



The Development of Learning Achievement in Peacock Dance Practical Skills Based on Davies' Teaching Concept of High School Students in Pu'er City, Jiangcheng District

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Abstract

Background and Aim: In the context of the growing emphasis on cultural heritage preservation and the integration of traditional arts into education, Yunnan Peacock Dance, as a national intangible cultural heritage since 2006, holds great significance. With the rapid development of the information age in the 21st century, the inheritance of traditional dance, like the Peacock Dance, faces challenges such as the lack of attention from young people and issues in dance education. This study aims to explore effective teaching strategies for Yunnan Peacock Dance in high school education, to enhance students' understanding and performance skills of this traditional dance, and promote its inheritance and development.

Methodology: This study employed a mixed-methods approach grounded in the Davies teaching model to design and implement a series of curriculum activities. The instructional design was evaluated by three domain experts using the IOC method and further validated through focus group interviews with seven participants. The curriculum integrated key pedagogical frameworks, including Bloom's taxonomy, self-directed learning, interactive instruction, differentiated teaching, and heuristic strategies. The program was implemented with a sample of 30 second-year students from Jiangcheng County No. 1 Middle School in Pu'er City. The intervention lasted for eight weeks and consisted of 16 practical sessions. The aim was to assess whether the curriculum design was systematic, pedagogically sound, and aligned with student-centered and holistic education principles.

Results: IOC expert scores reached high consistency (most items scoring 1.00), affirming the curriculum's feasibility and innovation. Focus group interviews revealed increased student engagement, improved skill acquisition, and cultural appreciation. Rubric-assessed performance data showed significant improvement post-intervention.

Conclusion: The Davies-based curriculum effectively enhances traditional dance skills, supports moral and aesthetic education, and can serve as a model for integrating indigenous art into modern education.

Keywords: Based on Davies Teaching Technique; Yunnan Peacock Dance; High School Dance Education; Curriculum Design

Introduction

Jiangcheng County in Pu'er City, Yunnan Province, was selected as the research site due to its rich ethnic diversity, abundant intangible cultural heritage, and the representative challenges it faces in traditional dance instruction. As a frontier region characterized by active minority cultural practices, Jiangcheng offers a meaningful context for investigating the integration of ethnic performing arts into contemporary educational frameworks.

Yunnan's Peacock Dance, one of the most iconic expressions of Dai ethnic cultural identity, was officially inscribed on the National Intangible Cultural Heritage List in 2006 (State Council Gazette, 2006). This traditional dance art form vividly mimics the peacock's graceful movements, symbolizing auspiciousness, beauty, and harmony with nature. The Peacock Dance holds not only artistic value but also deep cultural, spiritual, and historical significance within the Dai communities of southern Yunnan. In recent years, with the growing emphasis on cultural preservation, the integration of ethnic arts into formal education has become an important strategy for revitalizing intangible cultural heritage (Xinhua News Agency, 2021).

Despite its cultural richness, the current implementation of Peacock Dance education in Yunnan high schools remains limited and lacks a structured, pedagogically sound framework (Advances in Higher Education, 2023). Instruction is often characterized by traditional, teacher-centered methods with minimal



student interaction, which fail to stimulate learning interest or cultivate essential dance skills. As a result, many students show low engagement and limited understanding of the cultural context behind the dance. Furthermore, the lack of curriculum innovation and professional teacher training exacerbates the gap between cultural preservation goals and actual classroom practice.

In response to these challenges and inspired by the 2022 National Art Education Curriculum Standards, this study designs and evaluates a Peacock Dance curriculum based on Davies' teaching philosophy. Emphasizing practice-based learning, interactive teaching, and student autonomy, the curriculum aims to foster students' technical skills, cultural awareness, and expressive abilities. By integrating Bloom's taxonomy into the design, the study promotes a holistic learning model that supports cognitive, psychomotor, and affective development through traditional dance education.

Objectives

1. To develop learning ability based on Davies' teaching techniques to enhance the Yunnan dance skills of high school students at Pu'er Jiancheng.
2. To evaluate the effectiveness and feasibility of Davies-based instruction through IOC analysis and expert consultation.

Literature review

The theoretical framework of this study draws upon five key domains: instructional design theory, 21st-century learning approaches, the cultural roots of Peacock Dance, the Davies practice model, and adolescent psychology in education.

