



Designing a Huayao Yi Folk Dance Curriculum to Enhance Third-Grade Students' Cultural Knowledge

Yuexi Lu¹, Rawiwan Wanwichai² and Phunchita Detkhrut³

Faculty of Fine Arts, Srinakharinwirot University, Thailand

¹E-mail: yuexi.lu@g.swu.ac.th, ORCID ID: <https://orcid.org/0009-0003-0989-1321>

²E-mail: raviwan@g.swu.ac.th, ORCID ID: <https://orcid.org/0009-0005-1940-6611>

³E-mail: phunchita@g.swu.ac.th, ORCID ID: <https://orcid.org/0009-0000-3964-8240>

Received 07/03/2025

Revised 01/04/2025

Accepted 15/05/2025

Abstract

Background and Aim: This study aims to develop a Huayao Yi folk dance curriculum to enhance third-grade students' cultural knowledge and raise their awareness of intangible cultural heritage (ICH). Given the significance of ICH education in elementary schools, the curriculum was systematically designed based on the Contextual Teaching and Learning (CTL) approach.

Materials and Methods: The curriculum framework follows the four instructional phases of CTL proposed by Sa'ud (2014): (1) Invitation—introducing cultural contexts to engage students' interest; (2) Exploration—guiding students to observe and experience cultural elements; (3) Explanation and Resolution—facilitating students' understanding of cultural knowledge and dance movements; and (4) Action Decision—encouraging students to apply their knowledge through creative dance activities. The curriculum integrates experiential learning, role-playing, cultural immersion, and dance performance strategies. This research adopted a curriculum development approach and employed the Index of Item-Objective Congruence (IOC) for expert validation. Three experts, including a Huayao Yi dance inheritor, a dance education associate professor, and the director of the Shilin County Educational Research Institute, assessed the curriculum's content validity.

Results: The IOC evaluation results ranged from 0.67 to 1.0, indicating acceptable to high levels of content validity concerning cultural authenticity, scientific rigor, and educational feasibility.

Conclusion: This study provides a structured curriculum model that integrates ICH education into elementary school learning. The findings support the curriculum's relevance and potential in promoting cultural knowledge and heritage preservation among young learners.

Keywords: Huayao Yi Traditional Dance; Cultural Knowledge; Curriculum Design; Elementary Education; Contextual Teaching and Learning (CTL)

Introduction

China, as a multi-ethnic country, has a rich and diverse intangible cultural heritage (ICH). Among various forms of ICH, traditional ethnic dances serve as important carriers of cultural memory, playing a vital role in the transmission and preservation of cultural identity. In recent years, the Chinese government has increasingly emphasized the protection of ICH and its integration into the education system. The 14th Five-Year Plan for Intangible Cultural Heritage Protection calls for the strengthening of ICH education through curriculum development and teaching innovation, aiming to improve young people's awareness and understanding of ethnic cultures (Ministry of Culture and Tourism, 2021).

At the regional level, Yunnan Province is well known for its ethnic diversity and rich cultural resources. The local government has actively promoted the preservation and development of minority cultures, particularly those of the Huayao Yi community. The Huayao Yi people are recognized for their unique dance, costumes, and folk traditions, which have been designated as provincial-level intangible cultural heritage (China Ethnic Cultural Resource Database, 2020). Among these cultural expressions, the "Huayao Yi Tiaoyue" dance holds special significance. It is widely performed during community celebrations and religious ceremonies, symbolizing cultural values and social cohesion. However, despite its cultural importance, opportunities for young students in local schools to systematically learn and experience this traditional dance are still limited.

Cultural knowledge acquisition is a crucial component of elementary education, particularly in the third grade, which is considered a critical period for students' cognitive and cultural development (Mah & Ford-Jones, 2012). However, in practice, traditional dance education in primary schools often faces several





challenges. Many existing teaching methods are monotonous and overly focused on technical skills, lacking the integration of cultural background knowledge. Consequently, students' engagement and interest in cultural learning remain low (Liu, 2024). Previous research indicates that dance education can effectively promote students' cultural understanding and learning motivation through experiential learning, cooperative activities, and expressive performance (Ran, 2022).

