the heritage of national art and the fusion of modern aesthetic expression. Teaching activities are designed according to the psychological and physiological development of high school students, focusing on teamwork, emotional guidance and self-identity construction to enhance the adaptability of the programme and student participation.

#### Duration of the study

The research proceeded in an orderly fashion according to systematic steps, and the overall process was divided into six main stages. In the first phase, the researcher conducted a comprehensive review of relevant literature, clarified the research questions and objectives, and finalised the research design and programme. The second phase involved the initial development of the peacock dance curriculum content and the design of teaching activities based on Davies' teaching techniques. In the third stage, the course structure and delivery details were revised and improved through expert consultation and IOC validity testing. In the fourth stage, focus group interviews were organised to collect teachers' feedback on the feasibility of the curriculum and teaching strategies. In the fifth stage, the researcher systematically analysed the data obtained, refined the findings and wrote up the discussion. In the sixth stage, the full text was integrated and the paper was written, revised and finalised to ensure the logical rigour and practical value of the findings.

#### Definition of the study area

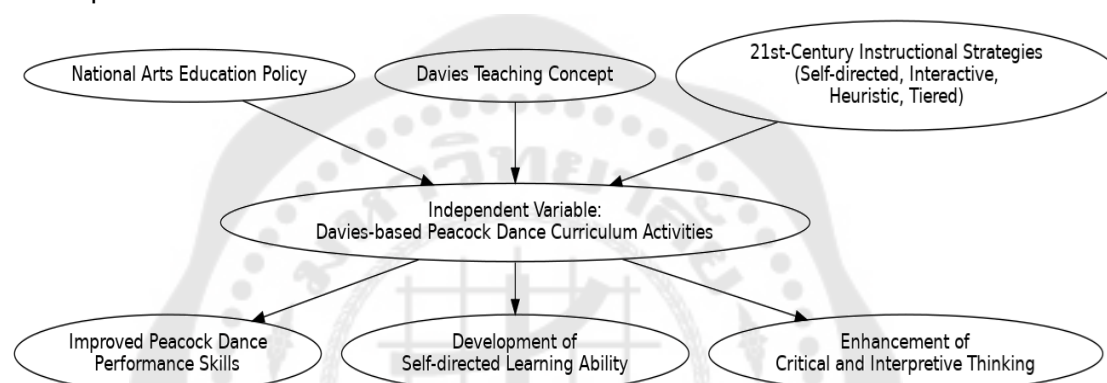
This study mainly covers the group of senior high school students in Jiangcheng No. 1 Middle School in Pu'er City, which is located in the southern part of Yunnan Province and has rich ethnic cultural resources, which provides a good background and environment for the teaching and research of peacock dance, and through the implementation of teaching experiments in the area, we can understand the learning of peacock dance skills of local high school students and the effect of the application of Davies' teaching techniques in a more effective way.

## Variable Research

1. Independent variable: Based on Davies' teaching techniques, develop the curriculum activities of Yunnan traditional peacock dance to cultivate the performance skills of students in the second year of Jiangcheng No.1 Middle School in Pu'er City.

2. Dependent variable: To improve students' learning ability in traditional peacock dance performance, and then cultivate students' independent learning ability.

## Conceptual Framework



## Definition of terms

**Peacock Dance Practical Skills:** refers to the performance-based physical training unique to Dai traditional peacock dance, including the peacock's 'beak', 'claw', 'paw wing', 'wing', 'three bends' and other physical elements of movement, hand-foot coordination, rhythm control, physical expression and spatial perception, 'palm wing', 'wing type', 'three bends' and other physical elements of movement, hand-foot coordination, rhythm control, physical expression and spatial perception. The study teaches and evaluates practical skills through structured training and dance performances that conform to the aesthetics of Dai culture.

**Learning Achievement:** Learning Achievement refers to the comprehensive and measurable development of students in the process of learning Peacock Dance in terms of mastery of dance skills, understanding of national culture, artistic expression and reflective learning. Learning outcomes are assessed in a variety of ways, including formative classroom observation records, incremental skill tests, and qualitative analysis of expert and student feedback, in order to comprehensively assess the actual

effectiveness and pedagogical efficiency of the teaching techniques and concepts employed.

Curriculum Design: aims to design a set of classroom activities systematically centred on Peacock Dance, including teaching content, techniques, materials and assessment strategies, which not only focus on the training of movement skills, but also emphasise the students' understanding of the connotations of national culture and their awareness of the expression of emotions in the body, so as to promote the coordinated development of their cognitive, skill and emotional domains. The design of the programme is based on the theoretical underpinnings of Davies' teaching techniques, combined with the development of 21st-century teaching strategies and educational technology tools, which provide solid support for the scientific planning and effective implementation of the teaching process.

Middle school students in Fu'er City, Jiangcheng District: The target population of this study is the middle school students studying at No.1 Middle School in Jiangcheng District, Pu'er City, Yunnan Province. Jiangcheng County is located in the south of the country, which is an area of ethnic minorities, including Hani, Yi, Dai, Yao, Lahu and other ethnic groups. Jiangcheng county is located in the southern part of the country and is an area of ethnic minorities, including Hani, Yi, Dai, Yao, Lahu and other ethnic groups, which is a characteristic area of multi-ethnic cultural mixing. These students were chosen because of the traditional Dai culture in the area, and because Dai is also one of the popular courses in Yunnan folk dance education, and it is pedagogically important to incorporate the traditions of local minority cultures into formal education.

Curriculum Design: aims to design a set of classroom activities systematically centred on Peacock Dance, including teaching content, techniques, materials and assessment strategies, which not only focus on the training of movement skills, but also emphasise the students' understanding of the connotations of national culture and their awareness of the expression of emotions in the body, so as to promote the coordinated development of their cognitive, skill and emotional domains. The design of the programme is based on the theoretical underpinnings of Davies' teaching techniques,



combined with the development of 21st-century teaching strategies and educational technology tools, which provide solid support for the scientific planning and effective implementation of the teaching process.

Awareness of cultural identity: In the learning process of the students, the degree of recognition, appreciation and emotional internalisation of the cultural significance of the Peacock Dance is considered to be the most important affective outcome of the course. This dimension is directly related to the students' understanding of the value of the nation's traditional arts and the construction of their own cultural identity.





## CHAPTER 2

### REVIEW OF THE LITERATURE

#### 2.1 Theories and principles related to instructional design

##### 2.1.1 Theories of instructional design

Teaching has existed in human society since its inception, and its purpose is to help people acquire knowledge. Without teaching, the concept of learning would not exist. So, how can we teach well? This is a question that we, as educators in the field, should explore.

Instructional design is an applied discipline with its own body of theory, guided by philosophy and other disciplines. It encompasses more than just a synthesis of the psychological, media and communication disciplines. Its pedagogical goals and instructional systems are scientifically developed to achieve more than just an integrated effect of local development (Art Technology, 2024). Robert Miles Gagné (21 August 1916 – 28 April 2002) was one of the main founders of instructional design theory in educational technology. Recognising the limitations of behaviourist psychology in explaining human behaviour, he shifted his focus from strict behaviourist principles to the inner workings of the brain (East China Normal University Press, 2018).

Instructional design theory is a set of organised statements that enable educators to clarify, anticipate or influence events when implementing an instructional theory system. Theories of teaching and learning are prescriptive by nature; when a new phenomenon is proposed, it is said to contain features of teaching and learning that trigger specific types and amounts of learning (P. L. Smith & T. L. Regan, East China University Press, 2008). The term 'theory' is often misused by the general public. For example, when watching an exciting mystery programme, people often assume that the phenomenon is the result of a certain theory. These perceptions are often misapplied or lead to subjective interpretations of cause and effect, which constitute a theory. Contributions to several theories of instructional design include learning theory, systems

theory and communication theory (P. L. Smith & T. L. Regan, East China University Press, 2008).

Instructional design theory is both systematic and normative. It combines theoretical knowledge in order to solve teaching and learning problems, while also guiding teaching and learning practice. It is also a guideline for teaching practice. Therefore, by revealing the validity of the objective laws of learning and teaching, a systematic instructional design can be created to achieve the desired results (Contemporary Educational Sciences, 2011). When implementing the theoretical structure of knowledge, we need to pay attention to internal and external conditions and the internal purpose of the learner; the external conditions refer to the teaching situation. The desired effect depends on these mutually dependent conditions. Instructional design with a 'system orientation' mostly uses the principle of information, data and theoretical inputs to achieve organisational learning outcomes (R. M. Gagné et al., East China Normal Publishing House, 2018).

Instructional design theory follows certain basic principles, including clear, goal-oriented, process-oriented and condition-oriented aspects, among others. Goal-oriented teaching activities clarify the knowledge that students need to learn and how to start; process-oriented activities focus on the student learning process and techniqueology; and condition-oriented activities focus on the student and the teaching environment to achieve the expected results of the teaching and testing design stage. Theoretical orientation is the prerequisite and foundation of teaching and learning, providing a clear teaching philosophy and implementation of the teaching programme.

### **2.1.2 Instructional Design Concepts**

Instructional design concepts can be divided into several types, with different concepts defined in different contexts. For example, instructional design can be defined as a process. The relevant ADDIE instructional model was introduced, and the entire instructional design process was analysed from a comprehensive perspective (Principles of Instructional Design, 2018).

David Merrill (1996) describes instructional design as a kind of technology for developing learning experiences and subjects. Using computers, multimedia, networks, and other technological equipment and applications from the perspective of learning and teaching, the development of a diversified 'soft technology' model reflects the idea of student-centred teaching and learning. This allows students to acquire knowledge and skills from specific experiences and environments.

Some researchers believe that instructional design is a discipline with a scientific perspective. They develop strategies to plan educational technology disciplines based on research objectives. For example, the book *Design and Optimisation of Mobile Learning Based on Digital Media Technologies* (2020) compiles strategies for technical disciplines related to digital mobile learning with media that correspond to clear educational objectives. Instructional design is an operational procedure (Art Tech, 2024).

Kekan, H., 1937. The professor proposed instructional design using a systematic approach through learning and teaching theory to convert teaching objectives, content and techniques. The five-step strategy for teaching evaluation was designed at different levels of the object of study to create a scientific technique for the fundamental purpose (Higher Education Institutions of Ideological and Political Theory of the Design of the New Theory, 2021).

Drawing on the research theories of several authoritative educators on instructional design, the author believes that the essential meaning remains the same with regard to the fundamental issues of education. As an important part of the theory of education, instructional design aims to improve the quality and effectiveness of teaching. In line with the times, the theory is used to determine the feasibility of teaching strategies and programmes, as educators study teaching as the basic premise.

### **2.1.3 Enhancing the role of instructional design strategies in dance education**

From a fundamental perspective, instructional design is a form of problem solving that shares similarities with fields such as interior design and architectural design (Instructional Design, 2008).

The importance of teaching design is mainly reflected in the following aspects:

(1) Improving the quality of teaching. Through the scientific design of teaching strategies, teachers can teach dance knowledge, skills and concepts more systematically and effectively. This not only ensures that students master more basic dance elements within the limited class time, but also improves their overall understanding and application of dance knowledge. (2) To promote the comprehensive development of students: The improvement of teaching strategies not only focuses on the training of dance skills, but also emphasises the cultivation of students' comprehensive qualities, including basic literacy, aesthetic awareness and emotional expression. (3) Adapting to the needs of social development: As society develops and progresses, the demand for well-rounded talents is constantly changing. By adjusting teaching strategies, dance education can keep pace with social needs and cultivate well-rounded, application-oriented talents. Through systematic teaching and training, students can strengthen their national identity, protect excellent cultural traditions, enhance their moral sense of responsibility, and inherit and develop excellent traditional culture (China National Ethnic Expo, 2024). (4) Optimise course design and teaching techniques: Reasonable arrangement of the time, content and difficulty of dance courses ensures that students receive appropriate training and challenge at different levels. Teaching techniques should break with tradition, introduce new teaching techniques, innovate teaching, and make reasonable use of teaching media to improve teaching efficiency and effectiveness. Increasing students' participation and interest enables students to form a complete and systematic learning system.

Optimising teaching strategies enables teachers to use variable factors as references in their courses and to make effective adjustments. Purposeful and directional teaching based on strategic design is an important means and technique in line with 21st-century teaching concepts. Solving students' problems and student-centred teaching are educational goals that teachers need to study and practice in depth.

## 2.2 Core values of arts education policy reform

In the rapidly developing 21st century, digital technology brings opportunities and challenges involving changes in human development in terms of life, work and learning. Education plays an important role in societal development and has also kept pace with the changes of the times.

In 2019, the Chinese government officially began revising the compulsory education curriculum standards for art education (Art Education, 2022). On 15 October 2020, the General Offices of the Central Committee of the Communist Party of China (CPC) and the State Council issued a document entitled 'Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools in the New Era' (*Taking time: Opinions on comprehensively strengthening and improving aesthetic education in schools in the new era*, 2020). In 2022, the art curriculum was adjusted to include dance, clarifying its position in art education.

General Secretary Xi Jinping has repeatedly stressed that "curriculum and teaching materials should play a role in cultivating roots, casting souls, enlightening minds and increasing wisdom". The fundamental question of education is who to train." The task of educating people must be implemented, and socialist builders and successors must be cultivated with all-around development in morality, intelligence, physical fitness, and aesthetics (Xinhua, 2022).

Art education is fundamental to aesthetic education, cultivating students' artistic, aesthetic, emotional expression, creative and basic skills, as well as their physical and mental literacy and the healthy development of artistic values. The dance programme is an important part of aesthetic education, primarily developing students' fundamental artistic and aesthetic abilities. This strengthens their dance skills, taking them from the surface level to a deeper understanding, and promotes the concept of 'aesthetic education' (Beautify Life, 2024). With the new curriculum standard "aesthetic education" to promote the overall development of students as a prerequisite, it is an important part of the development of dance programmes in the new century. In the practical teaching of dance aesthetic education, teachers should have rich theoretical knowledge and

skills, a perception of beauty and teaching techniques. Through the systematic scientific teaching mode, clear teaching objectives, to strengthen students' perception of the beauty of dance art (Art Life, 2024).

The concept of aesthetic education in dance mainly emphasises the art form of dance itself, as well as moral education for students, cultivating aesthetic ability and basic literacy skills, and developing emotional expression and physical and mental health. This promotes all-round development and confidence in traditional Chinese culture, as well as setting up a correct concept of art.

### 2.3 Davies Teaching Concept

The Davies Teaching Concept is an instructional model that emphasises phased hands-on practice and skills integration, and is widely used in arts, technology, physical education and vocational education courses that require hands-on practice.

Davies, I. K. (1971) proposed the content of a practical skills teaching techniqueology, a systematic theory of instructional design which focuses on disaggregated operations and progressive training, particularly applicable to instructional arenas involving movement practice and skill development. The underlying philosophy of the model suggests that most practical skills are not the completion of a single movement, but rather consist of multiple interrelated sub-skills. Effective instruction revolves around this characteristic, breaking down complex skills into masterable units and guiding learners through structured steps to acquire each sub-skill (Tisana Khaemmanee, 2012, cited in Davies, 1971).

The theory emphasises the role of the teacher as a demonstrator in the teaching process, who should first help students to establish an overall cognitive framework through a complete demonstration of the target skill. Then, through step-by-step explanations and instructions, students are encouraged to build a memory of the movement through imitation. In the process, students will continue to refine their performance based on the teacher's feedback through repeated practice and continuous adjustment. Eventually, learners will complete the sub-skills and integrate them into a coherent and complete operational process (Phenaet, R. 2018).



In the teaching process, knowledge transfer that does not include practical skills training often leads to a mismatch between students' learning needs and what is taught. Practical skills teaching, especially teaching techniques that emphasise physical imitation, can help to bridge this gap. Through the teacher's demonstration and the student's immediate imitation, it can increase learning efficiency and enable students to understand the structure and operation of the movement more intuitively. In addition, physical imitation not only helps students to build up movement memory in a short period, but also helps teachers to allocate class time more rationally, improve the consistency of teaching rhythm and the effectiveness of class organisation. This skill-oriented teaching strategy, which emphasises practical participation, is particularly important in practical courses and can effectively enhance students' motivation and actual performance (Taokaew, 2019).

The five-step teaching techniqueology followed in the operation of practical skills:

- (1) The overall demonstration stage, the teacher fully demonstrates the entire process of the required skills naturally and coherently to help students form a holistic understanding. This stage emphasises observation and guidance, and the teacher needs to point out the key action points that students need to focus on.
- (2) Demonstration and imitation stage: The teacher breaks down the complex skill into several sub-movements, demonstrates them one by one, and guides the students to imitate them in order. This "step-by-step deconstruction and immediate practice" strategy helps students build a solid foundation of skills.
- (3) Independent practice phase: Students practice the sub-skills independently while the teacher provides individual feedback to address problems. Repetition is key until each sub-skill is mastered.
- (4) Skill reinforcement phase: Once the basic skills have been developed, the teacher guides the students to improve the quality of their performance further, for example, to improve the aesthetics, accuracy, efficiency or rhythmic control of the movement.
- (5) Integration and Output Stage: Finally, students need to integrate the sub-skills into a complete and logical sequence of operations, and achieve proficiency through repeated practice to realise the transfer of "part to whole" (Meangjantuk, 2022).

