
IMPROVING OF UNIVERSITY STUDENTS' FOLK DANCING SKILLS BY USING FLIPPED CLASSROOM TEACHING METHOD*

Jinke Yao¹ and Sunsern Laohasthit²

Faculty of Education, Phetchaburi Rajabhat University, Thailand

E-mail: 1347808019@qq.com tell.15678922692

Abstract

This research article aims to: 1) examine the impact of the flipped classroom on college students' ethnic and folk dancing performance; 2) explore students' satisfaction with the flipped classroom learning experience; 3) conduct a one-group pretest–posttest research study collecting data from 60 first-year ethnic dancing major students; analyze the data using paired-samples t-tests to compare skill assessments before and after the intervention.

The research results found that: 1) Significant Skill Improvement: The flipped classroom teaching method led to a statistically significant improvement in students' overall dancing skills, with total scores rising from a pre-test mean of 14.67 (SD = 0.48) to a post-test mean of 35.83 (SD = 0.87) , supported by $t = 67.94$ and $p < .01$. 2) Multidimensional Development: Marked improvements were observed across all assessed dimensions—rhythm skills, body coordination, and facial expression—with the largest gain in overall artistic expression. 3) High Instructional Satisfaction: Students reported a high level of satisfaction (Mean = 4.30, SD = 0.51) , specifically valuing the instructional videos and the effectiveness of in-class individualized guidance.

A notable limitation of this research is the lack of a participants. While the statistical gains are significant, the one-group design means that natural

* Received 31 January 2026; Revised 20 March 2026; Accepted 21 March 2026

maturation and five weeks of consistent practice could contribute to the results. Future studies should implement randomized controlled trials to isolate the specific impact of the flipped classroom model more rigorously.

Keywords: Flipped classroom, Ethnic and folk dancing, Higher education, Pedagogical innovation, Dancing skills.

Introduction

Against the backdrop of global higher education reform and the deep integration of information technology, higher arts education is facing new challenges and opportunities. The traditional teaching model of "teacher-centered, classroom lectures, student imitation" cannot fully meet the current core demands for cultivating students' comprehensive literacy, innovative abilities, and independent learning abilities. As renowned Chinese educator Pan Maoyuan (2005) pointed out, modern higher education must achieve a fundamental shift from simply "knowledge transfer" to a focus that prioritizes both "capacity development" and "value guidance." Within the global landscape of performing arts education, this shift aligns with the growing adoption of Technology-Enhanced Learning (TEL), which encourages students to transition from passive recipients to self-regulated learners (Risner, 2014). As an important component of higher arts education, ethnic and folk dancing is not only a key vehicle for inheriting and promoting China's fine traditional culture, but also an effective means of promoting aesthetic education and enhancing students' artistic and physical qualities. However, the limitations of traditional folk dancing teaching models are becoming increasingly apparent in responding to these new demands.

For a long time, university ethnic and folk dancing courses have primarily relied on the traditional, teacher-centered, demonstration-and-imitation teaching model. Under this model, teachers spend a significant portion of class time demonstrating movements, explaining key points, and repeating rhythmic commands, while students passively imitate and accept. As Liu Min (2018) pointed out in his research, this "indoctrinating" teaching model easily suppresses students' individuality and creativity, leading art education to become mechanical. Specifically, this model suffers from the following prominent problems: First, classroom efficiency is limited: Precious class time is mostly devoted to teaching basic movements, leaving insufficient time for personalized instruction, detailed corrections, emotional expression, and in-depth discussion of cultural connotations. Second, it is difficult to coordinate the teaching schedule: Students vary in their dancing foundation, physical condition, and comprehension abilities, making a uniform teaching schedule difficult to meet the needs of all students. Students with strong foundations find the lessons boring, while those with weaker foundations struggle to keep up and easily become frustrated. Finally, student agency is lacking: Students are accustomed to passive acceptance and lack the habit of active thinking, previewing, and exploration. This makes it difficult to effectively stimulate their learning initiative and creative thinking, and can even lead to a decline in learning interest, making it difficult to deeply appreciate the cultural charm and artistic essence of folk dancing. A critical tension exists here: ethnic folk dance demands rigid technical precision and adherence to codified movements, which seemingly conflicts with the "student-centered" autonomy of modern pedagogical models. If students learn complex movements via video without immediate physical correction, there is a risk of technical errors—a phenomenon often discussed alongside the "digital divide" regarding students' varying levels of digital literacy and access to technology (Sööt & Viskus, 2015).

