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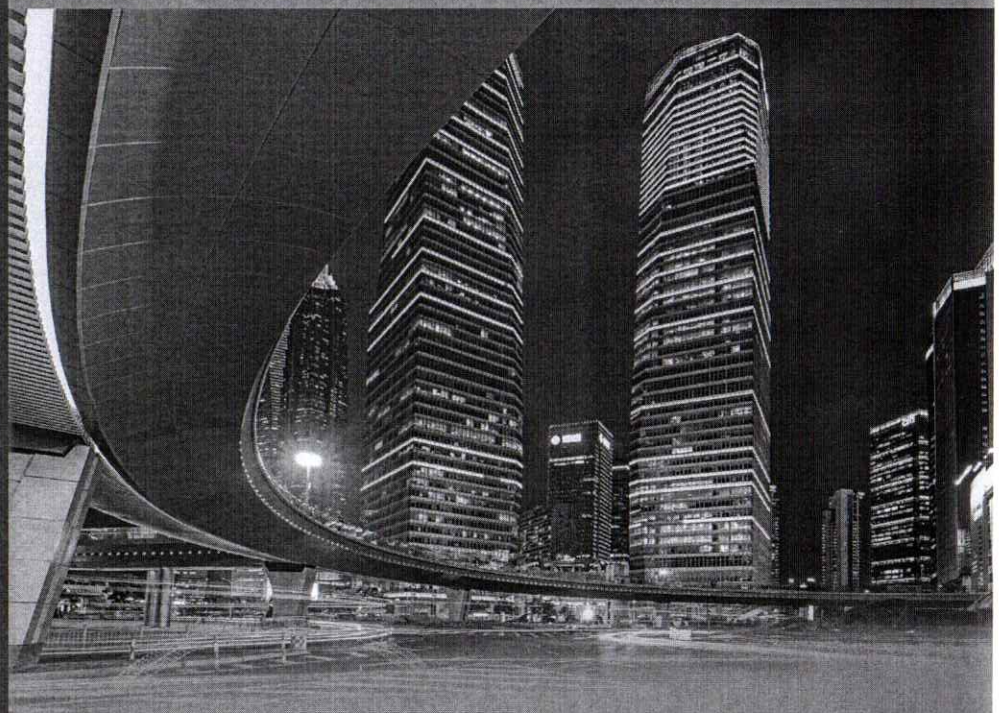
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in AI-integrated education, and comparative studies between formal schooling and tutoring institutions. She employs mixed-method research approaches to explore educational outcomes and contribute to policy and innovation in teaching and learning.

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preserving and innovating traditional Isan music by blending local styles, such as mōlam and khaen, with Western influences. As an Assistant Dean, he also oversees music infrastructure and supports student development through cultural performances and academic research. His contributions help bridge traditional Thai musical heritage with modern educational practices, enriching both the local community and academic discourse.

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Expertise: Thai dance and drama, folk and religious performance, cultural preservation, contemporary choreography, and community-based arts.

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Her research contributions span both behavioral studies and applied tourism planning. Key projects include analyzing tourist intentions in faith-based tourism in Maha Sarakham Province, and optimizing family travel routes in Buriram using advanced heuristic models. These works combine social science approaches, such as survey analysis, with technical methods like adaptive algorithms, reflecting her interdisciplinary strength. Her studies not only enhance academic understanding but also provide practical insights for local tourism development, helping communities design sustainable tourism experiences.