1. Instructional design theory provides the structural foundation for curriculum development. As noted by Gagné and later elaborated by Smith & Ragan (2008), effective instructional design involves goal-oriented, learner-centered, and systematic planning. The literature emphasizes the need for well-articulated educational objectives and the integration of multiple disciplinary perspectives to guide learning processes (Arts and Technology, 2024). In terms of instructional design, the combination of systems theory, communication theory, and learning theory is regarded as an important basis for constructing effective classroom teaching.

2. The 21st-century learning framework advocates for student-centered teaching strategies such as interactive learning and self-directed learning, promoting autonomy, collaboration, and real-world engagement. These pedagogical trends reflect the global shift toward holistic education and are echoed in China's recent curriculum reforms (Basic Education Curriculum Reform Outline, 2014; China Nationalities Expo, 2024). The study believes that interactive teaching can stimulate students' sense of participation through student-student interaction and teacher-student interaction, while the concept of autonomous learning emphasizes that students build a knowledge system in individual exploration, emphasizing the initiative of learning and critical thinking. Differentiated teaching can pay more attention to individual differences among students and promote their all-around development. Heuristic teaching can improve students' thinking ability (Journal of Applied and Advanced Research, 2018).

3. Cultural literature on Peacock Dance highlights its origins in Dai religious rituals and mythologies. Sources such as "The Voice of the Yellow River" (2015) and "Shenzhou" (2013) trace its evolution from ceremonial roots to theatrical expressions seen today. The dance's symbolic movement vocabulary—such as the "three bends" posture and "one side lean"—mirrors ecological harmony and spiritual reverence. Artistic interpretations by dancers like Yang Liping further modernized the form while maintaining cultural integrity (Art Technology, 2024; Drama House, 2018).

4. The Davies practice teaching model, first proposed by Davies (1971), emphasizes systematic skill acquisition through demonstration, decomposition of actions, and iterative feedback. Its application in traditional dance training has shown promise in fostering motor skill proficiency and reflective learning (Srinakaran Willow Institute; Tisana Khaemmanee). The model emphasizes practice-oriented teaching,



which helps to solve the problems of slow skill acquisition and low student participation in traditional teaching.

5. Adolescent psychological development is another critical dimension. High school students, aged 15–18, experience significant cognitive, emotional, and social transitions. Characteristics such as transitional thinking, emotional turbulence, and strong self-awareness influence their learning motivation and classroom engagement (China Science and Education Innovation Guide, 2012). Literature points out that teaching design should take into account the psychological characteristics of adolescents, especially in traditional dance teaching, and it is necessary to stimulate students' national identity and expression ability (Art Research, 2024).

Together, these strands of literature inform the multidimensional design of this curriculum, ensuring it is both pedagogically robust and culturally meaningful.

Conceptual Framework

The conceptual framework of this study is centered on the development of a traditional peacock dance course, guided by the Davies teaching philosophy, oriented to Bloom's taxonomy of objectives, and integrating 21st-century interactive, self-learning, hierarchical, and heuristic teaching methods. The framework contains one independent variable and three dependent variables. The main intervention is a traditional peacock dance course based on the Davies philosophy, which evaluates students' structured practice, skill improvement, and active participation (Figure 1):

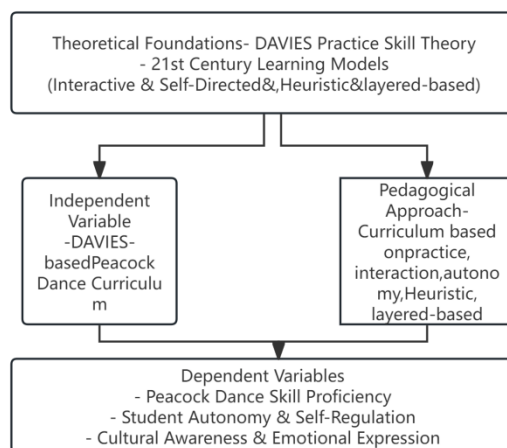


Figure 1 Conceptual framework for the study

Note: The conceptual framework was designed by the researcher.

Methodology

1. Sample

This study selected 30 second-year students from Jiangcheng No. 1 Middle School in Pu'er City, Yunnan Province, all of whom volunteered to participate. The sample was selected based on the following criteria: (1) none of the participants had received prior systematic training in Peacock Dance, ensuring consistency in the instructional baseline; (2) the students demonstrated strong interest in folk dance and arts education, and were physically fit to participate in movement-based activities; and (3) the school's curriculum schedule and administrative support facilitated the controlled implementation of the designed teaching intervention. This sample enabled reliable comparative observation and evaluation of learning outcomes under consistent teaching conditions.

