

Using The Obe Educational Concept To Design A Choreography Course For Teachers' colleges Aligned With Their Talent Development

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Abstract

This research focuses on the following issue of the contemporary development of Outcome-Based Education (OBE) and its role in the formation of present-day curricula in higher learning institutions, particularly in the field of dance education. Nevertheless, due to the growing emphasis on lifelong learning, the application of OBE principles to the training of dance choreographers in colleges and universities has not yet been properly enhanced. The purpose of the present study is to identify the best practice for integrating OBE to enhance the education of dance, in particular the need to develop the innovative and practical stance of students to meet the increasing social needs. To accomplish this, the study utilizes the following research techniques; literature review, knowledge obtained from case studies for benchmarking, expert opinions and judgment (IOC), interviews with stakeholders and survey. The studies show that the application of OBE principles can enrich the content of the teaching, expand the forms of pedagogy, and improve the means of evaluation, thus making the dance choreographer courses more diverse. For instance, in embracing the student centered approach in the OBE philosophy of the study, the paper establishes how course content corresponds to career paths, and enshrine usable modules like choreography in primary and secondary education. Further, the research offers precise directions on course delivery and in details ways of structuring curricula, course timetable, teaching and assessment methods with the view of achieving quality course delivery. However, the study also points to some difficulties that may occur while implementing OBE among them there are problems connected to teacher training, an assessment system's development, and students' adjustment; thus, the study presents recommendations for future research in these points. Therefore, the factors highlighted in this study stress the importance of the OBE concept as a valuable addition for the further development of dance choreographer course and as the basis for new attitudes and pedagogic approaches to dance education. The results thus inform a more diverse course offering that addresses society's demands, opens up job markets for graduates, and provides practical solutions for cultivating dancer potential with innovation complemented by technical abilities.

Keywords: OBE education , Dance choreographer , curriculu design, talent development

Introduction

With the guidance of The State Council and the Central Committee on personnel training in 2010, society's demand for talents has changed from a single professional knowledge or skill to an expectation of innovation ability and contribution to social development. (Yuanyuan, 2020) Especially in the field of dance, this shift is particularly significant. At present, the social requirements for dance professionals are no longer limited to performance teaching, but extended to the ability of dance direction, appreciation and research and other aspects. Choreography, as a key skill, has been

developed in China's higher education system for more than 20 years, with 69 of the country's 98 normal universities offering specialized courses in choreography. (Qingyun Li, 2021)

In this context, (China, 2022) The newly revised Art Curriculum Standards for Compulsory Education in 2022 further emphasizes the importance of choreography in art education. The curriculum standard takes "expression", "appreciation", "creation" and "integration" as the core types of artistic practice, and clearly incorporates the content of student choreographers into the curriculum planning (Bautista, 2015). However, through interviews with dance teachers in primary and secondary schools and dance training institutions, we found that there are some problems in actual teaching, such as the demand for school performance competitions, the challenge of improving students' creative ability under the new curriculum standards, and the "adult" problem of children's dance works. These problems highlight the importance of choreography courses in mass education.

Despite this, (Juan, 2021) The current dance teaching mode model still persists in Chinese universities for the model borrowed from the former Soviet Union countries as the early professional dance education model. Arguably, this more traditional teaching model heavily utilizes a lot of training through either verbal directions or modeling. After the dance work Sun Tianlu, the Chinese Dance Dance Class, the webmaster remarked that conventional choreography education should adopt a more inquiry-based, manipulative, and person-orientated teaching-learning process focusing on interpersonal and individualised teaching learning process. However, as pointed out in the study of (Hanwen, 2022) influenced by the traditional education concept, most dance teachers in higher vocational colleges still adopt the "teacher-centered" teaching mode, which often ignores the cultivation of students' individual needs and creative thinking.

However, a gap exists in the literature. Three main aspects of differences are revealed in this context: First, the traditional teaching approaches in this specialty tend to focus more on technique and imitative reproduction of choreographed steps, while the contemporary professional dancer and choreographer needs to develop creativity and personal voice, as well as important components of their personality as future educators, which are not supported by the traditional approach. This may culminate in an all embracing curriculum delivery system which tends to leave out differences that may prevail in students abilities and ways of learning (Carmona, 2017). It is important to notice the lack of reinforced student-learning outcomes, thus, those that address the artistic as well as teaching competencies. Therefore, an OBE model is required that aims at individual learning objectives and which allow the students to adopt choreographic strategies for academic purposes.

This study delves into explore the role of choreographer courses in cultivating dance talents with innovative consciousness and extensive knowledge (Predock-Linnell, 2010). The course Dance choreography is in line with the integral competency model of the "intelligent structure of dance professionals" introduced by Prof Lv Yisheng in the concept of Dance Pedagogy. On one hand, the participants state that the establishment of choreography courses increases students' learning initiative and, on the other hand, refines their practical experience in searching for a job in the education market. In addition, these courses promote creativity and allows the students to actualize their creativity. Therefore, the interlocking of choreography dance courses at the universities matches the overall education policy that the country is giving to transform the traditional one dimension talent to a more many sided, energetic and wise talented approach. This work is useful as a handbook in the enhancement of orientation-based course offerings and degree programs in higher learning institutions of the twenty-first century.

Coined from the educational perspectives of creativity and innovation in the current century the OBE framework used four principles of construction and four steps of implementation were used to evaluate and establish the state of the art of current dance choreography courses. It discusses course construction, the problems closely related to it, as well as the possible advancements in the future, with the focus on the effective students' on-going personal and personality development, with specific reference made to the students' innovative potential.

Research Objective(s)

This study aims to explore the integration of the concept of Outcome-Based Education (OBE) in the choreography curriculum to achieve the following goals:

1. Theoretical purpose:

Re-evaluate and optimize the teaching methods of the existing choreographer program to better align with the OBE educational philosophy. By combining the OBE teaching concept with the dance choreographer course, we will innovate the teaching design and improve the teaching theory and method in this field. Under the guidance of the OBE concept, it provides a reasonable analytical framework and theoretical support for the dance choreographer course in normal colleges.