Based on the structural characteristics of practical skills, teachers should systematically break down complex tasks into a number of sub-skills and gradually guide students to master each part step by step. On this basis, the teacher then guides students to integrate the sub-skills they have learned into a coherent and complete operational process. This pedagogical logic reflects the cognitive path of 'part to whole', which not only helps students to develop a clear understanding of movement structure but also meets the hierarchical and systematic requirements of skill construction. Through this progressive teaching design, the teaching process is more organised and operable, which improves the structural efficiency and quality of the classroom (Moonwandee, 2023).

The strengths of the Davies technique lie in its clear step-by-step teaching process and its high level of support for skill transfer and overall skill development. The practical skills are adaptable and flexible in the face of students' lack of clarity about movement concepts. Teachers can dynamically adjust the sequence of presentation of movement structures and feedback strategies according to student performance, improving the relevance and efficiency of teaching.

In traditional peacock dance classes, the Davies teaching technique provides students with a clear path to mastery of the basic elements, emphasising the process of constructing skills from 'substructures' to 'total performance'. This theory not only resonates with the modern emphasis on process-oriented learning but also provides new ideas and operational ways of teaching in practice, demonstrating significant theoretical value and practical inspiration.

## **2.4 Concepts of 21st Century Teaching Theory**

### **2.4.1 The teaching concept of self-directed learning**

Independent learning, also known as self-directed learning, is a modern teaching concept based on humanistic psychology and cognitive psychology. It emphasises learners' autonomy, independence and motivation, i.e., learners are able to independently choose learning content, learning techniques and learning practices



according to their own learning needs, interests and goals, as well as self-monitoring, self-regulation and self-evaluation of the learning process (Zhang,2015).

Independent learning ability is one of the important cores of modern education, which emphasises students' active construction and continuous development of knowledge through self-goal setting, self-management and self-evaluation under the guidance of teachers. Research has pointed out that independent learning is not only a learning strategy but also an important ability to promote individual lifelong learning and comprehensive literacy (Zhou, 2015).

In art education, independent learning can enhance students' practical participation, aesthetic perception and creative expression, and contribute to personal development and self-efficacy (Sheng & Song, 2010). At the same time, the application of the "teaching-learning-evaluation" integration mechanism creates a more active learning environment for students through the strategies of clear objectives, inquiry-based learning, group work and diversified evaluation, which effectively promotes the synergistic development of students' independent learning awareness and ability (Cheng, 2025). Cheng, 2025).

As an important mode of learning under the guidance of core skills, independent learning emphasises students' goal setting, self-regulation and active construction based on teachers' guidance, reflecting the educational concept of "student-centred".

In the context of arts education and quality education, independent learning not only helps to improve students' learning efficiency and cognitive ability, but also stimulates their creativity, sense of responsibility and lifelong learning. By optimising the organisation of teaching, strengthening evaluation and feedback, and creating a conducive learning environment, students' learning initiative and intrinsic motivation can be effectively stimulated, providing solid support for the cultivation of high-quality composite talents.

### 2.4.2 The concept of interactive teaching

Interactive teaching emphasises the positive interaction and communication between teachers and students and between students and students in the teaching process, the theory was first born in Europe at the beginning of the 20th century, and is the product of sociologists' in-depth study of the social process, social structure, the way of individual behaviour and psychological characteristics. According to the definition of (Chinese Encyclopedia - Sociology), interaction is a complex process consisting of three stages: free interaction, interpersonal interaction and social interaction. In the field of education, this theory has been given a new life, and the point of view put forward by China's Ma Hemin - that the process of classroom teaching is the process of interpersonal interaction - is a solid foundation for the interactive teaching mode.

As a fusion of constructivist and humanistic educational concepts, interactive teaching can enhance students' learning initiative and classroom participation. Compared with traditional indoctrination, interactive teaching emphasises the contextual, experiential and emotional connection of the learning process, which can effectively stimulate students' motivation to learn and create a more open, cooperative and dynamic classroom environment (Song, 2024).

In dance education, the interactive teaching mode is widely used to break the situation of 'teacher-led, student passive' in the traditional classroom. By setting up task-based activities, collaborative training, and co-performance between teachers and students, students not only master skills more efficiently but also have more free space for aesthetic experience and emotional expression (Jiang, 2019). This model not only improves students' understanding and control of dance movements, but also cultivates their teamwork ability, artistic creativity and the formation of personality temperament in a subtle way. (Dang, 2014).

Interactive teaching has also been shown to be highly adaptive and therapeutic in special education and emotional development teaching scenarios. Tianyu, L. (2024) showed that interactive dance teaching provided a more flexible and inclusive space of

expression for PuiYi children with special needs, enabling them to achieve non-verbal emotional output and self-identity through the language of dance, which in turn facilitated their psycho-cognitive development. The 'body-emotion-cognition' trinity of development promoted by interactive teaching has become an important strategy in the fields of integrated education, physical and mental integration and emotional development.

Interactive teaching is not only a teaching technique, but also a pedagogical innovation. In the teaching of dance and music, it provides students with a more participatory, creative and humanistic learning space by creating a multidimensional context, stimulating multiple senses and respecting individual differences, which has great theoretical value and practical potential. With the modernisation of education, it is expected that the interactive teaching mode will be promoted and applied in more disciplines and at more levels of education, helping to achieve the goal of teaching reform with the development of students at the centre.

#### **2.4.3 The concept of heuristic teaching**

In recent years, heuristic teaching has received much attention and has been widely practiced in various subjects at the secondary school level. Heuristic teaching focuses on teachers creating contexts and guiding thinking, making full use of students' active participation, and embodying the new curriculum reform's educational philosophy of 'student-centred learning' (LI, 2016). This teaching technique has gradually become a powerful complement to traditional rote teaching, with a focus on stimulating students' interest in learning and enhancing their ability to think and explore independently (Cheng, 2018).

Heuristic teaching emphasises the stimulation of active thinking, independent exploration and emotional expression, and is particularly suited to arts courses such as dance. Its essence is to encourage creative learning and deep experience in students. Its philosophy derives from Chinese and Western educational traditions, such as Confucius' 'Do not open what is closed, do not force what is not ready' and Socrates'

'midwife technique', both of which emphasise the guiding role of teachers rather than the transmission of knowledge (LI, 2020).

In modern dance education, heuristic teaching uses the creation of scenarios, guiding questions, and emotional arousal to enable students to form inner understanding and artistic expressiveness through physical movement practice (Cheng, 2019). This teaching model not only helps students to master dance skills, but also emphasises their comprehensive development of aesthetic ability, cultural perception, and expressiveness. It is an important way to meet the current needs for quality education and innovative teaching.

Heuristic teaching has shown great adaptability and effectiveness in the practical application of various subjects in secondary education. It not only effectively enhances students' cognitive depth and learning initiative but also stimulates their thinking skills and innovative awareness.

In addition, this teaching model encourages teachers to continuously reflect on and refine their teaching strategies, promoting a shift in classroom dynamics from a traditional lecture-based approach to an inquiry-based one, thereby enhancing teaching effectiveness. As an educational philosophy that emphasises student agency and cognitive development, heuristic teaching has significant theoretical value and practical implications, making it worthy of continued promotion and deepening in various course offerings.

#### **2.4.4 The concept of differentiated teaching**

Differentiated Instruction is a teaching strategy based on the principle of differentiation, with its core focus on recognising and respecting individual differences among students in terms of knowledge base, learning abilities, cognitive styles and emotional attitudes. It emphasises achieving a precise match between teaching content, techniques and objectives through structured grouping and tiered instruction. Its theoretical underpinnings include the theory of differentiated education, Vygotsky's theory of the zone of proximal development, and the constructivist learning perspective,

which advocates the use of dynamic support to help students move from their current level of development to their potential zone of development (Meng, 2024).

As a teaching technique that focuses on 'teaching according to individual aptitude', its theoretical basis includes differential education theory, the zone of proximal development theory and the concept of personalised teaching. This model emphasises respect for differences among students in terms of cognitive ability, learning pace and interests, and sets graded goals and strategies for students at different levels through scientific grouping and tiered instruction (Zhang, 2022).

In vocational and higher education dance programmes, differentiated teaching not only helps to optimise the allocation of teaching resources and improve teaching efficiency, but also enhances students' self-efficacy and confidence in learning, and promotes the coordinated development of cognition and emotion. Research on differentiated teaching has shown that it not only improves student engagement and learning outcomes but also effectively alleviates the problem of traditional "one-size-fits-all" teaching that neglects individual differences (Qi, 2021).

Yongsheng, Z. (2025) further proposed that layered teaching integrated with motivational strategies can more effectively activate students' learning motivation. By stimulating intrinsic interest and promoting external mechanisms, it forms sustained active learning behaviour and provides practical skills courses with highly operable and adaptable teaching paths.

Differentiated Instruction is an approach to teaching that focuses on respecting student differences and promoting individual development. It emphasises the targeted adaptation of teaching content, objectives and techniques, and is characterised by significant educational equity and effectiveness. In dance education, differentiated teaching not only optimises the organisation and structure of lessons and improves learning efficiency, but also effectively stimulates the participation, confidence and creativity of students at different levels. It has become an important strategy for dealing with differences in teaching adaptability and promoting the holistic development of students, and has broad application value and practical significance.

## 2.5 Background and Origins of the Traditional Peacock Dance of Yunnan

### 2.5.1 Origins and development of the Yunnan Traditional Peacock Dance

The Dai people are the most representative ethnic minority group in Yunnan, with a history of over 2,000 years according to historical records (Book of the Later Han, Chapter on the Southwestern Barbarians, 120 AD). During the Han Dynasty, the Dian Kingdom was founded by the Dai people, indicating that the prosperous cultural period of the Dai people originated from the Han Dynasty. Later, under the influence of Central Plain and South Asian cultures, they incorporated rich elements of dance performances and religious customs (Yellow River Voice, 2015).

The Dai people have a rich variety of dances, with the most representative traditional performance dance, the 'Peacock Dance', being widely practised in the Dai inhabited areas of Xishuangbanna and Ruili and Mengding in Dehong Dai and Jingpo Autonomous Prefecture, Yunnan Province (Shenzhou, 2013). This performance dance has its origins in Buddhism. There are different accounts of this legend:

It is said that the Buddha brought the Peacock Dance to the region over 1,000 years ago. The original Peacock Dance was only performed at religious ceremonies. The Buddha organised great religious gatherings attended not only by people but also by spiritual animals who came to celebrate and pray for blessings by dancing for the Buddha. Their graceful movements, accompanied by music, expressed gratitude for the Buddha's kindness. Another account says that four thousand Dai people, led by their leader Zhao Malipu, set out in search of a new home. They came to a place with plenty of water, where they came across peacocks. The peacocks followed the sound of the water and moved in rhythm with it. The graceful and enchanting dance of the peacocks captivated the leader, who fell in love with them. He then studied and imitated their movements and created the Peacock Dance. Over time, this dance was refined by folk artists and has been passed down to the present day (Shenzhou, 2014).

The legends surrounding the Peacock Dance vary from one Dai ethnic region to another, each offering its unique local interpretation. Through extensive research and review of historical documents, the author concludes that the Peacock Dance, in its true



essence, originated as a religious ritual and evolved into a dance performance. Over time, its movements were influenced by social changes and cultural exchanges between the southeastern regions and the central plains, eventually gaining widespread popularity among the general public.

The evolution of peacock dance from its primitive form to a performative dance that adapts to the aesthetic demands of society has generally gone through three stages of development. First stage: The primitive peacock dance was performed exclusively by men, with no participation by women. It was mainly performed to celebrate festivals and to pray for peace and good fortune, and had strong religious connotations. For example, during the dance, the men wore golden crowns shaped like Buddhist stupas and masks of Bodhisattvas, along with props made of bamboo strips and silk ribbons to form peacock wings. The movements were simple but effective, depicting the peacock spreading its wings, flying and displaying its tail feathers. This reflected the agricultural lifestyle of the Dai people at the time, who used the peacock dance to pray for a peaceful and prosperous life (Drama Home, 2016).

Phase Two: In 1956, Mao Xiang created the 'Peacock Duet', which provided invaluable inspiration and reference for subsequent generations of dance artists (Journal of Dehong Normal School, 2023). Known as the 'Peacock Princess,' Dao Meilan, after inheriting the traditional peacock dance system from Mao Xiang, incorporated her understanding of peacock dance into her performances, showcasing the feminine beauty of peacock dance - graceful yet not overly formal (Yellow River Voice, 2018).

Stage Three: Embracing the Transcendent Beauty of Artistic Expression - Peacock Dancer Yang Liping. The peacock form within Dai culture inspires her peacock dance creations. By anthropomorphising the peacock form, she expresses the harmonious coexistence of life, the universe and nature (Nanjing Journal of Art, 2020). Her work, 'The Spirit of the Peacock,' elevates the theme to a philosophical level of mind-body unity, transcending the mere display of the peacock's graceful beauty. It is an exploration of the harmonious fusion of human emotion and natural beauty. Yang

Liping uses the form of the peacock, combined with a unique dance vocabulary, to perfectly interpret the intertwining of body and mind under a mindset of respect for nature (Art and Technology, 2024).

The Peacock Dance, as a representative of traditional Yunnan dance, has profound historical value and unique significance. It is not only a dance form, but also a means of cultural inheritance and expression. Through in-depth research and understanding of the Peacock Dance, we can better appreciate the charm of Dai culture, feel its profound historical heritage and appreciate its unique aesthetic pursuit.

### **2.5.2 Style and characteristics of Yunnan Peacock Dance**

#### **(1) Style characteristics of Peacock Dance**

The Peacock Dance, as the name suggests, is a dance inspired by the movements of a peacock. Its main characteristics are lightness and agility, with the movements resembling the physical characteristics of a peacock. While the dance appears graceful and delicate on the surface, it is actually performed with a strong inner resolve. The dance is elegant and refined, yet retains a sense of agility (Yellow River Voice, 2015). There is also another interpretation of the Peacock Dance. As the most important ethnic symbol in the religious beliefs of the Dai ethnic group, the peacock has a revered status. Under the Theravada Buddhist faith, the Peacock Dance has developed unique movements rooted in Theravada Buddhist cultural symbols. The dance style is characterised by tranquillity, harmony and graceful elegance (Drama Home, 2018).

#### **(2) Characteristics of Dance Posture**

The main postural characteristics of the Dai Peacock Dance are the 'three curves' and 'one side flowing'. The 'three curves' form a distinctive S-shaped curve through the bending of the head, waist, hips and knees, mimicking the movements of the peacock to create a vivid and lifelike peacock dance (Yellow River Voice, 2015). In the 'one-sided alignment' posture, the upper body, hands and head are mainly tilted to one side, with the chin slightly tucked in and the eyes looking to the opposite side of the body (Art and Technology, 2024). In the classic dance drama 'Zhao Shutun and



Nuanwunona', which was created based on a love myth, the peacock dance features the 'three curves' posture in its main movements. Through the interplay of the 'three curves' and 'one-sided flowing' forms, the dancers evoke a sense of calm and harmony when standing still, and a lively and charming feeling when moving (Drama Home, 2018). This effectively conveys the behavioural characteristics of peacocks, such as tranquillity, playfulness, foraging, courtship, exploration and wing display (Yellow River Voice, 2015).

The unique charm of the Peacock Dance comes from its long history and culture, religious beliefs, natural environment and the gentle, simple and life-loving character of the people. It interprets the influence of Theravada Buddhism on the Peacock Dance and the Dai people's feelings of coexistence with nature.

### **2.5.3 Current status of traditional peacock dance in Yunnan**

As a 'non-material cultural heritage' project, the Dai Peacock Dance has received effective protection in recent years. With the mission of preserving this cultural tradition, much of the important work has been carried out by folk inheritors, such as national inheritors Wang La and Guang La. Later, efforts were made in schools to promote inheritance and protection, with increased political support and dissemination (Journal of Zhejiang Academy of Art, 2023).

Efforts to preserve and protect the Dai Peacock Dance have been expanded, especially under the "Intangible Cultural Heritage in Schools" policy. The Mangshi Education Centre Experimental Site, established by Yunnan Province, has carried out several activities to teach the peacock dance intangible cultural heritage. At present, there are only seven experimental traditional intangible cultural heritage dance schools. Although the Peacock Dance is widely popular among the general public, it has not yet been fully popularised in other prefecture-level regions (Journal of Zhejiang Academy of Art, 2023).

With the rapid development of the times, traditional culture has passed through three stages of artistic environment development: the original ecological stage, the ecological stage and the industrial ecological stage. Under this framework, efforts to

preserve traditional dance must be strengthened, not only within the boundaries of local ethnic regions but also through the balanced development of Dai Peacock Dance in schools in all prefectures and regions. This initiative aims to comprehensively cultivate students' cultural confidence and sense of social responsibility.

#### **2.5.4 The Artistic Value of Yunnan Peacock Dance**

As an aesthetic symbol in folk dance, traditional peacock dance blends totemism, religious beliefs and ethnic psychological characteristics to show the unique charm of peacock dance. This performance form not only expresses specific cultural connotations, but also reflects China's cultural confidence in serving the public experience. It has brought positive influences to the art performance industry (Art Criticism, 2022).

