Integrating Field-Based Learning and Simpson's Psychomotor Domain in Vocational Zhuang Dance Education

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Abstract

This article aimed to study 1) the development of a Zhuang dance instructional model integrating field-based learning with Simpson's psychomotor domain, 2) the effectiveness of the model in improving vocational students' choreographic skills and practical performance, and 3) students' learning experiences, cultural understanding, and creative development during the instructional process. The sample consisted of 23 first-year vocational students selected through purposive sampling from Guangxi Vocational & Technical Institute of Industry. The instructional intervention was organized as a 16-activity course, moving from cultural experience and skill training to creative choreography and teaching practice. Research instruments included an Innovation Thinking Assessment Scale, a Fieldwork Assessment Scale, semi-structured interviews, reflective journals, and instructor reflection records. Quantitative data were analyzed using descriptive statistics, the Shapiro-Wilk normality test, paired-sample *t*-tests, and Cohen's *d*. Qualitative data were analyzed through thematic coding and then compared with Simpson's psychomotor stages. Results showed that the instructional model provided a coherent sequence for transforming field observation into movement practice and choreographic creation. Students' total learning outcome score increased from 73.57 (SD=11.65) to 105.52 (SD=14.28), and the paired-sample *t*-test indicated a statistically significant improvement, $t(22) = 36.17$, $p < .001$, with a large effect size. Gains were found in originality, fluency, flexibility, elaboration, folk-cultural knowledge, and collaborative communication. Qualitative findings further indicated that students moved from mechanical imitation toward culturally informed movement selection, expressive confidence, and more flexible choreographic decision-making. The study suggests that field-based learning and

Simpson's staged psychomotor progression can jointly support heritage transmission and creative skill development in vocational ethnic dance education.

Keywords: Field-Based Learning; Simpson's Psychomotor Domain; Zhuang Dance; Vocational Education; Choreography

Introduction

Chinese ethnic dance is not only a performance repertoire but also an embodied form of cultural memory. Through rhythm, gesture, spatial pattern, costume, and communal performance, ethnic dance carries social history, local identity, and aesthetic knowledge. Zhuang dance in Guangxi is especially suitable for educational study because many of its movement materials are connected with agricultural life, festival practice, ritual expression, and collective memory. Studies of Zhuang-related cultural forms show that Zhuang performance traditions contain strong narrative, symbolic, and communal functions (Beauchamp, 2010). However, these cultural functions are not always fully translated into contemporary vocational dance classrooms.

In many vocational dance programs, the teaching of ethnic dance still relies heavily on demonstration, imitation, correction, and repeated practice. This approach is useful for establishing movement accuracy and bodily discipline, yet it may not be enough for choreographic learning. In this study, choreographic skills refer to students' ability to generate original movement ideas, produce movement sequences fluently, adapt movement materials flexibly, and elaborate a complete dance composition with expressive and cultural meaning. When classroom practice remains limited to copying fixed routines, students may perform movements correctly but lack the ability to explain where the movements come from, how they connect with local life, and how they can be transformed into new choreographic work.

The problem is therefore not that technical training is unnecessary, but that technical training alone cannot solve the learning gap between cultural understanding and creative production. Contemporary dance pedagogy emphasizes that dance learning should include reflection, embodied exploration, collaborative meaning-making, and creative composition rather than only the reproduction of movement forms (Bannon & Sanderson, 2000; Sööt & Viskus, 2014). In vocational settings, this issue is more urgent because students are expected not only to perform but also to teach, organize, and create dance activities in future professional contexts.

Field-based learning offers one response to this problem. Field-based education emphasizes learning through authentic environments, direct observation, inquiry, documentation, and reflection (Lonergan & Andresen, 1988). It allows students to meet local performers, observe social occasions of dance, record movement sources, and interpret cultural meanings beyond the classroom. Research on educational field experiences also suggests that such learning can support cultural identity, situated understanding, and deeper engagement when tasks are structured and not treated as casual tourism (Dabamona, Cater, Cave, & Low, 2021; Gill & Gough, 2023). For Zhuang dance education, field-based learning can provide cultural materials that students may later transform into choreographic resources.

