Latin Dance Curriculum Design Based on Fitts' Three-stage Theory Combined with the Teaching Concept of the 21st Century Teaching Method

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Abstract

Background and Aim: As aesthetic education gains prominence in China's educational reform, Latin dance—originally a European art form—has been increasingly adopted as a discipline that integrates sport and performance. However, current curriculum models often emphasize technical skill while neglecting emotional expression, critical thinking, and teamwork, which are crucial for 21st-century learners. This study aims to design a structured Latin dance curriculum for senior high school art students by combining Fitts' Three-Stage Theory of Skill Acquisition with 21st-century educational competencies and Taylor's curriculum development model. The goal is to enhance both students' professional dance proficiency and their holistic development.

Materials and Methods: The study adopted a mixed-methods approach involving literature review, theoretical framework analysis, expert consultation, curriculum design, and classroom implementation. A 16-week stage-based curriculum was developed and applied to a sample of senior high school art students (ages 16–17) with prior dance experience. Instruction followed a progressive model—cognitive, associative, and autonomous—guided by weekly course plans, performance assessments, and reflection activities. The IOC (Index of Item-Objective Congruence) tool was used for expert evaluation, while data were collected through observations, pre- and post-assessments, and student feedback.

Results: The results indicated that the curriculum significantly improved students' technical abilities in rhythm control, coordination, and performance fluency. Simultaneously, students showed noticeable gains in non-technical areas such as communication, teamwork, self-confidence, and artistic expression. The IOC assessment values ranged from 0.6 to 1.0, validating the curriculum's internal consistency and alignment with educational goals. The staged teaching model and its integration of 21st-century competencies provided an effective platform for both skill acquisition and holistic learner development.

Conclusion: This study confirms that a Latin dance curriculum built on cognitive psychology, structured curriculum theory, and modern pedagogical principles can effectively support high school students' artistic and personal growth. The course model offers a replicable framework for other performance-based courses. Future research is recommended to apply the model to broader educational settings and to strengthen teacher training in interdisciplinary dance education. Ultimately, this work contributes theoretical and practical insight to the ongoing innovation in arts education in China and beyond.

Keywords: Latin Dance; Fitts' Three-stage Theory; Curriculum Design; 21st Century Skills; Art Candidates

Introduction

Latin dance, also known as part of "dancesport," originated as a form of social entertainment among European aristocracy, later evolving into a standardized and competitive art form after the French Revolution. It is now recognized as both a sport and an artistic discipline, with two main branches: Standard Dance and Latin Dance. Unlike Standard Dance, which emphasizes elegance and silent coordination, Latin Dance features vibrant rhythms and powerful personal expression through forms like Cha-Cha, Rumba, Samba, Paso Doble, and Jive. In recent years, China has embraced Latin dance as part of its broader push toward arts education reform. Notably, the Ministry of Education's 2023 policy guidelines emphasized the enhancement of students' cultural understanding, aesthetic appreciation, artistic expression, and creativity through aesthetic education (Ministry of Education, 2024). In parallel, the reforms of the college entrance examination system for art students also promote a more comprehensive evaluation of both technical skills and overall artistic literacy (Ministry of Education, 2021).

Despite its growing popularity and policy support, the current state of Latin dance education in China presents several challenges. Teaching approaches often emphasize technical skills while neglecting crucial aspects such as emotional expression, teamwork, creativity, and theoretical understanding (Long & Ding,

2020; Hu, 2020). Moreover, the lack of standardized curricula, inconsistent teaching quality, limited competitive opportunities, and inadequate integration of 21st-century skills hamper the holistic development of student dancers. Research has shown that the field suffers from insufficient interdisciplinary collaboration and limited theoretical innovation, with a particular need for updated teaching models that address both physical and cognitive aspects of dance education (Tan, 2024; Miao et al., 2023). Therefore, it is imperative to explore new educational frameworks, such as those based on Fitts' Three-Stage Theory, that align with modern pedagogical principles and the needs of contemporary art education.