To address these challenges, this study adopts the Contextual Teaching and Learning (CTL) approach, which emphasizes learning in real or simulated contexts and encourages active participation, creativity, and cultural immersion (Berns & Erickson, 2001). Unlike traditional, passive teaching methods, CTL enables students to experience cultural contexts firsthand and deepen their understanding through interactive learning activities. In particular, this study follows the four instructional phases of CTL proposed by Sa'ud (2014): Invitation, Exploration, Explanation and Resolution, and Action Decision. These phases guide the process of curriculum development and ensure that students' cultural knowledge and dance skills are acquired in a progressive and meaningful manner.

In summary, this research was conducted to address the lack of structured and culturally relevant dance education in elementary schools located in Huayao Yi communities. It aims to promote the sustainable transmission of Huayao Yi intangible cultural heritage by developing a curriculum that integrates cultural knowledge with fundamental dance skills, based on the CTL framework. The research findings are expected to benefit elementary school students by enhancing their cultural knowledge and engagement, as well as support teachers, local educational institutions, and cultural heritage preservation efforts in the region.

Objectives

The objective of this study is to develop a Huayao Yi folk dance curriculum for third-grade elementary school students by integrating cultural knowledge and fundamental dance skills based on the Contextual Teaching and Learning (CTL) approach, and to ensure the curriculum's content validity, cultural relevance, scientific rigor, and educational feasibility through the development of evaluation tools—specifically the Index of Item-Objective Congruence (IOC)—and expert assessment.

Literature review

This section reviews key literature related to intangible cultural heritage (ICH) education policies in China, cognitive development in third-grade students, challenges in traditional dance education, and the cultural significance of Huayao Yi dance. Together, these areas form the foundation for developing a Huayao Yi folk dance curriculum aimed at enhancing cultural knowledge in elementary students.

ICH Education and Dance Curriculum Policy in China

China's commitment to ICH preservation is reflected in recent national and regional policies. The "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" (2021) and the 14th Five-Year Plan emphasize integrating ICH into school education through curriculum development and the participation of cultural heritage bearers (Ministry of Culture and Tourism, 2021; Xinhua News Agency, 2021). Yunnan Province actively implements these policies, especially in ethnic communities such as the Huayao Yi, where local governments encourage ICH instruction in schools (Shiping County Ethnic and Religious Affairs Bureau, 2022). In addition, the Ministry of Education of the People's Republic of China (2022) incorporated dance into the national arts curriculum, requiring students in grades 3–7 to engage in integrated arts learning, including ethnic dances. These policies provide a supportive framework for the implementation of the Huayao Yi dance in elementary education.

Cognitive Development and Arts Learning in Third Grade

Third grade is recognized as a critical stage for developing abstract thinking, logic, and cultural understanding (Mah & Ford-Jones, 2012; Piaget, 1952). Vygotsky's sociocultural theory (1978) highlights the importance of cultural context and social interaction in learning. At this age, students exhibit strong





imitation and creative expression in arts education, making it an ideal time to introduce culturally embedded dance experiences (Banks, 2004).

Challenges in Traditional Dance Education

Despite policy support, traditional dance education faces challenges, including teacher shortages, lack of standardized materials, and over-reliance on rote memorization (Chang, 2024; Hui, 2025). These issues limit students' engagement and reduce opportunities for meaningful cultural learning. Many schools struggle to implement structured ICH dance curricula due to inadequate resources.

Huayao Yi Dance: Cultural and Artistic Features

The Huayao Yi people, residing primarily in Shipin County, Yunnan Province, have a rich cultural identity expressed through dance, costume, and ritual (Yang, Pu, & Dong, 2021). Huayao Yi dance is deeply rooted in community festivals such as the Dragon Worship Festival and Torch Festival, symbolizing reverence for nature and ancestors (Guo, 2023). Characteristic movements include "clapping hands in front of the abdomen" and "stamping feet," with music often performed live using a four-stringed lute (Guo, 2017). Dance costumes incorporate symbolic embroidery representing prosperity and harmony with nature. These features offer rich material for curriculum design that promotes cultural knowledge and identity among young learners.