At the same time, field experience alone does not automatically produce technical or choreographic competence. Students still need an instructional sequence that guides them from perception to practice, from guided response to stable performance, and from adaptation to original creation. Simpson's psychomotor domain provides this sequence by describing skill development across perception, set, guided response, mechanism, complex overt response, adaptation, and origination (Simpson, 1972). Recent applications of Simpson's framework in physical and performance-based learning also indicate that staged psychomotor learning can help teachers organize practice tasks and assess skill progression (Zhang, Saleewong, & Othakanon, 2025).

Based on this theoretical need, the present study integrates field-based learning with Simpson's psychomotor domain. The model does not treat fieldwork and skill training as separate activities. Instead, field observation becomes the source of perception and cultural readiness; guided movement training develops mechanism and complex response; creative choreography encourages adaptation; and teaching practice supports origination and reflection. By examining this model through quantitative and qualitative evidence, the study aims to contribute a practical and culturally grounded approach to vocational Zhuang dance education.

Research Objectives

1. To develop a field-based Zhuang dance instructional model grounded in Simpson's psychomotor framework to enhance vocational students' choreographic practice.

2. To examine the effectiveness of the proposed instructional model in improving vocational students' choreographic skills and practical performance.

3. To explore students' learning experiences, cultural understanding, and creative development during the implementation of the instructional model.

Literature Review

Zhuang dance education requires a pedagogy that connects movement technique with cultural meaning. Zhuang-related performance traditions contain regional aesthetic features and cultural narratives rooted in community life, ritual practice, and folk memory. Studies of Zhuang folk dance and bronze drum dance have shown that these traditions are not isolated stage materials but embodied cultural practices linked with identity, social participation, and inheritance. For vocational students, learning Zhuang dance therefore involves more than mastering steps. They must understand how movement vocabulary, rhythm, gesture, and spatial patterns are shaped by local cultural contexts.

Directly related dance education literature supports this concern. Bannon and Sanderson (2000) argue that dance education should help learners experience aesthetic meaning rather than merely complete movement tasks. Butterworth (2004) proposes a process-continuum view of choreography in higher education, suggesting that students need structured movement exploration, decision-making, and reflective refinement. Chappell (2007) further shows that creativity in dance education should not be assumed to occur naturally; it requires task design, open exploration, and supportive teaching conditions. Giguere (2011) also emphasizes that creative dance thinking involves generating, selecting, revising, and organizing movement ideas. These studies are directly relevant to the present research because they clarify that choreographic competence includes both bodily skill and creative cognition.

Broader practice-based and experiential learning studies provide additional support, but their relevance needs to be used carefully. Lonergan and Andresen (1988) define field-based education as learning that takes place in authentic settings and requires active engagement with the field. Gill and Gough (2023) show that long-term fieldwork-based teaching can connect disciplinary knowledge with professional learning when activities include preparation, documentation, and reflection. Dabamona et al. (2021) demonstrate that educational trips can contribute to cultural identity when students interpret cultural experience rather than simply visit a site. Although these studies are not all dance-specific, they are useful for explaining why field-based learning can strengthen cultural perception and contextual understanding in Zhuang dance education.

Simpson's psychomotor domain provides a second theoretical foundation. The framework describes practical skill development as a staged process from perception and set to guided response, mechanism, complex overt response, adaptation, and origination (Simpson, 1972). In dance education, these stages can be interpreted as a progression from recognizing cultural and movement cues, preparing the body and mind for performance, practicing under teacher guidance, stabilizing movement control, performing with fluency, adapting traditional materials, and creating original choreographic outcomes. This framework is particularly relevant to vocational education because vocational students need observable and assessable performance growth, not only conceptual understanding.

The integration of field-based learning and Simpson's framework is theoretically necessary because each approach addresses a different weakness in conventional instruction. Field-based learning supplies cultural sources, lived contexts, and interpretive materials. Simpson's psychomotor domain supplies a developmental route for turning those materials into embodied competence and creative production. Without field-based learning, students may gain technique but lack cultural depth. Without psychomotor sequencing, students may collect cultural information but struggle to convert it into stable and creative performance. The present study therefore positions the integrated model as a response to both the cultural and practical dimensions of vocational Zhuang dance education.

Conceptual Framework

This study was guided by an instructional framework that combines field-based learning with Simpson's psychomotor domain. The model was organized into four interrelated stages. The first stage, cultural experience, required students to observe, interview, record, and discuss Zhuang cultural practices in authentic or field-related contexts. This stage corresponded mainly to perception and set because students learned to notice movement features, cultural symbols, rhythm, social function, and performance occasions.