Over the past decade, China has strengthened economic cooperation and development with Southeast Asian countries such as Thailand, Myanmar and Laos, with increasing exchanges and cultural interactions between their peoples. Under the Belt and Road Initiative, various "border cultural and artistic festivals" and "cultural exchange performances" have been organised. This has created many opportunities for artistic exchanges and performance platforms between China and its Southeast Asian neighbours. For the large cross-border ethnic groups in border regions such as Xishuangbanna and Dehong Autonomous Prefecture, in-depth discussions between ethnic groups from different countries have laid an important foundation for mutual recognition and friendship among people. The Dai Peacock Dance, as a cultural symbol of the southwest region, plays an important role in ethnic cultural exchanges. It embodies the cultural spirit of the Belt and Road Initiative under the banner of peace and development (Art Critique, 2022). This cultural exchange promotes global cultural diversity and gives impetus to the development of globalization.

The Dai Peacock Dance is in line with the core principles of the Belt and Road Initiative, which emphasises ethnic diversity, cultural exchange and cultural identity. Under the impetus of the Belt and Road Initiative, the inheritance and development of the Dai dance will not only contribute to enhancing the international influence of the Dai

culture but also help to highlight the artistic value and significant status of this ethnic group. Therefore, we should protect and promote the traditional Dai peacock dance. We should also facilitate cultural exchange and integration between the Dai culture and other ethnic cultures, and jointly promote cultural prosperity and development along the routes of the Belt and Road Initiative.

## **2.6 Analysis of the current state of dance education for secondary school students**

### **2.6.1 Current situation of dance education for high school students**

In 2020, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on Comprehensively Strengthening and Improving Aesthetic Education in the New Era" (Communist Party of China News Network, 2020). The document pointed out that dance, art and music courses should be offered at all levels of school education to play an active role in cultivating virtue and ensuring the development of artistic courses.

At present, the main problem facing high school education in China is the lack of practical application of courses due to the combination of theory and technology (Art Research, 2024). This study explores this issue from two perspectives of current educational issues:

#### **(1) Social factors**

Since the reform and opening up of China, the government authorities have attached great importance to folk culture and have tried to revive traditional Chinese culture. As a result, a large number of outstanding dance practitioners and researchers have been brought together. The status of folk artists has gradually improved, and a number of data collection and compilation efforts have been made. However, most of the textbooks produced at that time were summaries of traditional folk culture, neglecting the re-innovation of local folk culture. Creativity was only an auxiliary tool (Da Shu Tai, 2011).

Dance textbooks are a direct factor in cultivating talent and improving teaching standards. As a region rich in ethnic diversity, Yunnan has not effectively used this advantage to develop a set of folk dance textbooks that truly reflect local ethnic

characteristics. Yunnan's diverse ethnic groups present significant challenges and opportunities for folk arts practitioners in textbook development, with complex categorisation processes. This has led to inconsistencies in textbook use by teachers, reliance on online learning, or a lack of systematic research on authoritative textbooks (Art Education, 2014). Differences in regional development have also led to a shortage of professional teachers, which is the root cause of delays in the development and implementation of curriculum systems (Art Appraisal, 2024).

## (2) Student factors

Contemporary aesthetic sensibilities shape traditional folk culture, and the use of dance curricula often emerges from interactions between educators and students. Differences in concepts and ideological perspectives can lead students to develop limited perceptions of traditional folk culture (Folk Culture Studies, 2011). In recent years, the integration of elements from other dance genres into traditional folk dance has resulted in young people losing interest in the core cultural essence of traditional dance and instead embracing the new dance industry and seeking quick, ready-made dance performances.

Their aesthetic sensibilities have significantly influenced the development of textbook compilation. They generally have a strong preference for popular music. Since the beginning of the 21st century, the market has seen a proliferation of online textbooks for Dai Peacock Dance, which often suffer from problems such as monotonous content, inconsistent dance movements and a lack of cultural depth. These factors are also one of the main reasons why students choose inappropriate learning materials (Dà Wǔdài, 2011). High school is a critical period for college entrance exams. Due to the pressure of college entrance exams, students may not have sufficient experience in time management for classes or may encounter fragmented education, which may lead to a lack of interest in traditional dance classes. This requires a period of adjustment (Art Appraisal, 2024).

Analysing the current state of traditional dance development courses from two perspectives presents both an opportunity and a challenge for educators who are

passionate about education. The opportunity lies in the government's emphasis on aesthetic education through official documents and support from government agencies. The challenge, however, lies in how to design a scientifically sound and systematic curriculum from the students' perspective, with the aim of increasing students' dance literacy and interest in dance, an area that requires further in-depth research.

### **2.6.2 Psychological characteristics of secondary school students**

The psychological characteristics of secondary school students aged 15-18 years can be divided into four main categories:

#### **(1) Transitional**

In terms of cognitive processes, high school students move from concrete thinking to abstract thinking, theoretical thinking and creative thinking. After learning about objective things and gaining a certain level of understanding, they continue to add innovative ideas to their knowledge. In the emotional domain, there is a transition from personal emotions to social emotions. As the content of high school courses increases and the amount of knowledge learned increases, the moral sense, the rational sense and the aesthetic sense are gradually formed, laying the foundation for the development of social and cultural emotions in later stages. From the perspective of will and emotion, high school students go through a transitional process from obedience to full self-awareness in their activities. Examples include patriotism, active thinking, seeking truth from facts, and a lack of necessary social experience.

#### **(2) Insularity**

High school students undergo complex and varied internal changes as they transition from dependence to independence. During this period of rapid cognitive development, they exhibit a significant degree of closed-mindedness. This is mainly attributed to the rapid development of their cognitive abilities, especially the transition from abstract logical thinking to theoretical thinking, as well as the shift in intellectual activities from abstract logical thinking to theoretical thinking. In addition, the strengthening of their 'adult-like' willpower enables them to control emotional fluctuations better and reduce outward expression. This closed nature not only signifies the maturity

of their inner world but also reflects their self-protection and growth in dealing with complex emotions.

### **(3) Sociality**

High school students are in a critical period of growth during which their sociality increases significantly and their natural attributes become relatively weaker. This process endows them with unique social characteristics that reflect the integration and development of natural and social attributes. For example, in areas such as ideals, needs, motivations, interests and hobbies, they are more receptive to new ideas, new concepts and new things, opening up a wide space for their growth and development.

### **(4) Instability**

High school students show a strong instability in their thinking and cognition. This instability is not limited to the intellectual level but also deeply affects emotions and feelings. Its roots lie in both physiological and social factors. Physiologically, rapid physical development leads to internal and external imbalances that trigger psychological instability. Socially, high school students are at a critical juncture in their lives, facing complex realities and unknown challenges. Lacking social experience, they struggle to adapt, leading to emotional instability. This instability is widespread among high school students and requires the utmost attention from educators (China Science and Education Innovation Guide, Educational Psychology Research, 2012).

The above four characteristics together form the unique landscape of psychological development among high school students, reflecting the stage-specific features of psychological development during adolescence, including transitional, closed, social and turbulent characteristics. During this critical period, psychological growth is highly variable and malleable. In this process of psychological transformation and growth, guardians, educators and the students themselves must form a multi-party collaborative support system. Through scientific guidance and proactive intervention, they can promote the synchronised development of psychological maturity and social adaptability, thereby laying a solid foundation for academic achievement and individual development.

## CHAPTER 3

### METHODOLOGY

The study employed a qualitative research techniqueology, centred on the Davies Teaching technique as a core framework and integrated with various teaching strategies, to examine the rationale of instructional design and the effectiveness of implementation of the Peacock Dance course for high school students in Jiangcheng County, Pu'er City, Yunnan Province. Data were collected using multiple qualitative techniques, including literature review, course design analysis, IOC expert consensus assessment, focus group interviews, and rubric-based structured classroom observations, with cross-validation of data from multiple sources to ensure research depth and reliability. Through an in-depth understanding of teachers' and students' experiences, the study explores the ways in which course design supports the development of students' holistic literacy, thereby providing theoretical and practical foundations for the reform of ethnic dance education.

The research technique is essentially based on these steps:

1. Population and sample
2. Research tools
3. Creating and finding quality research tools
4. Research model
5. Data collection
6. Data analysis and statistics used in data analysis

#### 3.1 Population and sample

##### 3.1.1 Research objectives

The study took the second year students of the No. 1 High School Middle School of Jiangcheng County, Pu'er City, Yunnan Province as the research object, and based on Davies' five-step demonstration, decomposition, guided practice, feedback and continuous performance pedagogy as the core, it explored the effectiveness of the



Peacock Dance Activity Programme on the cultivation of students' dance skills and cultural literacy. The study investigates the effectiveness of the Peacock Dance activity programme on the cultivation of students' dance skills and cultural literacy.

The design of course activities is based on the background of the Ministry of Education's new curriculum reform of art education in 2022, implementing the educational concept of putting students' development at the center, combining the use of modern teaching independent learning, interactive teaching, heuristic teaching and layered teaching multiple strategies, and focusing on the science and feasibility of course design.

### 3.1.2 Selection of student sample

In the initial research design, a simple random sampling technique was proposed to select 30 students from the entire student body of Jiangcheng No. 1 High School as the experimental group to conduct preliminary teaching practice observations of the activities of the peacock dance course.

### 3.1.3 Actual data sources

The study used purposive sampling to select three experts with relevant professional backgrounds as IOC assessment members and seven educational practitioners to form a focus group, including ethnic dance teachers, curriculum consultants and educational researchers, to ensure the representativeness of the sample and the professionalism of the data collection, thereby enhancing the credibility and interpretability of the research findings.

*TABLE 1: Sample from IOC experts*

No.	Code	Position	Expertise Area
1	IOCA	Professor of Dance Studies	Ethnic Theory
2	IOCB	Professor of Dance Studies	Dance Pedagogy, Curriculum Design
3	IOCC	Associate Professor of Dance Studies	Ethnic Dance Instruction,



Choreographic  
Curriculum

IOC Consistency Assessment Experts: 3 experts in ethnic dance and curriculum design, responsible for assessing and recommending revisions to course objectives and content design.

TABLE 2: Focus group sample

Member Type	Code	Number	Qualification Criteria
PhD in Dance Education	FG-T1	1	Research in Dance Education, Chinese National Academy of Arts
PhD in Dance Education	FG-T2	1	Research in Dance Education, Chinese National Academy of Arts
PhD in Curriculum Design	FG-T3	1	Specialist in curriculum development, published $\geq 3$ related papers
Lecturer in Ethnic Folk Dance	FG-T4	1	Over 6 years of experience in teaching ethnic folk dance
Lecturer in Ethnic Folk Dance	FG-T5	1	5 years of experience in ethnic folk dance education
Provincial Peacock	FG-T6	1	10 years as a folk

Dance Inheritor			artist of Peacock Dance
Director of FG-T7	1		Administrative leader of the research school
Academic Affairs, Jiangcheng No.1 High School			

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Participants in the focus group interviews: A total of 7 people, including a Ph.D. in educational research, a folk youth dance teacher, a curriculum design consultant, a peacock dance heir, and educational researchers. The discussion focused on theoretical and curriculum content, ways of implementation, assessment and teaching strategies, and prospects for improving performance.

#### 3.1.4 Sample description and research limitations

Although the study set a sample framework of high school students, it is essentially a qualitative educational study focused on curriculum development and validation of theoretical skills teaching. In the absence of actual instructional interventions, the predetermined sample serves only as a theoretical reference for curriculum structure design. Therefore, the research conclusions are primarily based on expert validity testing and theoretical suitability analysis, and do not include quantitative assessments of learning outcomes.

### 3.2 Research tools

Seven types of research tools were systematically integrated to achieve the course objectives, course content design, teaching evaluation and data collection, ensuring the coordinated optimisation of course development in terms of scholarship, cultural adaptability and teaching effectiveness.

#### 3.2.1 The instrumental use of Bloom's Taxonomy

In order to ensure that course objectives are comprehensively covered at the cognitive, skill and affective levels, this study introduces Bloom's Taxonomy of Instructional Objectives as an important reference for the development of goal-setting and assessment tools. Based on this framework, instructional objectives are refined into

three dimensions: cognitive understanding (e.g., understanding of dance cultural background and mastery of movement principles), skill performance (e.g., rhythm control, body coordination, and technical execution), and affective attitudes (e.g., aesthetic experience, cultural identity, and self-expression), thereby constructing a structured instructional and evaluation logic.

### **3.2.2 Course materials and reference sources**

The research selected authoritative materials such as local ethnic dance textbooks from Yunnan, the Ministry of Education's official guidelines for arts curriculum, and traditional regional dance lesson plans as the foundation for curriculum design. By integrating representative Peacock Dance movements and ethnic cultural characteristics, the teaching content was localized accordingly. Key reference textbooks include *Beautiful China—A Cultural Exploration of 56 Ethnic Groups* (Shurong, 2018), *Traditional Dance of Ethnic Minorities in Yunnan* (Yaming, 2004), *Dai Ethnic Dance Teaching Manual* (Anling, 2004), and *Introductory Course of Chinese Folk Dance* (Beijing Dance Academy, 2004). These resources not only systematically present the movement structures, rhythmic styles, and cultural backgrounds of ethnic dances but also reflect the developmental achievements of Chinese ethnic dance education in both choreography and instructional systems. This instructional tool ensured an organic integration between cultural preservation and pedagogical practicality, providing a solid foundation for the scientific structure and cultural authenticity of the course content.

### **3.2.3 Student Learning Reflection Journal**

Student Learning Reflection Journal During the implementation and simulation of the lesson, a 'Learning Reflection Record Form' is created to guide students in self-expressing their experiences, thoughts and growth during the learning process. The content recorded primarily covers aspects such as mastery of motor skills, insights into rhythmic training, deepening of cultural understanding and experiences of personal expression. This tool not only enhances students' metacognitive abilities, but also serves as an important supplementary resource for evaluating teaching outcomes, helping

teachers to understand students' comprehensive development across cognitive, skill and emotional dimensions.

#### **3.2.4 Course Outcome Assessment Form and Observation Scale**

In order to scientifically assess students' learning performance and cultural internalisation in the Peacock Dance Activity Course, two types of rubric assessment tools were developed and applied: a learning behaviour observation assessment scale and a learning outcome performance assessment scale. Rubric evaluation scales are performance-oriented authenticity assessment tools that closely link teaching objectives with evaluation standards and serve as both guidance and feedback for teaching practice.

#### **3.2.5 IOC Expert Consensus Scoring Table**

The Item-Objective Congruence (IOC) scale was used to assess the congruence between the core elements of course design - including educational objectives, course content, teaching strategies and cultural appropriateness - and Davies' teaching philosophy. To ensure objectivity, three experts in course design and pedagogy were invited to form an evaluation panel to score each indicator using a blind review process independently. By analysing the results of the experts' scoring, a scientific assessment can be made of the rationality, systematicity and consistency of the course content with Davies' teaching philosophy. This evaluation technique follows the basic norms of the Delphi technique of expert consultation and has high content validity.

#### **3.2.6 Focus Group Thematic Interviews**

To fulfill the qualitative evaluation requirements of curriculum implementation, a semi-structured interview protocol was designed, structured around six core dimensions:

- (1) the adaptability of the Davies teaching techniques,
- (2) the coherence of curriculum content,
- (3) instructional process design,
- (4) teaching strategies,
- (5) assessment methods,

(6) perceived learning outcomes.

Each dimension included open ended prompts intended to elicit reflections from multiple stakeholder perspectives including curriculum designers, instructors, and learners thus ensuring a comprehensive evaluation of the curriculum's strengths and areas for refinement within the context of traditional dance education.

### **3.2.7 Literature technique and case analysis**

This paper constructs the theoretical framework of folk dance activity curriculum design through systematic literature research and comparative analysis techniques. First of all, the literature research technique is used to systematically sort out the research results of art education and folk dance education at home and abroad in the past ten years, through all kinds of academic journals, database resources as well as network resources means of visualisation and analysis, with keywords such as curriculum design, Davies instructional model psychomotor domain, Davies concept. The keywords are curriculum design, Davies instructional model psychomotor domain, Davies concept, practical skills, and 21st century teaching. Focus on the international development trend in art education and localised practice cases.

Based on the comparison between the core structure of Davies' teaching philosophy and the concept of teaching skills in stages, the development path of arts education in the dual goals of skills training and cultural heritage will be combined, and its applicability to folk dance courses will be further clarified.

At the same time, the study selects representative folk dance teaching cases for structural analysis and course effectiveness control, covering the aspects of teaching goal setting, teaching strategy application and learning effectiveness feedback, in order to build a theoretical support base and practical reference dimension for curriculum design, and to provide experience and theoretical basis for optimising the peacock dance curriculum system.

### **3.3 Creating and finding quality research tools**

In order to enhance the comprehensive effectiveness of the curriculum design of this study in content delivery, skill construction, cultural heritage and multiple

assessment, the researcher has systematically constructed and tested a series of effective and credible teaching and research tools based on theoretical guidance and pedagogical contexts. These tools not only serve to achieve the curriculum objectives, but also perform the key functions of learning support, classroom observation and reflection on teaching effectiveness, reflecting the modern curriculum design concept of comprehensively developing students' qualities and "focusing on students' development".

### **3.3.1 Theoretically based constructive foundation: the integrated application of Davies' teaching Concept and Bloom's Taxonomy of Learning Objectives.**

The design of Bloom's Taxonomy of Learning Objectives is based on the Davis technique, which emphasises the decomposition of complex motor skills into operational and reflective skills.

The approach emphasises the decomposition of complex motor skills into operational and reflective skills and incorporates a five-step pathway of 'demonstration-decomposition-practice-integration-output' to ensure a systematic and effective teaching and learning process. The systematic and effective teaching process is ensured by the gradual implementation of the five-step pathway of 'demonstrate-decompose-practice-integrate-output'.