Objectives
    1. To explore the application of Fitts' Three-Stage Theory in the design of a structured Latin dance curriculum that supports the progressive development of students' technical and expressive dance skills.
    2. To integrate 21st-century educational competencies, such as communication, collaboration, and critical thinking, into the curriculum to promote students' holistic growth in both professional performance and personal development.
    3. To evaluate the effectiveness and consistency of the curriculum through expert consultation and the IOC method, providing theoretical and practical guidance for future reform in arts and dance education..

Literature review
    1. Curriculum Design Theories
    The foundation of systematic curriculum planning in modern education is largely based on the curriculum development theory proposed by Taylor in the early 20th century. His model emphasizes a structured and scientific process of defining educational goals, selecting and organizing content, determining appropriate teaching methods, and evaluating learning outcomes. This goal-oriented and student-centered approach has been widely applied in curriculum reform across disciplines, helping to improve educational relevance and efficiency. Recent studies further emphasize the adaptability of Taylor's model in aligning curriculum content with practical and industrial needs, as seen in fields such as smart clothing manufacturing and physical education curriculum design (Gu, 2024; Sun, 2024). However, limitations such as rigidity, overemphasis on outcomes, and neglect of the learning process have also been noted, prompting ongoing efforts to improve its flexibility and contextual applicability (Huang, 2024; Zhu, 2024).
    2. Theoretical Framework of Skill Acquisition
    Fitts' Three-Stage Theory is a widely accepted model explaining how individuals acquire complex motor skills. It delineates the learning process into three progressive stages: the cognitive stage, where learners understand the basic rules and structure of the skill; the associative stage, where performance improves through repetition and feedback; and the autonomous stage, where the skill is performed smoothly and automatically with minimal conscious effort. This model has been verified and applied across various domains, including psychology, language acquisition, and medical training (Anderson, 1982; Rajaratnam, Rahman & Dong, 2021). In the context of dance education, it offers a scientific basis for structuring instructional content and guiding learners through incremental mastery. Researchers have also explored the parallels between Fitts' model and other motor learning frameworks, supporting its use in developing both technical precision and expressive performance in the arts (Anderson, Betts & Bothell, 2018).
   3. 21st-Century Educational Competencies
    With the evolution of educational paradigms, the focus has expanded from purely technical skills to include essential 21st-century competencies such as creativity, collaboration, communication, and critical thinking. In artistic disciplines, particularly dance, these soft skills are crucial for cultivating well-rounded learners capable of both technical execution and expressive performance. Latin dance, with its strong emphasis on rhythm, partner interaction, and emotional expression, provides an ideal context for this integration. Research shows that educational programs that embed these core competencies into structured curricula foster deeper engagement and more holistic development in learners (Maier, 2022; Jay & Owen,

2016). Additionally, aligning curriculum design with modern interdisciplinary frameworks supports the cultivation of cognitive, social, and artistic literacies, enabling students to thrive in diverse learning environments (Tan, 2024; Miao et al., 2023).