Conceptual Framework

This study is grounded in four key theoretical frameworks: Contextual Teaching and Learning (CTL), 21st-century education principles, Bloom's Taxonomy, and China's Compulsory Education Arts Curriculum Standards (Ministry of Education of the People's Republic of China, 2022).

Contextual Teaching and Learning (CTL)

CTL emphasizes learning through real-world contexts and consists of four instructional phases proposed by Sa'ud (2014): (1) Invitation—introducing cultural contexts to engage students' interest; (2) Exploration—guiding students to observe and experience cultural elements; (3) Explanation and Resolution—facilitating students' understanding of cultural knowledge and dance movements; and (4) Action Decision—encouraging students to apply their knowledge through creative dance activities. The Huayao Yi dance curriculum applies these phases to guide students from cultural exposure to deeper cognitive engagement through experiential learning.

21st-Century Education Principles

The curriculum incorporates principles of creativity, collaboration, and task-based learning (Sawyer, 2014). Group work fosters teamwork and communication, improvisational choreography encourages creative expression, and interdisciplinary learning enhances cultural literacy.

China's Compulsory Education Arts Curriculum Standards (Ministry of Education of the People's Republic of China, 2022)

The curriculum aligns with China's Compulsory Education Arts Curriculum Standards (Ministry of Education of the People's Republic of China, 2022), which advocate for integrating arts education with cultural heritage preservation, adopting student-centered learning, and promoting interdisciplinary and aesthetic development. These principles are reflected in the curriculum's emphasis on cultural knowledge, dance skills, and creative expression.

Bloom's Taxonomy in Dance Education

Bloom's Taxonomy categorizes cognitive learning into six levels: Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating (Bloom, 1956). The curriculum follows this progression to ensure students acquire both technical dance skills and cultural knowledge. Formative assessments are structured according to these cognitive levels to support systematic learning and skill development.



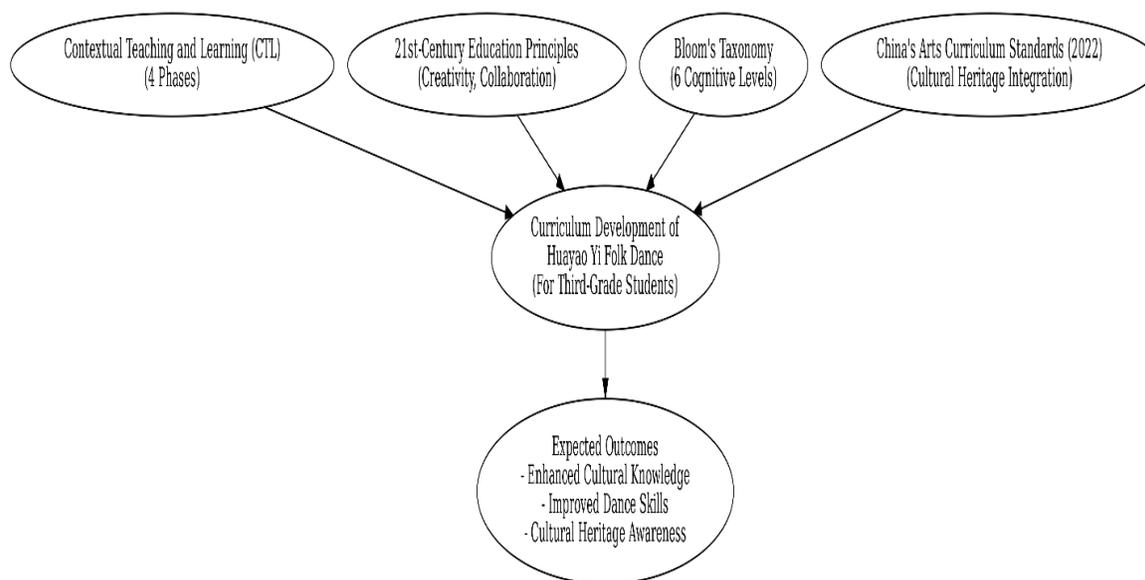


Figure 1 Conceptual Framework of the Huayao Yi Folk Dance Curriculum Development

Methodology

This study employed a curriculum development research approach combined with expert evaluation to ensure the scientific validity, cultural relevance, and educational feasibility of the proposed Huayao Yi folk dance curriculum. The research was conducted at Yilong Primary School in Shilin County, Yunnan Province, China. The sample consisted of 30 third-grade female students aged 8 to 9 years, selected through simple random sampling from a total population of 60 students. All participants had no prior experience with Huayao Yi cultural education, but had basic dance learning abilities.