The second stage, skill training, emphasized guided response, mechanism, and complex overt response. Students practiced selected movement vocabulary, corrected body coordination, and stabilized rhythm, posture, and expressive quality. The third stage, creative choreography, emphasized adaptation because students reorganized field materials into group choreographic tasks. The fourth stage, teaching practice, emphasized origination and reflection because students

presented their work, explained cultural meaning, received feedback, and revised their choreographic decisions.

Within this framework, field immersion enriched students' cultural perception and expressive resources, while Simpson's staged progression supported the transformation of those resources into stable, flexible, and original performance. The expected outcomes included improvement in originality, fluency, flexibility, elaboration, knowledge of folk cultural traditions, collaborative communication, and choreographic confidence.

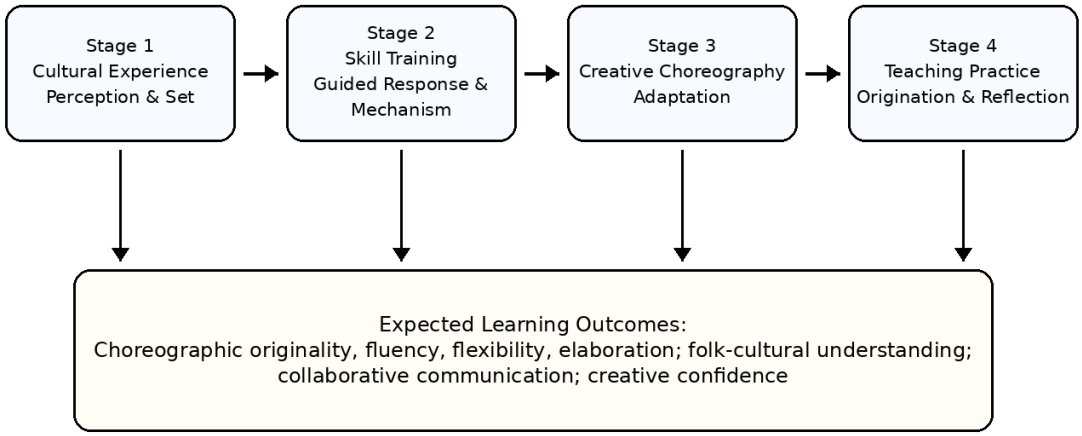


Figure 1 Conceptual Framework

Research Methodology

Research Design

This study adopted a mixed-methods design to evaluate the development and effectiveness of a Zhuang dance instructional model integrating field-based learning and Simpson's psychomotor domain. A quasi-experimental one-group pretest-posttest design was implemented over a 16-activity instructional period. Quantitative data were collected before and after the intervention, while qualitative data were gathered through interviews, reflective journals, and instructor reflection records.

The one-group design was selected because the course was implemented in an intact vocational class. This design allowed the researcher to observe change across the instructional period, but it also had internal-validity limitations. Possible threats included maturation, increased familiarity with the assessment task, teacher effect, and the absence of a comparison group. To reduce these risks, the same scoring rubrics were used in both assessments, assessment criteria were explained consistently, and qualitative evidence was used to interpret whether score changes were connected with the learning process rather than only repeated testing.

Triangulation was applied by comparing assessment scores, student reflections, interview findings, and instructor records. The purpose was not to claim causal certainty but to examine whether the integrated instructional model was associated with measurable and interpretable improvement in choreographic learning.

Research Variables

The independent variable was the instructional intervention, namely the Field–Based Learning and Simpson–based Psychomotor System (FBSPS) course. The dependent variable was students' practical skills in choreography. In this study, choreographic skill was operationalized through four creativity–related dimensions: originality, fluency, flexibility, and elaboration. Additional field–based learning outcomes included knowledge of folk cultural traditions and collaborative communication skills.

Research Population and Sample

The research population comprised 142 first–year early childhood education students from six classes at Guangxi Vocational & Technical Institute of Industry. Using purposive sampling, one class (n = 23) was selected according to learning needs, attendance stability, course feasibility, and access to the instructional intervention. The sample size was appropriate for classroom–based exploratory implementation, but it also limited the generalizability of the findings. To enrich qualitative analysis, five expert informants were interviewed, including three local cultural practitioners and two professional dance educators. Instructors involved in course delivery also provided reflective insights into instructional processes and classroom dynamics.

