

Research on Evaluation Model of University Dance Practice Course Based on Dance Flow Theory

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Abstract

This study focuses on the evaluation model of university dance practice courses based on Dance Flow theory. Firstly, through the analysis of the research background, the purpose of this study is clarified, emphasizing the shortcomings of students' emotional and cognitive development in existing teaching models, as well as the lack of attention to students' Flow state. Secondly, through literature research, the relevant concepts of Dance Flow theory are defined, exploring the characteristics of Flow state and its importance in evaluating dance practice courses. Thirdly, the significance and challenges of evaluating university dance practice courses are analyzed. Course evaluation can help students and teachers improve their practical abilities and teaching quality. However, there are challenges in formulating scientifically reasonable evaluation criteria and balancing objectivity and subjectivity. Therefore, the study proposes strategies to optimize the evaluation model using Dance Flow theory. Lastly, through the implementation and analysis of the evaluation model, relevant conclusions are drawn. The conclusions include: Firstly, the evaluation model based on Dance Flow theory effectively assesses students' performance and learning outcomes in dance practice courses. Secondly, the study finds that there are differences in Flow experience and learning outcomes among different students in dance practice courses.

Keywords: Dance Flow, university dance courses, course evaluation

1. Introduction

1.1 Research Background

University dance practice courses are an important part of cultivating students' dance skills and enhancing their artistic accomplishments. In the current teaching models, there is often an excessive focus on developing dance movements and techniques, neglecting the emotional and cognitive development of students. Through the research, it is found that the current evaluation mode of dance practice course pays little attention to the Flow state of students, and neglects the emotional input and spiritual purification of students during dance performance. Therefore, it is necessary to use Dance Flow theory to study the evaluation mode of college Dance practice courses and explore a practice course evaluation mode based on Dance Flow theory to promote the all-round development of students.

1.2 Research Objectives

The purpose of this study is to design and explore an evaluation model of university dance practice courses based on Dance Flow theory, in order to enhance students' learning outcomes and psychological experiences. Firstly, through survey research and literature analysis, the Dance Flow theory will be combined with university dance practice teaching to provide theoretical support for the design and implementation of the evaluation model. Secondly, this study will comprehensively utilize methods such as psychological questionnaires and observation records to quantitatively and qualitatively collect relevant data from the perspectives of students and teachers, in order to understand students' Flow state and experiences in practice courses. Thirdly, through data analysis and

interpretation, a scientifically effective evaluation model for dance practice courses will be formed, including evaluation indicators, evaluation methods, and evaluation criteria. Fourthly, based on the designed evaluation model, the implementation of practical teaching will be carried out, exploring how to use the evaluation model to optimize the teaching and learning processes of university dance practice courses through teacher guidance and student participation.

This study aims to design a new evaluation model for university dance practice courses that values students' Flow experience and promotes their comprehensive development. Through the development and implementation of this research, it can provide theoretical guidance and reference experience for university dance practice teaching. At the same time, the research and promotion of dance education evaluation model also has certain practical value. It is hoped that this research can make a contribution to the development of dance education, promote educational reforms, and enhance dance practice education.

2. Overview of Dance Flow Theory

Dance Flow theory refers to a theoretical framework that applies Mihaly Csikszentmihalyi's Flow theory to the field of dance. Dance Flow means that in dance performance, creation and practice teaching, a clear dance task is taken as the goal, a balance is achieved between personal skills and goals, and the mind and body are consciously invested in the goal-centered state and process (Gang Yi, 2021). At the same time, the mind and body are comfortable, the surrounding things are ignored, the passage of time is ignored, and the self is forgotten. In this state, dancers' skills match the challenges, self-awareness temporarily disappears, and they gain complete confidence in their abilities.

The first concept in the overview of Dance Flow theory is "Flow state". When people are completely focused on a specific event, object or activity, that is, they enter the Flow state, unable to realize the passage of time (Lutz & Guiry, 1994), and thus obtain satisfaction and sense of achievement. In Dance practice, Dance Flow theory believes that when the challenges faced by dancers match their skill level, that is, when the balance between skills and challenges is reached, dancers are easy to enter the Flow state.

The Flow state has some distinctive characteristics. Firstly, dancers in the Flow state are fully engaged in dance practice, completely immersed in the present dance behavior, and oblivious to the passage of time (Cho Young-joo, 2010). Secondly, dancers in the Flow state experience a high sense of self-efficacy, believing that they can overcome any difficulties and challenges (Kim Sulli, 2020). Thirdly, dancers in the Flow state face appropriate challenges, and finding the balance between challenge and skill is crucial in achieving the Flow state (Gang Yi, 2021).

Dance Flow theory has significant relevance in the evaluation of university dance practice courses. By understanding Dance Flow theory, teachers can design more challenging and meaningful dance works, stimulating students' interest and engagement (Woo Ji-yeon, 2011). Considering the balance between student skills and challenges, teachers can provide suitable goals and tasks for students to help them enter the Flow state, enhancing the enjoyment and effectiveness of dance practice (Kim Ji-young, Joo Hyung-chul, & Yoon In-ae, 2013).