The research process was divided into two phases. In the first phase, the researcher developed a 16-week dance curriculum based on four theoretical foundations: Contextual Teaching and Learning (CTL), 21st-century education principles, Bloom's Taxonomy, and the 2022 Compulsory Education Arts Curriculum Standards. The curriculum structure followed the four instructional phases of CTL proposed by Sa'ud (2014)—Invitation, Exploration, Explanation and Resolution, and Action Decision—and incorporated Bloom's cognitive levels to ensure systematic learning progression. It also emphasized creativity, collaboration, and cultural knowledge acquisition, aligning with national curriculum standards.

In the second phase, expert evaluation was conducted using the Index of Item-Objective Congruence (IOC) method. Three experts, including a provincial-level Huayao Yi dance inheritor, an associate professor in dance education, and the director of the Shilin County Educational Research Institute, were invited to assess the curriculum content. Each teaching module was evaluated using a three-point scale: +1 (fully aligned), 0 (partially aligned), and -1 (not aligned).

Data analysis involved calculating IOC scores for each curriculum component to determine content validity. The IOC scores in this study ranged from 0 to 1.0. Components scoring below 0.75 were revised based on expert suggestions. Descriptive statistics were used to summarize the IOC results and guide curriculum improvements.

Ethical considerations were strictly observed throughout the research process. Written informed consent was obtained from all participants and their guardians. The anonymity and confidentiality of expert evaluations and student information were maintained. Additionally, cultural experts reviewed the curriculum content to ensure authenticity and respect for Huayao Yi cultural norms.



Results

This section presents the results of the IOC (Index of Item-Objective Congruence) evaluation used to assess the content validity and alignment of the Huayao Yi folk dance curriculum with the theoretical frameworks and educational objectives. The presentation includes the symbols used in data analysis, the order of result presentation, and the detailed evaluation outcomes.

Symbols Used in Data Analysis. The IOC scoring criteria used in this study were as follows:

+1 = Fully aligned with learning objectives

0 = Partially aligned, requires revision

-1 = Not aligned with learning objectives

The IOC score was calculated using the following formula:

$$IOC = \frac{\sum \text{Expert Ratings}}{\text{Total Number of Experts}}$$

The theoretical IOC score range is 0 to 1.0. A score of 0.75 or higher is considered acceptable.

The curriculum was assessed by three experts—a provincial-level Huayao Yi dance inheritor, an associate professor of dance education, and the director of the Shilin County Educational Research Institute. They evaluated the alignment between curriculum content, instructional methods, and learning objectives across 17 criteria.

Table 1 IOC Analysis of the Huayao Yi Dance Education Evaluation Standards

No.	Evaluation Criteria	Expert 1	Expert 2	Expert 3	IOC Score	Explanation
1	Cultural Knowledge Acquisition	+1	+1	0	0.67	Mostly aligned, but needs minor refinements.
2	Dance Skill Development	+1	+1	+1	1.0	Fully aligned.
3	Creativity Enhancement	+1	0	+1	0.67	Some alignment, but further improvement is needed.
4	Application of 21st-Century Education Principles	+1	+1	0	0.67	Partially aligned.
5	Application of Bloom’s Taxonomy in Formative Assessment	+1	+1	+1	1.0	Fully aligned.
6	Application of Contextual Teaching and Learning (CTL)	+1	+1	0	0.67	Needs slight adjustments.
7	Alignment with Chinese Compulsory Education Art Curriculum Standards	+1	+1	+1	1.0	Fully aligned.
8	Consistency Between Cultural Expression and Dance Creation	+1	0	+1	0.67	Some inconsistencies noted.
9	Innovation and Creativity (21st-Century Learning)	0	+1	+1	0.67	Needs minor refinements.