Conceptual Framework

      This study is based on a theoretical integration of Fitts' Three-Stage Theory of Skill Acquisition, Taylor's Curriculum Development Model, and 21st-Century Educational Competencies. These frameworks collectively guide the design, implementation, and evaluation of a Latin dance curriculum tailored for senior high school art students. The research focuses on how a stage-based instructional model can enhance students' dance proficiency while cultivating essential soft skills such as collaboration, communication, and critical thinking. The study proceeds through four key components: theoretical foundation, curriculum design, instructional implementation, and effectiveness evaluation (Figure 1).
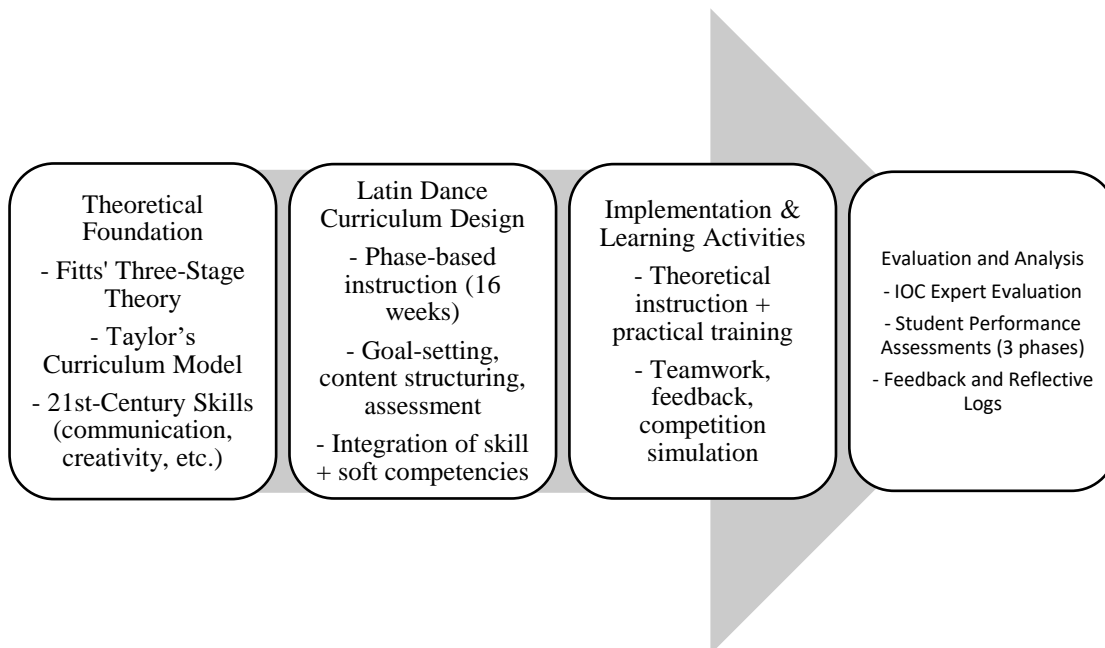
Figure 1 Conceptual Framework
Note: Constructed by the researcher

Methodology

      1. Population and Sample

      The research targeted senior high school art students aged between 16 and 17 years old from multiple regions and educational institutions. These students had previously received foundational dance training, including basic steps, rhythm control, and physical coordination. Participants were selected from schools that fulfilled the following criteria: (1) equipped with a team of qualified dance instructors, (2) offering dedicated Latin dance or dancesport classes, and (3) possessing the necessary multimedia teaching facilities to support modern pedagogical methods.

      Inclusion criteria for students required (1) the absence of physical injury or illness that would impair their participation in dance activities, and (2) possession of basic dance knowledge and skills. The participants were highly motivated art students with clear academic and professional goals, aiming to succeed in entrance exams for arts universities. This population was considered suitable for evaluating the

effectiveness of a structured, theory-based curriculum designed to enhance both professional dance capabilities and 21st-century competencies.

2. Research Instruments

The study employed a mixed-method approach combining qualitative and quantitative tools to design, implement, and evaluate the Latin dance curriculum. The main research instruments included:

Curriculum Framework: Developed based on Taylor's curriculum development model and Fitts' three-stage theory of skill acquisition. The structure included clear learning objectives, progressive skill-building content, and multi-dimensional assessment mechanisms.

Course Plans and Multimedia Materials: Created to guide instruction during the 16-week course, integrating theoretical lectures, practice sessions, video demonstrations, and collaborative tasks.

IOC Evaluation Tool: The Index of Item-Objective Congruence (IOC) was used by three expert reviewers to assess the alignment and validity of course objectives, content, and teaching strategies.

Dance Skill Assessment Rubrics: Designed for three stages of learning (cognitive, associative, autonomous), focusing on technical performance, rhythm integration, artistic expression, and teamwork.

3. Data Collection

Data were collected through multiple sources to ensure triangulation:

Pre- and Post-Instruction Assessments: Students underwent stage-specific evaluations (Week 5, Week 11, and Week 16) to assess progression in skill mastery.

Classroom Observations: Researchers conducted structured observations throughout the 16-week program to monitor student engagement, instructional implementation, and group dynamics.

Student Feedback and Reflection Logs: Participants were encouraged to maintain reflective journals and provide feedback on teaching effectiveness and their own learning experiences.

Expert Review (IOC Analysis): Three experts in dance education independently reviewed the course content and structure using IOC indicators, contributing to the validation and refinement of the curriculum.