To maximize the achievement of Dance Flow state in university dance practice courses, teachers need to adopt a series of teaching strategies and methods. For example, designing dance tasks with a certain level of difficulty can help students overcome challenges and achieve a balance between skill and challenge. Guiding students to cultivate focus and self-efficacy can assist them in entering the Flow state more effectively. Additionally, providing timely feedback and support allows students to experience a sense of accomplishment and satisfaction in dance practice, thereby increasing their dedication and enthusiasm for dance, leading to improved learning outcomes and the quality of dance practice.

3. Significance and Challenges of Evaluation in University Dance Practice Courses

Evaluation in university dance practice courses holds significant importance in dance education. The purpose of evaluation is to help students develop their dance skills and comprehension, provide effective feedback, and improve teaching methods. Ongoing and systematic evaluation can provide schools and teachers with information about the effectiveness of the courses, promoting the improvement of teaching quality. However, the evaluation of dance practice courses in universities also faces some difficulties and challenges, and it is very complicated to formulate a scientific and reasonable evaluation model.

Firstly, the significance of university dance practice course evaluation is to provide students with opportunities for personal growth and development. Through evaluation, students can understand their strengths and weaknesses and make improvements in further practice. Evaluation helps encourage students in developing their expressive abilities and creative thinking, fostering their confidence and professional competence. It also provides students with an effective mechanism for learning feedback and guidance, aiding them in improving their technical skills and dance comprehension.

Secondly, evaluation in university dance practice courses is of great significance for the teaching development of instructors. Evaluation helps teachers understand their teaching methods and effectiveness, enabling them to promptly adjust and improve teaching content and approaches. Through evaluation, teachers can gain a better understanding of students' learning needs and differences, which allows them to design more targeted and effective teaching plans. Evaluation also promotes the exchange of experiences and teaching research among teachers, continually improving teaching quality and standards.

Thirdly, the evaluation of college dance practice curriculum also plays a guiding role for school administrators to carry out curriculum reform. At present, the guiding ideology of education is to attach importance to students' experience in the teaching process in the student-oriented curriculum planning. Through the real evaluation results, managers can effectively adjust the curriculum.

However, evaluation in university dance practice courses also faces challenges. Firstly, the development of evaluation criteria is a challenging task. Dance art possesses subjectivity and individual differences, and evaluation criteria need to consider diversity and flexibility, rather than simply applying traditional assessment methods. Secondly, the evaluation process and outcomes need to balance objectivity and subjectivity. Dance practice is a personalized artistic creation process, and solely relying on objective grading criteria and superficial quantitative indicators may not comprehensively assess students' actual performance and artistic creativity.

4. Designing an Evaluation Model for University Dance Practice Courses Based on Dance Flow Theory

The evaluation model for university dance practice courses is crucial in improving students' learning effect and performance ability. When designing the evaluation model, principles based on Dance Flow theory provide strong guidance. Dance Flow theory emphasizes individual engagement, challenge, and motivation in dance practice, and explores the significance of the Flow state in enhancing dance learning outcomes. Therefore, the design of an evaluation model for university dance practice courses based on Dance Flow theory should include the following key elements.

Firstly, the design of the evaluation model should consider the individual's mindset and motivation. Based on Dance Flow theory, the evaluation model should encourage students to engage and pursue challenges in their dance practice. Setting personal goals and implementing self-assessment mechanisms can cultivate students' motivation for dance learning and self-reflection. Teachers can provide timely feedback and guidance to help students improve their skills and make continuous progress.

Secondly, the design of the evaluation model should focus on students' learning experiences and emotional experiences. In dance practice courses, students' experiences and emotional responses have a significant impact on their learning outcomes and engagement. The evaluation model can guide students to experience the joy and fulfillment of dance through the principle of "balance between challenge and skill" in Dance Flow theory, thereby enhancing their motivation to learn. Furthermore, the evaluation model can also encourage students to share their learning experiences and emotional experiences in dance performance, promoting group collaboration and interactive communication among students.

Thirdly, the design of the evaluation model should emphasize the development of students' creativity and expressiveness. The evaluation of dance practice courses should not only focus on improving technical proficiency but also pay attention to students' abilities in dance creation and performance. The evaluation model can establish requirements and grading criteria for creative works, encouraging students to showcase their personal characteristics and unique styles in creative expression. The evaluation model can also promote the development of students' performance abilities through stage performances and peer assessments.

Lastly, the design of the evaluation model should consider overall development and the cultivation of comprehensive abilities. Dance practice involves not only the learning of techniques but also the mastery of theoretical knowledge, improvement of physical fitness, and understanding of dance history and culture. The evaluation model can employ diverse assessment methods, including creative reports, learning journals, art appreciation, and academic discussions, to comprehensively evaluate students' development in different areas.

Designing an evaluation model for university dance practice courses based on Dance Flow theory requires consideration of the individual's mindset and motivation, students' learning and emotional experiences, the development of creativity and expressiveness, and overall development and the cultivation of comprehensive abilities. Through the design of reasonable evaluation mode, it can effectively improve students' learning effect and performance ability, and promote the all-round development of dance practice education.

