

Development And Design A Dance Courses For Grade 7 Students In China Using The Omo Concept

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Abstract

The OMO (Online-Merge-Offline) idea is used in this work to build courses by combining the theories and practices of Flipped Classroom, Blended Teaching, and Backward build. "Online independent learning before class," "face-to-face teaching during class," and "online consolidation after class" are the three phases into which the OMO idea breaks the course design. While offline instruction is centered on hands-on training, online instruction is defined as holistic learning that blends theory knowledge with practice training. In addition, blended learning supports the development of the OMO teaching model in terms of research methodology and pedagogical principles; the Flipped Classroom offers a good channel for self-directed learning in the OMO model; and the use of Backward Design offers a structural framework for evaluating priorities in the design of this course. Hence, the design of this course can benefit from the use of these three-course design methodologies.

Based on the objectives, content, and assignments of the dance course as outlined in the "Compulsory Education Art Curriculum Standards," this paper progressively finishes the design of the Grade 7 dance course by the closed loop of objectives, content, evaluation, and implementation. By studying folk dances, seventh-grade children may continue to inherit and preserve the wonderful traditional culture of the Chinese people while also fortifying their feeling of national identity. This course's design not only aligns with the national aim of nurturing people and the school's cultivation standards, but it also supports students' integration into society in the future by reflecting the fundamental competencies outlined in the Framework for 21st Century Learning.

IOC (Item-Objective Congruence) evaluated the dance course in this study and concluded that it may support the learning outcomes of dance among seventh-grade students while also meeting the anticipated objectives and tasks. In the meanwhile, the researcher used the experts' suggestions to optimize and enhance the course.

Keywords: OMO concept, Course design, Dance teaching, learning for Year 7 students

Introduction

Dance majors have been offered in many higher undergraduate and specialized colleges and universities since the 1990s. However, it wasn't until the 21st century that China's Ministry of Education started to progressively focus on dance instruction for elementary and secondary school pupils. Dance education is not popular, and there are no specialized dance courses, dedicated dance classrooms, or dance learning goals and objectives. These are only a few of the issues that still plague the growth of dance classes in compulsory education. The growth of dance instruction in elementary and secondary schools is hampered by each of these reasons. The design of the dance course in this paper will be more standardized and rigorous as a result of the 2022 revision of the "Compulsory Education Art Curriculum Standards" released by China's Ministry of Education, which clearly outlined the goals and tasks of the course for each grade and added the subject of "dance" to the primary and secondary school art curriculum as a required course. The importance of arts education has gained increasing recognition in recent years, particularly for its role in fostering creativity, cultural awareness, and critical thinking among students. Despite its significance, research on integrating modern instructional design theories into arts education, specifically dance, remains scarce. Most existing studies focus on traditional teaching methods, often overlooking the potential of blended and innovative approaches such as the Online-Merge-Offline (OMO) model. This

gap is particularly evident in the context of secondary education, where dance is often marginalized due to limited resources and curricular constraints.

As Internet technology has advanced quickly since the turn of the twenty-first century, the idea of OMO (Online-Merge-Offline) has progressively gained traction. OMO, which stands for "deep integration of online and offline," was initially used in the e-commerce sector, which is a sort of industry platform-type business model. (Li, 2017) Later, some education scholars applied the concept of OMO to the teaching and training industry, which refers to a new style of teaching that is student-centered and uses technology to create a scenario ecosystem that combines online and offline learning and enables personalized instruction and services by opening up different data kinds, levels, and structures in virtual and real learning situations. (Zhu and Hu, 2021:15) To fully realize the teaching concept of "student-centered," OMO teaching mode expands the starting point of instruction beyond purely online or purely offline. It also emphasizes the collision of ideas between students and teachers both online and offline, offering the flexibility and convenience of online instruction along with the warmth of offline instruction. (Wen & Zhu, 2020:109) The concept of OMO is applied to the design of dance courses, which firstly solves the problem of the current sole mode of dance teaching. Traditional offline teaching students will only replicate the teacher's body movements, focusing on practice but not theory, and lack of motivation to learn; while purely online teaching is focused on learning theories, there is no way to feel the teacher's body changes, and a lack of teaching intuition, so the OMO teaching mode can assimilate the advantages of online and offline teaching to achieve the balanced development of theoretical and practical learning, which improves the students' dance comprehension ability and learning efficiency. Secondly, in the OMO teaching mode students can control their own learning speed, and teachers can teach according to their abilities, which is conducive to the flexible implementation of the course, with a higher degree of freedom, and also improves the learning effect and classroom participation of students. Finally, the OMO teaching model enriches the learning path, breaks through the limitations of teaching time and space, compensates for the deficiency of resources for offline instruction, and is conducive to the promotion of educational equity.

This study addresses this gap by exploring the application of OMO, Backward Design, Blended Learning, and Flipped Classroom models in the design of a comprehensive dance course for Grade 7 students. By integrating these methodologies, the course not only enhances theoretical and practical learning but also aligns with national educational standards and the evolving needs of 21st-century learners. Through this research, we aim to provide a replicable framework that bridges traditional and modern pedagogical practices, contributing to the broader discourse on innovative educational strategies in arts education.

Grade 7 is the beginning stage of secondary school, the stage of evolution from childhood to semi-maturity, and it is also the best time for the greatest plasticity and education in the secondary school stage. (Li, 2015:137) To give children in Grade 7 a quality education, teachers should take advantage of this advantageous moment to meet their physiological and psychological needs.