4. Data Analysis

Quantitative data from assessment scores were statistically analyzed to measure changes in technical and expressive performance across the three learning stages. The IOC values, ranging from 0.6 to 1.0, indicated high consistency between teaching objectives and curriculum content. Qualitative data from observations, reflection logs, and expert feedback were thematically analyzed to identify patterns in student engagement, emotional expression, and the development of 21st-century skills such as communication, collaboration, and critical thinking.

Overall, the combined analysis provided strong evidence for the effectiveness of the Latin dance curriculum based on Fitts' theory and Taylor's structured approach, both in enhancing students' dance proficiency and in fostering holistic competencies relevant to modern art education.

Results

In the present study, a physical education dance course was designed based on the Fitts three-step theory (Fitts' three-step theory to improve the basic professional skills and teaching effectiveness of high school art teachers and to test whether it meets the expected course objectives. To assess the quality of the course, the researcher recruited three experts who systematically tested the course and evaluated the course content, teaching methods, and grading system using the IOC (Index of Coherence) method. After collecting the data, the investigator conducted a detailed review and evaluation of the data. The results showed that the IOC index values for all points ranged from 0.6 to 1.0, which is significantly higher than the standard value of 0.5 (Table 1).

Table 1 IOC evaluation results

NO.		content	IOC	Meaning
		Appropriateness of the Course for Students		
1	Alignment with Learning Goals	Does the course align with students' needs and goals (e.g., professional improvement, exam requirements)?	1	Consistency
2	Age Appropriateness	Is the course content suitable for the physical and mental development of 16–17-year-old high school art exam candidates?	1	Consistency
3	Clarity and Accessibility of Content	Is the teaching content designed to be clear, easy to understand, and practical for students?	1	Consistency
4	Student Engagement	Does the course effectively engage students through interactive, group tasks and competitive activities?	1	Consistency
		Consistency Between Theoretical Application and Teaching Objectives in Course Design and Development		
5	Application of Theoretical Basis	Is the course designed based on Fitts' Three-Stage Theory?	1	Consistency
6	21st-Century Skill Development	Does the course explicitly integrate the cultivation of communication, critical thinking, and collaboration skills?	1	Consistency
		Consistency Between Teaching Plans and Teaching Objectives in Course Design		
7	Clarity of Stage Goals	Are clear course objectives set for each stage?	1	Consistency
8	Logical Flow of Teaching Plans	Does the course reflect a progressive flow from the Cognitive Stage → the Associative Stage, → the Autonomous Stage?	1	Consistency
9	Rationality of Time Allocation	Is the time allocation for each stage appropriate for teaching theories and students' ability development?	1	Consistency
		Consistency Between Course Content and Teaching Objectives		
10	Alignment with Skill Development	Does the course content align to improve professional skills, e.g., basic steps, fluidity, expressiveness, etc.?	1	Consistency
11	Alignment with Non-Skill Development	Does the course also promote the development of non-verbal communication, teamwork, and critical thinking?	1	Consistency
12	Rationality of Assessment Design	Are skill tests and evaluations scheduled appropriately in Week 5, Week 11, Week 15, and Week 16?	1	Consistency
13	Relevance of Performance Assessment	Does the final performance content align with teaching objectives and student learning outcomes?	1	Consistency
		Consistency Between Course Outcomes and Teaching Objectives		
14	Professional Skill Outcomes	Do students show significant improvement in basic steps, rhythm control, body coordination, and expressiveness by the end of the course?	1	Consistency
15	21st-Century Skill Outcomes	Do students develop communication skills, critical thinking, and collaboration abilities through the course?	1	Consistency
16	Alignment with Stage Goals	Are student learning outcomes consistent with the objectives of each stage (e.g., cognitive → associative → autonomous)?	1	Consistency

NO.		content	IOC	Meaning
17	Comprehensive Development	Does the course outcome support students' holistic growth in professional skills, artistic expression, and teamwork?	1	Consistency

      The study involved high school art students who were taught the three stages of Fitts' three-stage theory. The sixteen-week program consists of two two-hour classes per week, which include dance skills, teamwork exercises, emotional expression training, and special activities for 21st-century skills. The curriculum has been prepared using the "learning-practicing-competing-assessment" framework, which includes the learning stage, the practice stage, the substantive competition stage, and the evaluation stage.