Research Instruments:

2. Goals based on Bloom's

Taxonomy: The course combines teaching goals based on cognitive, affective, and psychomotor domains to ensure that students' learning outcomes are comprehensive, measurable, and developmentally appropriate.

3. Davies Skill Decomposition Method (Five-Step Process)

This study employed a structured instructional approach based on the Davies practical skills framework, dividing the teaching process into five key stages:

(1) Demonstration – Each unit began with the teacher performing a complete dance sequence or specific movement pattern to provide a visual model for students.

(2) Decomposition – Complex movements were broken down into smaller, manageable components, such as hand gestures, foot positions, and torso movements, which were practiced separately.

(3) Guided Practice – Students rehearsed each sub-skill progressively under teacher supervision, beginning with slow repetition and advancing to segmented practice.

(4) Feedback – Continuous formative feedback was provided through teacher comments and peer evaluations, enabling students to refine posture, rhythm, and expression.

(5) Continuous Performance – After integrating the sub-skills, students repeatedly performed the full Peacock Dance sequence with musical accompaniment to enhance fluency and expressive interpretation.

This method, Davies divided into five stages: demonstration, decomposition, guided practice, feedback, and continuous performance, ensuring that skills are systematically mastered through structured rehearsals.

4. Assessment Instruments and Test Characteristics

Two researcher-developed instruments were employed in this study:

(1) Behavior Observation Checklist

This tool assessed 10 dimensions, including cultural awareness, coordination, and participation, using a 3-point scale (5 = excellent, 3 = moderate, 2 = minimum).

Maximum score: 50

Grading criteria: A = 50; B ≥ 25; C ≤ 10

(2) Performance Evaluation Rubric

This rubric evaluated 10 criteria, such as technique, rhythm, and expressiveness, on a 5-point Likert scale (1 to 5).

Maximum score: 50

Grading criteria: A = 50; B ≥ 25; C ≤ 10

Overall scoring:

Behavior (50%) + Performance (50%) = 100 total

A ≥ 90 B = 80–89 C = 70–79 D = 60–69 F < 60

These instruments ensured a multidimensional assessment of students' technical proficiency, cognitive understanding, and cultural expression.

5. Learning logs

Students keep weekly learning logs reflecting their practice habits, challenges encountered, and personal insights. These logs provide qualitative data that help understand learning attitudes and autonomous development.

6. IOC Evaluation

A panel of three instructional design experts used the Index of Item-Objective Congruence (IOC) method to evaluate the consistency and quality of the teaching content with the learning objectives to ensure content validity.

7. Focus Group Interviews



Semi-structured interviews were conducted with seven students and two teachers to collect feedback on the learning experience, course effectiveness, and cultural engagement. Thematic analysis was used to interpret the participants' responses.

Results

To achieve the first research objective, enhancing students' learning ability and Yunnan dance skills through the Davies teaching method, a structured, practice-oriented, and student-centered curriculum was developed. In line with the second objective, three domain experts evaluated the course using the Index of Item Objective Congruence (IOC). Most items scored 1.0, reflecting strong agreement on the design's effectiveness and feasibility. Experts endorsed the integration of Davies' principles, instructional clarity, practical relevance, and their value in promoting both technical skill and cultural understanding.

Table 1 IOC Consistency Assessment

No.	Evaluation Dimension and Item	Average Score
1	Understanding and Application of DAVIES Teaching	
1.1	Understanding of the basic principles of DAVIES' teaching technology	1.00
1.2	Application strategy and innovation of Yunnan Peacock Dance in classroom practices	1.00
1.3	Integration of Peacock Dance into 21st-century teaching models	1.00
2	Instructional Design Skills	
2.1	Alignment with instructional activity design theory	1.00
2.2	Clarity and feasibility of teaching objectives	1.00
2.3	Consistency between instructional focus and objectives	1.00
2.4	Organization and logic of content structure	0.67
2.5	Diversity and adaptability of teaching methods	1.00
2.6	Reasonable allocation of instructional time	1.00
3	Implementation of Teaching Content	
3.1	Effectiveness of DAVIES' instructional steps for students	1.00
3.2	Clarity and accessibility of teaching content	1.00