No.	Evaluation Criteria	Expert 1	Expert 2	Expert 3	IOC Score	Explanation
10	Critical Thinking (21st-Century Learning)	+1	0	+1	0.67	Partially aligned.
11	Cooperation and Teamwork	+1	+1	+1	1.0	Fully aligned.
12	Course Organization	+1	+1	+1	1.0	Fully aligned.
13	Instructional Activity Design (e.g., Role-Playing, Dance Imitation)	+1	+1	0	0.67	Needs slight modifications.
14	Application of Teaching Methods (e.g., Problem-Based Learning, Inquiry-Based Learning)	+1	+1	0	0.67	Partially aligned.
15	Teaching Assessment and Feedback Mechanisms	+1	+1	+1	1.0	Fully aligned.
16	Cultural Knowledge Assessment (Pre-Test and Post-Test)	+1	+1	+1	1.0	Fully aligned.
17	Time Allocation and Alignment with Course Objectives	+1	+1	0	0.67	Needs revision.

The evaluation results showed that the IOC scores ranged from 0.67 to 1.0. Specifically, criteria related to cultural knowledge acquisition, creativity enhancement, application of CTL and 21st-century education principles, and instructional design received scores of 0.67, indicating partial alignment and the need for minor revisions. Other criteria, such as dance skill development, application of Bloom's Taxonomy, course organization, and assessment strategies, received an IOC score of 1.0, reflecting full alignment with the learning objectives.

Based on expert feedback, the curriculum was revised to address the areas identified as needing improvement. Adjustments included enhancing the integration of cultural knowledge, increasing opportunities for creative choreography and improvisation, strengthening critical thinking activities, and refining instructional methods such as role-playing and inquiry-based learning. These modifications ensured that the curriculum content was systematically aligned with CTL principles, Bloom's cognitive levels, 21st-century learning skills, and the Compulsory Education Arts Curriculum Standards. The final curriculum version retained its theoretical integrity and pedagogical feasibility, providing a structured and effective framework for enhancing third-grade students' cultural knowledge and dance skills through Huayao Yi folk dance education.

Course Adjustments and Final Version

Based on the IOC evaluation results, several areas for improvement were identified. Minor adjustments were made to enhance the curriculum's alignment with cultural knowledge transmission, creativity development, and critical thinking skills. The final structured curriculum for Huayao Yi Dance is as follows:





Table 2 Structured Curriculum for Huayao Yi Dance

Week	CTL Phase	Course Theme	Main Teaching Content	Cultural Knowledge Points	Bloom's Cognitive Levels (Course Objectives)	21st Century Learning Principles (4Cs)	Formative Assessment Focus
1	Invitation Stage	Understanding Huayao Yi: Introduction to Ethnic Dance	Introduction to Huayao Yi history, costumes, and festivals	Historical background of Huayao Yi	Remembering	Communication : Sharing cultural experiences through storytelling	Students recall the origins, festivals, and costumes of Huayao Yi
2	Invitation Stage	Huayao Yi Festivals and Costumes	Watching videos, trying on traditional costumes, and cultural knowledge assessment	Costume and festival culture	Understanding	Critical Thinking: Analyzing the influence of costumes on dance	Students explain the cultural symbolism of costumes and dance
3	Exploration Stage	Dragon Festival Legend and "Datunle" Dance	Role-playing: Simulating the dragon worship ceremony and learning the first 4 beats of "Datunle"	Dragon Festival cultural background	Remembering	Communication : Narrating the story through dance	Students recall and imitate the basic movement of "circle jumping."
4	Exploration Stage	Dragon Festival Dance Progression	Learning the full 8-beat sequence and adjusting formations	Symbolism of the Dragon Festival ceremony	Applying	Collaboration: Practicing in groups to coordinate movements	Students accurately perform the basic choreography of the Dragon Dance
5	Exploration Stage	Dragon Festival Dance Rehearsal and Creation	Group choreography and refining dance movements	The connection between dance and cultural expression	Analyzing	Critical Thinking: How movements express cultural emotions	Students analyze how formations enhance dance expression
6	Exploration Stage	Fire Festival Legend and "Quick"	Role-playing: Fire Festival ceremony	Cultural significance of	Remembering	Communication : Discussing the symbolic	Students recall the dance features of