Research Instruments

The Innovation Thinking Assessment Scale was designed to assess students' creative performance in choreography across four dimensions: originality, fluency, flexibility, and elaboration. Each dimension carried a maximum score of 25 points, resulting in a total possible score of 100 points. Originality evaluated the novelty and cultural relevance of movement ideas. Fluency measured the continuity and smoothness of movement generation and sequence development. Flexibility reflected the ability to modify, reorganize, and transfer movement structures across different contexts. Elaboration assessed structural completeness, expressive detail, and refinement of choreographic compositions.

The Fieldwork Assessment Scale was developed to measure competencies cultivated through field–based learning. This instrument included two dimensions, each assigned a maximum score of 25 points, with a total possible score of 50 points. The first dimension evaluated students'

understanding and integration of folk cultural traditions, including interpretation of symbolic meanings, historical context, and stylistic characteristics of Zhuang dance. The second dimension assessed collaborative communication skills during group-based creative tasks, including coordination, role distribution, negotiation, and collective problem-solving.

The two assessment instruments were developed with reference to Simpson's psychomotor stages, choreography education literature, and field-based learning principles (Butterworth, 2004; Chappell, 2007; Lonergan & Andresen, 1988; Simpson, 1972). To strengthen content validity, the rubrics were reviewed by specialists in dance education and ethnic cultural practice before implementation. The review focused on whether each dimension corresponded to the research objectives, whether scoring descriptions were observable, and whether the instruments were suitable for first-year vocational students. The final assessment used rubric-based performance scoring. When more than one evaluator participated, scores were calibrated using the same criteria and the final score was recorded consistently.

Data Collection

Data collection was carried out over a 16-activity instructional period during the 2025 academic year. At the beginning of the semester, students completed the two assessment instruments as pretests to establish baseline measures of choreographic innovation and field-based competence. After the intervention, the same instruments were administered as posttests to examine changes in learning outcomes.

The instructional process included four phases. In the cultural experience phase, students observed Zhuang cultural materials, documented movement sources, and discussed cultural meanings. In the skill training phase, students practiced selected movement vocabulary through guided response and repeated correction. In the creative choreography phase, students transformed field materials into group movement sequences. In the teaching practice phase, students presented their choreography, explained cultural meanings, and revised their work based on feedback.

The Innovation Thinking Assessment Scale carried a maximum score of 100 points, and the Fieldwork Assessment Scale carried a maximum score of 50 points. The total learning outcome score was calculated by summing the two instruments, resulting in a maximum possible score of 150 points. Qualitative data were collected through semi-structured interviews, reflective journals, and instructor reflection records. These data were organized according to the three research objectives and then coded thematically.

Data Analysis

Quantitative data were analyzed using SPSS 26.00. Means and standard deviations were calculated for pretest and posttest scores. The Shapiro–Wilk test was used to examine the normality of pretest–posttest difference scores. Paired-sample t-tests were conducted to determine whether statistically significant differences existed before and after the intervention. Cohen's d was calculated to estimate effect size. The significance level was set at .05.

Qualitative data from interviews and reflective journals were analyzed through thematic coding. Initial codes were generated from repeated meanings in the data, including cultural awareness, movement control, creative confidence, collaborative communication, and adaptation of traditional materials. These codes were then compared with Simpson's psychomotor stages to examine whether students' experiences reflected progression from perception and guided response toward adaptation and origination.

Ethical Considerations

Ethical approval was obtained prior to data collection. All participants were informed of the study's purpose, procedures, voluntary nature, and right to withdraw without penalty. Written informed consent was obtained. Student names were not used in data reporting, and qualitative evidence was anonymized during analysis.

Research Results

The first research objective concerned the development of a field-based Zhuang dance instructional model grounded in Simpson's psychomotor framework. The developed model consisted of four stages: cultural experience, skill training, creative choreography, and teaching practice. These stages were implemented through 16 learning activities. The model began with perception of Zhuang cultural materials and ended with students' original choreographic presentation and reflection.

The distinctive feature of the model was the connection between cultural source materials and psychomotor progression. Field-based activities did not function as independent observation tasks. Instead, students were required to identify movement sources, discuss their cultural meanings, practice corresponding movement forms, and then adapt them into choreography. In this way, cultural experience became the starting point for psychomotor learning, and psychomotor practice became the route through which cultural materials were transformed into performance.