      The curriculum has been compiled with clear goals, and in the case of a staged approach, clear goals should be set for each stage that would suit the focus and tasks of the different stages of study. Based on Fitts' three-step theory, specific goals should be set according to the cognitive, connective, and autonomous stages. At the same time, the goals of each course must be designed hierarchically, including disciplinary goals (e.g., improving students' sense of rhythm, coordination, and expression in Latin dance) and pedagogical goals (e.g., improving 21st-century core competencies such as communication, teamwork, critical thinking, etc.). Through a more hierarchical and staged structure of goals, the learning process can be better directed to help students achieve milestones consistently and ultimately achieve overall success (Tables 2 and 3).

Table 2 Description

Course Name	**Latin Dance Basic Skills Enhancement Course**
Course Objectives	Senior high school junior art students (16-17 years old)
Course Duration	16 weeks (2 sessions of 90 minutes each per week)
Course Objective:	1. Enhance students' basic dance skills (sense of rhythm, body coordination, movement accuracy). 2. To develop students' dance expression, self-confidence, and artistic expression. 3. Strengthen students' 21st-century core competencies (communication, teamwork, critical thinking).
	Curriculum design framework
theoretical foundation	1. Fitts' Three-Stage Theory: Cognitive Stage, Associative Stage, Autonomous Stage. 2. Taylor's Theory of Curriculum Development: Clarifying Objectives, Selecting Content, Designing Methods, Evaluating Effectiveness. 3. 21st Century Teaching Philosophy: student-centered, focusing on communication, collaboration, and critical thinking. 4. Learning, practicing, competing, and evaluating mode: learning (study), practicing (practice), competing (competition), and evaluating (evaluation).

Table 3 Course content and organization

Stage	Content			
	weeks	educational content	academic goal	teaching goal
Stage one: Cognitive stage (1-5 weeks)	first week	Introduction to Latin Dance with Basic Stance and Rhythm Exercises	Understand the basic positions and rhythms of Latin dance.	Develop students' nonverbal and emotional communication skills through body movement.

Stage	Content			
	weeks	educational content	academic goal	teaching goal
Objective: To establish a cognitive and technical foundation in basic dance skills and to enhance the student's understanding and mastery of basic movement, rhythm, and posture.	second week	Learn the basic steps	Master the basic movements of the rumba and cha-cha-cha.	Enhance cooperation and communication skills through group interaction.
	third week	Advanced pace, introducing simple spinning techniques	Master basic steps and attempt simple spinning maneuvers.	The exercises stimulate students to learn independently and explore the key points of the movement.
	Fourth week	Rhythmic variation exercises, initial combination of steps	Understand rhythmic variations and basic movement combinations.	Develop teamwork skills to complete movement combinations.
	Fifth week	Review and consolidation of basic dance steps, group exercises to enhance movement awareness.	Reinforcement of basic movements and group demonstrations.	Improve students' self-assessment skills through group feedback.
Stage Two: Associative stage (6-11 weeks) Objective: To improve the consistency and fluidity of dance steps, to master movement combinations, and to realize the association between technique and expression.	Sixth week	Introducing more complex dance combinations	Learn complex dance combinations.	Improve students' critical thinking by analyzing movements to identify problems and make improvements.
	Seventh week	Practice connecting different paces to enhance movement consistency	Enhance movement connectivity and improve fluidity.	Cultivate the spirit of cooperation and improve tacit understanding through group exercises.
	Eighth week	Further enhancement of rhythmic control, adding more spins and pose variations	Further control the tempo and try more spins and pose variations.	Develop students' problem-solving skills by overcoming technical challenges.
	Ninth Week	Skillfully practicing basic dance combinations to improve body control	Master basic combination movements and strengthen body control.	Students are guided to self-assessment and improvement to enhance the quality of movement details.
	tenth week	Group performance exercises to learn how to connect movements fluidly	Enhance movement consistency through group exercises.	Strengthen students' communication skills and improve overall team performance.
	Eleventh week	Review stage to enhance students' mastery of natural transitions in movement.	Consolidate the associativity and fluidity of the dance steps and optimize performance through group assessment.	Enhance competence and improve the quality of movement through feedback from others.