2. Practical purposes:

The purpose of this research is to investigate how the OBE teaching concept can be implemented in the context of dance choreography courses, so as to not only achieve practical applicability of teaching activities, but also bring scientificity into teaching. It aims at giving precise definition on the teaching process, content, organization and assessment in a bid to improving the standard of teaching choreography. This paper provides overviews on the key aspects and regulative rules for constructing the teaching model of dance choreography courses in teacher-training institutions and constructs a course development mode base on the OBE. In this respect, the study is designed to introduce objective learning outcomes and diverse approaches to teaching and learning dance in university for student-centered teaching model.

By means of these goals, this research intends to contribute to the discovery of new perspective and approach towards the pedagogy of the dance, complementing the students' creativity and practical skills. It also seeks to deliver a firm theoretical and practical framework on which future developments of dance education may be based.

Research Methodology

This study uses a variety of research methods to comprehensively explore the application of OBE education concept in the choreographer curriculum. The following are the specific research methods:

1. Literature analysis

Collect and read literature and works related to topics such as "OBE Educational Philosophy", "Choreographer" and "Teaching Model". The relationship between dance education and the concept of OBE education is discussed. The literature is classified, summarized and analyzed to provide theoretical basis and guidance for this study. Establish the general framework of the research topic and summarize the existing research results and scope.

2. Case study method

The choreography course is organized, summarized and analyzed to extract the universal experience. To explore the digital teaching rules of choreography course in order to improve the teaching effect

3. IOC expert assessment

Choreography curriculum design will be made by IOCs and, during the evaluation, experts will consider many different aspects that might include curriculum arrangement, strategies of the courses, student learning outcomes, and more, focusing on OBE principles. In the evaluation stage, the specialists will indicate more concrete suggestions for enhancement: how to enhance the insertion of the OBE concept into the curriculum to enhance its results, and how to perform the analysis of the Curriculum Implementation through practical teaching assignments. From the result the plan and arrangement of the curriculum will be modified in order to make it compatible with the principles of OBE as perceived by the students.

4. Interview method

Teacher and student perceptual data were collected through interviews that aimed at shedding light into their experiences during the conduct of the implementation of the course. The purpose of these interviews was to establish what challenges are faced during the delivery of these courses, to evaluate the root of such challenges and determine how the challenges could be addressed. These interviews will help in redesigning the teaching strategy through the feedback collected to realise a better teaching method.

5. Questionnaire Method

The survey aimed at the graduates and the current students of the general universities who had experiences in choreography studies. For this group, a set of questionnaire was developed in order to obtain data from them through some relevant questions. It tried to know the appreciation, anticipation and requirement of the course from the students' side. The results of the survey will give some insights into the first stage of reforming the course design since the students' opinions will be taken into account.

6. Research ethics

Ensure the privacy and data protection of all participants and adhere to the guidelines of research ethics. Before the interview and questionnaire, the participants were explained the purpose and method of the study, and their informed consent was obtained.

Through the above research methods, this study aims to deeply explore the application of OBE education concepts in dance choreographer courses, and provide innovative teaching strategies and practical guidance for the field of dance education. This research methodology section details the process of literature analysis, case studies, interviews and questionnaires, providing a clear roadmap for the research. It ensures systematic and scientific research and lays a solid foundation for the realization of research objectives.

Research Scope

Independent Variable: Speaking of the essential features to be introduced under the conditions of implementing the Outcome-Based Education (OBE) concept.

Dependent Variable: Choreographic courses as a basis of development in institutions for the trainer of teachers

Study Participants: Third-year majors in dance at the Langfang Normal University

Course Duration: Instructional courses in the third year of undergraduate study must include two semesters.

Required Equipment: Computer facilities, dance classrooms, audiovisual means, teaching materials, and accessories.

Total Course Count: 128 times of choreography for 22 courses of Bear's undergraduate dance training program in Langfang Normal University

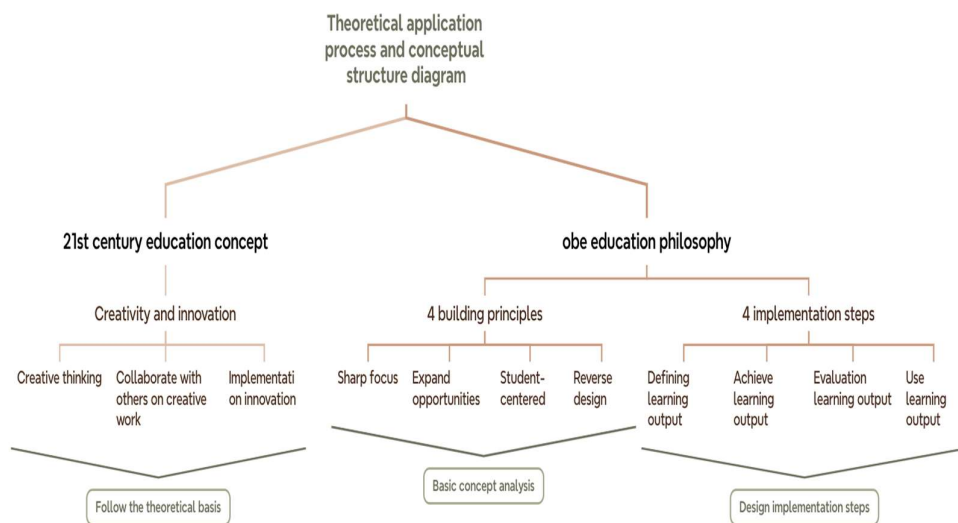
Course Structure: Dispensing the results by academic year and with following Langfang Normal University class schedule that each semester has 16 weeks of instruction, the total score adds up to 32 weeks for the 2 semesters.