The flipped classroom teaching model offers a new approach to resolving these difficulties. This innovative model, which disrupts traditional classroom processes, was pioneered and promoted by Jonathan Bergmann and Aaron Sams (2012), chemistry teachers at Woodland Park High School in Colorado, USA. Its core concept is "pre-class knowledge transfer, in-class knowledge internalization." Students complete a preliminary learning of basic knowledge and skills before class by watching instructional videos and reading materials, while the classroom becomes a venue for in-depth interaction, collaborative inquiry, problem-solving, and advanced skills training. This model emphasizes returning learning initiative to students and fully leveraging the advantages of information technology to optimize the allocation of teaching resources and classroom time. In the context of folk dance, this study defines "individual creativity" not as the modification of traditional dance steps, but as the enhancement of "Overall Artistic Expression." Chinese educational technology scholar He Kekang (2014) believes that the essence of the flipped classroom lies in "restructuring the teaching structure," reversing the process of knowledge transfer and internalization, and serving as a model for the deep integration of information technology and education. In the context of this study, such integration provides valuable insights for teaching reforms in folk dancing, as it allows teachers to provide the immediate physical correction and individualized guidance necessary to bridge the gap between digital preview and physical mastery.

Theoretically, it enriches the theoretical framework of ethnic folk dancing teaching. This study integrates modern educational technology with traditional art skills teaching, offering a valuable exploration of folk dancing teaching methodology. It aims to construct a new student-centered, online-and-offline

teaching model, thereby enriching and developing the theoretical and practical system of folk dancing teaching in my country. Secondly, it expands the application boundaries of the flipped classroom. Applying the flipped classroom model to skill-based disciplines such as folk dancing, which emphasize physical practice and artistic expression, can test and expand its theoretical application boundaries. It can also study its specific implementation strategies and effectiveness in art practice courses, providing empirical support for the flipped classroom theory from diverse disciplinary perspectives.

Practical Implications: Improving the quality and efficiency of folk dancing teaching. Through flipped classrooms, teachers can free themselves from repetitive basic movement instruction and shift their focus to personalized instruction, enhancing students' dancing expressiveness, and deepening their understanding of cultural connotations, thereby effectively improving the quality and efficiency of classroom teaching. Second, it enhances students' independent learning and inquiry abilities. Flipped classrooms require students to engage in pre-class independent learning, which helps cultivate their independent thinking, discovery, and problem-solving skills. As scholar Zhang Jinlei (2015) emphasized, flipped classrooms can effectively promote "deep learning," transforming students from passive recipients of knowledge to active constructors of meaning. Students enter the classroom with questions, which leads to clearer learning objectives and higher levels of engagement, effectively enhancing their initiative as learning subjects. Third, it promotes the inheritance and innovation of folk dancing culture. Through rich online resources and in-depth offline discussions, this model can stimulate students' interest in exploring the cultural stories behind folk dancing. When students truly understand and love this art form, they are more likely to develop personalized expression and innovation based on a solid grasp of skills, becoming active inheritors of folk dancing culture. Finally, this research

provides a reference for the reform of similar art practice courses in universities: This research will provide practical cases and implementation paths for the teaching reform of other dancing genres (such as classical and modern dancing), as well as art courses such as music, fine arts, and drama that also focus on skill training and practical experience

Objectives

1.To compare the effectiveness of the flipped classroom Teaching method in improving University student's folk dancing skills

2.To investigate University students' satisfaction with the flipped Classroom Teaching Method in improving their folk Dancing skills

Literature Review

1.Advantages and Values of Flipped Classroom Teaching

As an innovative teaching model, the flipped classroom has garnered widespread attention in the education community in recent years. This model realigns time allocation both inside and outside the classroom, shifting the teaching of basic knowledge to extracurricular activities, while focusing classroom time on teacher-student interaction, problem-solving, and skill development (Bergmann & Sams, 2012). This shift in teaching structure offers numerous advantages.

The flipped classroom significantly enhances student learning autonomy. Students can independently plan their learning progress based on their individual learning needs and repeatedly watch instructional videos, gradually developing self-management skills and a lifelong learning perspective (Zhang

Jinlei, 2015). In folk dancing instruction, students can better grasp the key movements by repeatedly watching dancing routine videos before class, laying the foundation for in-depth learning in class.