General Information

The sample consisted of 23 students, including 5 males (21.7%) and 18 females (78.3%), with a mean age of 19.13 years (SD = 0.89). In terms of dance experience, 12 students (52.2%) had no prior dance training, while 11 students (47.8%) reported previous experience. Overall, the sample was relatively young, predominantly female, and included both novice and experienced learners, providing a useful basis for classroom-based examination of instructional effects (Table 1).

Table 1 General Demographic Information Table

Category	Number	Percentage
Gender		
Male	5	21.70%
Female	18	78.30%
Age		
18 years old	3	13.00%
19 years old	5	21.70%
20 years old	2	8.70%
Dance Learning Experience		
First time learning dance	12	52.20%
Not the first-time learning dance	11	47.80%

Result 2: Effectiveness of the Instructional Model

Table 2 presents the descriptive statistics for pretest and posttest scores across all scales and dimensions. Overall, students' total scores increased from 73.57 (SD = 11.65) to 105.52 (SD = 14.28) after the 16-activity intervention. The Innovation Thinking Assessment Scale increased from 48.96 (SD = 9.11) to 68.91 (SD = 11.19), with gains in originality, fluency, flexibility, and elaboration. The Fieldwork Assessment Scale increased from 24.61 (SD = 3.09) to 36.61 (SD = 3.61), with improvements in both knowledge of folk cultural traditions and collaborative communication skills.

Table 2 Descriptive Statistics for Pretest and Posttest Scores Across Dimensions and Scales

Scale / Dimension	Pretest Mean ± SD	Posttest Mean ± SD
Innovation Thinking Assessment Scale (Total)	48.96 ± 9.11	68.91 ± 11.19
Originality	13.04 ± 3.18	18.78 ± 2.76
Fluency	10.52 ± 2.43	15.35 ± 2.84
Flexibility	12.61 ± 2.43	17.43 ± 3.47
Elaboration	12.78 ± 2.35	17.35 ± 3.43
Fieldwork Assessment Scale (Total)	24.61 ± 3.09	36.61 ± 3.61
Knowledge of Folk Cultural Traditions	13.22 ± 2.47	17.22 ± 2.52
Collaborative Communication Skills	11.39 ± 1.23	19.39 ± 1.85
Total	**73.57 ± 11.65**	**105.52 ± 14.28**

A Shapiro–Wilk test was conducted to examine the normality of pretest–posttest difference scores. As shown in Table 3, most variables did not significantly deviate from normality ($p > .05$), including the total scores of the Innovation Thinking Assessment Scale and the Fieldwork Assessment Scale. The combined total score also met the normality assumption. The flexibility dimension showed a significant deviation from normality ($W = 0.887$, $p = .014$). This result suggests that improvement in flexibility was uneven among students. Students with stronger prior dance experience may have adapted movement materials more quickly, while novice students needed more time to move from imitation to flexible recombination. Because the total score met the normality assumption and the paired-sample t-test is reasonably robust to moderate violations in small classroom samples, parametric analyses were retained. However, the non-normal flexibility result was considered in the interpretation of the findings.

Table 3 Shapiro–Wilk Normality Test for Difference Scores Across Dimensions and Total Scales

Scale / Dimension	W	p-value	Normality
Innovation Thinking Assessment Scale (Total)	0.969	0.662	Normal
Originality	0.950	0.295	Normal
Fluency	0.923	0.076	Normal
Flexibility	0.887	0.014	Non-normal
Elaboration	0.936	0.150	Normal
Fieldwork Assessment Scale (Total)	0.945	0.226	Normal
Knowledge of Folk Cultural Traditions	0.938	0.164	Normal
Collaborative Communication Skills	0.951	0.302	Normal
Total	**0.958**	**0.409**	**Normal**

Paired-sample t-tests were conducted to examine differences between pretest and posttest scores (Table 4). Results indicated statistically significant improvements across all dimensions and scales. The Innovation Thinking Assessment Scale total score increased significantly, $t(22) = 28.451$, $p < .001$, with a large effect size ($d = 5.932$). All four dimensions—originality, fluency, flexibility, and elaboration—also showed statistically significant gains. The Fieldwork Assessment Scale total score increased significantly, $t(22) = 31.812$, $p < .001$ ($d = 6.633$). The combined total score increased significantly, $t(22) = 36.17$, $p < .001$ ($d = 7.54$).