Research Findings

1.Process and concept of theoretical

In 2007, the P21 Framework Definitions were released, followed by an updated version of the 21st Century Skills Framework. In 2009, Trilling and Fidel showed the framework of 21st century learning in the form of rainbow chart in their book 21st Century Skills -- Learning for the Age We Live in. (Chang & Shulin, 2018) In 1982, scholar Spady W.D in Output-based Instructional Management: The concept of OBE was first proposed in A Sociological Perspective. In 2003, Acharya proposed OBE teaching model on the basis of understanding the connotation of OBE. The education model under the guidance of the concept of outcome-based education was constructed by Defining, Realizing, Assessing and using learning outcomes (Muqiang Zheng, 2018). The concept of OBE education has been widely valued and applied, and is considered to be the right direction to pursue excellence in education. In June 2016, China joined the Washington Agreement and became a signing member of the agreement, which also marked the beginning of the professional certification of engineering education in China. (Zhiyi, 2014)

In this study, we adopted the principles and steps of 21st Century Education Philosophy and OBE Education Philosophy to develop a choreographer curriculum.



(Figure 1: Theory application process and conceptual structure diagram)

1.1 Theoretical application of creativity and innovation skills:

Creative thinking: The choreographer course emphasizes the cultivation of students' creative thinking, from dance creativity to movement design, to the understanding and reconstruction of the basic elements of time, space and strength, which are the embodiment of creativity. Students use perception and experience to inspire creativity, process information, solve problems, and design dances.

Collaborative innovation: Choreographer is not only an individual creation, but also a team process. The course design encourages students to collaborate with others to jointly complete creative tasks, cultivate communication and collaboration skills, absorb and learn from others' creativity, face challenges together, and form new experiences.

Innovative practice: Dance, as a practical course, requires students to transform innovative thinking into practical action. The curriculum design encourages students to immerse themselves in the innovation process, to experiment boldly, to experience setbacks and successes, and to cultivate practical ability.

1.2 Theoretical application of the four construction principles of OBE education concept

Clear focus: The curriculum design has clarified the educational purpose, combined with the national education policy and the new curriculum standard of the art curriculum, focusing on training students who are capable of working as dance teachers in primary and secondary schools in the future. The content of the course includes dance choreography, creation of works and dance lessons in primary and secondary schools, in order to meet the needs of education concepts and national policies in the 21st century.

Expanded opportunities: The curriculum is designed to provide a variety of learning styles, such as PBL pedagogy, flipped classroom, etc., as well as a wealth of teaching resources to expand students' opportunities for learning success. Assessment methods are also more diverse, focusing on individual student differences.

1.3 The theoretical application of four implementation steps in the concept of OBE education.

In this study, we carried out the teaching design of dance choreographer course according to the four implementation steps of OBE (Outcome-Based Education) education concept.

In light of making the manuscript more applicable and ease to understand it is important to further explicate how some of the teaching approaches like the flipping technique can be used to cater for diverse learners within the choreography courses to teacher colleges. Flipped classrooms encourage effective learning that is done by students themselves through altering the common methods of delivering the lessons (Gwo-Jen Hwang, 2015). Learning forms comprise instructions provided to the students via videos, reading materials or any other teaching content that is not conducted face to face in a class and class time is spent on interactions and on the application of concepts. This approach accommodates various learning styles: It will use the multimedia resources for those who are visual learners, Podcasts for those who are auditory learners and group work or any kind of activities that students engage in within the classroom for kinesthetic learners.

In choreography course, the application of the flipped classroom approach enables the students to study the theory and choreography independently in their own pace, time and through more resources than the class ones, and the class time can be effectively used to develop, perform and polish the choreographic works. It also caters for children with different achievements since students are allowed to engage more into their laid down topics. Integrating such a strategy into the course structure would guarantee an all-round approach in the learning process for every learner.

Defining learning outcomes: In the early stage of course design, we conducted a detailed analysis of the expected learning outcomes of students according to their personal development needs, the teaching requirements of teachers, and the development trends of the industry sector. Through the principle of reverse design, we evaluate the future development and talent orientation of students, as well as the direction of national education policy, to ensure that the curriculum design can meet the long-term development needs of students (K. A. Heller, 2000). The definition of learning outcomes encompasses three key areas: familiarity, proficiencies and creative competency. These are theoretical data concerning the initial theories of dance choreography, the existing theoretical perception related to dance choreography in the primary and secondary schools, choreography and creation techniques, work creation method, the pattern of designing the dance lessons.

To achieve these learning outcomes, we have developed a comprehensive course curriculum that consists of six modules: undergraduate courses include: introduction to dance choreography, elements of performance, dance choreography theory for pupils in primary and secondary institutions, work creation, and teaching approaches. It is important to assemble a balanced set of the teaching/learning materials in the course when a teacher knows that each student could potentially meet a given learning outcome and acquire all the necessary knowledge and skills through these modules.

Evaluation of learning outputs: The evaluation of learning outputs is carried out throughout the teaching process, using a variety of evaluation methods, including process evaluation (assignments, exercises, classroom performance) and final examination (theoretical knowledge and practical creation). In the evaluation process, in addition to teacher evaluation, student mutual evaluation was introduced to cultivate students' expressive ability and listening to multiple feedback. According to the evaluation results, personalized improvement suggestions and guidance are provided for students to help teachers adjust teaching strategies and improve teaching effects.

The major aim of implementing the Outcome-Based Education (OBE) concept is on practical application of the knowledge by students; this will make learning more relevant. Learning outcomes of students are best served by ensuring

its applicability to future educational and professional development, including composing and enacting dance works as well as teaching dance choreography to students of primary and secondary schools. As a reflection of student learning, these outcomes provide useful feedback for refining further teaching and learning resources, instructional approaches and other curricula.