No.	Evaluation Dimension and Item	Average Score
3.3	Appropriate difficulty level for high school students	1.00
4	Innovation in Teaching Activities	
4.1	Use of autonomous learning to enhance student initiative	1.00
4.2	Use of interactive teaching to foster interest	1.00
5	Educational Theory Literacy	
5.1	Awareness of relevant dance education policies	1.00
5.2	Application of educational theory to ethnic dance instruction	1.00
5.3	Understanding of high school student psychology and pedagogy	0.67
5.4	Age-appropriateness of theoretical content	1.00
5.5	Use of academic terminology in dance education	1.00

Most project expert scores are 1, showing high expert consensus. For projects with different scores, experts have diverse views on details from their professional angles and offer suggestions. Given the high and consistent scores of most projects, experts highly recognize the research. Key aspects like teaching technology application, teaching objectives, and teaching method design are well-received, demonstrating the research's multi-dimensional effectiveness and innovation.

Focus group interviews were conducted with seven education-related professionals, including teachers and curriculum designers, for the 8-week, 16-session course content design. Table 2 shows the sample selection

Table 2

Member Type	encodings	quorum	Qualification Requirements
Doctor of Dance Education	FG-T1	1	Research in the field of dance education at the China Academy of Arts
Doctor of Dance Education	FG-T2	1	Research in the field of dance education at the China Academy of Arts
PhD in Curriculum Design and Development	FG-T3	1	Specialising in education curriculum development, published ≥ 3 papers related to curriculum design
University Youth Lecturer in Folk Dance	FG-T4	1	More than 6 years of teaching experience in folk dance



Member Type	encodings	quorum	Qualification Requirements
University Youth Lecturer in Folk Dance	FG-T5	1	5 years of teaching experience related to folk dance
Provincial Peacock Dance Inheritors	FG-T6	1	10 years Peacock Dance Folk Artist
Head of Academic Affairs, Gangseong 1 High School	FG-T7	1	Head of Research, School Leadership

The interview discussed the application of Davies's teaching philosophy, teaching strategies, and evaluation methods in high school peacock dance teaching. The results showed:

1. The Davies teaching concept is feasible in the teaching of peacock dance in high schools. Taking the 'five steps' as the core, breaking down the movement into sub-skills for gradual training can improve students' learning interest and expressiveness, and provide a systematic solution for teaching complex dance skills.

2. The objectives, contents, and teaching methods of the programme are widely recognised as being in line with students' learning needs and the laws of dance education. Interactive, autonomous, inspirational, and hierarchical teaching methods can activate the classroom and increase students' participation, but need to be combined with students' feedback.

3. The assessment methods reflect the need for a comprehensive and objective evaluation of students' learning outcomes, reflecting the concern for the students' learning process.

4. Davies' teaching philosophy has demonstrated a positive influence on students' performance in Peacock Dance by providing a clear learning pathway through skill decomposition and targeted training. This structured approach contributes to the standardization of movement details and enhances technical precision. However, to further validate its practical feasibility and long-term impact, follow-up studies incorporating quantitative data are recommended.

These perspectives validated the overall feasibility and instructional effectiveness of the designed course, echoing the results of the IOC scores.

Discussion

Building on this implementation, the study further confirmed the curriculum's effectiveness and feasibility through qualitative assessments. Although no experimental data were collected, the IOC evaluation by three domain experts and focus group interviews with seven participants provided strong validation. Successful integration of Dai cultural elements and the application of hierarchical, heuristic, and self-directed teaching strategies as key strengths of the curriculum design.

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

In the course design, teacher-guided reflection and concretized practice demonstrated functional equivalence in promoting experiential learning. Radaket (2022) further validated the advantages of integrating the Davies model with multimedia tools in Thai folk dance education. His study revealed significant post-intervention improvements in students' practical performance (82.5%) and knowledge acquisition (26.4%). Although the present curriculum did not incorporate multimedia elements, it shared several key pedagogical features with Radaket's approach (Radaket, 2022).





The use of reflective journals and exploratory exercises on Peacock Dance spatial dynamics and movement variations aligned with pedagogical practices that encourage students to connect technical training with cultural meaning and self-awareness, core objectives of Peacock Dance education. Sun (2024) emphasized the importance of heuristic instruction in foundational dance settings, noting that guided inquiry can enhance creativity and emotional expression (Sun, 2024)..