Stage	Content			
	weeks	educational content	academic goal	teaching goal
Stage Three: Mutonomous stage (12-16 weeks) Objective: To promote autonomy of movement and artistic expression through mock competitions, mock exams, and debriefing presentations, and to increase students' confidence and test-taking ability.	Twelfth week	Improve pace and rhythm mastery for added challenge	Improve the speed and fluidity of the dance steps and increase the difficulty of the movements.	Enhance students' cognitive and receptive skills through a question-and-answer format.
	Thirteenth week	Complete dance combination exercises to improve memorization and movement, Autonomous	Practice complete dance combinations to enhance movement. Autonomous.	Students are encouraged to work as a team to enhance their dance movements.
	Fourteenth week	Incorporate performance exercises to enhance self-confidence and expressiveness.	Intensive performance exercises focusing on emotional and artistic expression.	To develop students' emotional expression and stage presence, and to enhance their overall abilities through group presentations.
	Fifteenth week	Group feedback to optimize movement details and ensure natural and smooth movements	Optimize movement details and complete final presentation preparation.	Students are guided to improve their performance through group feedback.
	Sixteenth week	Final debriefing presentation where students perform what they have learned, and the teacher gives summative feedback.	Completion of a final summary performance and comprehensive assessment.	Enhance general competence through self-reflection and teacher summarization, and clarify the direction of future learning.
Assessment methods	Stage-by-stage assessment: Skills assessment, video analysis assessment, and personality analysis assessment at the end of each stage Group Presentation and Feedback: Students' teamwork and communication skills are assessed through group presentations and peer feedback. Final Presentation: Comprehensive assessment of students' dance skills			
Textbooks and reference materials	Main teaching materials: Chinese DanceSport Federation Technical Level Textbook (with video demonstration) Supporting information: Online Dance Teaching Video and Resource Library			

Assessment tools - Assessment of stage skills

(1) In the cognitive stage, students are in the initial stages of learning movement, mainly through imitation and understanding, to acquire basic technical skills. The assessment focuses on body position, dance grip, balance, leg work, and basic Latin movements. At the same time, the assessment also includes the student's fluency in preparing, performing, and reducing movements, as well as the performance of rotation, synergy, and dynamic changes. The core of this assessment stage is to help students construct the right concepts of movement and lay a solid foundation for subsequent learning.

(2) In the compounding stage, students gradually combine basic skills with the rhythm, tempo, and structure of music to form a more coordinated and stable movement exercise. The assessment focuses on the student's ability to relate dance steps to the rhythm of music, the extent to which the steps fit into the rhythmic structure of the music, and the student's ability to interpret different elements of music (e.g., melodic and rhythmic variations). The purpose of this stage of assessment is to strengthen students' coordination of movement and music, and to enhance their integrity and artistic sense of the dance performance.

(3) In the Autonomous stage, students can perform complex movements skillfully and naturally, demonstrating a high level of technical precision and artistic expression. The structure and composition of the dance program, the ability to communicate non-verbally, the ability to use the venue and space, and the demonstration of the characteristics of different dance styles are assessed. The main indicators of the evaluation will be the use of energy, the creation of the atmosphere of the performance, and the influence of the audience, which will reflect the students' high-level independent dance performance.

Fitts' three-stage theory provides a clear framework for the staged assessment of the skill learning process, which systematically assesses the development and presentation of students' skills through a careful division of cognitive, associative, and autonomous stages. In dance instruction, this theory not only helps teachers identify the stages of student learning but also effectively guides the optimization of teaching strategies and the enhancement of students' abilities. At the same time, there are video analyses for each stage of assessment, and personal feedback helps students better understand the development of their learning process. Improve learning initiative and course participation.

Discussion

The findings of this study demonstrate that a Latin dance curriculum structured around Fitts' Three-Stage Theory—cognitive, associative, and autonomous stages—can significantly improve not only students' technical dance abilities but also their development in emotional expression, teamwork, and critical thinking. Through a combination of theory-based instruction, staged assessments, and 21st-century skill integration, students exhibited clear improvements in dance fluency, body coordination, performance confidence, and collaborative learning.