In today's diversified social system, a systematic and practical dance course is not only a reflection of the school's nurturing function, but also meets the cultivation requirements of students in the 21st century.

Research Objective

Utilizing a range of instructional design theories and techniques, this project creates and builds a dance course for seventh-grade students utilizing the Online-Merge-Offline (OMO) idea.

Research Methodology

1. Documentation Method

We study pertinent studies on the use of the OMO model in teaching and learning, gather pertinent materials from Chinese and international databases via China Knowledge Network, Wipro, and school libraries, and conduct a thorough analysis of the OMO model. To improve comprehension of teaching concepts and models, study pertinent material on theories like blended learning, flipped classrooms, and backward design at the same time. Summarize and generalize the views expressed by dance educators regarding the state of education and issues related to teaching in recent years. Examine pertinent Ministry of Education documents, such as "Compulsory Education Art Curriculum Standards" and "Compulsory Education Curriculum Setting Experimental Program," and present our own opinions based on the pertinent dance course arrangements and the research of the past. With the aid of extensive network resources, solid theoretical support will be provided.

2. Logical Analysis

To support the growth of dance education in primary and secondary schools, this study intends to develop a set of course design schemes using the concept of OMO, based on the theories of backward design, blended learning, and flipped classrooms. It will explain how each step is carried out, how online and offline can effectively teach and learn, and analyze the impact of its application in the Grade 7 dance course.

3. Empirical Evidence and Case Studies

Studying the use of instructional design theories like Backward Design, Blended Learning Environment, and Flipped Classroom Learning has shown that Grade 7 students benefit from these theories to enhance their learning experiences. Here are examples and case studies to support the use of the mentioned methodologies within similar educational facilities:

1. **Backward Design**

In a case study done in a middle school in Beijing owing to the Beliefs and Principles of Backward Design, a Grade 7 science teaching plan was developed. As a result of developing learning outcomes and assessments ahead of the instructional design, it was established that there are gains of about 20% in students' understanding of sciences compared to the conventional approach (Gerde et al., 2018). The work presented how goal setting helped teachers of students to direct lessons toward key competencies promoting interest and improvement of academic achievements.

2. **Blended Learning**

Shanghai launched a pilot study of blended learning in mathematics education for Grade 7 students. One was a set of instructional videos on the Internet that complemented a series of problem-solving workshops in class. Evaluation of the program indicated that 85% of the participating students were able to master the relevant concepts in algebra than students in a normal classroom setting (Wang, 2024). As well, students claimed that the increase in satisfaction and student engagement was attributed to the time flexibility of online learning but having face-to-face interaction with the teacher.

3. **Flipped Classroom**

A study conducted in Guangzhou focused on using the Flipped Classroom model for teaching English grammar to Grade 7 students. Pre-class video lessons allowed students to review foundational concepts, freeing up in-class time for collaborative exercises and teacher-led discussions. Over a semester, students in the flipped classroom scored an average of 15% higher on grammar assessments compared to their peers in a traditional classroom setting (Peng et al., 2022). The study attributed this improvement to the increased opportunity for active learning and individualized teacher support during class time.

4. **Integration into Dance Education**

Although limited empirical data exists specifically for dance education in Grade 7, parallels can be drawn from the use of these instructional strategies in arts education. For instance, a study in a vocational school in Chengdu employed Blended Learning and Flipped Classroom techniques in a music theory course. Students engaged with online resources before class and practiced musical compositions during in-person sessions (Yang & Welch, 2023). This approach not only improved theoretical understanding but also fostered practical skills, suggesting similar potential benefits when applied to dance education.

These studies underscore the effectiveness of integrating Backward Design, Blended Learning, and Flipped Classroom models in designing educational programs for Grade 7 students. Their application in the context of dance education could similarly enhance learning outcomes by promoting engagement, flexibility, and a balance of theoretical and practical skills. Future research specific to dance education can provide additional empirical validation for these methodologies.

4. Expert Assessment Methodology

Expert assessments played a pivotal role in refining the course design by providing actionable feedback on objectives, content, and evaluation methods. Three domain experts were consulted during the course development process. Each expert brought unique perspectives from their professional backgrounds in dance education, instructional design, and pedagogical evaluation.

The feedback gathered from these experts influenced the course revisions significantly. For instance, one expert highlighted the need to align the course content more closely with the "Compulsory Education Art Curriculum Standards" to ensure national educational goals were met. In response, adjustments were made to include additional folk dances and thematic elements that reflect cultural diversity.

Another expert suggested improving the evaluation criteria for "Cultural Understanding." This led to the development of specific rubrics that assess students' ability to interpret the cultural meanings of dances, along with their understanding of historical and societal influences. These rubrics were integrated into both formative and summative assessment components.

Finally, the experts emphasized the importance of ensuring the feasibility of the OMO (Online-Merge-Offline) teaching model in resource-constrained environments. Based on this feedback, supplementary online resources were developed, such as video tutorials and digital practice guides, to support schools with limited access to dance facilities or instructors. This step ensured that the course design remained adaptable and equitable.

These expert-driven adjustments not only strengthened the theoretical foundation of the course but also enhanced its practical implementation. The iterative feedback loop with the experts exemplifies the value of incorporating diverse professional insights into course development.