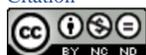


Week	CTL Phase	Course Theme	Main Teaching Content	Cultural Knowledge Points	Bloom's Cognitive Levels (Course Objectives)	21st Century Learning Principles (4Cs)	Formative Assessment Focus
		Tempo" Dance	experience and learning the first 4 eight-counts	the Fire Festival		meaning of the Fire Festival	the Fire Festival celebrations
7	Explanation & Resolution Stage	Full "Quick Tempo" Dance for the Fire Festival	Strengthening rhythm practice and exploring different formations	Dance rhythm and expressiveness	Applying	Creativity: Experimenting with variations in dance tempo	Students perform a continuous dance sequence to music
8	Explanation & Resolution Stage	Fire Festival Dance Creation	Group choreography of a complete dance	How dance movements convey the festive atmosphere	Analyzing	Collaboration: Team choreography practice	Students analyze the relationship between dance movements and rhythm variations.
9	Explanation & Resolution Stage	Midterm Cultural Knowledge Assessment	Reviewing the first half of the semester's cultural and dance content	Integration of culture, music, and dance	Evaluating	Critical Thinking: Evaluating different dance performances	Students assess whether different group dances align with the cultural context
10	Explanation & Resolution Stage	Field Visit to Huayao Yi Cultural Village	Experiencing authentic culture and observing traditional dance	Real-life settings of the Dragon and Fire Festivals	Understanding	Communication: Sharing cultural insights after the visit	Students describe their deepened cultural understanding post-visit
11	Explanation & Resolution Stage	Reflection on the Cultural Village Experience	Recording observations and sharing cultural experiences in groups	Traditional crafts in the cultural village	Remembering	Critical Thinking: Discussing Cultural Preservation	Students recall key cultural elements from the visit





Week	CTL Phase	Course Theme	Main Teaching Content	Cultural Knowledge Points	Bloom's Cognitive Levels (Course Objectives)	21st Century Learning Principles (4Cs)	Formative Assessment Focus
12	Explanation & Resolution Stage	Cultural Reflection and Review	Discussing how dance expresses culture	The connection between dance and cultural background	Applying	Collaboration: Group review of cultural knowledge	Students incorporate cultural knowledge into dance performances
13	Action Decision Stage	Improvised Dance Creation	Combining cultural knowledge with independent short dance choreography	Transforming cultural experiences into dance expression	Creating	Creativity: Individually choreographing an ethnic dance	Students independently create culturally relevant dance pieces
14	Action Decision Stage	Group Dance Performance and Discussion	Evaluating different performances and their integration of cultural symbols	Dance creation and cultural expression	Evaluating	Critical Thinking: Assessing the accuracy of cultural representation in performances	Students objectively critique cultural accuracy in different dance performances
15	Action Decision Stage	Final Dance Performance Rehearsal	Refining formations, music coordination, and preparing for the final showcase	Reviewing dance techniques and formation transitions	Analyzing	Collaboration: Team optimization of performances	Students refine and improve their performances
16	Action Decision Stage	Final Dance Showcase and Post-Test on Cultural Knowledge	Final performance with expert evaluation	Comprehensive cultural understanding assessment	Evaluating	Critical Thinking: Reflecting on learning outcomes	Students confidently present their final performance and reflect on their learning outcomes





Week	CTL Phase	Course Theme	Main Teaching Content	Cultural Knowledge Points	Bloom's Cognitive Levels (Course Objectives)	21st Century Learning Principles (4Cs)	Formative Assessment Focus
Week	CTL Phase	Course Theme	Main Teaching Content	Cultural Knowledge Points	Bloom's Cognitive Levels (Course Objectives)	21st Century Learning Principles (4Cs)	Formative Assessment Focus

The revised curriculum retains its scientific rigor and logical structure, ensuring that students progress systematically from cultural awareness to creative expression. Adjustments were made to:

Enhance cultural knowledge acquisition by incorporating more contextual discussions and real-world connections.