Table 4 Paired Sample t-test Results for Pretest and Posttest Scores

Dimension / Scale	Mean Difference	SD Difference	t	df	p	Cohen's d
Innovation Thinking Assessment Scale (Total)	19.96	3.36	28.451	22	< .001	5.932
Originality	5.74	1.48	18.550	22	< .001	3.868
Fluency	4.83	1.34	17.316	22	< .001	3.611
Flexibility	4.83	1.61	14.341	22	< .001	2.990
Elaboration	4.57	1.78	12.305	22	< .001	2.566
Fieldwork Assessment Scale (Total)	12.00	1.81	31.812	22	< .001	6.633
Knowledge of Folk Cultural Traditions	4.00	1.35	14.227	22	< .001	2.966
Collaborative Communication Skills	8.00	1.51	25.450	22	< .001	5.307
Total	**31.96**	**4.24**	**36.170**	**22**	**< .001**	**7.540**

Result 3: Learning Experiences, Cultural Understanding, and Creative Development

Qualitative findings were organized according to five themes: cultural perception, movement control, creative adaptation, collaborative communication, and reflective confidence. These themes were then aligned with Simpson's psychomotor stages. The analysis showed that students' learning experiences were not limited to increased scores. Students gradually developed a clearer understanding of how Zhuang dance movements relate to cultural setting, labor scenes, rhythm, and collective participation.

At the beginning of the course, many students described Zhuang dance mainly as a fixed ethnic dance style to be copied. After field-based learning activities, they began to identify movement sources in cultural scenes and to ask how gestures, rhythm, and formations could express communal meanings. During skill training, students reported that guided practice helped them stabilize posture and rhythm. During creative choreography, they started to reorganize

observed materials into new group sequences. Table 5 summarizes the qualitative coding evidence.

Table 5 Qualitative Coding Evidence Aligned with Simpson's Psychomotor Stages

Theme	Coded Evidence from Interviews/Journals	Related Simpson Stage	Interpretation
Cultural perception	Students described field observation as helping them notice links among gesture, rhythm, labor scenes, and festival practices.	Perception / Set	Field experience prepared students to understand dance as cultural action, not only movement form.
Movement control	Students reported that repeated guided practice helped them correct posture, timing, and coordination.	Guided Response / Mechanism	Psychomotor scaffolding supported stable performance before creative tasks.
Creative adaptation	Students used observed cultural materials to reorganize arm patterns, group formations, and narrative sequences.	Adaptation	Traditional materials were transformed rather than copied directly.
Collaborative communication	Group choreography required negotiation of roles, sequence order, and expressive emphasis.	Complex Overt Response / Adaptation	Creative work improved communication and collective decision–making.
Reflective confidence	Students became more willing to explain why selected movements carried cultural meaning and how they revised them.	Origination / Reflection	Teaching practice supported original expression and reflective articulation.

The interview data also revealed instructional challenges. Some students initially preferred familiar imitation–based learning because it felt safer and easier to evaluate. Others had difficulty balancing cultural authenticity with creative freedom. The instructor addressed these issues by providing cultural explanations, showing examples of movement transformation, and offering staged feedback. These strategies helped students understand that innovation in ethnic dance does not mean abandoning tradition; rather, it means reworking cultural materials with respect, explanation, and choreographic purpose.

Discussions

The findings indicate that the integrated instructional model improved vocational students' choreographic skills and field-based learning outcomes. The quantitative results showed increases in originality, fluency, flexibility, elaboration, folk-cultural knowledge, and collaborative communication. These gains are consistent with dance education studies arguing that creative choreography requires both structured exploration and reflective decision-making (Butterworth, 2004; Chappell, 2007; Giguere, 2011). In the present study, the model provided students with a sequence that began from cultural experience and gradually moved toward original choreographic production.

The improvement in originality can be explained by the richer cultural sources provided through field-based learning. Rather than relying only on teacher demonstration, students used cultural observation, local movement materials, and group discussion as creative resources. This supports the idea that authentic experience can deepen cultural identity and learning engagement when it is organized as educational inquiry (Dabamona et al., 2021; Gill & Gough, 2023). In Zhuang dance education, this means that cultural context should not be treated as background information added after movement training. It should become part of the choreographic source itself.