In order to build a logical and consistent curriculum objective and assessment system, the study also refers to Bloom's Classification of Learning Objectives as a tool for application, and clearly divides the curriculum objectives into three core dimensions: 'Cognitive Understanding', 'Skill Performance' and 'Affective Attitude'. The study also refers to Bloom's classification of learning objectives as a tool for application. This dimensional structure not only guided the structured instructional design process but also led directly to the development and nesting of the functional dimensions of the tool.

### **3.3.2 Integration of teaching strategies in the tool design process**

During the creation of the research tool, the researcher integrated a variety of 21st-century education teaching strategies, emphasising the role of the tool in supporting teaching techniques and classroom structure as follows:

#### **(1) Davies and independent learning**

Through the design of the 'Learning Reflection Journal' and 'Teacher's Demonstration of Visual Movement Structure Diagram', students are encouraged to reflect on their movement mastery, dance experience and cultural understanding after class. As an important vehicle for formative assessment, the Learning Reflection Journal guides students to record their cognitive, technical and affective feedback, which not only helps teachers to understand students' learning status in real time, but also enhances students' metacognitive regulation and awareness of cultural identity construction.

### **(2) Davies and Teamwork Learning**

There are group tasks and sub-group exercises in the structure of the course process, encouraging students to observe and learn through the teacher's demonstration and demonstration, through the mastery of skills and movements, divided into groups, in-depth learning and exchange of classroom activities, as well as cooperation and mutual assessment of members, which prompts students to construct their understanding, exchange and feedback, and jointly improve their performance in the team.

### **(3) Davies and Heuristic Learning**

The design of the course activities includes a variety of open-ended tasks, particularly in section 14, 'Finding students' knowledge and creating space for practical expression', where the teacher provides space for students to engage in exploratory learning through heuristic teaching. The teacher's question-led approach not only links the content of the lesson but also encourages students to analyse the relationship between movement and space from different perspectives, to express their emotions or cultural imagery, and to develop their creative expression and dance reconstruction skills.

### **(4) Davies and stratified learning**

Based on the differentiation of students' skill base, the course structure is designed with 'action tasks' of different levels of difficulty, ranging from basic practice, skill shaping, to emotional expression. Each level of task is closely linked to the students' current skill level and future growth goals, so as to achieve hierarchical learning and



maximise student participation in class activities, and to ensure that students with different levels of ability can develop effectively in the course.

**(5) Demonstration and feedback support:**

To support observation and imitation of movement details, the class is equipped with a 'mirror wall' and a 'rhythm drum'. The mirrors are used to provide feedback on posture and structural coordination, and the rhythm drums are used to support the development of rhythmic stability and dance sense, and to enhance students' spatial awareness and rhythmic control.

**3.3.3 Setting the grading scale**

The two types of rubric tools in the study focus on behavioural performance in the learning process and comprehensive expression of learning outcomes, respectively, with a total score of 100 points, each accounting for 50% of the weighting in the course assessment, and together they build a multidimensional assessment system from process to outcome. Although the structured tool is presented in the form of graded scores, its core purpose is to deeply understand students' attitudes of participation, skill development and cultural understanding through systematic observation and expressive judgement, and the application of Rubric not only provides a systematic record of students' learning performance, but also provides a concrete qualitative basis for feedback and adjustment and curriculum optimisation in teaching practice, reflecting a student-centred and holistic assessment orientation. The use of the rubric not only provides a systematic record of student learning but also provides a concrete and qualitative basis for feedback and adjustment in teaching practice and curriculum optimisation, reflecting the student-centred orientation of holistic assessment.

**3.3.4 Integrated use of diverse teaching resources**

(1) Visualised movement structure diagrams: Following Davies' step-by-step teaching decomposition, key movements (such as "Peacock's Beak", "Three Bends" and "Tail Swing") are transformed into diagrammatic forms. The key movements (e.g., Peacock's Beak, Three Bends, Tail Swing) are transformed into diagrams so that students have a clear reference for imitation in class, which facilitates their independent observation and structural memory, and improves learning efficiency.



(2) Rhythm drums: Used for rhythmic guidance in step practice, to overcome the problem of a weak sense of rhythm and disjointed movements in some students. The drums are set to the dance beat to improve synchronisation and coordination between the students' dance movements and the rhythm of the music.

(3) Mirror Feedback Equipment: The mirror practice area is set up to adjust the details of dance posture through self-observation, to improve the accuracy of movement and aesthetic expression, and to strengthen the ability of self-evaluation.

(4) PPT cultural introduction and dance appreciation video: In the first lesson, the teacher uses a PPT introduction containing the historical background of the Dai ethnic group and the artistic characteristics of the Peacock Dance, together with a video of a classical dance work, to guide students to build a cultural cognitive structure. Students fill in the "Video Observation Record Sheet" to analyse the points of imitation, movement aesthetics and emotional expression to promote their understanding of cultural connotation and the construction of movement aesthetics.

(5) Classroom video analysis tool: The study set up a classroom videotaping process to analyse students' cooperative interactions, movement variation and self-regulation behaviours during the subsequent practice, and to be used as reflective material for group discussion and optimisation of the teacher's teaching strategies.

### **3.3.5 Selection criteria and functional effectiveness of quality tools**

The selection and creation of the research tools follow the principle of equal emphasis on theory and practice, and the design of all the tools closely follows the path of Davies' Teaching technique, integrating the effective use of multiple teaching strategies. The tools have been developed with reference to the three-dimensional structure of Bloom's educational objectives, which precisely supports the coherence of the Peacock Dance programme in the implementation of the objectives and the arrangement of the process. The integration of teaching tools and resources has a clear structure and function, facilitating immediate use in the classroom and independent recording by students. The content of the tools is synchronously integrated with the cultural imagery of Peacock Dance, which strengthens the internalisation and

construction of students' cultural identity, effectively enhances the scientific and systematic design of curriculum activities, and ultimately realises the closed-loop assessment of the "Objectives-Tools-Results" trinity.

### 3.4 Research model

This research proposes a comprehensive instructional model for enhancing Peacock Dance skills among high school students in Jiangcheng, Pu'er, based on the Davies teaching Concept. The model integrates theoretical foundations, curriculum design principles, teaching strategies, and evaluation tools to guide the development of a culturally responsive and skill-oriented dance education framework.

3.4.1 Educational Policy Foundation: Rooted in China's 2022 National Arts Education Reform, the model aligns with 21st-century educational principles that emphasize holistic student development and cultural preservation through school-based arts curriculum.

3.4.2 Theoretical Framework: The model is grounded in Davies' practice-based skill acquisition theory, which advocates a structured progression of skill decomposition, rehearsal, and reintegration. This supports the gradual development of psychomotor proficiency and reflective learning in traditional dance instruction.

3.4.3 Curriculum Development: The Peacock Dance curriculum is designed to align with local Dai cultural aesthetics and traditional dance elements. It integrates indigenous knowledge, symbolic movement vocabulary, and narrative expression in accordance with Davies' skill construction logic.

3.4.4 Instructional Strategies: Drawing on 21st-century teaching techniqueologies, the model incorporates self-directed learning, interactive instruction, heuristic guidance, and tiered learning pathways to accommodate diverse learner needs and foster active engagement.

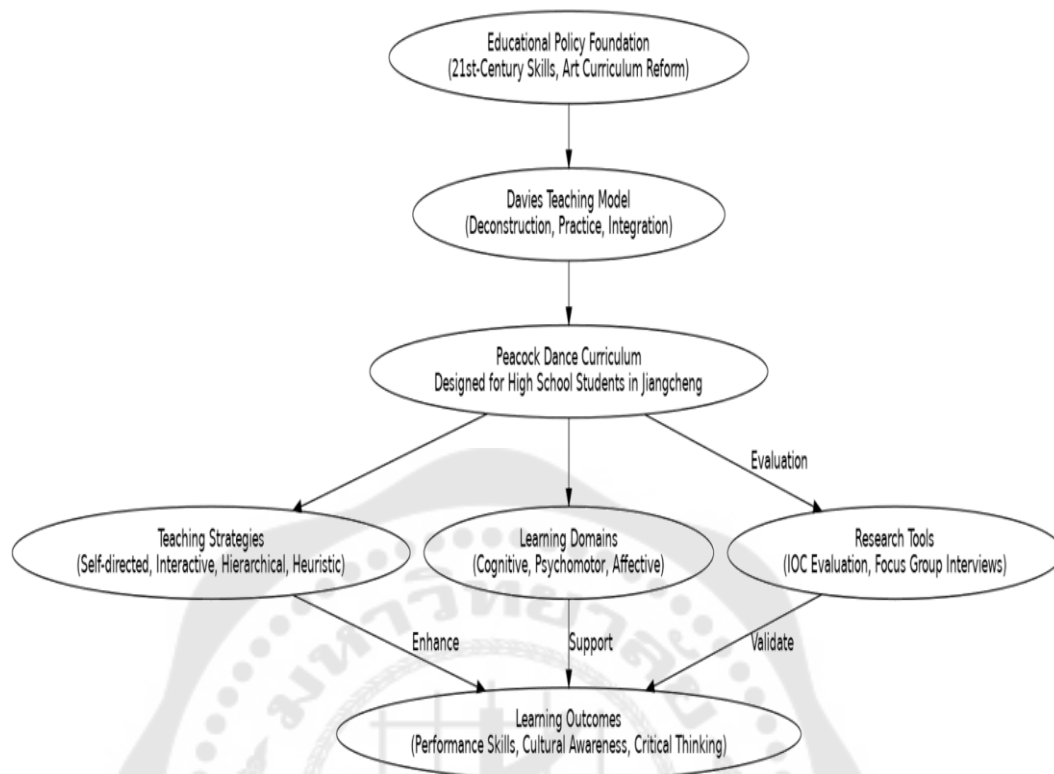
3.4.5 Learning Domains: Anchored in Bloom's taxonomy, the model defines learning objectives across three domains—cognitive (understanding of cultural and technical knowledge), psychomotor (movement skill proficiency), and affective (development of cultural identity and expressive capacity).

3.4.6. Evaluation Tools: The study employs expert-based IOC (Item-Objective Congruence) analysis and focus group interviews to qualitatively validate the curriculum's instructional coherence, cultural alignment, and implementation feasibility.

3.4.7 Expected Outcomes: The model aims to enhance students' practical performance in Peacock Dance, deepen their cultural awareness, and cultivate critical thinking skills necessary for sustaining cultural traditions through reflective and embodied learning experiences.

This research model ensures logical continuity from educational policy to classroom practice and supports the integration of traditional arts into contemporary educational systems.

*FIGURE 1: Conceptual Research Model Framework*



### 3.5.Data Collection

#### 3.5.1 IOC expert evaluation data

The course content was evaluated by three experts in folk dance and pedagogy, and the summary table of the data evaluation form covered several evaluation items, including 'Understanding and applying Davies' teaching techniques', 'Instructional design skills', 'Arrangement of teaching content', 'Educational theory knowledge' and 'Incorporation of multiple teaching techniques'. There were five main items, each of which was subdivided into a number of sub-items, which were scored independently by the experts, and the scoring data and written feedback were collected.

#### 3.5.2 Focus group interview data

Seven education-related experts, including teachers, curriculum designers and teacher researchers, were organised to participate in the interviews. A semi-structured interview outline was used for communication, covering issues such as curriculum suitability, pedagogical feasibility, process and teaching strategies. The whole process was audio recorded and transcribed for archiving as textual data.

### 3.5.3 Student Reflective Log

As process data of this study, it is mainly used to record the students' experiences and cultural cognitive changes during the peacock dance course. Through open-ended textual expression, students wrote about "what they learned today", "their understanding of peacock dance culture", "their feelings and confusion in the classroom", and so on, to show the change of their learning affective attitude and cognitive transformation. This information not only helps to show the students' internal understanding of dance skills and cultural connotations, but also serves as a basis for teachers to adjust their teaching strategies.

### 3.5.4 Classroom observation and outcome-based assessment

The study is a qualitative-based mixed research, which did not use questionnaires or experimental quantitative sampling, but designed and applied two types of rubric assessment tools as the core data collection and analysis basis based on students' learning performance and outcome outputs during the course implementation. These tools not only reflect the assessment dimensions of the course objectives but also build a systematic observation and feedback mechanism to ensure the validity and structure of data collection.

### 3.5.5 Literature and case materials

Integrate domestic and international curriculum research results in the field of folk dance and arts education to build a systematic analysis framework. By establishing the theoretical comparative dimension, focusing on the application practice of Davies' teaching technique, and combining typical folk dance teaching with related dance teaching strategy cases for in-depth analysis.

## 3.6 Data analysis and statistics used in data analysis

In order to ensure multidimensional analysis and scientific interpretation of the data, this study used a multivariate analysis strategy to systematize the data collected.

### 3.6.1 Analysis of IOC scoring data

The study used the Item-Objective Congruence Index (IOCI) to calculate the proportion of 'Consistent (+1)', 'Uncertain (0)' and 'Inconsistent (-1)' in the expert scores

of each item, and then calculated the IOC mean and the expert congruence index for each item to assess the IOC of the course. By counting the proportion of 'Consistent (+1)', 'Uncertain (0)' and 'Inconsistent (-1)' in the expert scores of each item, and then calculating the IOC mean and the expert congruence index for each item, it is used to assess the degree of fit between the course objectives and content, and to verify the theoretical validity of the instructional design.

### **3.6.2 Analysis of focus group data**

Thematic analysis was used to process the data, which was carried out in three steps: the first step was open coding, in which the keywords in the interviews were categorised; the second step was clustering and theme summarisation, in which core themes such as 'integration of cultural expressions' and 'enhancing students' learning motivation' were refined; and the third step was interpretation and analysis of the themes, in which the strengths, characteristics, potential risk factors and optimisable ways in curriculum design were summarised. The second step was clustering and thematic summarisation to extract core themes such as 'integration of cultural expressions' and 'enhancing students' motivation to learn'; and the third step was interpretation and analysis of the themes to summarise the strengths, potential risk factors and ways of optimising curriculum design.

The interview questions were formulated according to the principle of value-neutrality, avoiding leading phrases, constructing a matrix of questions in relation to the course objectives and assessment dimensions, and supplemented by follow-up questions to probe the depth of the interviews. Trained researchers conducted all interviews, and the entire process was audio-recorded and translated for data compilation and analysis. The length of the interviews was limited to 30-45 minutes per person, and they were conducted in stages before and after the implementation of the programme in order to increase the reliability and validity of the study.

### **3.6.3 Analysis of students' reflective journals**

Semantic extraction and content summarisation techniques are used to analyse students' learning experiences and cultural cognition as recorded in their reflective

journals. By extracting high-frequency vocabulary and emotive expressions such as 'deeper understanding', 'more confident expression' and 'touched the heart', we can show students' comprehensive growth trajectories across the dimensions of cognition, skills and emotion as evidence of the effectiveness of teaching strategies. Pupils' growth trajectories in the cognitive, skills and affective dimensions can be used as evidence of the effectiveness of teaching strategies.

#### **3.6.4 Classroom Behaviour Observation Scale**

The researcher rated ten specific learning behaviours on the basis of classroom observations, with 5 being the best and 2 being the worst. Although the ratings are presented as numbers, their function is not to test for statistical significance, but to serve as a structured reference tool to summarise the qualitative characteristics of learning performance. For example, students with high ratings tended to excel in the dimensions of 'sense of rhythm', 'class participation' and 'motor coordination', demonstrating a high degree of fit with the objectives of the course.

#### **3.6.5 Grading scale for learning outcomes**

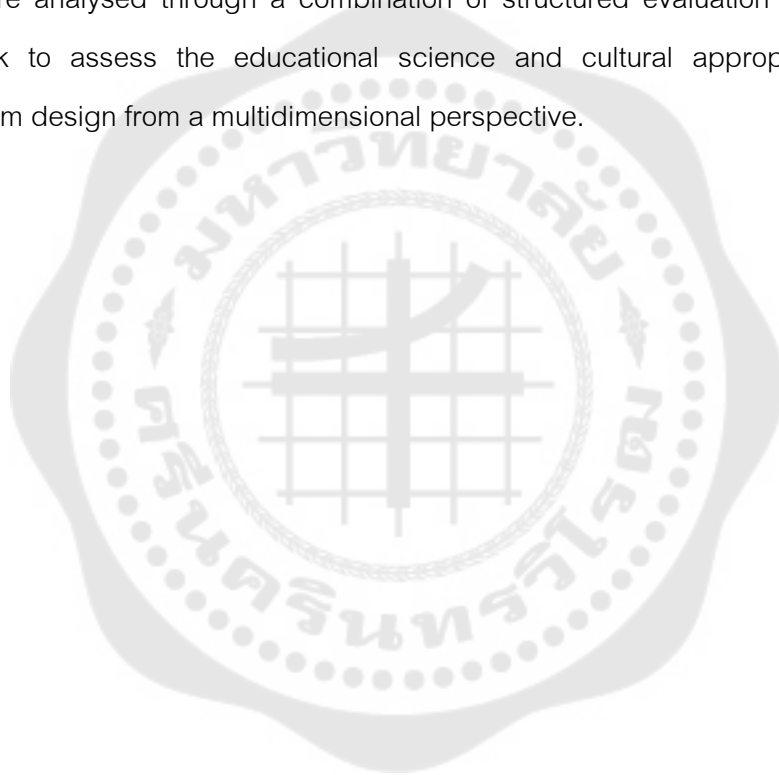
Students' dance productions are assessed using a five-point rubric reflecting their overall competence in movement control, rhythmic control, stage presence and cultural expression. The scores were used to classify performance levels (A, B, C) so that the teaching team could identify students at different levels of learning and provide instructional feedback. Although specific scores are available, this study does not use means or standard deviations for statistical tests, but considers the dimension scores as qualitative indicators to compare teaching effectiveness with performance levels.