Research Scope

Students in Grade 7 in districts and schools when circumstances allow are the article's intended audience.

1. The following requirements should be fulfilled by the school:
 - 1) Professional dancing instructors exist.
 - 2) The school has dancing facilities and classrooms that are suitable for the needs.
 - 3) Computers, multimedia equipment, etc. are provided by the school.
2. Students should meet the following conditions:
 - 1) No physical illnesses or injuries that would interfere with dance learning.
 - 2) Have a certain dance foundation.
 - 3) Do not exclude the study of dance.

Research Findings

1. Course Design

In this paper, the course design theories and methods of Backward Design, Blended Learning, and Flipped Classroom are integrated based on the OMO concept and the cultivation requirements of "Compulsory Education Art Curriculum Standards." The students' characteristics are understood to design a one-semester dance course for Grade 7 students that adheres to the closed-loop of the course objectives, course content, course assessment, and course implementation.

1.1 Application of the OMO concept

"Online independent learning before class," "face-to-face teaching during class," and "online consolidation after class" are the three categories into which the OMO concept can separate instructional activities. This type of instructional activity design combines the standards and rigor of offline instruction with the ease and flexibility of online instruction. Wang (2021:19) these three components will guide the design of both online and offline instructional activities in this study.

The content of online and offline instruction is separated by the OMO concept. Offline instruction is mostly focused on practical training, but online education can be either strictly theoretical learning of dance culture information, solely practical learning of fundamental dance exercises, or holistic learning mixing theory knowledge with practice training. Liu (2022:29) The learning impact may be maximized and the complementing benefits of online and offline learning can be realized through a reasonable partition of information. In this study, the offline teaching material is based on practical training, whereas the online teaching content is defined as holistic learning that combines theoretical knowledge with practice training.

In the previous research of education scholars, the OMO concept is usually used in the dance classroom of higher education institutions, which concludes that it can solve the problems of the current dance teaching mode in higher education institutions to a certain extent, the students' lack of interest in learning, and it can improve the students' learning effect and classroom participation, and it can encourage the variation and advance the way of dance teaching. (Liu, 2022:65) This paper applies the concept of OMO to Grade 7 dance teaching, hoping that it can also play a certain teaching effect.

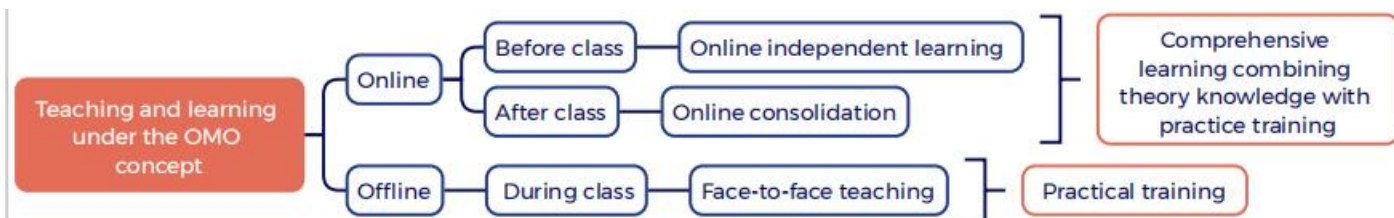
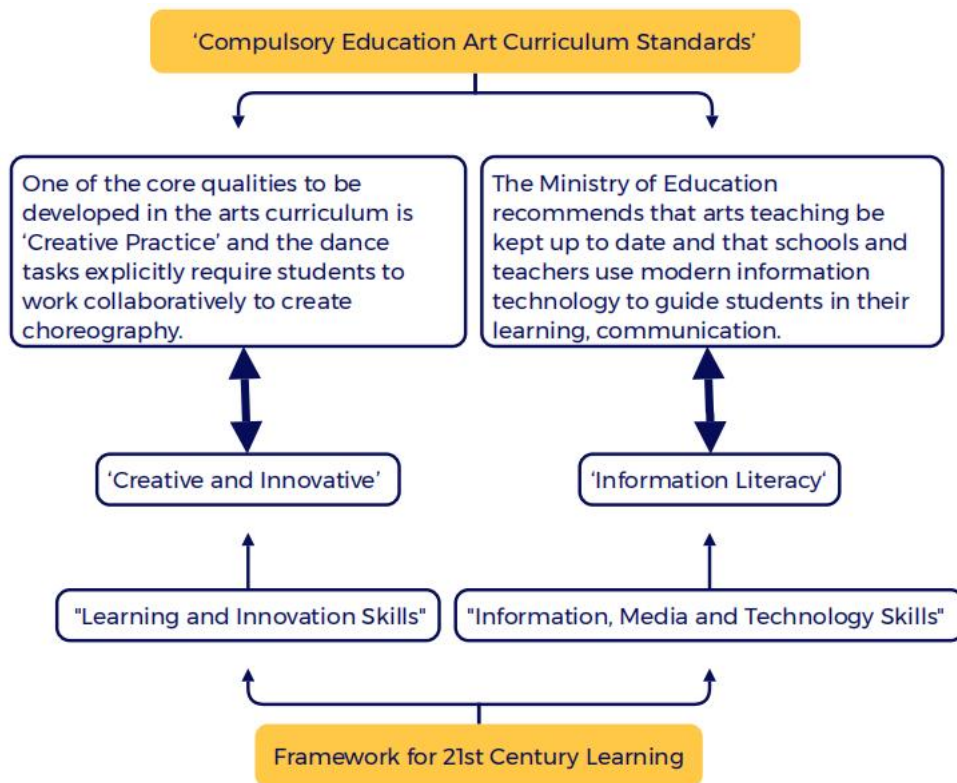


Figure 1 Teaching and learning under the OMO concept

1.2 Correspondence to the Framework for 21st Century Learning

The 21st-century learning framework's "Creativity and Innovation" and "Information Literacy" align with the "Compulsory Education Art Curriculum Standards" training requirements for pupils. The dance course maybe tailored to China's national circumstances, the law of student growth, and the trajectory of future development based on this design.