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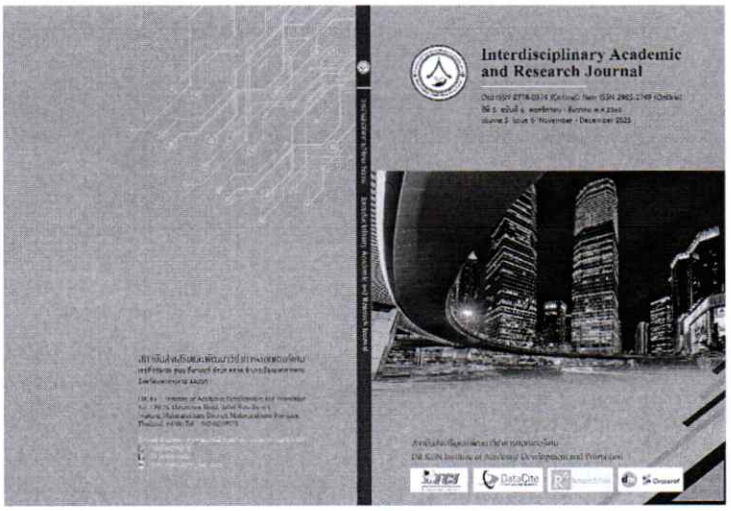
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Vol. 5 No. 6 (2025): November-December



PUBLISHED: 2025-11-15

ARTICLES

Guidelines for the Development of Participatory Management in Educational Institutions under the Chaiyaphum Primary Educational Service Area Office 2

Adisak Phoeisiri, Sayun Phanoy, Jiraporn Wicharapote

1-22

PDF

The Competency of School Administrators Affecting the Effectiveness of School Administration under Nong Bua Lamphu Primary Educational Service Area Office 1

Pantipa Tiwthong, Sayun Phanoy, Jiraporn Wicharapote

23-38

PDF



The Development of a Training Curriculum on Active Learning Management to Enhance the Competencies of Primary School Teachers

Kamontip Dok-in, Natthachai Jantachum, Tiphaporn Sujari

59-60

PDF

Guidelines for Developing Strategic Leadership in the 21st Century for School Administrators under the Khon Kaen Primary Education Service Area Office 5

Jutarat Soongnern, Sayun Phanoy, Jiraporn Wicharapote

61-80

PDF

The 21st Century Skills of School Administrators Affecting Academic Administration Toward Excellence of School Under Khon Kaen Primary Education Service Area Office 2

Somrudee Lunsumrong, Prasong Tochot, Sujitra Arampongpun

81-98

PDF

The Digital Leadership Affecting the Effectiveness of Schools under Khon Kaen Primary Education Service Area Office 2

Phannapa Niljullaka, Prasong Tochot, Sujitra Arampongpun

99-114

PDF

Creative Leadership of School Administrators Affecting the Effectiveness of Schools under the Sa Kaeo Provincial Administrative Organization

Anuwat Nonpho, Prasong Tochot, Sujitra Arampongpun

115-132

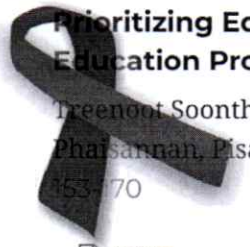
PDF

The Role of School Administrators Affecting the Performance Motivation of Teachers in Schools under the Khon Kaen Provincial Administrative Organization

Praeploy Atsawapattanakul, Prasong Tochot, Sujitra Arampongpun

133-152

PDF



Prioritizing Educational Needs: A Needs Analysis for Curriculum Development in the English Education Program at Phetchaburi Rajabhat University Using the Priority Needs Index

Treenoot Soonthonvipat, Sirikul Sritoklin, Pimonmas Piboonsombut, Natsuda Satayaban, Thatsanaphan Phaisannan, Pisan Pankeaw

153-170

PDF

The Guidelines for Developing Creative Leadership of School Administrators under Khon Kaen Primary Educational Service Area Office 5

Rachawadee Suksom, Sayun Phanoy, Jiraporn Wicharapote

171-188

PDF

An Analysis of Problems and Solutions of Social Problems Based on Humanism in the Prize-winning Short Stories of the Thai Science Fiction Short Story Competitions, During 2016 – 2023

Yu Li, Patcharin Buranakorn

189-206

PDF

Development Characteristics Approaches of Innovative Leaders for Leadership of School Administrators under the Sakaeo Primary Educational Service Area Office 1