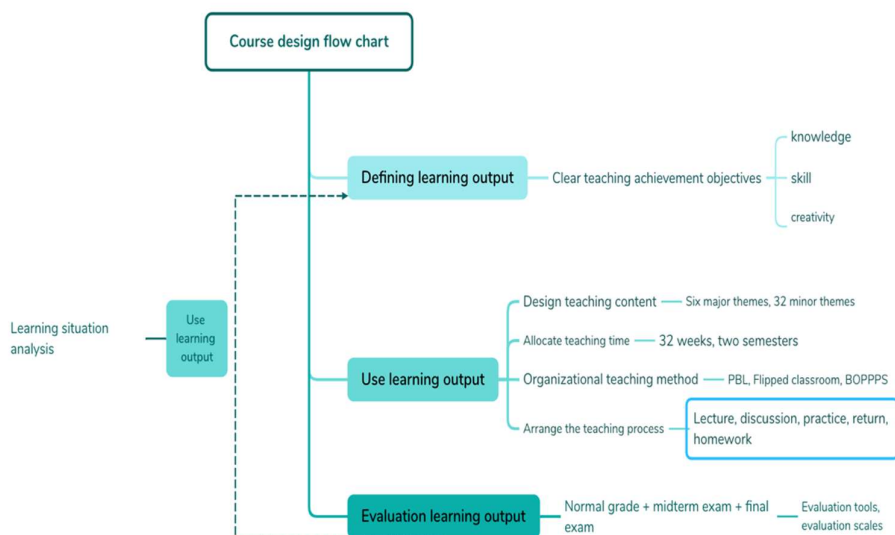
Creativity and innovation literacy are considered as the part of the 21st-century learning as well as the course elements while using OBE as the major framework for creating the dance choreography course; four major construction principles and implementation steps are identified. This approach not only upgrades the innovation of the content of the course but also is good teaching strategy for cultivating the dance choreographers who have vision and ability.

Be student-centered: The curriculum design is student-centered, breaking the traditional teaching mode, adjusting teaching methods according to the development level of students, encouraging students to take the initiative to learn, and broadening learning ideas.

Reverse design: Curriculum construction first defines the social need in training competent professionals, and then reorganizes the contents and process of teaching. Copyright through the modern concentration for arts in school: primary and secondary schools The contents of the course not only contains the most fundamental steps and theories of choreography but also it consist of the theoretical theories and process of work creation which can be appropriate for primary and secondary school.

To that end, the curriculum design provides innovative course content, teaching approach, practical activities, and assessment for the cultivation of talents with innovative thinking and practical skills. These four principles of construction are interrelated to provide the elementary principles of choreography course construction. It makes the development of the course more efficient and increases recognition of the novelty of the course, its uniformity, and the systematic nature of its organization.

2. The design process and steps of the development activity set



(Figure 2: Flowchart of course design)

2.1 Analysis of Curriculum research objects (using learning outputs)

In this study, we conducted an in-depth analysis of the curriculum research objects to ensure that the instructional design could meet the specific needs of junior students majoring in dance at normal colleges. The following are the findings of the study analysis:

Student development stage: The target student group is early adult individuals between 19 and 23 years old, and students at this stage have reached a mature level both psychologically and physically. This period is crucial for students' personal growth. They begin to learn professional knowledge in depth, make future career planning, gradually change from dependence to independence, and establish the identity of self-cognition.

Characteristics of dance students: Dance students usually have good physical quality and active thinking ability. After the early basic courses, they have accumulated certain professional skills and theoretical knowledge of dance.

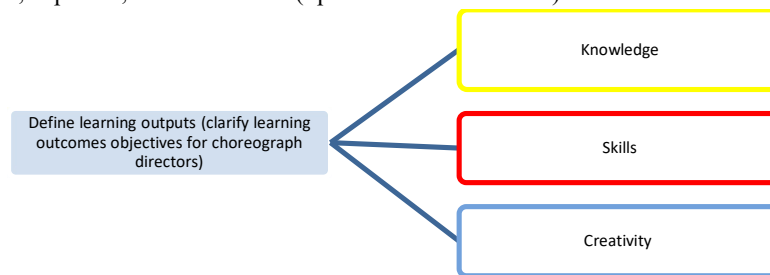
Diversification of teaching methods: For this age group of students, the traditional "one story" teaching method is no longer applicable, and diversified teaching strategies need to be adopted. By guiding students to learn independently, helping them to build confidence and improve creativity is the key to improving learning enthusiasm and effectiveness.

The richness of educational resources: the introduction of rich educational resources and diverse teaching contents can effectively stimulate students' interest in learning and improve learning results. Rich learning materials and teaching resources contribute to the personal growth and overall development of students.

The design of this course fully considers the development stage and learning characteristics of junior dance major students. Through the use of diverse teaching methods and rich educational resources, it aims to improve students' independent learning ability, creativity and professional skills, and lay a solid foundation for their personal growth and future career development.

2.2 Clarify the learning outcomes objectives of choreographers (define learning outcomes)

When using the implementation steps of the OBE education concept, it is assumed that the idea of learning outcomes is clear. The learning outcomes for dance choreographers are systematically defined and integrated into the curriculum design objectives. Based on the professional competencies students are expected to master, these outcomes are categorized into three key areas: cognitive capital assets embodied in Web 2.0 applications encompassing factual and procedural data, expertise, and innovation. (Specific as shown below)