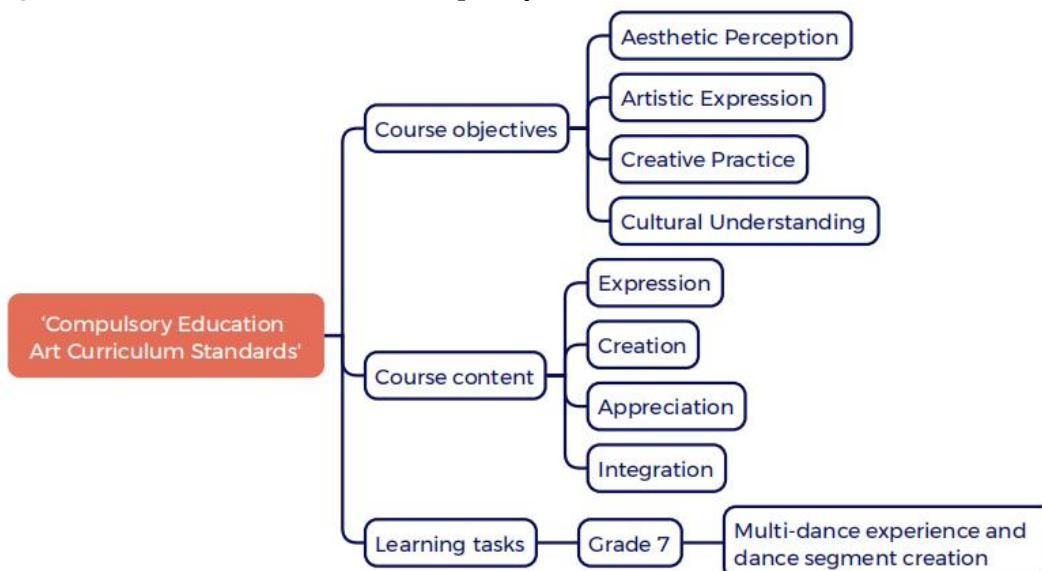
Figure 2: Correspondence between this paper and the Framework for 21st Century Learning



1.3 Analysis of the 'Compulsory Education Art Curriculum Standards'

'Compulsory Education Art Curriculum Standards' pointed out that the course objectives are the specific embodiment of the core quality requirements of the art curriculum, divided into "Aesthetic Perception", "Artistic Expression", "Creative Practice" and "Cultural Understanding", and the content of the dance course is divided into "Appreciation", "Expression", "Creation" and "Integration". And stipulates that the task of dance learning in Grade 7 is "multi-dance experience and choreography". (China, 2022)

Figure 3: Partition of the content of the 'Compulsory Education Art Curriculum Standards'



1.4 Application of Course Design Theory

- 1) This study uses backward design to teach "Expression" by starting with the learning objectives of seventh-grade students, giving proper assessment techniques top priority, and then setting up suitable teaching activities by those goals. (Ye, 2011:23) Together, the dance course and backward design may help students become more motivated to study dance, consistently support the attainment of learning goals, and enhance their focus and productivity.
- 2) By combining conventional and networked instruction for the dance course, this article incorporates the blended education model into the complete design of the course under the OMO concept. Combining dance instruction with blended learning can boost student engagement and learning outcomes, increase learning effectiveness, and promote a variety of learning paths. (Wang, 2022:86)
- 3) The Flipped Classroom approach is used in this article to examine "Expression" and "Creation" in Grade 7 dancing. Before class, students see a video that contains the learning material. They study on their own, and during class, teacher's help students finish the assignments and work through challenging challenges. (He, 2014:5) An essential way to accomplish information education is by combining a dance course with a flipped classroom, which may successfully serve as the student's primary body, foster their capacity for autonomous study, and increase the depth and breadth of their knowledge.

1.5 Characteristics of the Educational Target Group

Students in grade 7 have the emotional traits of half-children and half-adults and are in a stage of life when they are full of vitality, liveliness, and fresh wisdom. And the teaching approach must be innovative in terms of form, time, and content. (Cai and Liu, 2020:10) In order to offer quality instruction, this article documents the psychological and physiological traits of seventh-grade pupils.

1.6 Regulation of the Number and Length of Courses

The Chinese Ministry of Education's 2022 "Compulsory Education Art Curriculum Standards" and the 2001 document "Compulsory Education Curriculum Experimental Programme" both project that there will be between 26.775 and 32.725 dance lessons in a Grade 7 semester. This article describes how the course was structured to accommodate 32 dancing lessons over the period of 16 weeks, or two classes each week.