#### **3.6.6 Literature and case study**

The study adopts comparative case analysis to compare Davies' teaching concept with the teaching models of typical folk dance or art courses at home and abroad, to analyse the similarities and differences in terms of teaching structure, choice of strategies, setting of objectives and assessment techniques, and to summarise the theoretical fit and practical feasibility of this course. We also summarise the supporting basis of this course in terms of theoretical fit and practical feasibility, and strengthen the academic logic of the course design.



The rubric rating scale, classroom observation records and students' reflective journals were used as the main sources of data, with no quantitative statistical analysis or questionnaire data processing. The main purpose of the study is to reveal students' learning behaviour, performance differences and cultural identity changes during the implementation of the Peacock Dance curriculum. Data were collected anonymously, and informed consent was obtained from participants prior to data collection to ensure that the research process adhered to the ethical standards of educational research. The data were analysed through a combination of structured evaluation and open-ended feedback to assess the educational science and cultural appropriateness of the curriculum design from a multidimensional perspective.





## CHAPTER 4

### FINDINGS

#### 4.1 Theoretical Foundations and Design Principles of Curriculum Activities

The peacock dance curriculum activities developed by this research institute take Davies teaching technique as the conceptual core, integrate the 21st century core concepts of literacy education, and systematically integrate modern teaching techniques such as interactive teaching, independent learning, heuristic teaching, and hierarchical teaching, in order to enhance the comprehensive learning ability of high school students in Jiangcheng County, Pu'er City, in terms of the performance skills of Yunnan peacock dance, and also to promote their cultural understanding, independent inquiry, and emotional expression development. In order to achieve the above objectives, the course is designed according to the following four key principles:

##### 4.1.1 Instructional Design Principles

The curriculum organizes its instructional activities based on the Davies teaching technique of “demonstration – decomposition – guided practice – feedback – sustained performance,” forming a structured, systematic, and phased teaching process. In parallel, it incorporates Bloom’s Taxonomy of Educational Objectives by establishing progressive learning goals centered on the cognitive sequence of “knowledge – skills – application – creation.” This ensures the coordinated development of cognitive, psychomotor, and affective learning domains. Such a design framework not only guarantees the scientific rigor and efficiency of the teaching process but also enhances the structural coherence and hierarchical alignment of learning tasks.

##### 4.1.2 Learner-Centered Principle

The curriculum activities align with the reform of arts education standards, emphasizing the comprehensive development of academic literacy, and adopt a learner-centered approach. This principle respects individual differences and student diversity, advocating for task-based learning, autonomous inquiry, and collaborative learning to facilitate the construction of knowledge and refinement of skills in authentic

contexts. Classroom activities are designed to encourage student engagement through role-playing, mirror-based imitation, movement exploration, and spatial stage demonstrations. These strategies aim to gradually cultivate students' self-directed learning awareness, reflective thinking, and expressive abilities, thereby promoting a transition from external regulation to self-regulation in their learning processes.

#### **4.1.3 Teacher-Guided Principle**

In the instructional process, the teacher assumes the roles of facilitator, organizer, and guide. Through clear demonstrations of decomposed movements, phased explanations of techniques, and real-time feedback mechanisms, teachers lead students in gradually mastering the fundamental movements and expressive techniques of the Peacock Dance. By employing dynamic observation and differentiated instruction, teachers support students in achieving skill internalization and transfer within a cyclical learning process of “learning through practice, thinking through learning, and understanding through reflection.”

#### **4.1.4 Principle of Resource Enrichment**

The curriculum fully integrates diverse instructional resources to enhance the authenticity of learning contexts and the multidimensional interactivity of the teaching process. Specifically, the resources include:

(1) **Cultural Introduction Materials** – PowerPoint presentations incorporating elements of Dai ethnic culture, such as religious beliefs and daily customs, to deepen students' understanding of the historical background and aesthetic significance of the Peacock Dance;

(2) **Skill Training Tools** – Instructional aids such as traditional Dai drum rhythms to strengthen students' sense of rhythm, mirrored teaching tools for self-correction of movement, and teacher demonstrations to enhance imitation and learning efficiency, thereby increasing students' sense of role immersion;

(3) **Structural Diagrams and Video Recording Tools** – These are employed to document dance movement processes for student review and teacher reflection, and adjustment.

The integration of sensory-based teaching resources not only broadens students' learning channels but also provides diverse support for the innovative implementation of the curriculum.

## **4.2 Learner Profile Analysis**

In the absence of quantitative experimental data collection, this study ensured the scientific rigor of the curriculum design and the appropriateness of its instructional content through a systematic analysis of learner characteristics conducted prior to course development. This pre-instructional diagnostic analysis was intended to support the validity of the curriculum's orientation and instructional decisions. The target population, Grade 11 students at Jiangcheng No. 1 High School in Pu'er City, was examined through four analytical dimensions: physiological development, psychological and cognitive traits, foundational artistic competence, and affective and cultural dispositions.

### **4.2.1 Analysis of Physiological Development Characteristics**

Grade 11 students at Jiangcheng No. 1 High School in Pu'er City are in the late adolescence stage, during which their physical development is largely complete and their skeletal structures are relatively stable. At this stage, students generally possess strong motor coordination and physical endurance. They demonstrate notable flexibility, muscular control, and dynamic responsiveness, enabling them to perform complex combinations of dance movements involving body extension, shifts in center of gravity, and spatial transitions. These abilities align well with the expressive demands of ethnic dance, which emphasizes conveying meaning through form and expressing emotion through movement. Additionally, adolescents in this age group tend to be highly aware of their physical appearance and exhibit strong imitation abilities and acute kinesthetic feedback, which provide both a solid physiological foundation and intrinsic motivation for dance skill acquisition and training.

### **4.2.2 Analysis of Psychological and Cognitive Characteristics**

At the high school stage, students' cognitive abilities gradually shift from concrete and image-based thinking to more abstract and logical reasoning. They

possess basic aesthetic judgment and the ability to interpret symbols, enabling them to comprehend the cultural connotations and symbolic meanings embedded in ethnic dance under appropriate teacher guidance. During this period, students' psychological independence and self-awareness continue to grow, and their learning motivation transitions from passive reception to active construction. They are eager to gain a sense of recognition through active classroom participation and are particularly responsive to emotionally engaging contexts, cultural narratives, or inspirational role models, which can stimulate intrinsic motivation. Therefore, incorporating contextual guidance, interactive communication, and reflective expression into the curriculum design is conducive to enhancing students' internal drive for learning and fostering a deeper sense of cultural identity.

#### **4.2.3 Analysis of Professional Literacy and Dance Experience**

Although the target group does not consist of professional dance students, they generally exhibit a certain level of interest in dance and an openness to artistic expression. Some students have participated in cultural and artistic activities both inside and outside of school, or have received basic physical training and performance exposure through elective art courses. As a result, they demonstrate preliminary rhythmic awareness and the ability to imitate movements. However, due to the lack of systematic dance training, significant room for improvement remains in areas such as movement accuracy, control of body details, and emotional expression in performance. Therefore, the instructional process must employ differentiated teaching strategies and a progressive training approach, setting adaptive skill objectives and performance expectations tailored to varying student levels. This helps to build students' learning confidence and foster a stronger sense of professional identity.

#### **4.2.4 Analysis of Affective and Social Characteristics**

Grade 11 students are undergoing a psychological transition from egocentrism to a sense of social belonging. At this stage, they exhibit a strong need for emotional expression and a high willingness to engage in group interaction. They seek recognition within peer groups and strive to gain collective affirmation through individual effort,

which contributes to the development of positive emotional experiences. The Peacock Dance curriculum includes group collaboration, spatial composition, role-play, and in-class performances, providing students with opportunities to express themselves, engage in cooperative learning, and co-create artistic outcomes. These components support the cultivation of teamwork, a sense of responsibility, and artistic expressiveness. Furthermore, the cultural values and aesthetic significance embedded in the dance help students deepen their sense of ethnic identity through emotional engagement, thereby promoting the development of emotional intelligence and social competence.

#### 4.3 Curriculum Orientation and Structured Learning Objectives

##### 4.3.1 Course Nature and Orientation

This curriculum is designed as an elective practical course in ethnic dance performance offered at the high school level. Centered on the traditional Peacock Dance of Yunnan, it adopts a blended instructional approach that integrates theoretical knowledge with practical application. Through structured dance training and culturally embedded instruction, the course aims to enhance students' artistic literacy, performance skills, and sense of responsibility toward the preservation and appreciation of ethnic cultural identity.

##### 4.3.1.1 Course Nature

This course is classified as an arts-based literacy enhancement program, aligning with the educational technique of the reformed arts curriculum that emphasizes the holistic development of student competencies. It highlights the integrated advancement of bodily expression, stage performance skills, and cultural understanding in dance. The course consists of 15 instructional sessions, with the 16th session dedicated to performance presentation and outcome evaluation. Each week includes two 90-minute classes, completed over an 8-week instructional cycle. The Davies teaching techniques guide the course structure utilizes diversified teaching strategies to facilitate student achievement across cognitive, psychomotor, and affective domains through experiential learning.

#### 4.3.1.2 Course Orientation

This course is designed for high school students with an interest in dance and a willingness to engage in learning. As a foundational course in ethnic dance, it not only establishes a solid base for further study in traditional and folk dance forms but also directly responds to national strategies promoting arts education reform and the preservation of China's intangible cultural heritage. The course adopts a multidimensional orientation: (1) In terms of cultural transmission, the course enhances students' sense of ethnic identity and cultural understanding through the study of the historical origins of the Peacock Dance, totemic symbolism, and traditional Dai customs. (2) In skill development, the course emphasizes the training of foundational techniques such as hand gestures, foot positioning, body posture, rhythmic precision, and spatial coordination, aiming to improve students' stage performance. (3) With a focus on comprehensive learning competence, the course fosters students' self-directed learning awareness and collaborative abilities, thereby strengthening their overall academic and artistic literacy. (4) In instructional techniqueology, the course integrates multimedia technology, mirror-based feedback, and digital video recording tools to create a highly interactive and flexible learning environment that accommodates differentiated instruction. (5) In practical application, task-based learning, classroom presentations, and peer evaluation are employed to guide students in completing authentic learning tasks in real-life contexts, thereby enhancing the effectiveness of their dance expression and overall performance outcomes.

#### 4.3.2 Systematic Learning Objectives

##### 4.3.2.1 Rationale for Objective Design

The learning objectives of this course are formulated in accordance with the principles of systematic instructional design. They are grounded in Bloom's Taxonomy of Educational Objectives (Bloom, 1956) and integrated with the five-stage technique of practical skill development proposed by Davies. By advancing cognitive, psychomotor, and affective domains in a coordinated manner, the course aims to cultivate students' comprehensive competence in dance performance and artistic literacy.

In terms of hierarchical structuring, the course objectives follow a progressive and scaffolded instructional logic, advancing from foundational knowledge of ethnic culture and basic dance technique training to the development of emotional expression and artistic appreciation. The design emphasizes students' spiral growth across multiple dimensions, including conceptual understanding, technical mastery, and creative performance.

#### **4.3.2.2 Detailed Design of Instructional Objectives**

To enhance the operability and instructional effectiveness of the learning objectives, this course adopts a refined design approach grounded in relevant educational theories. The instructional goals are articulated in detail across three domains: cognitive, psychomotor, and affective, ensuring a comprehensive and targeted framework for student development.

##### **(1) Cognitive Domain Objective Analysis**

Students are expected to develop an accurate understanding of the historical origins and artistic features of the Peacock Dance, including its symbolic meanings and the cultural context behind its choreographic structure. They should be able to correctly identify and document key dance elements such as "Peacock Beak," "Three Bends," and specific step patterns, thereby enhancing their ability to recognize and interpret the language of dance. This domain focuses on addressing foundational cognitive questions, understanding not only the "what" but also the "why," which provides essential theoretical support for subsequent physical expression and performance.

##### **(2) Psychomotor Domain Objective Analysis**

The instructional design adopts a sequential training approach structured around hand gestures, footwork, body posture, and movement combinations. Emphasis is placed on the coordination of bodily rhythm, movement continuity, and spatial awareness. The training process incorporates components of the Davies technique, including movement decomposition, teacher demonstration, group practice, individualized feedback, and creative integration. These strategies aim to enhance students' ability to transfer skills and improve their artistic expressiveness. This domain



focuses on refining practical techniques to ensure that students effectively master key movements through repeated practice and contextual application.

### (3) Affective Domain Objective Analysis

Through group collaboration and interactive dance activities, students are guided to develop a sense of cooperation and group affiliation. They are encouraged to engage in emotional expression through dance actively, forming a humanistic perspective in stage spatial composition, bodily emotional articulation, and the cultural identity associated with traditional dance. This domain serves as a vital link between learning motivation and artistic emotion, fostering students' autonomous development and the construction of cultural identity.

## 4.4 Peacock Dance Class Activities

### 4.4.1 Curriculum Activity Modules

To systematically enhance students' mastery of Yunnan Peacock Dance and their overall performance competence, this curriculum is structured around the core principles of the Davies teaching technique. A total of 15 structured instructional units are designed, followed by a 16th session dedicated to evaluating students' dance learning outcomes, thereby constructing a complete instructional cycle from cultural introduction to foundational movement training and final performance. The course addresses both "hard skills" and "soft skills," aiming to promote the integrated development of students' technical dance proficiency and essential competencies. The distribution of content is outlined as follows:

TABLE 3: Course content structure

No.	Lesson Theme	Learning Objectives	Tasks (Soft & Hard Skills)	Teaching techniques (DAVIES-based)
1	Introduction to Peacock Dance Culture and Three-Bend Posture	Understand the cultural background and basic movements of the Peacock	Cultural awareness, posture recognition, and origin	Lecture + Demonstration + Contextual Introduction + Breakdown + Guided



			Dance.		movements.	Practice + Feedback + Flow Practice	
2	Basic Gestures Footwork	Hand and	Master hand and positions.	common gestures foot	Accuracy training, autonomous review, and critical thinking.	Lecture Demonstration Breakdown + Guided Practice + Feedback + Precision Practice + Group Collaboration	+ +
3	Rhythm Movement Practice	and	Learn coordination and body expression through breath control.	rhythm and expression breath teamwork.	Breath control, mimicry, and creative teamwork.	Demonstration Breakdown + Guided Practice + Feedback + Rhythm Training + Group Collaboration	+ +
4	Head and Coordination	Eye	Train expressive use of the head and eyes.	the use of and eyes.	Head-eye direction control, emotional expression, and self-observation.	Demonstration Breakdown + Guided Practice + Feedback + Rhythm Training + Group Collaboration	+ +
5	Footwork Training	Skills	Enhance footwork techniques and rhythm accuracy.	footwork and rhythm accuracy.	Rhythmic footwork, continuity training, and independent practice.	Demonstration Breakdown + Guided Practice + Feedback + Mirror Training + Group Interaction	+ +
6	Hand-Foot Combination (Part I)		Combine gestures footwork in short phrases (Part I).	hand and short music	Rhythmic coordination, movement- music	Demonstration Breakdown + Guided Practice + Feedback + Coordination	+ +

				alignment.	Practice + Group Work
7	Hand-Foot Combination (Part II)	Combine hand gestures and footwork in short phrases (Part II).	Full movement combination, expressive capacity.	Demonstration + Breakdown + Practice + Review Integration	
8	Posture Integration (Part I)	Practice integrated postural coordination (Part I).	Postural integration, tempo synchronization.	Demonstration + Breakdown + Guided Practice + Feedback + Music Integration + Synchronization Practice	
9	Posture Integration (Part II)	Practice integrated postural coordination (Part II).	Refined movement control, teamwork discussion.	Demonstration + Breakdown + Guided Practice + Feedback + Correction + Applied Context	
10	Expressive Combination Training (Part I)	Learn expressive movement and rhythm coordination (Part I).	Expressive performance, musical alignment.	Demonstration + Breakdown + Guided Practice + Feedback + Spatial Training + Group Collaboration	
11	Expressive Combination Training (Part II)	Develop expressive techniques and spatial awareness (Part II).	Skill refinement, spatial positioning.	Demonstration + Breakdown + Role Play + Spatial Practice + Feedback	
12	Expressive Combination	Enhance movement	Complete integration,	Demonstration + Breakdown + Guided	

	Training (Part III)	continuity and rehearsal consolidate consolidation. learning (Part III).	Practice + Feedback + Video Reflection
13	Integrated Expressive Performance	Integrate expressive and presentation. Stage-oriented skills stage holistic rehearsal. expression and	Demonstration + Breakdown + Guided Practice + Feedback
14	Exploration of Space Usage and Posing	Master spatial composition and aesthetic posture. Spatial and creativity, aesthetic arrangement.	Demonstration + Breakdown + Guided Practice + Feedback + Spatial Design + Brainstorming
15	Comprehensive Review and Collaboration	Review structural dance components and strengthen collaboration. Peer assessment, communication enhancement.	Demonstration + Breakdown + Guided Practice + Layered Review + Group Work
16	Final Presentation and Summary	Assess performance outcomes and summarize learning. Presentation confidence, cultural identity development.	Presentation, peer evaluation, and summary reflection.