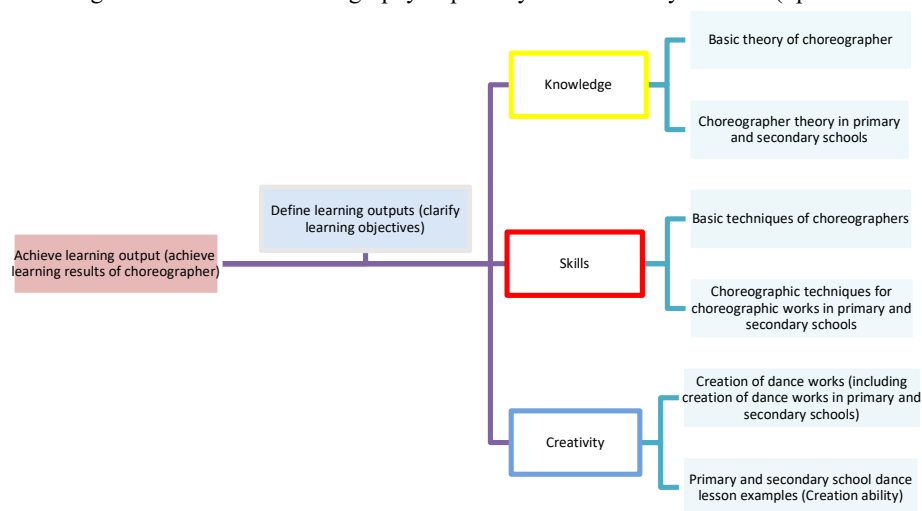


(Figure 3: Define learning output graph)

2.3 Realizing the learning Outcomes of Dance Choreographer Design Teaching Module (Realizing the learning outcomes)

2.3.1 Design of teaching content

In the light of defining learning outcomes, the content is clear about the main pedagogical concept to pursue, which in turn helps to create the content reflecting the main purpose of dance choreographer learning to fulfill the design objectives. Six teaching modules are produced, of which six are techniques of dance choreography and six are knowledge and teaching content of dance choreography in primary and secondary schools. (Specific as shown below)



(Figure 4: Achieving learning outcomes)

The materials to be covered by the teaching content of each module are established in connection with the consolidation of particular learning objectives. The knowledge-based modules are divided into two parts: , one is on the requirement of the basic theory of choreography of dances, the other lays emphasis on the theory of choreography of

dances in primary and secondary institutions. As for these theoretical modules, teachers' original intention and objective that students have substantial knowledge to support their future creative practice of dance are fully demonstrated.

Most of the skill-based modules focus on basic movements in choreography and establishing techniques for coming up with dance production for primary and secondary institutions. These modules were designed to provide students with foundational level choreography competencies, as well as the technical underpinnings to underpin choreographic production.

The creativity-focused modules consist of two sections: Composing new dance works and establishing dance lessons at school, primarily, basic and secondary ones. These modules will help students build interest in creation; provide guidance on good innovation and teamwork habits; and engage the students in the creative process.

The course design regarding the dance choreography is in terms of knowledge, skill and creativity with 6 modules and 32 themes. In tune with the dispositions of creativity in the educational system for the twenty first century as well as national policies like the new curriculum standards for art this course is designed to complement the existing basic understanding of choreography among students as well as their creativity and skill. Such a vast course content guarantees the respondents' needs are met; they are trained to become teachers of dance in primary and secondary schools in which they will be able to teach choreography well.

2.3.2 Allocate teaching time

1) The programme is divided into two semesters in the third year to total an overall of 32 weeks with 16 weeks for each semester. This course is taken four times a week. This teaching arrangement is in accordance with the time table of the dance choreographer course under the dance training program at Langfang Normal University.

2) Duration of each class: According to the schedule of the Dean's Office of Langfang Normal University, the duration of each class is 50 minutes. Therefore, the duration of the choreographer course is also 50 minutes per bar.

2.3.3 Organizing teaching methods

PBL (Project-Based Learning) Teaching Method: This one centers on the achievement of project work and is mainly applied once the course themes have been developed. It provides students with learning packages according to their learning goals. In this course, PBL is mainly used in lessons involving choreography of dances in primary and secondary schools since it enhances development of a befitting learning-behavioral plan for students.

Flipped Classroom Teaching Method: This effectiveness of the flipped classroom method is is partly applied in the two main areas, namely the basic theory of dance choreography and the theory of dance choreography in the primary and secondary institutions. This method makes learners spend more time outside class going through various lessons, making class time rather more productive.

BOPPPS Teaching Method: This method is mostly applied in the training of the basic movements in teaching dance choreography. It refers to factored down presentation of lesson so that the students can properly handle learning content through sequenced method. The teaching process is designed according to the teaching content, which is mainly composed of teachers' teaching and students' learning.

Teacher's "teaching"	The methods and teaching tasks and content, weave faculty	Teaching planning, teaching characteristics, teaching highlights	Acquire the teacher's course mastery
	The type of problem, the teacher answer way	Purpose, problem produce, issue	The content of teaching evaluation was analyzed through questions (language)
	Interaction between teachers and students	Interactive mode, frequency, time and effect	Analysis of teaching evaluation main body
Students' "Learning"	Learning interests, habits, initiative	Student behavior	Analysis of the teaching situation
	Knowledge and skills understanding, application,	Level of student progress	The analysis process teaching evaluation

	improvement, method acquisition		
	Acceptance of learning outcomes	Student achievement obtained	Student achievement

(Table 1: Task table of teachers and students in teaching process)

2.4 Assessment Methods and Tools (to evaluate learning outcomes)

Evaluation Method: A tested approach to assessment is that the assessment is broken into three parts: formative, formative process, and summative in form of a test. This ensures students are assessed at every level, during the course of their learning as well as at the end. The practical assessment is a formative assessment that makes up 15% of the total mark, and the process assessment is a formative assessment that also makes up 25% of the total mark. While the final examination is a summative assessment that makes 60% of the total mark for a balanced assessment. The purpose is to monitor several features of students' activity for better practice management and students' improvement.

Evaluation Tools: The rubric method is used for the assessment because it is a precise method of measuring students' work, achievement and progress. It is a set of benchmarks applied in evaluating students' products, projects, behaviors, and artistic performances and co-created innovations. The evaluation focuses on five key assessment points: creativity and design, movement's realization, expressive accomplishment, crossover, and collective invention. Each area is graded on a five-level scale: From best to worst we have Excellent, Good, Fair, Passing, and Poor. The overall results are therefore a consolidation of all these aspects of student learning outcomes, and therefore the following assessment.