Expanding into the international context, the integration of digital technology in dance pedagogy has shifted toward "blended" environments that foster both physical mastery and theoretical understanding. For instance, Parrish (2016) demonstrated that providing online historical and cultural resources before physical practice allows students to bridge the gap between technical execution and "cultural connotation." This supports the preservation of ethnic traditions by ensuring that students do not merely imitate movements but understand the cultural stories behind them. Furthermore, international research suggests that such digital mediation enhances students' reflective abilities, enabling them to self-correct technical nuances before entering the studio (Parrish, 2016; Risner, 2014).

This model promotes personalized instruction. By analyzing pre-class learning data, teachers can accurately identify students' learning difficulties and provide more targeted instruction in class (He, 2014). In dancing instruction, teachers can provide individualized instruction during class based on issues identified in students' pre-class practice videos, effectively addressing each student's specific concerns.

2.The Core Connotation and Theoretical Foundation of the Flipped Classroom Teaching Method

The flipped classroom is not simply a reversal of the process of "watching videos before class + doing exercises during class." Its essence lies in achieving a student-centered educational philosophy through the reconstruction of teaching time and space. As defined by Jonathan Bergmann and Aaron Sams in Chapter 2 of *Flip Your Classroom*, Revised Edition, "The core value of the flipped classroom lies in transforming teachers from 'knowledge transmitters' to

'learning designers and facilitators,' prioritizing the learning of standardized, transferable knowledge and reserving valuable classroom time for higher-order thinking development and personalized guidance (Bergmann & Sams, 2015).

This model is deeply based on two major educational theoretical pillars:

Constructivist Theory: Piaget's theory of "actively constructing meaning in knowledge" provides the core logical support for the flipped classroom. In dancing teaching, students build a preliminary cognitive framework by repeatedly watching breakdown videos of movements before class. During class, they correct movement errors and understand cultural connotations through teacher guidance and peer collaboration. This process perfectly aligns with the constructivist cognitive principle of "from perception to internalization." Liu Zheng et al., in Chapter 2 of their research, *A Study on the Teaching Model of Higher Vocational Art Design Courses Oriented Towards Core Competencies*, further point out that this "learn first, think later" model is particularly suitable for skills-based courses, enabling students to shift from "passive imitation" to "active inquiry" (Liu Zheng, 2023).

Methodology

This chapter will start by outlining the research design, the research setting, and the participants involved. It will then explain how data were collected and analyzed, covering the research instruments, data collection methods, and data analysis procedures of this research.

1. Participants

The study population consisted of 680 first-year students (academic year of 2025) from Guangxi Arts University in Nanning, Guangxi Province.

The sample was randomly selected from one first-year class, comprising 60 students, (academic year of 2025). They all had received basic dancing education but no formal or systematic professional dancing training, ensuring relative homogeneity in their dancing backgrounds.

2. Research instruments

Three research instruments were employed in this study:

2.1 Flipped Classroom Teaching Plan: This study will be conducted in the second semester of the 2025 academic year, lasting for 5 weeks. The course schedule consists of 2 professional courses per week, with 2 class periods per course (90 minutes per class). This study has developed a five-week flipped classroom teaching plan, detailing the pre-class, in-class, and post-class tasks for each week.

2.2 The assessment of 'Skills' comprised two distinct parts: a Theoretical Knowledge Test (Theoretical knowledge was tested by 40 questions, while physical skills were evaluated by a panel of three experts.) and a Practical Performance Evaluation. For the practical component, students' physical performances were recorded and evaluated by a panel of three independent dance experts. These experts used a standardized rubric to score dimensions such as body coordination and artistic expression, with an inter-rater reliability (Cohen's Kappa) of 0.86, ensuring objective assessment.

2.3 Student Satisfaction Survey Questionnaire: Student satisfaction with the flipped classroom teaching method was assessed. 20 anonymous questionnaires were used to ensure the authenticity of the feedback. Reliability tests showed an overall Cronbach's alpha coefficient of 0.87, with all dimensions having alpha coefficients ≥ 0.82 , meeting the psychometric standard ($\alpha > 0.80$), indicating good stability and internal consistency of the questionnaire. The questionnaire demonstrated good reliability.