#### 4.4.2 Curricular Framework Analysis

The overall structure of the course content follows a six-phase instructional process comprising Deconstruction, Visualization, Integration, Synthesis, Exploration, and Evaluation. Teaching activities are organized in a progressive sequence, advancing from basic movement breakdown and rhythm development to emotional expression and

spatial staging. This layered, spiral progression reflects a systematically implemented instructional design grounded in pedagogical theory.

#### **4.4.2.1 Integration of Instructional techniques**

Building upon the core instructional structure, the course integrates multiple contemporary teaching strategies to construct a comprehensive Davies-based instructional system that emphasizes both skill acquisition and a transformation in learning approaches.

The **self-directed learning approach** encourages students to engage in pre-class preparation, in-class observation, self-monitoring, and reflective journaling, thereby enhancing their ability to acquire and construct knowledge independently. This fosters greater learner autonomy and sustained motivation.

The **collaborative learning technique** utilizes group-based activities, role allocation, and ensemble dance performances to strengthen students' communication skills and sense of responsibility, while also promoting group dynamics and collective development.

The **differentiated instruction strategy** categorizes learners into three tiers: "foundation reinforcement," "skill enhancement," and "expressive extension" based on their prior knowledge and movement proficiency. This ensures that students at varying ability levels can achieve meaningful progress within their respective zones of proximal development.

The **heuristic teaching strategy** incorporates open-ended questions and challenging tasks to guide students in choreographic exploration and stylistic interpretation, stimulating their intrinsic interest and creativity. This supports a transition from mechanical imitation to personalized artistic expression.

#### **4.2.2.2 Integrated Development of Hard and Soft Skills**

In the formulation of instructional objectives, the course emphasizes the coordinated development of both hard and soft skills. In terms of hard skills, the curriculum focuses on enhancing students' physical flexibility, rhythm control, movement coordination, and expressive performance abilities, with particular attention to the

structural precision of dance postures and synchronization with traditional drum rhythms.

Regarding soft skills, the course highlights the cultivation of autonomous learning, teamwork, communication skills, and cultural identity. These competencies are particularly reinforced during ensemble choreography and stage presentation activities, which effectively foster emotional engagement, performance confidence, and collaborative capacity. This dual focus reflects the educational value and holistic competence orientation inherent in traditional ethnic dance instruction.

The course's strategic application of instructional techniques not only achieves the dual goal of technical training and holistic development but also provides a feasible pathway and exemplary technique for the transformation and innovation of traditional ethnic dance education within the context of modern classrooms.

#### **4.5 Instructional Implementation Process Analysis**

##### **4.5.1 Teaching Case: “Exploring the Rainforest Culture of Yunnan through Peacock Dance”**

###### **4.5.1.1 Movement Introduction**

The “Three Bends” movement in Peacock Dance is a signature element that characterizes its distinctive bodily aesthetics. This movement embodies the elegance and agility of the peacock, forming a graceful S-shaped curve that integrates rhythmic coordination among the head, arms, waist, hips, and legs. Through this expressive use of bodily language, the dance anthropomorphizes the peacock, enhancing both its artistic expressiveness and emotional resonance. Practicing the fundamental form of the “Three Bends” enables students to develop an accurate understanding of the stylistic features of Peacock Dance.

###### **4.5.1.2 Instructional Objectives**

Instructional objectives serve as forward-looking guides jointly constructed by teachers and students, based on current learning foundations and contextualized within specific teaching activities. The instructional goals for this case are as follows:

Through the study of the ethnic culture associated with Yunnan's Peacock Dance, students are guided to develop a deeper understanding of its unique cultural and artistic significance, while acquiring the fundamental movement characteristics and key expressive elements of the dance.

#### **4.5.1.3 Key Instructional Focus and Challenges**

(1) Emphasizing the coordination between the head, torso, and arms to develop movement continuity and overall body control.

(2) Focusing on the fluency and harmony of the "Three Bends" posture to enhance the graceful expression and rhythmic sensibility of the dance form.

#### **4.5.1.4 Application of Teaching techniques**

In the instructional design of this course, the selection of teaching techniques fully embodies the student-centered technique aimed at fostering the holistic development of learners' competencies. It integrates the five-phase instructional principles of the Davies teaching technique, emphasizing the deep integration of knowledge transmission, kinesthetic experience, and emotional expression. The following outlines the specific applications of these teaching strategies.

##### **(1) Lecture-Based Instruction**

The lecture technique is primarily employed during the introductory and theoretical phases of instruction. The teacher provides a structured explanation of the historical origins, cultural background, and movement principles of the Peacock Dance, helping students construct a foundational cognitive framework. This technique is particularly effective in the early stages of learning, when students have yet to develop cultural awareness or an understanding of movement mechanics, as it offers a high degree of informational organization and instructional guidance.

##### **(2) Multimedia Presentation technique**

Multimedia tools, including video materials, rhythmic music, and visual analysis, are employed to create an immersive learning environment. These tools make abstract cultural concepts and complex movement forms more accessible and visually comprehensible. This technique effectively enhances students' attention and perceptual

sensitivity, stimulates learning interest, and is particularly well-suited for conveying the dynamic beauty and rhythmic qualities of dance movements.

#### **Demonstration technique**

Through standardized demonstrations, the teacher presents the characteristic hand gestures, steps, body rhythms, and key movements of the Peacock Dance, such as the "peacock beak" and the "three curves" posture. This technique emphasizes learning by doing, facilitating students' visual imitation and multimodal perception. It is particularly effective during the initial and intermediate stages of motor skill acquisition.

#### **Movement Explanation and Deconstruction technique**

During the practice of each movement, the teacher systematically explains the key techniques, direction of force, and coordination of body structures. This is complemented by corrective guidance based on students' individual performance. The aim is not only to ensure that students are able to perform the movements, but also to help them understand the underlying principles transforming mechanical execution into informed and intentional practice.

#### **Group Practice and Task-Based technique**

During the instructional process, students engage in collaborative group practice. The teacher designs phased tasks such as "completing a rhythmic sequence" or "constructing a short choreography" to guide students in accomplishing movement-based activities through teamwork. These tasks are intended to cultivate students' expressive abilities, coordination skills, and sense of group responsibility.

#### **Teacher-Student Interaction and Dialogic technique**

In each stage of instruction, the teacher facilitates two-way communication through questioning, feedback, and guided dialogue. This technique encourages students to articulate their learning difficulties, reflect on their learning processes, and deepen their sense of agency and engagement. Simultaneously, it provides valuable insights for the teacher to make real-time adjustments to instructional strategies based on student responses and classroom dynamics.

#### 4.5.1.5 Instructional Procedure

TABLE 4: Teaching process design table

Lesson Segment	Content Summary
1. Opening Routine	Student roll call, greetings between the teacher and students.
2. Lesson Introduction (15 mins)	Introductory activities to build cultural understanding and emotional connection.
2.1 Historical Background	Using multimedia PPT to introduce the origin of Yunnan Peacock Dance: culture, religion, geography, and customs.
2.2 Class Interaction	Teacher-student Q&A to enhance rapport and understand student learning characteristics.
2.3 Dance Origins	PPT explanation on movement evolution and characteristics like the 'Three-Bend' posture, linked to peacock behavior.
3. Practical Session	Hands-on teaching of dance movements with guided practice.
3.1 Mirror Demonstration	The teacher demonstrates mirror-based movements (front and reverse views).
3.2 Skill Breakdown	Students observe and break down movement skills.
3.3 Practice Session	Students individually practice each sub-skill.
3.4 Technique Coaching	The teacher observes and corrects movements and provides tips for accurate execution.
3.5 Integrated Application	Students combine sub-skills into fluent sequences for full-motion mastery.



#### 4.5.1.6 Instructional Content and Steps

This lesson focuses on skill training related to the representative movement of the Peacock Dance known as the “Three Bends.” The instructional content is organized into five stages, progressing from explanation and demonstration to student-led practice and integrative application. This step-by-step approach is designed to help students systematically master movement techniques, comprehend their cultural significance, and enhance physical coordination and artistic expressiveness.

##### **Step 1: Teacher Explanation and Full Demonstration**

The teacher begins by clarifying the classroom spatial layout and formation arrangement to ensure that students have an optimal view and sufficient space for practice. Next, the teacher introduces the cultural context and technical principles of the “Three Bends” movement, highlighting its characteristic “S-shaped” body line formed by the head, rib cage, hips, and knees. This structure reflects the graceful and flowing bodily movement that is emblematic of Dai ethnic dance.

##### **Step 2: Movement Deconstruction and Guided Practice**

After demonstrating the complete “Three Bends” movement, the teacher breaks it down into several sub-skill modules, focusing on the control and coordination of specific body parts, including the legs, waist, and arms. Special attention is given to explaining the movement pathways from the soles to the knees, knees to hips, hips to torso, and fingertips to arms. The instruction emphasizes consistency in the directional alignment of each body segment. Following the demonstration, students are invited to stand behind the teacher and imitate the movement, allowing them to form an initial kinesthetic memory of the sequence.

##### **Step 3: Targeted Skill Training for Students**

Students engage in focused training for specific body parts, including foot placement and knee control, lateral hip-pressing movements, finger flexibility, and coordinated three-section arm bending exercises. They also attempt integrated movement sequences in the “one-sided fluid” direction. The teacher sets time checkpoints and provides individualized guidance and corrective feedback based on students' performance.

#### **Step 4: Integrated Movement Refinement**

Under structured formation, the teacher guides students through the comprehensive training of the “Three Bends” movement, integrating previously acquired sub-skills into a continuous and fluid sequence. The focus of the training includes the curvature of leg support, the fluidity of waist motion, the expressive tension of the arms, and the overall coordination of full-body movement. Throughout the process, the teacher closely observes student performance, provides ongoing feedback, and reinforces the execution of standardized movement techniques.

#### **Step 5: Movement Integration and Comprehensive Performance**

Students systematically combine individual motor skills to perform the complete “Three Bends” dance sequence, incorporating coordinated practice with the “one side fluid” movement. Guided by the teacher’s rhythmic cues, students transition from slow to fast tempos to enhance their rhythmic adaptability and integration. This process improves coordination among the head, torso, and limbs, ultimately leading to mastery of the “Three Bends” technique and enhanced expressive performance in dance.

##### **4.5.1.7 Sample Illustration of Learning Resource Development**

This section presents a sample illustration of learning resource development designed to support the instructional activities of the course. The materials are intended to enhance students’ comprehension, engagement, and practical application of the Peacock Dance, aligning with the pedagogical objectives of cultural integration, skill acquisition, and aesthetic appreciation.

*FIGURE 2: "Three bends" sub-action breakdown diagram*



Upright Posture in Basic Standing Position



Semi-Squat Dance Posture



Backward-Inclined Head Tilt

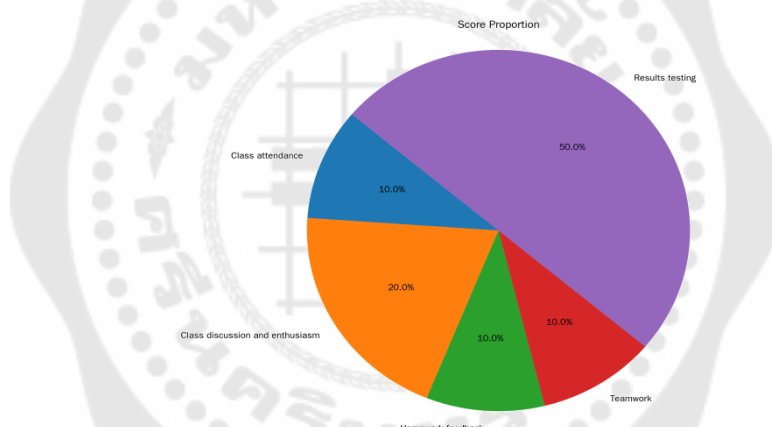


“Three-Bend” Body Formation

#### 4.6 Curriculum Activity Assessment Design

The assessment system of this course is based on the rubric evaluation technique, emphasizing authentic assessment and a process-oriented approach. Assessment is viewed not merely as a final judgment of performance but as a critical mechanism for supporting learning and improving instruction. To comprehensively capture students' development in knowledge acquisition, skill mastery, cultural identity, and emotional expression throughout the Peacock Dance learning process, the system is structured around two core dimensions: classroom behavior performance and practical skill outcomes. Each dimension contributes 50% to the total score, with a maximum score of 100 points.

*FIGURE 3: Score ratio structure*



##### 4.6.1 Classroom Behavior Performance Assessment

Classroom behavior performance assessment accounts for 50% of the overall evaluation. This dimension encompasses ten key behavioral indicators observed during the learning process, including attendance, participation in class discussions, accuracy in movement execution, level of teamwork, and learning attitude. Each indicator is rated on a five-point scale, with 5 indicating excellent performance and 2 representing the minimum acceptable level. The assessment emphasizes student engagement and overall competency throughout the learning process. Course planning and instructional adjustments are made based on students' performance and engagement in the traditional Peacock Dance class. When necessary, behavioral observations are used to provide psychological support and encouragement to students.

#### 4.6.2 Student Performance Skill Assessment

The Student Performance Skill Assessment Form is a key component of the course evaluation system, focusing on the quantitative evaluation of students' actual dance performance at the end of the learning period. The rubric includes ten specific practical skill criteria, such as mastery of dance movements, rhythm control, stage presence, teamwork, attention to technical detail, and the development of individual style, each representing a core aspect of performance competency.

Each indicator is assessed using a five-point rating scale (maximum score of 5), aiming to comprehensively reflect students' overall competence in skill execution, emotional expression, and artistic performance. Final scores are categorized into three levels: Grade A (50 points), Grade B ( $\geq 25$  points), and Grade C ( $\leq 10$  points), ensuring the evaluation is both discriminative and motivational.

This performance assessment accounts for 50% of the student's overall grade, equally weighted with the classroom behavior and learning process evaluation. Together, they form a dual-dimensional assessment mechanism that links learning progression with outcome-based performance. The design of the assessment dimensions reflects a learner-centered evaluation technique, emphasizing not only the final results but also the quality of student engagement and the developmental trajectory throughout the learning process.



## CHAPTER 5

### CONCLUSION AND DISCUSSION

This study examines the effectiveness of a traditional dance curriculum design based on the Davies teaching technique in enhancing the Yunnan ethnic dance skills of high school students in Jiangcheng County, Pu'er City. It also evaluates the feasibility of this instructional technique and the scientific integration of teaching strategies during curriculum implementation. Two core objectives guide this research:

(1) To examine the role of Davies teaching technique in supporting the development of learning abilities related to traditional Yunnan dance among high school students in Jiangcheng;

(2) To investigate the instructional feasibility and coherence of applying Davies technique in the design and implementation of Peacock Dance curriculum activities within the cultural and educational context of Jiangcheng County.

#### 5.1 Summary of Results

##### 5.1.1 IOC Expert Evaluation

The evaluation results demonstrate a solid theoretical foundation grounded in Davies' five-phase instructional model. IOC experts assessed the curriculum design across five main dimensions and 17 sub-indicators, with scores ranging from 0.67 to 1.0. These outcomes indicate a high level of agreement among experts and affirm the scientific structure, pedagogical coherence, and student-centered orientation of the curriculum. Although slight variations were observed across some indicators, experts highlighted the curriculum's strong structural logic, cultural integration, and innovative teaching approaches as key strengths that enhance its educational value.

##### 5.1.2 Focus Group Discussion

The focus group analysis, drawing on insights from seven specialists in dance education and curriculum design, confirmed the instructional compatibility of the Davies teaching technique with Peacock Dance pedagogy. Experts underscored the value of

movement decomposition, interactive learning, heuristic instruction, and tiered planning in enhancing student motivation, technical precision, and cultural understanding. The curriculum's multi-dimensional evaluation strategy—including formative assessments, student reflection, and performance-based tasks—was praised for its alignment with intended learning outcomes.

### 5.1.3 Comparative Analysis of Research Findings

Although no quantitative data were collected in this study, the scientific soundness and instructional relevance of the curriculum activity design received strong recognition within the educational context of Yunnan Peacock Dance. This was further confirmed by consistent feedback from the IOC evaluations and focus group discussions.

To further validate the theoretical foundation of the study and assess its alignment with contemporary educational philosophies and 21st-century teaching techniqueologies, the researcher conducted a comparative analysis of the core principles of Davies' teaching technique and the instructional strategies involved in arts curricula. The analysis revealed both areas of convergence and divergence, thereby providing a solid theoretical and practical foundation for the study.

These findings are consistent with previous research confirming the pedagogical value of the Davies technique in performance-based education. For example, Pooboonim (2025) reported an instructional effectiveness score of 95.81/87.05 in teaching rhythmic international folk dance using Davies' five-phase technique. In addition to significant improvements in student performance, learners expressed high satisfaction ( $M = 4.51$ ), attributing their motivation and engagement to the structured progression and reflective integration emphasized in the technique. Although Pooboonim employed a quantitative design, the present study's qualitative results likewise affirm the motivational and instructional benefits of the Davies approach in traditional dance instruction.