For example, using the guide course ability index table to evaluate students, students can be grouped according to different indicators, the excellent and the general collocation and cooperation, in the process of learning to narrow the gap between them, so that students can learn from each other to make up for the deficiency in practice. In the teaching method, the ability of different students is also flexibly adjusted, and the teaching steps are designed for them to determine the teaching progress.

Evaluation form of curriculum ability index for director

	Excellent	Good	Fair	Pass	Poor
Motion design					
Actions reflect					
Organize training					
Self-directed learning					
Cooperative innovation					

(Table 2: Evaluation Table of Director Course Ability indicators)

3. Quality assessment process of tools by IOC experts

3.1 OC Expert Review Form

Based on a literature review and preliminary research applying OBE education concept concerning the students as the key subjects of the process of curriculum designing the key principles include reverse design, clear focus, and expanding opportunities. The design is focused on learning outcomes definition, achievement and evaluation and learning outcomes are embedded in the implementation step. Appearing as a curriculum design, this work introduces a new view to the choreographer of the dance course for students of normal colleges and universities. The IOC score table is between 0.66 and 1. From the Consistency Evaluation Table known as IOC, the consistency achievement index in curriculum design reach 0.52 in value more than 0.5. When evaluating the collected data, it can be said that the consistency index value is not inferior to level 1 according to experts' opinions. To sum up, the general requirements for the skills students should develop in a choreographer course, the theories to be addressed while designing and implementing the course, the connection between the plan of lessons and objectives defined for each lecture and the overall content and the learning outcomes expected in the choreographer course were discussed.

3.2 Suggestions and analysis made by IOC experts

In this study, we invited IOC (International Olympic Committee) experts to evaluate the choreographers curriculum design and provide valuable suggestions. Here are the experts' suggestions and their application in course design:

1) Advice from Expert A:

Expert A emphasized that the curriculum design of dance choreographer in primary and secondary schools should focus on the individual "more real learning experience" of students. In view of the individual differences in education, expert A suggested adopting a more flexible teaching method to ensure that every student has an equal opportunity to achieve learning outcomes. This may include personalized learning plans, differentiated teaching strategies, and diverse assessment methods.

Feasibility analysis: The issue of focusing on the individual differences of students proposed by expert A is the key, because students have differences in cognitive style, thinking strategy, cognitive level and learning ability. Student-centered teaching in OBE education concept is the core to solve this problem, including understanding students' personality and needs, setting clear educational goals, formulating flexible curriculum plans, innovating teaching methods and using technical assistance.

Actionable strategies: A variety of teaching methods, such as BOPPPS, project-based approach, and flipped classroom, are used to meet the individual needs of students. Design differentiated questions, implement diversified evaluation, and provide personalized learning support. Foster an inclusive environment that encourages creative thinking.

Challenges and Limitations: The number of teaching classes is large, and it is difficult to take full care of every student. The gap between technology and application requires continuous improvement of teaching methods.

2) Advice from Expert B:

Expert B made detailed suggestions on the specific content of the course design. For example, in the first week of the course, it is recommended to add the content of children's dance in order to better connect theory and practice in the lead-in, viewing and discussion sessions. In the course activities of week 9, "multi-person modeling" should be changed to "three-person modeling" to be consistent with the concept of "group modeling" in the course content. This adjustment helps to improve the accuracy and practicality of the course content.

Feasibility analysis: It is reasonable to add the content of children's dance to the curriculum design proposed by expert B, because the change of social function requires the content of dance choreographer's curriculum to be more comprehensive.

Implementable strategies: In the first week of curriculum design, the content of dance in primary and secondary schools was added, and the multi-person modeling in the learning activities in the ninth week was adjusted to three-person modeling.

Challenges and limitations: Due to the limitation of the amount of class hours, it is necessary to effectively complete the teaching tasks within the limited class hours. It is a challenge for teaching operation to accurately analyze students' needs and assess students' ability.

Through the discussion and analysis of the recommendations of the IOC experts, we identified the improvement direction of the course design. We recognized the importance of paying attention to the individual differences of students, and explored a variety of teaching methods and evaluation strategies to meet the individual needs of students. At the same time, we are aware of the challenges that may be encountered in the implementation process, such as large class sizes and class hour restrictions. These discussions and analyses will play an important role in guiding our curriculum development and improvement, helping us to continuously learn and improve the quality of teaching.

4. Set of activities developed on a specified topic (including revisions and improvements based on suggestions)

This study comprehensively designs and develops the dance choreographer curriculum by applying the educational concept of the 21st century and OBE. Based on the evaluation and suggestions of IOC experts, we have made detailed improvements to the course content to meet the individual learning needs of students and improve the teaching effect.

Discussion

Curriculum code	Lecture instructor
13210081	Li Pei
Learning outcomes	The ability to learn
1. Through the usual test + final exam 2. Creative dance sketch and design of primary and secondary schools dance class (choreographing capability)	1. Able to analyze the basic concepts and techniques of dance choreography. 2. According to the basic technical design creative dance dance sketch sketch and suitable for primary and secondary schools.