Secondary school pupils should not spend more than 45 minutes in each course, according to the National Standard Information Public Service Platform's 2012 report, "Hygienic Requirements for One-Day Study Time for Primary and Secondary School Students." The weekly learning time for dance will be 90 minutes as this paper will be taught according to the state requirement of 45 minutes for each instruction.

- 1) The total number of courses 32 dancing courses over the course of one semester
- 2) Each lesson lasts for forty-five minutes.
- 3) The duration of the two courses each week is 90 minutes.

1.7 Course Design Steps

1.7.1 Course Objectives

The learning goals and outcomes that students are expected to achieve during the teaching and learning process are known as course objectives, and they are crucial to instructional design. Following the dance learning tasks in Year 7 of the "Compulsory Education Art Curriculum Standards," we will summarize the curriculum objectives in this article using the four elements of core quality as follows.

- 1) Aesthetic Perception: Take in the representative national folk dance pieces or dance drama videos in China, comprehend the various dance forms both domestically and internationally, recognize the types of dances by their postures, rhythms, and movements, be able to capture the dynamic elements and stylistic traits of the dances, and attempt to perform.
- 2) Artistic Expression: Gaining expertise with many dance forms and their fundamental movements, improving the body's link between coordination, flexibility, and dexterity, and being able to demonstrate dance moves in a basic, well-coordinated, cohesive, and rhythmically correct manner.
- 3) Creative Practice: To collaborate with others to finish the performance of formation changes and modeling coordination, to be able to mobilize rich emotions and full feelings to participate in dance practice activities and performances, and to collaborate in a group to create a dance clip with a thematic idea.
- 4) Cultural Understanding: The ability to experience the emotions expressed in dance, comprehend the cultural meanings of dance, comprehend the factors that led to the development of dance forms, and be able to relate to and interact with them.

1.7.2 Course Content Chinese folk dance is an integral aspect of Chinese culture and a real example of its significance. It also symbolizes the spirit of the country. The use of folk dance as a carrier in dance learning at this stage can strengthen students' sense of identity with the national culture, according to the researcher, who believes that Grade 7 students are in the transitional stage from primary school to secondary school and have made some progress in all areas, including ideological cognition and character development. According to research, in the first semester of training, any dancer who has attended a professional dance school will begin with the "Northeast Yangge" combination. (Zhu, 2015:159) Tibetan dancing, according to some dance researchers, is the most effective method for developing limb control when studying folk dance. (Zhang and Liu, 2020:143) Thus, "Northeast Yangge" and "Tibetan dance" are the primary learning dances for the artistic practice of dance "Expression" in the course design of this paper, while "Jiaozhou Yangge" and "Mongolian dance" are also well-known dances for Chinese ethnic folk dance, and "Appreciation" is the primary learning dance for the artistic practice of dance.

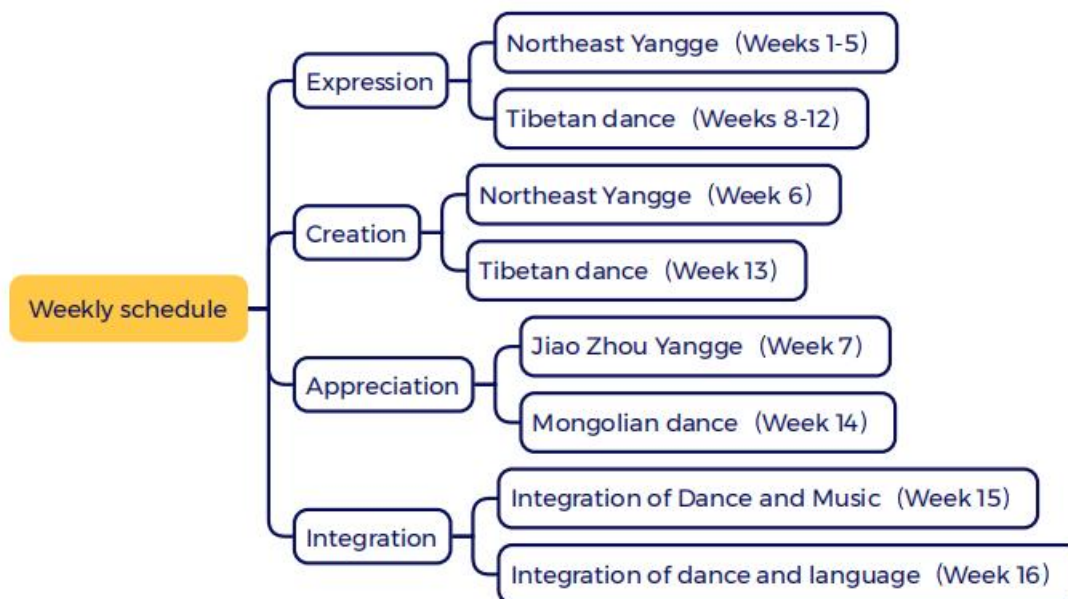


Figure 4: Weekly schedule

1.7.3 Course Evaluation

The process of evaluating the worth of instructors' "teaching" and students' "learning" is known as course assessment. Liu (2022:36) "Observation records," "tests and examinations," "homework and project assessments," "student self-assessment and peer assessment," and "video recordings" are the five evaluation techniques employed in this article. Additionally, we will choose suitable assessment techniques based on the content features of the four-course components "expression," "creation," "appreciation," and "integration."