The implementation of instructional strategies provided a tiered learning pathway respecting individual learner differences and allowing instruction to be adapted based on students' learning status and progress, or structured by differentiated tasks. This approach ensured that learners with varying skill levels could access, engage with, and continually improve in their learning. From the perspective of differentiated instruction, Meng (2024) emphasized the effectiveness of tiered grouping in preschool dance education and recommended adjusting instruction according to students' initial ability levels (Meng, 2024).

This study also aligns with the findings of Liu (2017), who emphasized the cultivation of learner autonomy in both technical execution and teamwork through the integration of self-assessment criteria and collaborative learning feedback mechanisms. From a higher education perspective, Liu advocated for autonomous learning in modern dance through reflection, improvisation, and peer collaboration. Her findings support a shift toward student-centered pedagogy aimed at fostering critical thinking and sustained engagement (Liu, 2017).

Although the study lacked quantitative data, the alignment between the findings and the research objectives, as well as their consistency with previous empirical and theoretical studies, supports the educational validity of the curriculum. The broad applicability of the Davies framework is evident not only in the domain of physical education but also in the arts, underscoring its relevance in skill-based and culturally rooted arts education. The high IOC ratings, expert endorsements, and coherence with the existing literature indicate that the curriculum effectively supports students' technical development, reflective capacity, cultural identity, and instructional feasibility.

Conclusion [11 point]

Based on the findings from IOC expert evaluation, focus group interviews, and classroom implementation, the Davies-based Peacock Dance curriculum proved to be an effective educational strategy for enhancing both dance technique and cultural understanding. The following key conclusions were drawn:

1. Skill Development through Structured Practice

The step-by-step methodology of the Davies model significantly improved students' movement fluency, physical coordination, and expressiveness. Students mastered foundational elements such as hand positioning, rhythm, and spatial awareness, as observed in their post-course performance scores.

2. Cultural Engagement and Identity Formation

By embedding the Dai cultural context into dance instruction, such as through the symbolism of the "three bends" posture and ecological themes, students developed a stronger sense of ethnic identity and respect for traditional heritage.

3. Promotion of Autonomous and Reflective Learning

Rubric-based assessments and weekly learning logs encouraged students to monitor their progress and set learning goals. This cultivated habits of critical reflection and independent practice, supporting lifelong learning capabilities.

4. Interactive and Inclusive Learning Environment

Incorporating group collaboration and peer feedback created a more dynamic and inclusive classroom. Students gained social-emotional skills while improving their capacity for teamwork and creative interpretation.

5. Alignment with Modern Pedagogical Goals

The curriculum aligns with the objectives outlined in China's 2022 Art Education Reform, which emphasizes moral development, cultural appreciation, and holistic student growth.





This study provides strong support for the integration of traditional cultural arts into formal education using modern instructional design. The Davies framework offers a replicable model for enriching student learning experiences in both artistic skill and cultural literacy.

Recommendation

Based on the study's findings and the reflective feedback from expert evaluations and focus group interviews, the following recommendations are proposed to further optimize the teaching of traditional dance in high school settings:

1. Promote Broader Application of the Davies Curriculum Model

The Davies-based instructional model, proven effective in enhancing Peacock Dance skills and cultural understanding, should be extended to other ethnic traditional dances within minority regions. This expansion would help preserve intangible cultural heritage while ensuring that diverse student groups benefit from structured, skill-based, and culturally immersive learning experiences.

2. Organize Professional Development for Dance Educators

Teacher training workshops should be established to systematically introduce the Davies teaching methodology, including how to apply its five-step instructional design in traditional dance instruction.

3. Encourage Collaborative Curriculum Development Among Regions

Drawing from the success in Jiangcheng, it is recommended that schools and cultural institutions collaborate across districts to share curriculum resources, lesson plans, and performance rubrics grounded in the Davies framework. This could foster consistency, innovation, and inclusivity in traditional arts education.

4. Support Student Autonomy Through Structured Reflection Mechanisms. Institutionalize tools such as learning logs, self-assessment checklists, and goal-setting sheets to nurture student ownership in the learning process.

5. Establish a cultural identity tracking mechanism for students after graduation, and through questionnaires and in-depth interviews, explore the long-term impact of peacock dance learning on their national cultural identity and cultural inheritance behavior, and fill the research gap of "education effectiveness lag".

By implementing these strategies, educators can more effectively align traditional dance education with contemporary teaching standards while preserving the cultural essence of ethnic art forms.

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