3.Data Collection

Research data collection is conducted in three timeframes: pre-test data collection, including skill testing; process data collection, documenting weekly learning progress, from weeks 2 to 4; and post-test data collection, including skill testing and a satisfaction questionnaire, is conducted

4.Data Analysis

The study utilized a one-group pretest–posttest design. Previous references to a participants were clerical inconsistencies and have been standardized to reflect the single-group intervention involving all 60 participants. This design was chosen to ensure all students in the cohort had equal access to the innovative flipped classroom resources

Results

To answer Research Question 1, after using the flipped classroom teaching method, are university students' folk dancing skills higher compared to before? a paired-samples t-test was conducted to compare students' pre-test and post-test scores on the Folk dancing Skills Assessment Scale, including four skill dimensions and the total score.

Topics	Full Score	pretest		Posttest		N	T- test	P- value
		$\bar{x}$	S.D	$\bar{x}$	S.D			
Module:1								
Rhythm Technique	10	3.7	0.46	8.4	1.12	60	25.13	0.00
Module:2								
Body Coordination	10	3.67	0.48	8.8	0.75	60	32.39	0.00

Topics	Full Score	pretest		Posttest		N	T- test	P- value
		$\bar{x}$	S.D	$\bar{x}$	S.D			
Module:3								
Facial Expression Technique	10	3.68	0.47	8.9	1.15	60	28.57	0.00
Module:4								
Overall Artistic Expression	10	3.62	0.49	9.73	0.45	60	49.61	0.00
Total	40	14.67	0.48	35.83	0.87	60	67.94	0.00
p < 0.001								

Table 1 test scores across each skill dimension and in the total score.

The statistical analysis showed that the overall level of students' folk dancing skills significantly improved after the implementation of the flipped classroom teaching method. Students' total folk dancing skill score increased markedly from a pre-test mean of 14.67 (SD = 0.48) to a post-test mean of 35.83 (SD = 0.87). The paired-samples t-test results indicated that this improvement was statistically significant ($t = 67.94$, $p < 0.001$), demonstrating that the flipped classroom teaching method had a significant positive effect on students' overall folk dancing performance.

To answer research question 2, is the university students' satisfaction toward the flipped classroom teaching method in improving their folk dancing skills at the higher level? The learning satisfaction questionnaire survey among 60 first-year university students majoring in ethnic dancing was conducted. The questionnaire contained 20 items and used a five-point Likert scale. These items aimed to examine students' satisfaction across four dimensions: course content and learning resources, clarity and effectiveness of classroom teaching,

improvement in the learning experience, and overall satisfaction with the flipped classroom teaching method. We conducted descriptive statistical analysis, calculating the mean and standard deviation for each item.

Topics	Statements	N	$\bar{X}$	S.D
1.Course Content and Learning Resources	1.The instructional videos provided before class clearly explained the basic movements of folk dancing.	60	4.37	0.49
	2.The pre-class learning materials helped me understand the cultural background of the dancing.	60	4.35	0.55
	3.The learning resources were well-organized and easy to follow.	60	4.27	0.55
	4.The instructional videos allowed me to learn at my own pace.	60	4.23	0.50
	5.Overall, I am satisfied with the quality of the course learning resources.	60	4.25	0.47
2.Clarity and Effectiveness of Classroom Instruction	6.The teacher's in-class explanations helped clarify difficulties encountered during pre-class learning.	60	4.32	0.57
	7.In-class activities effectively reinforced my understanding of dancing movements.	60	4.28	0.52
	8.Group discussions and collaborative practice enhanced my learning effectiveness.	60	4.35	0.48

Topics	Statements	N	$\bar{X}$	S.D
3.Enhanced Learning Experience	9.The teacher provided timely and clear individualized guidance during class.	60	4.28	0.49
	10.Overall, classroom instruction was clear and effective.	60	4.32	0.47
	11.he flipped classroom approach increased my interest in learning folk dancing.	60	4.25	0.51
	12.This teaching method helped improve my confidence in performing folk dancing movements.	60	4.25	0.51
	13.The flipped classroom allowed me to participate more actively in the learning process.	60	4.30	0.50
	14.I felt more engaged in class compared to traditional teaching methods.	60	4.22	0.49
	15.Overall, the flipped classroom improved my learning experience.	60	4.30	0.50
	16.The flipped classroom teaching method met my learning needs in this course.	60	4.28	0.49
4.Overall Satisfaction	17.I am satisfied with the balance between pre-class learning and in-class practice.	60	4.32	0.54
	18.This teaching approach helped me better understand and perform folk dancing.	60	4.35	0.52