The evaluation criteria will be categorized as 'Excellent', 'Good', 'Pass' and 'Fail'. For each method of evaluation, the researcher provided the following references: In 'Observation records' and 'Video recordings', the performance of standardized dance movements will be considered as 'Good', and the integration of thoughts and feelings based on standardized dance movements will be considered as 'Excellent'. In 'Tests and examinations', 90 per cent of the questions answered correctly will be considered 'Excellent'; In 'Homework and project assessments', a performance of a complete dance piece will be considered 'Good', and a performance of a complete dance piece that incorporates a thematic idea will be considered 'Excellent'; In 'Student self-assessment and peer assessment', the teacher invites students to give the basis and rationale for their assessment, as reasonable as possible.

1) A dance "expression" course is typically a hands-on course where the body is the primary medium for expression. Because it is a vibrant process, the instructor uses "observation records" in the teaching space to more precisely reflect the student's level of mastery; learners use "student self-assessment and peer assessment" in the school to discuss their own or their peers' learning of dance combinations, which is more likely to encourage students to learn. The teacher uses "video recordings" at the end of the class to verify the students' training outcomes.

2) The teacher uses "assignment and project evaluation" in the classroom to summarize and evaluate students' choreographic achievements because dance "creation" courses frequently require students to develop their imagination and thinking to complete choreographic tasks. The teacher also uses "student self-assessment and peer assessment" in the classroom to discuss each piece of work created by the students or among their peers, which promotes mutual learning among the students. Finally, the teacher uses "video recordings" at the end of the lesson as a basis for retaining the student's work and for further analysis of the work.

3) The teacher uses the technique of "tests and examinations" at the end of the class to assess the student's level of theoretical knowledge mastery because the "Appreciation" course in dance requires students to grasp the theoretical knowledge of the style characteristics, formation reasons, and cultural connotation of multiple dance genres.

4) The "Integration" course on dance refers to the real-world activities of dance about other subjects. Therefore, teachers use "tests and examinations" before or after classes to assess students' mastery of the pertinent hypothetical knowledge; they use "observation records" in the classroom to assess how well students are integrating dance with other disciplines; and they use "video recordings" at the end of the lesson to retain student work and analyze it later.

In the evaluation process, attention should be paid to the diversification of evaluation methods, the diversification of evaluation subjects and the comprehensiveness of evaluation contents. (Liu, 2022:37) At the same time, teachers should summarize the teaching results and problems according to the implementation of each lesson, collect students' classroom feedback in a timely manner, and constantly adjust the virtual and offline teaching mode with students as the starting point.

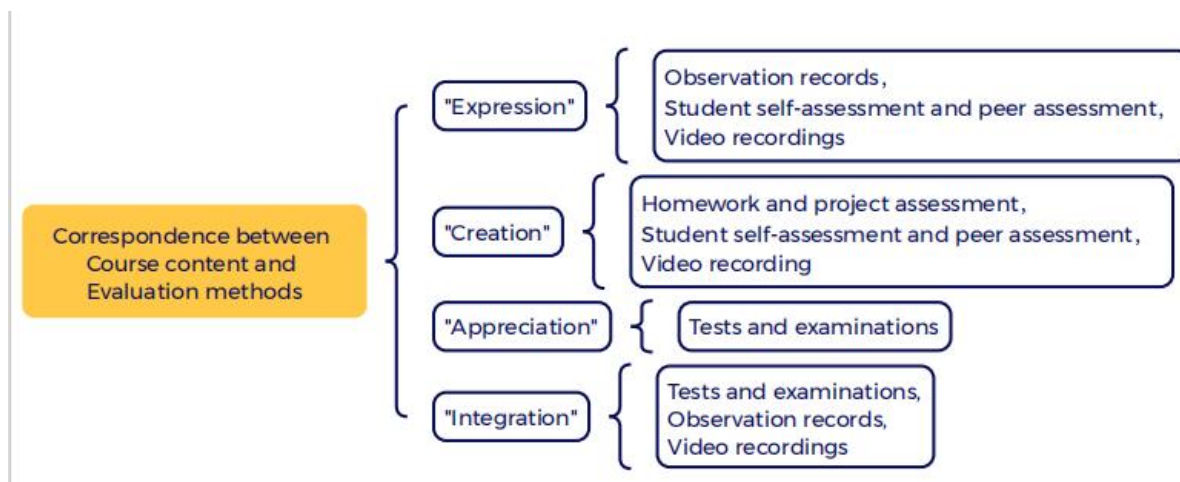


Figure 5: Correspondence between course content and evaluation methods

1.7.4 Course Implementation

This study further separates "online independent learning before class," "face-to-face teaching during class," and "online consolidation after class" in combination with the characteristics of the dance discipline to guarantee that the advantages of "online" and "offline" are complimentary and highly integrated. The advantages of "online" and "offline" are complementary and interdependent.