Chotika Choram, Ruangurai Setsungnoen, Supannee Samarnyat

207-222

PDF

Developing Reading Comprehension and Analytical Thinking Abilities of Grade 9 Students by 4MAT with 5W1H Technique

Supakrit Maphanao, Sirirat Nakin

223-238

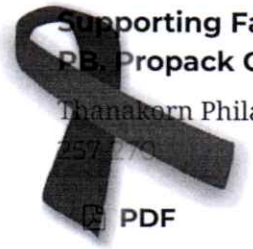
PDF

Factors Affecting Satisfaction in Using Information Technology in Public Services in Maha Sarakham Municipality, Talat Subdistrict, Mueang District, Maha Sarakham Province

Apiwut Warathanakorn, Saovalak Kosonkitiumporn, Yupaporn Yupas

239-256

PDF



Supporting Factors Related to Personnel Operations in Green Warehouses: A Case Study of R.B. Propack Company Limited

Thanakorn Philakul, Ladawan Sawangarom

257-270

PDF

Motivation for the Work of Personnel of the Lopburi Provincial Administrative Organization

Kaeskanok Lukngam, Wasita Kerdphol Prasopsak, Mayuri Rattanasermpong

271-288

PDF

The Roles of School Administrators in Internal Supervision by using the Classroom-Based Approach to Develop Students' Quality under the Lop Buri Primary Educational Service Area Office 2

Juthamas Keawphuang, Choochart Phayom

289-302

PDF

Participation of Parents for Enhancing Student Development with Special Needs in Samut Prakan Special Education

Anucha Khamjuang, Narest Satityapong, Vassiga Rumakhom

303-320

PDF

Effect of 5E Inquiry-based Learning Combined with the Think-Talk-Write Technique to Enhance Mathematical Problem-solving Ability and Mathematics Learning Achievement of Ninth-grade Students

Adisaa Sealee, Suwana Juithong, Tanwarat Pinthong

321-334

PDF

The Role of School Administrators in Promoting a Creative Organizational Culture in Schools under the Lopburi Primary Educational Service Area Office 1

Wiphada Rujirakul, Phasayakorn Laosawatdikul, Sanchai Chucheep

335-354

PDF

Creative Leadership of School Administrators that Affects the Effectiveness of Schools under the Nong Chok District Office, Bangkok

Montol Srisongkram, Nissara Pronsurivong

355-372

PDF

The Influence of Creative Leadership of School Administrators on Predicting the Effectiveness of Schools under the Bangkok Secondary Educational Service Area Office 2

Parichat Katudthong

373-394

PDF

The Skills of School Administrators Affecting a Happy Workplace in School under Nakhon Phanom Primary Educational Service Area Office 1

Thanawat Singcha, Chanwit Hanrin, Paitoon Puangyod

395-412

PDF

The Development of a Supervision Model Based on Lesson Study Combined with Feedback to Enhance Teachers' Competence in Implementing TPACK for Promoting Primary School Students' English-Speaking Skills

Chonthida Doungngamying, Thidaporn Thewanprathanporn, Nanthaporn Rodphol, Sarun Kanorm, Supeecha Yongyingchao, Chanitta Chotchuang, Chonasit Sitsungnoen

413-432

PDF

Development of an Online Training Course to Promote Classroom Research Competence of Primary School Teachers in Ratchaburi Province

Jiratchaya Panmanee, Kanitha Chaowatthanakun, Theerasak Soykeeree

433-450

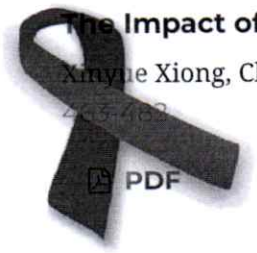
PDF

The Development of Learning Activities Based on the Constructivist Approach for Undergraduate Students of the Faculty of Education, Rajabhat Maha Sarakham University