The improvements in fluency and elaboration are closely related to Simpson's psychomotor progression. Students did not move directly from observation to creation. They first practiced movement vocabulary through guided response, then strengthened mechanism through repeated correction, and finally developed more complete performance and choreography. This finding supports Simpson's view that higher-level creative performance depends on earlier stages of perception, readiness, guided response, and mechanism (Simpson, 1972). For vocational education, the staged approach is useful because it gives both teachers and students clearer criteria for observing progress.

The flexibility dimension requires a more cautious interpretation. Although the mean score increased significantly, the normality result showed that students' improvement was uneven. This may reflect differences in prior dance experience. Students with stronger movement background were better able to reorganize materials, while some beginners still relied on familiar movement patterns. This suggests that future versions of the course should include more differentiated feedback and additional small-group tasks focused specifically on movement variation and recombination.

The qualitative findings strengthened the interpretation of quantitative results by showing how students experienced the learning process. Students gradually shifted from mechanical imitation to culturally informed movement selection and group-based creation. This shift is important because vocational Zhuang dance education must balance heritage transmission with creative development. The findings suggest that field-based learning alone is insufficient if students are not guided toward embodied practice; similarly, psychomotor training alone is insufficient if students do not understand the cultural meanings behind movement. The value of the model lies in the interaction between the two.

However, the findings should be interpreted within the limits of the research design. Because the study used a one-group pretest-posttest design with 23 students, the results cannot fully rule out maturation, teacher effect, or test familiarity. The intervention was implemented in one institution and one class, which also limits generalization. Therefore, the results should be understood as evidence of practical feasibility and positive classroom change rather than definitive causal proof. Future research should include a comparison group, a larger sample, longer field immersion, and more formal inter-rater reliability reporting.

New Knowledge from Research

1. A field-based instructional design can significantly enrich students' cultural perception and 1. The study developed a four-stage instructional model linking cultural experience, skill training, creative choreography, and teaching practice. This model provides a practical route for connecting field observation with psychomotor skill development in vocational ethnic dance education.

2. Field-based learning can enrich students' cultural perception and provide authentic source materials for choreography, especially when observation is connected with documentation, discussion, and reflection.

3. Simpson's psychomotor domain can support the transformation of cultural experience into movement control, expressive performance, adaptation, and original choreographic creation.

4. The integration of experiential cultural learning and structured skill progression can help balance heritage transmission with innovation-oriented vocational dance pedagogy.

Conclusion

This study concludes that integrating field-based learning with Simpson's psychomotor domain is a useful instructional strategy for vocational Zhuang dance education. The developed model guided students through cultural experience, skill training, creative choreography, and teaching practice. Quantitative results showed significant improvement in students' choreographic and field-based learning outcomes after the 16-activity intervention. Qualitative findings further indicated that students developed deeper cultural understanding, stronger creative confidence, and more reflective choreographic decision-making. The model therefore offers a practical pathway for vocational dance programs seeking to preserve ethnic dance heritage while also developing students' creative and professional competence. At the same time, because the study was conducted with one class and without a control group, future studies should test the model with larger samples and stronger comparative designs.

Suggestions

Suggestions for Applying the Research Results

1. Vocational dance educators should incorporate structured field-based activities before creative choreography tasks so that students can observe and interpret cultural materials before transforming them into performance.

2. Curriculum designers should use Simpson's psychomotor stages to organize dance learning from perception and guided response to adaptation and origination, rather than treating technique practice and creativity as separate tasks.

3. Instructors should provide individualized feedback for students with different prior dance experiences, especially in the flexibility stage where some learners may need more support in modifying and recombining movement materials.

4. Community cultural practitioners should be invited to participate in field observation, movement explanation, and feedback sessions to strengthen the cultural authenticity of students' choreographic work.

Suggestions for Future Research

1. Future studies should include a comparison group or multiple classes to reduce internal-validity limitations caused by maturation, teacher effect, and repeated testing.

2. Future research should extend the field immersion period and examine whether longer exposure to community practice produces deeper cultural interpretation and more flexible choreography.

3. Future studies should report detailed instrument validation statistics, including expert review results, inter-rater reliability, and rubric refinement procedures.

4. Future research may compare different ethnic dance forms to examine whether the integrated field-based and psychomotor model is transferable beyond Zhuang dance.

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