In this study, teacher-guided reflection and structured practice effectively facilitated experiential learning, aligning with the principle of functional equivalence.



While multimedia resources were selectively used—mainly during the initial cultural introduction to enhance students' understanding of the origins and symbolic meaning of the Peacock Dance—this differed from the fully integrated multimedia approach reported by Radaket (2022). His research demonstrated significant gains in students' practical performance (82.5%) and knowledge acquisition (26.4%) through continuous multimedia-supported instruction in Thai folk dance education. Nonetheless, both approaches share core instructional characteristics under the Davies teaching technique, particularly in fostering engagement and embodied learning.

#### **5.1.4 Theoretical Construction: A Culturally-Responsive Dual-Axis Framework**

As outlined in Chapter 1, the conceptual framework anticipated the application of Davies' five-phase teaching techniques to ethnic dance instruction. However, the findings of this study have enabled the development of a more localized and culturally grounded theoretical structure. It is recommended that a dual-axis instructional framework be proposed to guide future teaching practices, based on expert evaluations, focus group insights and curriculum implementation analysis.

This framework integrates two core dimensions: the technical progression of dance skills and the cultivation of cultural identity through expressive and immersive learning. The curriculum sequence commences with cultural immersion and meaning-making, facilitated by multimedia presentations and guided discussions, progressing to movement decomposition, stratified skill training, and performance-based reflection. It is evident that each instructional phase is anchored in Davies' original teaching.

The model has been adapted to support the affective, cognitive and psychomotor domains that are specific to traditional arts education.

Through this integration, the framework demonstrates how performance-based learning can be both technically structured and culturally responsive, offering a pathway for students to develop physical competence while deepening their ethnic awareness and emotional connection to heritage. This model is a localized adaptation of the Davies method, which is concerned with the intersection of skill acquisition and cultural

transmission. It has the potential to serve as a replicable model for designing curriculum in other ethnic or minority arts contexts.

This theoretical framework not only underscores the pedagogical value of the prevailing curriculum, but also offers a novel perspective on arts-based instructional design, particularly in contexts where cultural education and skill development must occur in tandem.

The curriculum is to be sequenced in such a manner as to establish a dual-axis structure, with the cultural context being established in the initial stages and the curriculum then progressing to training in differentiated techniques and reflective performance. One axis supports physical skill development through structured practice; the other fosters cultural understanding through immersive, expressive learning.

This framework demonstrates how traditional dance education can serve both instructional and identity-building functions. The present study proposes an extension to Davies' teaching techniques into the domain of ethnic arts education. The proposed extension offers a transferable structure for designing performance-based learning experiences in culturally diverse contexts.

## **5.2 Research Innovations**

### **5.2.1 Introduction of Davies Teaching Technique to Ethnic Dance Instruction**

This study is the first to introduce the Davies teaching technique into the curriculum design of Yunnan's ethnic Peacock Dance, extending its traditional application from Western sports skill instruction to the domain of cultural dance education. It constructs a cross-cultural transformation technique that integrates theoretical deconstruction, cultural adaptation, and practical innovation.

### **5.2.2 Cultural Immersion as Pedagogical Strategy**

The study proposes "cultural immersion" as a core instructional component, embedding ethnic cultural symbols and regional life contexts into technical training. This enriches the practice of "educating through culture" in dance pedagogy and provides an empirical case for the mediating effect of cultural context in similar research.

### 5.2.3 Emphasis on Holistic Student Development

Moving beyond the development of isolated technical skills, the curriculum emphasizes students' holistic development. Through a multidimensional objective chain, Peacock Dance instruction is transformed into a comprehensive learning platform encompassing physical technique, cognitive development, and emotional expression, reflecting the deeper values of quality-oriented education.

## 5.3 Research Limitations

### 5.3.1 Sample Size Limitation

This study was conducted with a relatively small sample size, involving only 30 second-year high school students from Jiangcheng No.1 High School in Pu'er City. The limited geographic scope restricts the generalizability of the findings, making it difficult to represent the broader responses of high school students in other regions of Yunnan Province or across China. Therefore, the applicability of the research conclusions requires further validation with a larger and more diverse sample.

### 5.3.2 Continuity of Data Collection

The study primarily employed IOC expert evaluations, focus group interviews, and case analysis as validation tools. While these qualitative techniques provided valuable professional feedback on the effectiveness of the instructional design, there remains room for improvement in the use of quantitative data analysis. Future research could incorporate more detailed pre- and post-test comparisons, as well as quantitative coding of interview content, to enhance the scientific rigor and comparability of the findings.

## 5.4 Recommendations for Future Research

### 5.4.1 Advocating for the Implementation of the Davies Teaching technique

The Davies-based instructional technique has been shown to effectively enhance students' technical proficiency and cultural understanding of the Peacock Dance. It is recommended that this technique be extended to other traditional ethnic dances in minority regions. Such promotion would contribute to the preservation of

intangible cultural heritage while ensuring that diverse student populations benefit from a structured, skill-based, and culturally immersive learning experience.

#### 5.4.2 Multidimensional Application

In addition to its application in the teaching of traditional Dai Peacock Dance, the Davies instructional approach holds significant potential for integration into the instruction of other ethnic dance forms. By adapting its structured, phased, and student-centered techniqueology, this technique can effectively support the teaching of diverse traditional dances across different cultural contexts, promoting both technical proficiency and cultural understanding in a systematic and scalable way.

#### 5.4.3 Long-term Cultural Identity Development

It is recommended to establish a follow-up mechanism to track students' cultural identity after graduation. By employing longitudinal tools such as surveys and in-depth interviews, future research can explore the long-term impact of Peacock Dance learning on students' sense of ethnic identity and cultural transmission behaviors. This approach aims to address the current research gap concerning the delayed effectiveness of educational interventions in shaping lasting cultural values.

#### 5.4.4 Expanding the Study's Geographical Scope

It is recommended that the sample of the study be expanded to high schools in several regions in the future, especially other Dai culture-populated areas in Yunnan, in order to compare the acceptance and performance differences in teaching peacock dance to students in different regions and to enhance the broad applicability of the study.

### 5.5 Conclusion

This study proposes a curriculum framework for traditional dance instruction that is both pedagogically robust and culturally responsive. While still at the design and validation stage, the findings affirm the curriculum's theoretical grounding, instructional coherence, and practical feasibility. The Davies teaching **technique** model, as applied here, shows strong potential for broader implementation in ethnic arts education.

Future research will focus on classroom-based applications of this model and the systematic evaluation of learning outcomes. Such efforts aim to integrate traditional folk arts into modern teaching practices, ensuring both instructional effectiveness and cultural continuity. Ultimately, this approach supports the development of an educational model that is deeply rooted in national heritage while embracing the needs of contemporary learners.



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## Appendix 1: Course Overview

### Peacock Dance Folk Dance Activity Curriculum and Instructional Design

The present appendix proffers a thorough synopsis of the curriculum design activities for the Peacock Dance elective course at Pu'er Jiangcheng County High School. The course was designed based on the Davies teaching technique and consisted of 15 lessons (plus IOC invitations with focus group online videoconference charts).

Course Title	Yunnan Folk Dance: Dai Peacock Dance (Elective)
Target Students	High school students (Grade 11)
Total Lessons	15 regular lessons + 1 performance assessment
Duration	2 sessions/week, 90 minutes/session
Teacher	Li Zonglin
Teaching Approach	Based on Davies teaching technique: Development, Experience, Visualisation, Interaction, Evaluation, Sharing
Course Objectives	<div>1. Cognitive Objectives:<ul style="list-style-type: none"><li>- Understand the origin, cultural meaning, and structure of Peacock Dance.</li><li>- Memorize names and positions of hand, foot, and body movements.</li></ul></div> <div>2. Motor Skill Objectives:<ul style="list-style-type: none"><li>- Perform basic combinations with rhythm and coordination.</li><li>- Demonstrate full-body expressions using Peacock Dance techniques.</li></ul></div> <div>3. Affective Objectives:<ul style="list-style-type: none"><li>- Cultivate appreciation and passion for</li></ul></div>

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traditional culture.

- Enhance teamwork, critical thinking, and expressive skills.

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## Appendix 2: Teaching Module Structure

Module No.	Teaching Focus	Tools	Time
1	Rainforest Culture Exploration	Dance poles, multimedia, mirror	90 min
2	Hand & Foot Position Training	Mirror, rhythm drum	90 min
3	Rhythmic Movement Practice	Rhythm drum, multimedia	90 min
4	Head & Eye Coordination	Mirror, video aids	90 min
5	Step Exercises	Dance poles, drums	90 min
6–9	Hand-Step Combination	Mirror, music	4 x 90 min
10–13	Performance Combinations	Full costume, music	4 x 90 min
14	Space Usage & Modelling	Stage layout, video	90 min
15	General Review & Consolidation	Classroom props	90 min
16	Performance Outcome Assessment	Costume, video record	90 min

### Appendix 3: Teaching Content and Unit Steps

Below is a summary of selected teaching content and unit steps, focusing on the implementation process of representative modules.

Teaching Unit 1 ‘Exploring the Peacock Dance Rainforest Culture in Yunnan’

Target group: sophomore students of No.1 Middle School in Jiangcheng County, Pu'er City, China

Teacher: Li Zonglin

#### 1. Introduction of Movement

The ‘three curves’ movement in the peacock dance is its unique dance physical characteristics, this movement reflects the peacock's elegance and agility, beautiful S curve, combined with the body language, head, arms, waist, hips, legs parts of the rhythmic fusion of the movement, fully demonstrates the peacock as the image of this animal, the use of anthropomorphic techniques, making the dance more expressive and infectious. The use of anthropomorphism makes the dance more expressive and infectious. Practising the basic form of Peacock Dance ‘Three curves’ can make students understand the style characteristics of Peacock Dance more correctly.

#### 2. Teaching Objectives

Through the study of Yunnan Peacock Dance ethnic culture, students can understand the cultural and artistic characteristics of Peacock Dance and the basic characteristics of movement.

#### 3. Teaching Focus/Difficulties

3.1 The co-ordination of head, torso and arms.

3.2 Coordination and fluency of the ‘three bends’ posture.

#### 4. Teaching Preparation

4.1 Use of teaching tools

4.2 Warm-up activities for students before the lesson.

#### 5. Teaching Methods

5.1 Lecture

## 5.2 Multimedia presentation

## 5.3 Demonstration

## 5.4 Explanation

## 5.5 Exercise

## 5.6 Talk (teacher-student interaction)

## 6. Teaching process

### 6.1 Gather for roll call number, teacher and students greet each other

### 6.2 Introductory part before class.

#### 6.2.1 Introduction to the historical origin of Yunnan Peacock Dance.

Using multimedia PPT courseware to show students in-depth understanding of national culture, religious beliefs; geographic location; living customs and totem worship national characteristics into the role of the nation.

#### 6.2.2 Classroom interaction and questioning to enhance teacher-student emotions and understand students' character and psychological characteristics in class.

#### 6.2.3 Peacock dance movement source introduction

Multimedia PowerPoint courseware dance analysis, showing the origin and evolution of the peacock dance movement, multimedia picture analysis of the peacock animal habits, 'three bends' movement characteristics.

### 6.3 Practical teaching part

#### 6.3.1 Teachers do mirror action display (positive and negative)

#### 6.3.2 Students learn to decompose the sub-skill movements.

#### 6.3.3 Students practise the sub-skill movements.

#### 6.3.4 While students are practising the movements, the teacher constantly observes the students practising the movements, and the teacher provides tips on how to use the decomposition movements so that the students can understand them quickly and make standardised movements

#### 5.3.5 Use the sub-skill movements in a coherent way so that students can master the movements.

## 7. Teaching content



Step 1 Demonstrate the Peacock Dance 'Three Curves' technique or movement.

1. Teachers tell students about the spatial distribution of the classroom orientation and the arrangement of the formation.
2. Teacher explains to students the process and technique of the Peacock Dance 'Three Bends'.

Step 2 Demonstrate and allow students to practise the sub-skills

1. Teacher does the overall movement of 'Three Bends' and describes the technique of the overall body movement.
  - 1.1 The 'three bends' are formed by connecting four points, namely the head, the ribs, the hip (crotch) and the knee, into an S-shaped line.
  - 1.2 The use of the body from the standing foot to the bent knee.
  - 1.3 The use of the body from the knee to the hips
  - 1.4 Hip to Upper Body Tilt
  - 1.5 Fingertips to Wrist, Wrist to Elbow, Elbow to Arm
  - 1.6 Standing foot to heel, heel to bent knee, knee to hips
  - 1.7 Teachers do the 'three bends' and describe the overall body movement and power generation techniques.
  - 1.8 Head, hands, arms, body, hips and feet are in one direction in a consistent manner.
2. The teacher breaks down and explains a sub-skill and demonstrates each skill to the students.
3. Allow students to follow along while the teacher demonstrates.

Step 3 Allow students to practise each of the sub-skills of the 'three bends'.

- 1) Leg stand
- 2) Waist movements
- 3) Arm movements
  - 3.1) Finger exercises
  - 3.2) Arm training
- 4) Side by side movement practice

4sub-skills, from the first sub-skill to the last sub-skill practice, the teacher assigns a time to complete the training.

In the middle, the teacher observes the students practicing the dance skills, and when encountering ambiguous knowledge skills, the teacher instructs the students individually on the dance skills that they are unable to complete.

#### Step 4 'Three curves' dance skill

1. For overall training, the teacher arranges for students to stand in class formation, e.g. six in each row.

2. When the students are training the 'three bends' dance skill, the teacher constantly observes the students practising the movement, and the teacher provides the decomposition of the movement using the skills, so that the students can quickly understand and make the standard movement.

3. Teaching steps are as follows

3.1. Let the students keep their bodies upright, feet together, starting from the soles of the feet, gradually bending the knees, so that the thighs and calves form a certain angle, and then upward to the crotch, feel the legs 'three curves' curve.

3.2 Let the students keep the body upright, cross the waist with both hands, and press the waist to the left and right sides, so that the waist and the upper body form a smooth curve.

3.3 Press the fingers left and right to practise the flexibility of the palms of the hands.

3.4 Starting from the fingertips, gradually bend the wrists, elbows and arms to form a three-way bend of the arms, on the basis of which you can rotate left and right to train the coordination of the arms.

3.5 Let the students stand in the front step position, head, hands, arms, body, hips, feet, body 'three bends' is consistent in one direction, posing dance action.

#### Step 5 Integrate the movements and complete the 'three bends'.

1. Link the 'three turns' of the dance movement, and let the students use the sub-skills they have learnt to combine them into a single movement, focusing on the body parts.

2. The whole class practises the dance movements 'Three Bends' and 'Side by Side'.

3. Teacher counts the rhythm, let students practice slow to fast, combine head, torso and arm movements to complete the 'three bends' and feel the coordination of parts.

4. Teachers correct students' movements in time during the class.

8. Summary of the lesson

8.1 Summarise the students' learning in this lesson.

8.2 Assignment of homework at the end of the lesson

9. Learning Resources/Teaching Media

9.1 Basic knowledge of the physical characteristics of Peacock Dance

9.2 Basic knowledge of the 'three bends' sub-skill of Peacock Dance.

10. Development of Learning Resources

10.1 Search the Internet for related traditional peacock dances.

10.2 Learning from experts or inheritors of the dance

10.3 Creating dance decomposition charts for teachers' personal lesson plans

11 Assessment

11.1 Active participation in class

11.2 Mastery of basic skills

11.3 Students' attitudes to learning behaviours

Teaching Unit 2 'Peacock Dance Hand Forms and Foot Position Exercises'.

Target group: sophomore students of No.1 Middle School, Jiangcheng County, Pu'er City, China.

Teacher: Li Zonglin

1. Introduction of Movement

The basic hand shapes commonly used in Peacock Dance are Peacock Palm, Peacock Beak and Claw Hand. The basic hand positions are standing palm hand, pressing palm hand, leading wrist hand, spreading palm hand, and rounding wrist hand. The basic hand positions are 1-7 hands, and the common hand-arm movements are mainly divided into push and pull hands, and flap hands. Commonly used foot position is mainly divided into positive step position, point step, T-step, back step. Practising the

basic forms of peacock dance hands and feet will enable students to master the basic dance skills of peacock dance more correctly.

## 2. Teaching Objectives

Students can accurately remember the names of the basic movements of Peacock Dance, hand shape, hand posture, hand position, foot position, and the basic form of arm movements.

## 3. Teaching Focus/Difficulties

### 3.1 Accuracy of hand movements

### 3.2 Stability of foot position and pace

### 3.3 Maintaining the 'three bends' of arm movements.

## 4. Teaching Preparation

### 4.1 Use of teaching tools

### 4.2 Warm up before the lesson.

## 5. Teaching Methods

### 5.1 Demonstration

### 5.2 Explanation

### 5.3 Exercises

### 5.4 Lecture

### 5.5 Interactive discussion method

### 5.6 Talk (teacher-student interaction)

## 6. Teaching process

### 6.1 Gathering roll call number, teacher and students greet each other

### 6.2 Pre-lesson introductory part (15 minutes)

#### 6.2.1 Warm-up activity

#### 6.2.2 Review;

6.2.3 Teacher divides students into 6 groups, each group sets up tasks through the homework of the previous lesson, and the teacher checks the students' independent learning results test

6.2.4 Peacock Dance hand shape, hand posture, hand position, foot position, arm movements in turn introduced at the same time the teacher demonstration

Let students know clearly and graphically the concrete expression of peacock dance with body language.