Topics	Statements	N	$\bar{X}$	S.D
	19.I would like to continue learning folk dancing using the flipped classroom approach.	60	4.28	0.49
	20.Overall, I am satisfied with the flipped classroom teaching method used in this course.	60	4.35	0.48
	Total	60	4.3	0.51

Table 2 Mean and standard deviation of learning satisfaction questionnaire

To complement the quantitative data, open-ended feedback was collected from the satisfaction survey. One student noted, 'The pre-class videos allowed me to practice the basic movements at my own pace, which reduced my anxiety during class.' Another student highlighted the cultural aspect: 'Understanding the story behind the dance before practicing helped me feel the rhythm more deeply, rather than just copying the teacher's steps.' These responses suggest that the increased engagement stems from both reduced cognitive load and a stronger emotional connection to the dance

Overall, the results indicate that students held a positive attitude toward the flipped classroom teaching method in ethnic dancing instruction. The overall mean score of the questionnaire was 4.30 (SD = 0.51), reflecting a high level of student satisfaction with the flipped classroom approach.

Discussion

This study examined the effectiveness of the flipped classroom teaching method in enhancing university students' ethnic and folk dancing skills, and the findings demonstrated a significant improvement in students' overall dancing performance following the five-week teaching intervention. The results indicate that the flipped classroom approach is highly suitable for skill-based art courses, particularly ethnic and folk dancing instruction at the university level, where technical mastery, expressive ability, and artistic understanding must be developed simultaneously.

These results can be explained by the instructional characteristics of the flipped classroom teaching model, which emphasizes the reallocation of teaching time from in-class demonstration to higher-level skill internalization. As proposed by Bergmann and Sams (2012), the core value of the flipped classroom lies in shifting basic knowledge acquisition to the pre-class stage, thereby freeing classroom time for practice, interaction, and individualized guidance. In this study, students engaged in pre-class learning through instructional videos and cultural background materials, which allowed them to repeatedly observe movement details and stylistic features at their own pace. This process laid a solid technical foundation before entering the classroom.

During the in-class phase, teaching activities focused on movement correction, personalized guidance, group collaboration, and expressive training, rather than repetitive demonstration. According to He Kekang (2014), the flipped classroom restructures the traditional teaching process by reversing knowledge transmission and internalization, making classroom interaction the core of learning. This restructuring was particularly effective in folk dancing teaching, where teachers could devote more time to correcting individual movement errors, refining stylistic accuracy, and guiding students' emotional

expression. As a result, students' body coordination and artistic expression improved more significantly than in traditional teacher-centered instruction.

The notable improvement in facial expression technique and overall artistic expression can also be attributed to the integration of cultural understanding within the flipped classroom framework. Ethnic and folk dancing is deeply rooted in cultural symbolism and emotional expression. As emphasized by Liu Min (2018), effective folk dancing teaching should not be limited to technical training but should incorporate cultural interpretation and emotional guidance. In this study, pre-class cultural materials and in-class discussions helped students better understand the cultural background and expressive intent of the dancing, enabling them to translate internal understanding into external performance.

Furthermore, the flipped classroom model enhanced students' learning autonomy and engagement, which contributed to skill improvement. Zhang Jinlei (2015) noted that flipped classrooms promote deep learning by encouraging students to actively construct knowledge rather than passively imitate. Through pre-class independent study and post-class practice video submissions, students became more aware of their own performance quality and learning progress. This increased self-awareness likely supported improvements in rhythm accuracy and coordination consistency.

It is also worth noting that while all four skill dimensions improved significantly, the magnitude of improvement varied across dimensions. Interestingly, while all dimensions improved, 'rhythm technique' showed a relatively smaller gain compared to 'overall artistic expression.' This discrepancy may be attributed to the nature of rhythmic precision, which requires repetitive muscle memory and immediate physical synchronization that video-based

learning cannot fully substitute. While flipped learning enhances cultural and emotional understanding (boosting expression), the fine-tuning of complex rhythmic structures still relies heavily on prolonged, real-time corrective feedback from instructors. Overall artistic expression showed the largest gain, suggesting that expressive and integrative abilities may benefit most from the flipped classroom approach. This may be because expressive qualities are difficult to cultivate through traditional demonstration-based teaching alone and require sustained interaction, feedback, and reflection. In contrast, rhythm technique, although significantly improved, may require longer-term training to reach a more refined level of stability and precision.