This result is consistent with the research of Anderson (1982), who emphasized that skill acquisition progresses effectively when instructional design matches the learner's cognitive stage. The staged design of this study allowed students to first internalize basic movements, then enhance their performance through repetition and feedback, and finally demonstrate autonomy and artistic control, precisely as Fitts' model predicts. Similarly, Salehi, Tahmasebi, and Talebrokni (2021) confirmed that combining motor learning theories with creative practice yields better long-term retention and expressive ability, which aligns with the observed outcomes in this study, particularly in the final performance stage.

Moreover, the incorporation of 21st-century educational competencies such as teamwork and communication aligns with the perspectives of Zhao Yu (2016), who argues that modern curriculum design must balance technical mastery with interpersonal and reflective capacities. In the present study, activities such as group rehearsals, peer feedback, and reflective journaling fostered these essential skills, suggesting that the integrated model successfully bridged traditional dance training with contemporary educational goals.

However, some findings deviate from existing literature. For instance, Tan Mengting (2024) noted that most current dance education practices in China still lack effective interdisciplinary integration and place insufficient emphasis on critical thinking and emotional intelligence. While this study aimed to

address such gaps, some challenges remained, especially regarding students' uneven progress in abstract skills like creativity and self-expression. These findings suggest that while structured curriculum models can enhance technical and soft skills, additional instructional scaffolding may be necessary to support deeper cognitive and emotional development.

Conclusion

This study developed and implemented a Latin dance curriculum for senior high school art students, guided by Fitts' Three-Stage Theory and aligned with 21st-century educational competencies. The curriculum was structured into cognitive, associative, and autonomous stages, with each stage targeting specific skill development and educational outcomes. Through this structured approach, students were able to make steady progress in both technical dance proficiency and non-cognitive skills such as emotional expression, communication, collaboration, and critical thinking.

The study yielded several important findings:

1. Skill Mastery through Stage-Based Learning: Students demonstrated measurable improvement in dance fundamentals, such as rhythm, coordination, and performance fluency, through carefully sequenced learning tasks, rehearsal activities, and feedback mechanisms aligned with Fitts' theoretical model.

2. Development of 21st-Century Competencies: In addition to technical enhancement, the course design effectively integrated teamwork, artistic expression, and reflective thinking. These are essential for holistic growth and align with broader educational goals for contemporary learners.

3. Curriculum Scientific Validity: The application of the IOC (Index of Item-Objective Congruence) confirmed a high degree of consistency between instructional goals, teaching content, and assessment methods, affirming the curriculum's internal coherence and instructional relevance.

4. Pedagogical Innovation: The integration of Taylor's curriculum development framework further contributed to the course's clarity, structure, and adaptability, offering a replicable model for other performance-based courses in arts education.

In conclusion, this study confirms that combining cognitive psychology, curriculum design theory, and 21st-century skill development produces a comprehensive and effective educational approach for dance instruction. The Latin dance curriculum not only enhanced students' professional competencies but also empowered them to grow as expressive, collaborative, and critical-thinking individuals.

Looking ahead, similar curriculum frameworks can be further applied and adapted to other art courses or educational technology-supported courses, thereby expanding opportunities for the well-rounded development of students across diverse educational contexts. This study provides both a theoretical foundation and practical direction for future curriculum reforms in dance education and beyond.

Recommendations

Although this study has achieved important results in curriculum design and teaching practice, there are still some limitations. Firstly, the study was mainly based on qualitative feedback from peer reviews and focus groups, and there was no support for data from large-sample experimental studies. Future studies can further confirm the universality and long-term impact of curriculum design by creating a control group and conducting longitudinal quantitative analyses. Secondly, the curriculum requires a high level of interdisciplinary literacy from teachers, and the existing teacher training system may not be able to fully meet the needs of curriculum implementation. Therefore, in the future, it will be necessary to strengthen the professional training of teachers to ensure that the curriculum design is implemented in the wider education scheme.

To overcome these limitations, future research will focus on the following areas: first, quantifying the impact of curriculum design on student skill building and holistic skill development through experimental research; Secondly, the development of additional teacher training programmes to increase teachers' comprehensive literacy in the fields of dance technology, pedagogy and psychology. Through these improvements, this study hopes to provide a more scientific and operational reference for the design and implementation of Latin dance teaching and even art courses.

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