5. Implementation and Effect Analysis of Evaluation Model

This paper applies dance flow theory to the evaluation mode of college dance practice courses, and through the analysis of the implementation and effect of the evaluation mode, it can comprehensively understand the learning results and development of students in dance practice courses, and provide an important basis for

further improving the teaching method and improving the teaching quality.

Before implementation, a series of measures can be taken to promote the flow experience of students. First of all, by selecting teachers with rich dance experience and teaching ability, we can provide students with professional guidance and stimulate their interest. Secondly, to create a positive and supportive learning environment where students feel safe and comfortable and can better integrate into the world of dance. Finally, in the implementation, we should focus on the students' input, concentration and self-experience in the process of practice. The result of such evaluation is not only to judge the students' dancing skills, but also to consider the flow experience as an important part of it. Implementation and analysis should pay attention to the following links.

First, during the implementation of evaluation modes, it is necessary to clarify the objectives and contents of the evaluation. The evaluation objectives should be consistent with the teaching objectives of the dance practice course, aiming to comprehensively assess students' mastery of dance skills, artistic expression, and performance. The evaluation contents should include aspects such as students' work presentation, performance ability, creative expression, understanding, and application of dance theory.

Second, the implementation of the evaluation model needs to adopt a variety of evaluation methods and tools. Traditional oral performance evaluation can be carried out through the professional opinions of the judges and the feedback of the audience. In addition, modern technological means such as video playback and psychometric measurement can be used to objectively evaluate students' performances. At the same time, questionnaire survey, group discussion, personal work display and other forms can be used to fully understand the learning situation and development of students. In the process of implementation, appropriate scales can be selected for data collection. In 1996, the Flow State Scale (FSS) compiled by Jackson and Marsh was adapted by Guan Jingyan by combining Csikszentmihalyi's 9 dimensions of Flow and formed the "Dance Immersion Experience Scale", which has 22 items. Combined with the 9 dimensions of flow proposed by Csikszentmihalyi, each dimension has an average of 2-3 items (Gang Yi, 2021).

Third, during the implementation of evaluation modes, attention should also be paid to the timeliness and effectiveness of the evaluation process. The evaluation process can be divided into multiple stages to provide timely feedback on students' learning situations and help them adjust their learning strategies and enhance their skills. To ensure the effectiveness of the evaluation, evaluation criteria should be clear, specific, and openly announced to students, thus making evaluation results genuine and reliable.

6. Research Conclusion and Prospect

6.1 Research Conclusion

In this study, we investigated the evaluation mode of university dance practice courses based on the Dance Flow theory. By analyzing data on students' engagement, dance skill performance, emotional experience, and learning outcomes in practice courses, the following conclusions can be drawn.

Firstly, the evaluation mode based on the Dance Flow theory can effectively assess students' performance and learning outcomes in dance practice courses. The high level of engagement and wholehearted involvement in the Flow state have a positive impact on students' dance performance and skill improvement, as well as providing them with better emotional experiences. The evaluation mode should focus on students' Flow experiences to comprehensively assess learning outcomes.

Secondly, the study found that there are differences in Flow experiences and learning outcomes among different students in dance practice courses. Some students may be more prone to enter the Flow state, exhibiting better dance skills and emotional experiences, while others may face challenges in achieving Flow and require more support and assistance. In the evaluation mode, individual differences among students need to be considered, and corresponding teaching strategies should be developed to improve their learning outcomes.

Thirdly, the guidance of teachers is equally important in this study. Teachers should change the perspective of only focusing on dance skills in the past, and guide students to achieve "the balance between personal skills and goals" under the condition of fully understanding students' dance practice ability. Such guidance is very important for the realization of Dance practice course evaluation model based on Dance Flow theory. This means that the "goals" set by teachers are in line with the levels that students can achieve. Setting the goal too low or too high will not achieve the practical experience of Dance Flow and will affect the outcome of the evaluation.

The study provides suggestions for the improvement of university dance practice courses. Firstly, teachers should actively create and provide learning environments and teaching methods that encourage students to enter the Flow state. This can include designing interesting and challenging dance tasks, providing real-time feedback and guidance, and encouraging student participation in collective cooperation and performances. Secondly, the evaluation mode should pay more attention to students' emotional experiences and learning processes, rather

than solely focusing on dance skill performance. Lastly, introducing relevant knowledge of the Flow theory in practice courses can enhance students' understanding and awareness of dance learning, facilitating their better engagement in learning and self-improvement.

6.2 Research Prospect

In future research, it is hoped that the applicability of the evaluation mode based on the Dance Flow theory can be further explored and validated in different educational environments and dance types. Furthermore, educators and researchers are encouraged to focus on students' psychological well-being and emotional development, exploring methods for a more comprehensive evaluation of students' artistic practice abilities and learning outcomes. The evaluation model of Dance Flow theory requires teachers to pay comprehensive attention to students in dance practice, instead of just focusing on dance skills, which is also a challenge for dance teachers to face. Through continuous research, practice, data collection and interpretation, we can continuously improve the evaluation system of dance practice courses, improve the teaching quality, and make more positive contributions to the overall development of students.

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