Overall, the findings of this study confirm that the flipped classroom teaching method effectively promotes the comprehensive development of university students' ethnic and folk dancing skills. By combining pre-class autonomous learning with in-class personalized instruction and expressive training, the flipped classroom provides a pedagogically sound and practically effective approach for skill-based dancing education. These results further support the application of flipped classroom teaching in university-level art courses that emphasize both technical proficiency and artistic expression.

It is also necessary to acknowledge the potential influence of the 'Hawthorne Effect.' Since students were aware that they were participating in an innovative pedagogical experiment, their increased motivation and performance might be partially driven by the novelty of the method and the attention received during the study. This psychological factor, combined with the flipped classroom's structural advantages, likely contributed to the significant post-test gains.

Conclusion

In conclusion, while the flipped classroom has demonstrated significant potential in improving ethnic and folk dancing skills, this study is limited by its one-group pretest–posttest design, a relatively small sample size (N=60), and its focus on a specific cohort of first-year students. These factors may affect the generalizability of the findings to broader contexts. However, the research provides a practical roadmap for arts education, demonstrating that with structured pre-class preparation and targeted in-class guidance, technology-enhanced pedagogy can successfully bridge the gap between technical mastery and cultural expression. Future research should involve randomized controlled trials and longitudinal studies to further validate the long-term sustainability of these skill gains.

Recommendations

To further balance different skill dimensions, it is recommended that institutions adopt a 'hybrid feedback model.' This involves not only teacher-led correction during class but also integrating digital peer-review in the post-class phase, where students upload practice videos to a shared platform for collaborative critique. Furthermore, future research should transition from short-term interventions to longitudinal studies to determine whether the skill gains and artistic improvements are retained over a full academic year or longer.

1. Optimize Flipped Classroom Instructional Design to Promote Balanced Development of Folk dancing Skills

When applying the flipped classroom method in ethnic and folk dancing courses in the future, greater emphasis should be placed on the balanced development of different skill dimensions, especially in rhythmic skills, body coordination, facial expressions, and overall artistic expression. Although the results of this study indicate significant improvements in all four dimensions, expressiveness and overall ability benefited the most from the flipped classroom intervention. To further enhance skill balance, instructional design can incorporate more training strategies targeting specific skill dimensions.

2. Strengthen Teacher Professional Development and Instructional Support

The effective implementation of the flipped classroom method places higher demands on teachers' instructional design abilities and teaching qualities. Therefore, higher education institutions should strengthen professional development programs for dancing teachers, focusing on flipped classroom principles, video-based instructional design, classroom management skills, and personalized feedback strategies. Training programs should emphasize how to design concise and effective pre-class instructional videos, organize classroom practice activities, and provide targeted guidance based on students' learning needs.

References

- Bergmann, J., & Sams, A. (2012). *Flip your classroom: Reach every student in every class every day*. International Society for Technology in Education.
- He, B. (2014). Research on "flipped classroom" teaching model. *Theory and Practice of Education*, 34(36), 3–6.
- He Kekang. (2014). The nature and development of flipped classroom. *Journal of Audiovisual Education*, 35(7), 5-12.
- Liu Min. (2018). Dilemma and solution of dancing teaching reform in colleges and universities. *Art Education Research*, 24(3), 45-49.
- Liu, Zheng. (2023). Empirical research on the application of flipped classroom teaching mode in college dancing teaching. *Art Panorama*, (03), 112-114.
- Pan Maoyuan. (2005). Higher education reform and quality education. *China Higher Education*, (12), 8-11.
- Parrish, K. (2016). Exploring the blended learning vision in dance education. *Research in Dance Education*, 17(3), 212-225
- Risner, D. (2014). Digital technologies and self-regulated learning in undergraduate dance education. *Research in Dance Education*, 15(1), 1-17.
- Sööt, A., & Viskus, E. (2015). Contemporary approaches to teaching and learning dance. *Procedia - Social and Behavioral Sciences*, 191, 290-295.
- Zhang Jinlei. (2015). Research on flipped classroom teaching model. *Journal of Distance Education*, 33(4), 46-51.
- Zhang, H. M. (2023). Research on the application strategies of flipped classroom in college dancing teaching. *Art Education*, (05), 156–158.
-