Improve creativity development through increased improvisational and student-led choreography.

Strengthen critical thinking activities by integrating more cultural analysis discussions and collaborative problem-solving tasks.

Dicussion

This study aimed to design a Huayao Yi folk dance curriculum using the Contextual Teaching and Learning (CTL) method to enhance the cultural knowledge of third-grade elementary students. The final curriculum was evaluated by three experts using the Index of Item-Objective Congruence (IOC), with scores ranging from 0.67 to 1.0 across 17 evaluation criteria. The IOC results indicated that while several components, such as dance skill development, course organization, and assessment strategies, achieved a perfect alignment score of 1.0, other aspects—including creativity enhancement, application of 21st-century education principles, and cultural expression—received a score of 0.67, suggesting partial alignment and areas for improvement.

These results suggest that although the majority of the course components met the intended learning objectives, certain elements did not fully meet expectations. The primary reasons for partial alignment were the limited depth of cultural contextualization in early modules, insufficient opportunities for student improvisation, and the need for clearer integration of critical thinking activities. As a response, the curriculum was revised to incorporate richer cultural narratives, more student-led choreography, and expanded discussion-based learning strategies.

In conclusion, the course successfully integrated the CTL model, Bloom's Taxonomy, and 21st-century learning skills into a structured 16-week dance curriculum, aligning with China's Compulsory Education Arts Curriculum Standards. It provides not only a validated instructional model for teaching intangible cultural heritage (ICH) through dance but also a replicable framework that can be adapted to other cultural contexts. The study demonstrates that a well-designed ICH-based curriculum can effectively enhance students' cultural knowledge, creative expression, and educational engagement when supported by theoretical rigor and expert evaluation.

Recommendation

Based on the findings of this study, several recommendations are proposed to enhance the application and future development of the Huayao Yi folk dance curriculum in elementary education.

The results of this study indicate that the developed Huayao Yi dance curriculum is effective in enhancing students' cultural knowledge and aligns well with educational objectives. Therefore, it is recommended that the curriculum be implemented in elementary schools, particularly in ethnic minority





areas, to promote intangible cultural heritage (ICH) education. School administrators and curriculum developers should consider integrating this curriculum into the existing arts education framework to ensure cultural knowledge transmission alongside artistic skill development. Additionally, teachers implementing this curriculum should receive appropriate training in both cultural knowledge and the instructional strategies of the Contextual Teaching and Learning (CTL) model to ensure the course's effectiveness. Regular evaluation and feedback from students and teachers should also be conducted during the course implementation to continuously improve its content and teaching methods.

To further improve the impact and sustainability of ICH dance education, several future research directions are recommended. First, future studies should expand the sample size and scope by applying the curriculum in multiple schools, including urban and rural settings, to examine its adaptability and effectiveness across different contexts. Second, longitudinal studies are encouraged to investigate the long-term retention of cultural knowledge and the lasting influence of the course on students' cultural awareness. Third, future research could explore the integration of digital learning tools, such as virtual reality and interactive multimedia, to enhance student engagement and cultural immersion. Fourth, it is recommended to develop standardized ICH dance textbooks and teaching materials based on this curriculum to facilitate broader dissemination and consistency in instruction. Fifth, future studies should employ a combination of qualitative and quantitative evaluation methods, including classroom observations, student interviews, and performance assessments, to provide comprehensive feedback on course implementation. Lastly, research should focus on the development of teacher training programs specific to ICH dance education, ensuring that educators possess both cultural expertise and pedagogical competence to effectively deliver the curriculum.

By addressing these recommendations, future research can contribute to the sustainable preservation of intangible cultural heritage and the promotion of cultural knowledge among elementary school students through systematic, engaging, and culturally relevant dance education.