	3. Dance choreography lesson design
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(Table 3: Summary of Directing Class)

The contents of the active set:

1	Choreographer basic theory	Professional functions of choreographers
		Selection and structure of dance works
		The procedure of dance creation and the form of stylistic expression
		Dance language and ways of multi-party cooperation
2	Basic techniques for choreographers	Impromptu dance practice
		Observe life and capture image exercises
		Recognize movement and break down the elements of movement
		Development exercises for the body
		Styling exercises
		Styling and space exercises
3	Dance sketch creation	Choose dance motivation
		Movement variation exercises
		Time, space, and force exercises
		The composition of dance sentences and dance segments
		Material selection and structure
		Use of music
4	Elementary and secondary school choreographer theory	Characteristics of physical and mental development of primary and secondary school students
		Characteristics and creation requirements of dance works in primary and secondary schools
5	Techniques for creating dance works in primary and secondary schools	Selection and conception of dance in primary and secondary schools
		The structural design scheme of primary and secondary school dance
		Choreography of dance movements in primary and secondary schools
		Scheduling design of dance in primary and secondary schools
		Music selection and analysis of dance in primary and secondary schools
		Creation of dance sketches for primary and secondary schools
6	Elementary and secondary School dance Lesson Examples (Creation ability)	Drumming
		Polka dot dance
		The bobbing of the scarf
		Watch the movement
		The weaving of colored thread
		Fun colors (red, yellow, blue, black)
		Clay sculpture
		Dance in Poetry "Spring Dawn"

(Table 4: Content Activity set of the course)

Examples of specific course design:

1. Teaching module: Basic techniques of director

Teaching objective: Skills

Teaching method: BOPPPS teaching method

Week of teaching	The subject	Course objectives	Learning activities	Assessment	Teaching resources and equipment
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9	Dance modeling exercises	1.To develop students' creativity and the ability of the body 2.The composition and aesthetics of different shapes	Pre-test: Test students' understanding of modeling and modeling ability. Import: Look at some pictures, bodies, nature, objects, etc., broaden the imagination of modeling. Teaching: The characteristics of modeling, developing ways of using the body in the modeling process.Practice: 1. Single modeling exercises 2. Double styling exercises 1. Three-person styling exercises 2. Group modeling exercises	The design modelling Modeling evaluation: the novelty, the completion of action of degrees	Online: static modelling photos, video offline: Ppt, sound
			Teach: contact model, out of touch with modelling, more than the relationship of the shape Practice: 1. The group contact modeling practice 2.Grouping people practice shape Post-test: test whether students' modeling ability has improved compared with the pre-test results.		

(Table 5: Sample course design 1)

2. Teaching module: primary and secondary school dance lessons (creative ability)

Teaching objective: Creativity

Teaching method: PBL

Week of teaching	The subject	Course objectives	Learning activities	Assessment	Teaching resources and equipment
10	Modelling and space to practice	To understand the relationship between the space and shape	Import: watch the mural Teach: the relationship between the space and shape Practice: 1. To find a wall, as the backing, the modelling of modelling group formed a mural 2. The reasonable use of metope space. 3.Form a mural dance segment, find a music.	The mural design The rationality of the evaluation: the fresco space, interpersonal coordination, the relationship between human and space, innovative design	Video, PPT

(Table 6: Course design Example 2)

The highlights of course design are student-centered, and the course aims at improving students' learning outcomes and ability. 32 courses are designed, covering learning objectives, teaching activities, assessment methods, teaching resources and equipment. Various teaching methods, combined with online and offline resources, use BOPPPS, project-based teaching, flipped classroom and other teaching methods to adapt to different students' learning styles. Evaluation diversification, the implementation of a diversified evaluation system, not only pay attention to the knowledge of students, but also pay attention to the cultivation of creative thinking and practical ability; Content innovation, according to expert opinions, increased primary and secondary school dance choreographer theory, enriched the teaching content, make the course more comprehensive and practical. Continue to improve personalized learning, continue to optimize personalized learning strategies to ensure that each student has access to the necessary support and resources; Teaching resources, constantly update and expand the teaching resources to maintain the modernity and relevance of the course content; Expert cooperation, maintain communication with IOC experts, and adjust the curriculum according to the latest educational trends and student feedback.

Discussion

This paper aims at evaluating challenges associated with the Outcome-Based Education (OBE) framework in the context of institutions operating in resource-limited contexts especially teaching of dance choreography education. Of

them, the challenge of scarcity of teaching aids, instructional materials, and technologies for use in various instruction methodologies including PBL or inverted classroom. In such learning settings, not only can one get limited access to the digital tools, newest technologies, or resources for using in teaching and learning, but even spaces to create dances might be limited. These constraints can hinder the development of creativity and co-innovation these two notions that remain at the core of the OBE framework.

Further, teacher education and professional development as a core requirement for implementing the OBE model; nevertheless, implementing this model in resource-constrained context may provide inadequate support for educators for enhancing skills and knowledge. Inability to contain the development of ineffective strategies in curriculum implementation exacerbates a crucial gap of teacher preparedness that undermines the accomplishment of specified learning outcomes (Catherine Miles Grant, 2016).

Moreover, most of the assessments especially those which demand feedback and cooperation may prove quite difficult especially given that the class size is large and that time for offering instructions is particularly limited. Perhaps, the use of the number of different kinds of evaluation, involving peer assessment and formative evaluation, might present problems in practice if there are no necessary resources or organizational backing. However, these barriers do not eradicate the need for OBE principles' application, although precise options of low-cost technologies or community resources could be used as the potential solutions for these issues.

In this study, we explore the application of OBE education concept in the course design of dance choreographer, and improve the teaching methods in the current dance education.

Application of OBE framework: OBE education concept emphasizes student-centered, reverses the traditional dance teaching mode, and pays more attention to students' future employment needs. Through the OBE concept, the design of dance choreographer course is more objective, and the teaching content, methods and evaluation methods are innovatively constructed to adapt to the guiding ideology of national education reform.

The application of four construction principles: taking students as the main body, designing courses around students' individual needs, enriching teaching content, expanding teaching methods, and optimizing evaluation methods.

The completeness of the four implementation steps: the steps of defining, implementing, evaluating and using the learning outputs, provides a complete guiding idea for the course design and forms a closed loop from analysis to application.

Feasibility and Challenges of OBE: The advanced nature of OBE education concept makes it have a wide range of application potential in different cultures and disciplines. Possible challenges in implementing OBE include teacher training, establishment of evaluation system, adaptability of students, complexity of course design, implementation of personalized teaching, and pressure for continuous improvement.