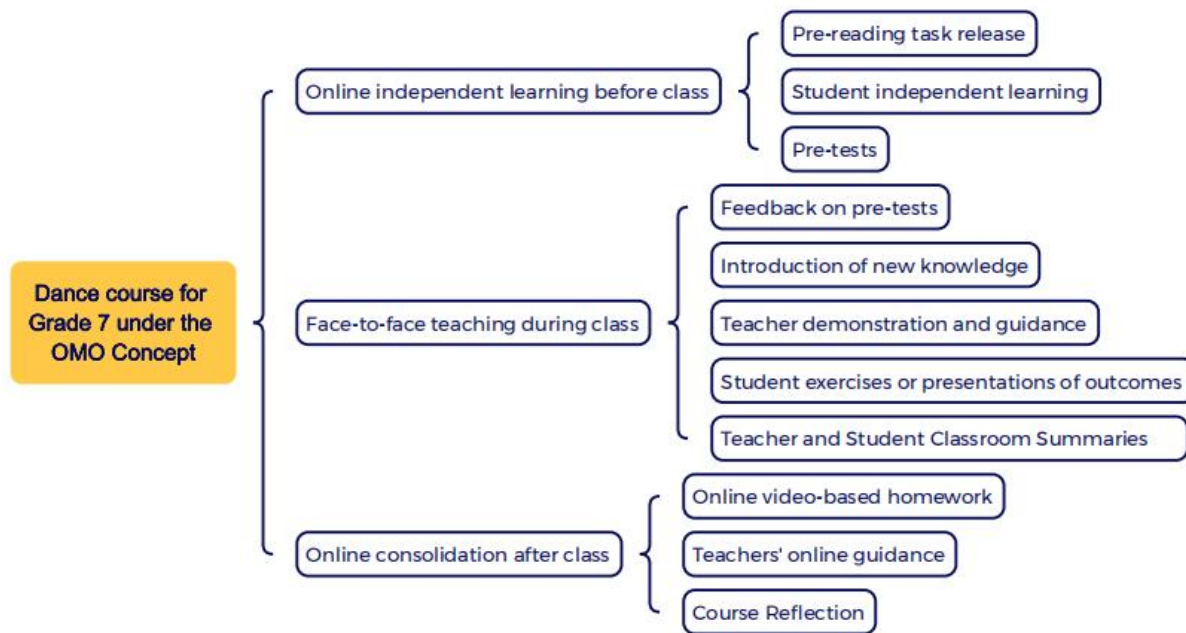


Figure 6: Dance course for Grade 7 under the OMO Concept

2. Results of the IOCAssessment

This study aimed to determine if the dance course created using the OMO concept could enhance the effectiveness of dance instruction for students in Grade 7 and whether it could satisfy the pertinent requirements of the 2022 edition of the "Compulsory Education Art Curriculum Standards." Three experts were recruited by the researcher to do quality testing for this course, and following data collection, the researcher examined and assessed the data.

The results of the consistency evaluation showed that all the item indices ranged from 0.6 to 1.0, which were higher than the standard value of 0.5. This indicated that the design of the dance course in this paper was able to fulfil the intended course objectives and passed the consistency index test. Meanwhile, the researcher optimizes and improves the course according to the experts' suggestions.

3. Examples of Specific Courses

This paper divides the 16-week (32-session) course into four categories of art practice, namely "Appreciation", "Expression", "Creation" and "Integration", and presents one lesson for each category for reference.

Table 1: “Appreciation” Course Example (Lesson 1 of Week 1)

Week 1		(Lesson 1)	
Course category		Appreciation	
Course name		Northeast Yangge	
Lesson		Theory (Theoretical studies)	
Time		45	
OMO	Online	Pre-course	Through the online platform, written and video resources on Northeastern traditional culture are made available ahead of time, and students are given pertinent pre-study assignments to help them with their study before class.
	Offline	40	To encourage students' enthusiasm for studying Northeast Yangge by using assignment feedback. Through the use of multimedia in the classroom, the instructor chooses a number of traditional Northeast Yangge combinations and repertoires for the students to view. Together, they then evaluate and condense the stylistic traits and factors that led to the development of Northeast Yangge.
		5	Set the stage for the subsequent practical learning portion by summarizing and analyzing the lesson's content.
	Online	Post-course	Teachers develop a few test questions based on the theoretical material discussed in class to help students complete the lesson's revision work. Instructors also offer prompt online assessment and feedback.
Student assessment		<p>Evaluations and tests</p> <p>The teacher uses exam questions to assess students' ability to:</p> <ol style="list-style-type: none"> 1. Basically comprehend Northeast Yangge's cultural connotations. 2. Whether they can essentially comprehend Northeast Yangge's artistic traits and the factors that led to its birth. 	

Table 2: “Expression” Course Example (Lesson 2 of Week 1)

Week 1		(Lesson 2)	
Course category		Expression	
Course name		Northeast Yangge	
Lesson		Practice (Rhythmic training)	
Time		45	
OMO	Online	Pre-course	The dance video for Northeast Yangge's "rhythmic training" is made available ahead of time via the internet platform, and students are given pertinent pre-study assignments to help them with their study before class.
	Offline	8	Introduce the lesson and go over and highlight areas of disagreement based on assignment comments.
		25	Focusing on the proper rhythmic syncopation and directing the pupils to the appropriate point of bodily force, the instructor performs and explains each one individually.
		10	Practice in small groups and assess students' knowledge of the material.
		2	Present the lesson's main ideas to the class and give them homework at the end of the session.
	Online	Post-course	The instructor captures the lesson as a clear video, assists students in finishing the class's video assignment, and provides prompt online evaluation and comments.
Student assessment		<p>Observation records</p> <p>During the experience of the dance, the teacher observes that the students:</p> <ol style="list-style-type: none"> Whether or not they can capture the force-giving characteristics of the movement. Whether they can rhythmically and accurately present the dance body and movement. <p>Video recordings</p> <p>Through student-documented video projects, the instructor assesses the student's level of mastery at the conclusion of the class</p>	