References

- Banks, J. A. (2004). Multicultural education: Historical development, dimensions, and practice. In J. A. Banks & C. A. M. Banks (Eds.), *Handbook of research on multicultural education* (2nd ed., pp. 3–29). Jossey-Bass.
- Berns, R. G., & Erickson, P. M. (2001). *Contextual teaching and learning: Preparing students for the new economy*. National Dissemination Center for Career and Technical Education, The Ohio State University.
- Bloom, B. S. (1956). *Taxonomy of educational objectives: The classification of educational goals*. Longman's, Green.
- Chang, J. Y. (2024). Research on the integration of intangible cultural heritage knowledge and skills into higher vocational dance courses]. *Zhejiang Gongshang Zhiye Jishu Xueyuan Xuebao*, 04, 80–83. <https://doi.org/CNKI:SUN:ZJGS.0.2024-04-017>
- China Ethnic Cultural Resource Database. (2020, March 26). *Provincial intangible cultural heritage list — Huayao Yi*. National Ethnic Affairs Commission of China. <http://www.minwang.com.cn/mzwhzyk/674771/682705/765186/sjfwzwhycml/765195/index.html>
- Guo, L. (2023). Translation practice report of *Huayao Yi Jilong* (excerpt). Master's thesis, Guizhou University. <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202401&filename=1023761541.nh>
- Guo, L. C. (2017). The impact of Yunnan Shiping regional culture on the dance movements of Huayao Yi. *Zhongguo Wenyi Jia*, 11, 92–93. <https://doi.org/CNKI:SUN:ZWNJ.0.2017-11-070>
- Hui, F. (2025). Research on the implementation path of elementary school dance teaching under the new curriculum standard. *Canhua*, 03, 159–161. <https://doi.org/CNKI:SUN:SHUA.0.2025-03-044>
- Liu, X. X. (2024). Practical exploration of higher education dance courses from the perspective of ethnic traditional culture. *Shangwu*, 08, 153–155. <https://doi.org/CNKI:SUN:SAWU.0.2024-08-037>





- Mah, V. K., & Ford-Jones, E. L. (2012). Spotlight on middle childhood: Rejuvenating the “forgotten years.” *Paediatrics & Child Health*, 17(2), 81–83. <https://doi.org/10.1093/pch/17.2.81>
- Ministry of Culture and Tourism. (2021, May 25). *Notice of the Ministry of Culture and Tourism on printing and distributing the “14th Five-Year Plan for the Protection of Intangible Cultural Heritage.”* The State Council of the People's Republic of China. https://www.gov.cn/zhengce/zhengceku/2021-06/09/content_5616511.htm
- Ministry of Education of the People’s Republic of China. (2022). *Compulsory education arts curriculum standards (2022 edition)*. People’s Education Press.
- Ministry of Education of the People’s Republic of China. (2022). *Compulsory education arts curriculum standards (2022 edition)*. People’s Education Press.
- Piaget, J. (1952). *The language and thought of the child* (M. Gabain & R. Gabain, Trans.). Routledge & Kegan Paul. (Original work published 1923)
- Ran, J. F. (2022). Detailed discussion on the inheritance of folk dance in higher education dance courses. *Xiju Zhijia*, 03, 131–132. <https://doi.org/CNKI:SUN:XJZT.0.2022-03-064>
- Sa’ud, U. S. (2014). *Inovasi pendidikan*. Alfabeta.
- Sawyer, R. K. (Ed.). (2014). *The Cambridge handbook of the learning sciences* (2nd ed.). Cambridge University Press. <https://doi.org/10.1017/CBO9780511816833>
- Shiping County Ethnic and Religious Affairs Bureau. (2022, November 14). *Shilin County inherits the minority traditional culture to strengthen the sense of the Chinese national community*. Shilin County People's Government. <https://www.hhsp.gov.cn/info/1041/254351.htm>
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Xinhua News Agency. (2021, August 12). *The General Office of the CPC Central Committee and the General Office of the State Council issued the “Opinions on Further Strengthening the Protection of Intangible Cultural Heritage.”* The State Council of the People's Republic of China. https://www.gov.cn/zhengce/2021-08/12/content_5630974.htm
- Yang, H., Pu, M., & Dong, X. (2021). The cultural significance of Huayao Yi dance in community rituals. *Journal of Ethnic Arts and Heritage*, 12(2), 45–52.