Effectiveness of course design: In the course design of choreographer, the student-centered principle is taken as the starting point and the goal is to encourage students' active learning. The course content is rich and various teaching methods are used to greatly strengthen students' participation. Various evaluation methods also strengthen the analysis of students, and further improve the achievement of students' learning results.

The comparison between curriculum and traditional curriculum model: curriculum design breaks the singleness of traditional curriculum teaching means; The richness of teaching content replaces the one-sidedness of traditional curriculum; The diversification of assessment methods replaces the simplification of traditional curriculum; In terms of the goal of talent training, it is more consistent with the direction of the development of dance talents in normal colleges.

Research deficiencies and future directions: This study has limitations in terms of research capacity, sample diversity and practical teaching; future research will conduct in-depth needs analysis, expand sample size, and realize practical teaching of curriculum design. We will continue to explore the construction of teaching resources and improve relevant theories and practices.

The study emphasizes the effectiveness of using the OBE framework to transform dance choreography learning though the following comes with the following drawbacks:—The study apart from supporting the use of the OBE framework in dance choreography learning has its shortcoming, mainly the samples' diversity and scalability. The use of a small and targeted, relatively homogenous, subject population reduces interpretability for the assessment of the proposed course design in a wider variety of institutions or settings (Kraft, 2020). Further, the practical aspects of the facilitation might be problematic at larger scales if it is difficult to orchestrate the differentiation of instructional strategies and assessment methods. These limitations must also be further discussed in subsequent papers with larger sample-based research and longitudinal data. Nevertheless, the manuscript is quite helpful in serving the debate on modernizing the arts education in the following ways due to offering directions that are quite practical while embracing the ideas of OBE to

address or phenomena based on the experiences of Jim in the tutorial. The current study provides the base on which future research on the implementation of OBE in the teaching and learning of dance can be built.

In summary, OBE education concept provides a new perspective and method for the design of dance choreographer curriculum. Although there are challenges in the implementation process, it is expected to further improve the quality and effect of dance education through continuous practice and improvement.

Conclusion

The study analyses the use of OBE framework in developing choreography for teachers' college with reference to innovation and talent development needs. The work shows how OBE, with its focus on learner autonomy and understanding of program, course, and module purpose, can develop content, process, and product. Introducing such key principles as innovative collaboration, creative experience, and practical approach, the course is designed to enhance the students' preparedness for the challenges of the changing landscape of approach to learning and teaching dances in primary and secondary settings.

Using the study's findings, however, the following potential limitations are worth mentioning: First, issues with resource might limit possibilities; second, teacher training could be an issue; third, the course structure might not be easily scalable in larger, or more diverse classrooms. These limitations reveal directions of further theoretical investigation, therefore the study can be deemed successful in providing a strong rationale in favour of applying OBE in arts education. This paper shows that blended learning that includes elements of the flipped classroom approach as well as project-based learning suits the needs of students with different learning styles and keeps them interested.

The findings also provide direction for future studies, which should involve more participants, clinical practice demonstration, and solutions to extendibility issues meeting. However, this paper enhances the modernization of arts education and offers a fertile reference for future curriculum in teachers' college dance education.

Recommendations

To further this need, strategies for continued professional development for dance educators should be researched, as well as the exposing of dance educators to efficient OBE concept training, new teaching techniques as well as the ways and methods of assessing students' outcome.

Promote the generation of materials and the innovation of methods of teaching and learning practices including PBL, flipped classroom, and technology integration that serves students differently.

Top-priority to enhance and strengthen the student evaluation system by incorporating the peer reviewing system, self-assessing system, continuous assessing system, other evaluation tools and methodologies to increase the efficiency of the assessment.

Learn about the integration of contemporary technologies such as artificial intelligence, and virtual reality and motion capture technology for improving the delivery of dance choreography teaching knowledge.

2. Policy recommendations

Research should focus on the relevancy of the curriculum topics and specifications of the market environment to which educational outputs must respond. This alignment will ensure that the curriculum is well developed and students' career attributes are improved.

Encourage collaborative scholarship, focused on incorporating dance with other arts, psychology, education, and many other realms. Also, explore opportunities available to choreographers of how an international component can be integrated into the choreographer course, the integration of different forms of dance from other countries, international partnering, and a brief survey of trends in today's International dance education.

This study provides practical suggestions for applying the OBE-based dance choreographer course design in normal colleges:

Courses should be spread over at least two semesters to guarantee all the related contents are covered. The course duration may be varied based on the program of the school, but it should not be below two semesters long.

From teaching content, it should be able to hold classes for dancing for primary and secondary schools fifteen minutes dance lessons that can be as per teaching objectives. The number and scope of lessons should be increased if based on basic skills of students but it should not be less than the existing number of lessons to make the students acquire necessary choreography ability.

Integrate PBL teaching strategy, use of flipped classrooms and the BOPPPS template in developing the course. For convenience, teachers are in a position to negotiate the extent of effective instruction strategies with what is to be taught in a classroom. It is recommended that specific teaching methods be adjusted to increase their effectiveness with students.

Use the proposed methods and tools in the evaluation directly in the course. In some cases, the student's targets and coefficients, which form the basis of assessment, can also be different. The rationale for assessment goes beyond evaluation of student learning results to the purpose of modifying the teaching and learning processes. Perhaps, the most important ground is the need to develop an objective evaluation system.

Carry out studies that will assess the effectiveness of OBE in the programme of dance choreographer curriculum. Such studies should address the areas of increase in student performance, employment of students, and overall satisfaction of students. Therefore, follow-up study can be recommended to look at the career progression and contributions of graduates trained in choreographer OBE dance.

Penned down below are the recommendations Chrysikou (2011) provided which if put into practice will enable the successful delivery of the choreographer course at the university level enhancing teaching quality and for the subsequent professional development of students. These suggestions also enable the teachers to apply changes regarding the directions of teaching based on the students' learning needs more successfully.

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