Table 3: “Creation” Course Example (Lesson 1 of Week 6)

Week 6		(Lesson 1)	
Course category		Creation	
Course name		Northeast Yangge	
Lesson		Practice (Dance creation)	
Time		45	
OMO	Online	Pre-course	By assigning pertinent pre-study assignments, the online platform helps students learn about dance creation beforehand and prepares them for independent study before class.
	Offline	8	Review and highlight points of concern in light of assignment feedback. Create a set of one-minute dancing videos of any kind with a theme while designing the plot.
		25	To produce, students collaborate in small groups.
		10	Report on group creative tasks and assess them across a variety of disciplines.
		2	Present the lesson's main ideas to the class and give them homework at the conclusion.
	Online	Post-course	To assist students in identifying their areas of weakness, the instructor filmed each group's creative activity and provided prompt online assessment and comments.
Student assessment		Assignments and project evaluations The utilization of theoretical knowledge in one-minute creative dance projects is evaluated by the teacher. Students' evaluations of themselves and their peers Students can evaluate their work as well as that of other groups.	

Table 4: "Integration" Course Example (Lesson 1 of Week 16)

Week 16		(Lesson 1)	
Course category		Integration	
Course name		Integration of dance and language	
Lesson		Theory (Poetry and essay analyses)	
Time		45	
OMO	Online	Pre-course	The online platform releases a number of poems and articles ahead of time, and a number of relevant exam questions are created to help students with their pre-study activities and independent learning before class.
	Offline	40	Review and highlight important concepts based on assignment feedback. Teachers also teach students to examine the foundations, meanings, and plots of poems and essays, describing how to combine various dance moves with them while utilizing their creative imaginations.
		5	To prepare for the following phase of hands-on learning, summarize and evaluate the lesson's content.
	Online	Post-course	To assist students in finishing the lesson's revision work, teachers create a few exam questions based on the theoretical information covered in the class. Teachers also provide prompt online evaluation and feedback.
Student assessment		Tests and examinations The teacher assesses the student's ability to: 1. Distinguish between the underlying ideas, meanings, and plots of various poems and essays using exam questions. 2. Whether they are able to fully comprehend the connections between the foundations, themes, and plots of dance, poetry, and essays.	

Discussion

The three teaching theories of backward design, blended learning, and flipped classroom are combined to create a coherent course structure based on the four elements of the course: objectives, content, evaluation, and implementation. Additionally, the "Compulsory Education Art Curriculum Standards" are used to determine the learning style of the Grade 7 students. The OMO (Online-Merge-Offline) teaching approach is the foundation of this paper's course design. Based on the objectives, homework, and resources of the dance course of the Compulsory Education Art Curriculum Standard, a one-semester dance course was developed for students in Grade 7.

This dance course has been assessed by the Item-Objective Congruence (IOC), which concludes that the teaching form of 'online + offline' solves the problem of the current single mode of dance teaching, online learning provides a more flexible and convenient way of acquiring knowledge and makes up for the problem of insufficient offline teaching resources, while offline teaching provides practical opportunities for online learning, realizing the complementary advantages and high degree of mutual integration between online and offline, breaking through the limitations of teaching space and time, which is conducive to the realization of educational equity. At the same time the design of this course gives dance a rigorous structure and clear learning objectives, which facilitates the standardization and systematization of the course. The ideas and techniques used in course design can also aid in the conception and execution of the course. In summary, this course may fulfil the learning goals and objectives for dance that are appropriate for seventh-grade students under the "Compulsory Education Art Curriculum Standards," which can improve the learning impact of dance. To make the course more adaptable in its pedagogical application, the researcher simultaneously further optimized it by the improvement replies recommended by the IOC specialists.

Recommendations

1. **Pilot Studies:** Teachers are advised to first conduct pilot studies to evaluate the OMO model's effectiveness in resource-limited settings. These studies should focus on student engagement, learning outcomes, and teacher adaptability to identify potential challenges and areas for refinement.

2. **Leveraging Community Resources:** In schools with limited resources, shared community spaces such as cultural centers, libraries, or local dance studios can be utilized for offline instruction. These partnerships can provide access to necessary facilities and create opportunities for collaboration with local experts.
3. **Expanding Online Platforms:** Schools can maximize the use of free or low-cost online platforms to deliver course materials. Platforms such as open-source learning management systems (e.g., Moodle) or video-sharing platforms can host instructional videos, digital assignments, and interactive discussions.
4. **Adaptation to Infrastructure:** The course content should be tailored to align with the available infrastructure. For instance, in schools with limited internet access, materials can be distributed through USB drives or printed manuals, and offline sessions can focus on practical components of dance training.
5. **Teacher Training:** Providing professional development opportunities for teachers is crucial for the successful implementation of OMO-based courses. Training sessions should focus on integrating technology into teaching, managing hybrid classrooms, and developing creative solutions for resource challenges.
6. **Continuous Feedback and Iteration:** Regular feedback from students, teachers, and administrators should inform ongoing adjustments to the course design. This iterative approach ensures that the course remains relevant and effective across diverse educational settings.

By incorporating these strategies, the OMO-based course design can be adapted to resource-constrained schools while maintaining its educational quality and inclusivity.

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