### 6.3 Practical teaching part

6.3.1 Teachers do the mirror movement display (front and back)

6.3.2 Students learn to break down the sub-skill movements.

6.3.3 Students practise sub-skill movements

6.3.4 While students are practising the movements, the teacher constantly observes the students practising the movements, and the teacher provides tips on how to use the decomposition movements so that the students can understand them quickly and make standardised movements

6.3.5 Use the sub-skill movements in a coherent way so that students can master the movements.

## 7. Teaching content

Step 1 Demonstrate the Peacock Dance 'Hand and Foot Position' technique or movement.

1. Teacher explains to students the process and techniques of the Peacock Dance hand and foot positions.

Step 2 Demonstrate and allow students to practise the sub-skills

1. Teacher performs upper body hand and foot movements and describes the dance body movement techniques.

1.1 Fingertip exercises

1.2 Hand flexibility exercises

1.3 Flexibility of the wrist

1.4 Fingertip to wrist, wrist to elbow, elbow to big arm exercises

1.5 Accuracy and stability of foot position movements

1.6 Standing foot to heel, heel to bent knee, knee to hip exercises

1.7 Flexibility in toe pointing

2. The teacher breaks down and explains a sub-skill and demonstrates each skill to the students.

3. Allow students to follow along when the teacher demonstrates.

Step 3 Allow students to practise each of the sub-skills of the 'three bends'.

1)Peacock Beak

2)Peacock Palm

3)Claw hand

4)Leading wrist hand

5) Spread Palm Hand

6) Wraparound hand

7)Standing palm hand

8)Pressing palm hand

9)7 basic hand positions of the hand

10)Push-pull hand

11)Turning Hand

12)Positive step position

13)Point step (front, side, back)

14)T-step

15) Back step

16)Arm movements Push-Pull Hand and Flip Hand

16 sub-skills, from the first sub-skill to the last sub-skill, the teacher assigns time to complete the training.

In the middle, the teacher observes the students practicing the dance skills, and when encountering ambiguous knowledge skills, the teacher instructs the students individually on the dance skills that they are unable to complete.

Step 4 'Peacock Dance Hand and Foot Position' Dance Skills

1.For overall training, the teacher arranges the students to stand in class formation, such as six in each row.

2. When the students are training the dance skills of hand and foot position, the teacher constantly observes the students practicing the movements, and the teacher provides the decomposition of the movements using the skills, so that the students can quickly understand and make the standardised movements.

3. Teaching steps are as follows

3.1 Let the students keep the body upright, hand shape training, hands press each other after finger flexibility, in turn, according to the 8 sub-skills to do detailed elaboration

3.1.1 peacock mouth, thumb and forefinger tips together, after the three hands were opened in the shape of a fan

3.1.2 Peacock Palm, the thumb and the remaining four fingers are separated in the shape of a tiger's mouth (with the remaining four fingers together and the fingers upturned)

3.1.3 Claw-shaped hand, with the thumb slanting down  $90^{\circ}$ , the index finger internally interlocked, and the last three fingers open in a fan shape

3.1.4 Wrist-leading hand, with fingers shaped like the peacock's palm and the wrist internally interlocked; the big arm and small arm remain prototypical

3.1.5 The palm spreading hand, with fingers in the same shape as the peacock palm; turn the wrist diagonally downwards vertically.

3.1.6 Wrap-around hand, the thumb opens outwards, the remaining four fingers are bent towards the palm, and the wrist is bent round from the inside to the outside as a peacock palm.

3.1.7 Standing palm hand, the hand shape is based on the peacock palm, the wrist is upward and the palm is standing.

3.1.8 Pressing palm hand, hand shape on the basis of peacock palm, wrist force  $90^{\circ}$  downward wrist pressure

3.2 Let the students keep the body upright, hand position training, in turn, according to the seven sub-skills for detailed elaboration



3.2.1 One hand, orthopedic position arm three-way bend posture, two-handed peacock palm; press the crotch in front of a fist distance.

3.2.2 The second hand, in the front stance with the arm in a three-way bend position, with the two-handed peacock leading the wrist up to the front position.

3.2.3 Three-position hand, in the front stance with the arms in a three-way bend position, with both hands peacocking and leading the wrist hands to the top of the head (note: the posture is naturally relaxed).

3.2.4 Four hands, three arm bending postures in the front stance, the left hand leads the wrist in three positions, the right hand leads the wrist hand downward and  $90^{\circ}$  in front of the head.

3.2.5 Five-position hand, in a front stance with the arms in a three-way curved position, the left hand leads the wrist in the upper position, the right hand moves across to the side in a flat position, presenting a peacock spreading palm hand.

3.2.6 Sixth hand, with the arms in a three-way curved stance in the front stance, the left hand leading the wrist in a forward position from the top to the bottom, the right hand remaining unchanged in shape and position.

3.2.7 Seven-position hand, three-curve arm stance in the front position, left moves from the front position to the side flat position, changing to the peacock spread palm hand, right hand stays the same.

3.3 Keeping the student's body upright, arm training, in turn, is elaborated based on 2 sub-skills

3.3.1 Push and pull hand, hold the front position, one around the wrist to start, the front two peacock palm launch, and then quickly retract one, continuous push and pull action

3.2.2 Turning over the hand, hold in the front stance, double bend the arm in front of the chest, the left little arm is inside, the left little arm turns into the palm of the hand and swings around, then presses on the right little arm (the opposite movement is the same as above).

3.4 Let the students keep the body upright, foot position training, in turn, according to the 4 sub-skills to do detailed elaboration

3.4.1 Front-step position, stand in front-step position, toes drive thumbs down to point to the ground

3.4.2 Side point step, stand in the front stance, move the right foot to the side and point the toes to the ground. (Body posture is in a three-way stance, reverse as above)

3.4.3 Rear point step position, stand in the front part, open the right foot back  $45^{\circ}$  and point the toes to the ground. (Reverse as above)

3.4.4 Ding Zigzag Stance, feet set in small eights, out feet about a foot's distance from the base of the small eights

3.4.5 Rear step, stand on the front part, step back with the right foot, knees close together against the back knee position of the left foot (same as above on the reverse side)

Step 5 Integrate movements to complete hand form, hand stance, arm, hand position, foot position movements

1. Link hand shape, hand posture, arm movements to form 1-7 hand position exercises, so that students can synthesise a set of hand position movements with the sub-skills they have learnt, focusing on the upper half of the body in the hand position area

2. After completing the upper and upper body body limb linking movements, add the foot on foot position for combination practice

2. Students count the rhythms, let the students slow to fast practice, all the learned hand and foot movements for coherent training

3. The teacher will beat the rhythm of the drums, so that the students can strengthen the rhythm and dance coordination.

4. Teachers correct students' movements in class.

8. Summary of the lesson

8.1 Summary of students' learning in this class.

8.2 Assignment of homework after the lesson

9. Learning Resources/Teaching Media

9.1 Peacock Dance Basic Hand Shape, Hand Stance, Arm, Hand Position Basic Knowledge Moves (Diagram)

9.2 Basic knowledge of peacock dance foot position (diagram)

9.3 Teacher demonstrative

9.4 Transmission tools

9.4.1 Drum

9.4.2 Mirror

10. Developing Learning Resources

10.1 Go online to search for relevant traditional peacock dances

10.2 Learning from experts or inheritors of the dance

10.3 Create a dance breakdown chart that is part of the teacher's personal lesson plan

11 Assessment

11.1 Active participation in class

11.2 Mastery of basic skills

11.3 Students' attitudes to learning behaviours

Teaching Module 3 'Peacock Dance Dynamics Exercise'

Target group: sophomore students of No.1 Middle School, Jiangcheng County, Pu'er City, China.

Teacher: Li Zonglin

1. Introduction of Movement

The rhythm of Peacock Dance is firstly expressed in the flexible undulation of the knee, in the process of changing the dance posture, the knee is always with flexible undulation in the process of doing the movement, this undulation rhythm is not a mechanical average of undulation, but with the change of the internal and external feelings in the process of dancing, for example, when doing the undulation dance rhythm, the body is driven upward by breathing, and when falling down the body exhales slowly and falls back to the original position, so as to enable the students to grasp the rhythm of the dance.

1. Teaching Objectives

Students can use body language to express the peacock's rhythmic form and demeanour.

### 3. Teaching Focus/Difficulties

3.1 The students' control of the undulation with fast rise and slow fall.

3.2 Students' accuracy in matching the movement and rhythm.

3.3 Students' mastery of the flexibility and consistency of the body rhythm.

### 4. Teaching Preparation

4.1 Use of teaching tools

4.2 Warm-up activities for students before the lesson.

### 5. Teaching Methods

5.1 Demonstration

5.2 Explanation

5.3 Exercises

5.4 Lecture

5.5 Interactive discussion method

5.6 Talk (teacher-student interaction)

### 6. Teaching process

6.1 Gathering roll call number, teacher and students greet each other

6.2 Pre-lesson introductory part (15 minutes)

6.2.1 Warm-up activity

6.2.2 Review;

6.2.3 Teacher divides students into 6 groups, each group sets up tasks through the homework of the previous lesson, and the teacher checks the students' independent learning results test.

6.2.4 Peacock Dance Rhythm/Movement is introduced in turn while the teacher demonstrates it.

The teacher will demonstrate the use of peacock dance rhythms/movements in order to let students know clearly and visually.

6.3 Practical teaching part

6.3.1 Teacher demonstrates the mirror movement (front and back).

6.3.2 Students learn to break down the sub-skill movements.

### 6.3.3 Students practise sub-skill movements

6.3.4 While students are practising the movements, the teacher constantly observes the students practising the movements, and the teacher provides tips on how to use the decomposition movements so that the students can understand them quickly and make standardised movements

5.3.5 Use the sub-skill movements in a coherent way so that students can master the movements.

## 7. Teaching content

Step 1 Demonstrate the Peacock Dance 'Rhythm' technique or movement.

1. Teacher explains to students the process of the Peacock Dance rhythmic movements and movement techniques.

Step 2 Demonstrate and allow students to practise the sub-skills

1. Teacher performs lower body rhythmic movements and describes the techniques of lower limb movements.

1.1 Flexibility linking up and down in the knee area

2. Exercises on overall upper and lower body rhythms

2.1 Upper and lower breathing rhythm exercise

2.2 Overall undulating rhythmic exercises

3.Crisp Rhythm

3.1 Upper Breathing Slow Rhythm Exercise

3.2 One beat fast downbeat rhythm

4. Back and forth shoulder exercises, slow to fast linking exercises.

5. Teacher breaks down a sub-skill and demonstrates each skill to the students.

6. Allow students to follow along while the teacher demonstrates.

Step 3 Allow students to practice each of the movement sub-skills of the 'Peacock Dance Rhythm'.

1)Standing undulation

2)Kneeling undulation

3) Crisp movement

#### 4) Back and forth shoulder shake

4 sub-skills, from the first sub-skill to the last sub-skill, the teacher assigns a time to complete the training.

In the middle, the teacher observes the students practicing the dance skills, and when encountering ambiguous knowledge skills, the teacher instructs the students individually on the dance skills that they are unable to complete.

#### Step 4 'Peacock Dance Rhythm' Dance Skills

1. For overall training, the teacher arranges for students to stand in class formation, e.g. six in each row.

2. When the students are training the Peacock Dance rhythmic skills, the teacher constantly observes the students practising the movements, and the teacher provides the decomposition of the movements using the skills, so that the students can quickly understand and make the standardised movements.

3. In the process of practice, students will train and discuss in small groups, comment each other and correct each other in time, and consult the teacher when they encounter difficulties.

3. Teaching steps are as follows

3.1 let the students keep the body upright, standing undulating rhythm, complete in turn according to 1 sub-skills to do detailed elaboration

3.1.1 face 1 point of positive step position standing, hands in front of a hand, gently up and down undulation, knees down half squatting in a three-way bending posture (up and down undulation movement is consistent)

3.2 Have students remain seated on their knees with both legs, kneeling undulating kinesis, elaborating on 1 sub-skill

3.2.1 Face 1 point, sit on knees with feet down, backs of feet to its leaning, round the wrists hand is the front one peacock palm, amplitude gently up and down undulation. (up and down undulation movement is consistent)

3.3 Let the students keep both legs kneeling and sit down, crispy kinaesthetic training, in turn, according to 1 sub-skill to do detailed elaboration

3.3.1 Lower body stays still, upper body breathes slowly to the highest position, and then quickly falls to the side position to press down

3.4 Let the students keep the body upright, back and forth shoulder shaking training, in turn, according to 1 sub-skill to do detailed elaboration

3.4.1 Face 1 point claw type 7 position hand open, back shoulder blade backward tighten, before and after the slight shoulder shake, from slow to fast, movement from small to large, body posture is three bends. (Shake the shoulders in a coherent movement)

Step 5 Integrate the movements and complete the Peacock Dance rhythmic exercises.

1. Face 1 position, students stand and do undulating rhythm and then change to kneeling undulating rhythm to crispy rhythm.

2. Face 1 position, students stand and do a continuous shoulder shaking rhythm, from slow to fast.

3. Students count the rhythms, let students practice slow to fast, and train all the hand and foot movements in a coherent way.

4. Teacher claps the rhythm of the drums, so that students can strengthen the rhythm and dance with the

5. Teachers correct students' movements in class.

8. Summary after class

8.1 Summary of students' learning in this class.

8.2 Assignment of homework at the end of the lesson

9. Learning Resources/Teaching Media

9.1 Demonstration

9.2 Delivery tools

9.2.1 Drums

9.2.2 Mirror

10. Developing Learning Resources

10.1 Go online and search for relevant traditional peacock dances

10.2 Learning from experts or inheritors of the dance



10.3 Create a dance breakdown chart which is part of the teacher's personal lesson plan

11.Assessment

11.1 Active participation in class

11.2 Mastery of basic skills

11.3Students' attitudes to learning behaviours

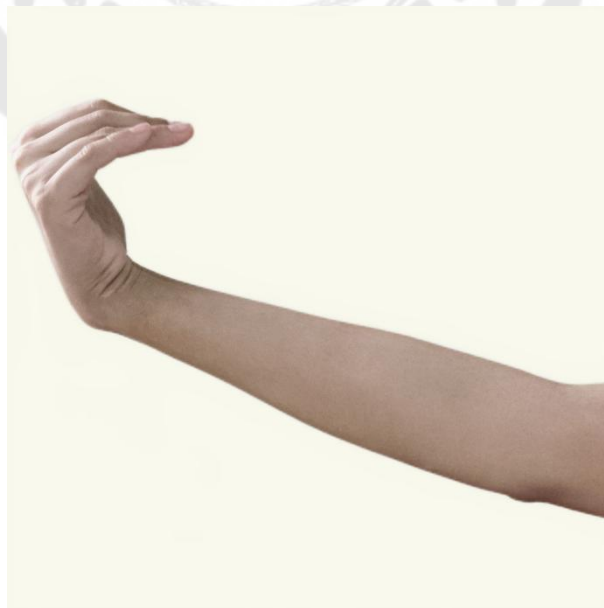


Appendix 4: The following diagrams illustrate sample hand and foot movements based on the Davies Method in relation to the Peacock Dance

1) Peacock Dance Round the Bend Hand Position



"Wrist twist 1"



"Wrist twist 2"



“Wrist twist 3”



“Wrist twist 4”



“Ending movement of wrist wrap hand”

Peacock Dance Foot Pointing Steps



“Goose-step position”



“forward pointing step (in sports)”



“Three bends before foot point”

### 3) Reference materials

Peng, Z.(2019).Behave:From the Land of the Riding Elephants to the Land of the Rainforests.Beautiful China - 56 Ethnic Cultures in Search of Traces Series.<https://www-duxiu-com-s.libyc.nudt.edu.cn/>

Shurong,G.(2018).Behave:Yunnan Ethnic Minority Traditional Dance.<https://www-duxiu-com-s.libyc.nudt.edu.cn/>

Yaming,Q.(2004).Behave:Dai Dance Tutorial.<https://www-duxiu-com-s.libyc.nudt.edu.cn/>

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#### Music Use

The Peacock Dance is a cultural expression that is associated with ethnic rhythm music.



## Appendix 5: IOC Invites Official Communications

HESI. 8718/263



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Professor Zeng Jinhua,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Ms.Zonglin Li, a master's candidate in the Master of Education Program in Art Education. Her thesis, entitled "Development of Learning Ability Based on Devies Teaching Techniques to Enhance Yunnan Peacock Dance Skills of High School Students at PU'ER Jiancheng," has been approved, and she is being advised by Assistant Professor Dr.Sureerat Chenpong

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

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Ms.Li at 17587996869.

Yours sincerely,

A handwritten signature in black ink that reads "C Ekpanyaskul". The signature is fluid and cursive.

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

Dean of the Graduate School



HESI. 8718/262



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Associate Professor Li Siyuan,

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Yours sincerely,

A handwritten signature in black ink, reading "C Ekpanyaskul". The signature is stylized, with a large "C" and a cursive "Ekpanyaskul".

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

Dean of the Graduate School

HESI. 8718/262



Graduate School  
Srinakharinwirot University  
114 Sukhumvit 23, Bangkok 10110

4 March 2025

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Dear Professor Zhao Yunyu An,

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Yours sincerely,

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

Appendix 6: Screenshot of focus group interview video