Janphen Phusapha, Atchariya Promtow, Chatchawan Limruchatakul

451-462

PDF



The Impact of Digital Transformation on Educational Management Models

Xinyue Xiong, Cheng Chung Tsai

PDF

Research on the Pathways for Enhancing Leadership in Educational Management

Xia Xin, Cheng Chung Tsai

483-500

PDF

The Factors Influencing the Decision to Choose Small Home Construction Companies in Trang Province

Panuwat Ladngern

501-516

PDF

The Effect of Content Marketing and Digital Marketing Communication on the Purchase Decision Process of Structural Steel Products

Supaya Deemek , Pichet Prommai

517-536

PDF

Motivation for Work Performance of Teachers in Opportunity Expansion School under the Trat Primary Educational Service Area Office

Thanyada Sitthihiranmethi, Nissara Pronsurivong

537-560

PDF

Participative Administration Affecting the Effectiveness of World-Class Standard Schools Under the Secondary Educational Service Area Office Bangkok 1

Thanapol Kanhasing, Urairat Yamchuti, Wichian Intarasompun

561-574

PDF

Enhancing Game-based Learning Activities Integrated with Mind Mapping Techniques in Buddhism Studies for Grade 8 Students

Nattawut Kuenongkhun, Thanyaluck Khechornphak
575-586

PDF

Developing the Abilities to Solve Physics Problems of Eleventh Graders Through Learning Activities that Emphasize the Integration of Metacognitive Strategies with a Scaffolding Approach

Cholticha Moolsri, Samarn Ekkapim
587-594

PDF

Core Competencies of School Administrators Affecting the Professional Standards of Teachers in Schools Under the Samut Sakhon Primary Educational Service Area Office

Dennapa Innonchueak, Urairat Yamchuti, Wichian Intarasompun
595-606

PDF

The Academic Leadership of School Administrators Impacts the Quality of Students in Schools Under the Jurisdiction of the Samut Sakhon Primary Educational Service Area Office

Thanawan Phatsong, Urairat Yamchuti, Wichian Intarasompun
607-620

PDF

Management Skills in the 21st Century of School Administrators Affecting the Effectiveness of Schools under the Secondary Educational Service Area Office Bangkok 1

Ponlawat Yoodee, Urairat Yamchuti, Wichian Intarasompun
621-634

PDF

The Development of Critical Reading Ability of Mattayomsuksa 3 With SQ5R Learning Management Combined with KWL-Plus techniques

Amporn Annok, Sunan Siphai
635-646

PDF

Artificial Intelligence in Art and Design Education and Challenges: An Exploration of Future Educational Models

Haitao Bai, Kumron Sirathanakul, Kasinee Sokhuma
547-556

PDF

The Role of Educational Institution Administrators in Promoting Student-Centered Teaching and Learning under the Jurisdiction of the Chachoengsao Secondary Educational Service Area Office

Nattawit Thongmongkol, Nissara Pronsurivong
657-670

PDF

The Academic Management of School Administrators in Opportunity Expansion Schools under the Office of Ayutthaya Primary Educational Service Area 1

Jakkapong Inporn, Nissara Pronsurivong
671-692

PDF

Development of Management Guidelines Student Care and Support System after the New Normal for the Food and Nutrition Program, Chiang Mai Vocational College

Jinpatcha Thummachai, Samnao Muenjaem
693-708

PDF

Dynamics of Digital Currency Adoption in China: Exploring Technological, Policy, Economic, and Socio-Cultural Dimensions

Chenyu Luo, Ke Nunthasen, Waraporn Nunthasen, Nirote Sinnarong
709-732

PDF

Digital Leadership of Administrators as a Predictor of School Effectiveness under Pathum Thani Primary Educational Service Area Office 2

Kanyarat Rordkong, Waraporn Thaima
733-754

PDF



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The Effect of training philosophy of dance course Based on Competency-Based Education to Enhance Dance Creative Thinking Ability for Third- year Students

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ABSTRACT

Background and aim: This research focuses on the effect of training philosophy of dance course based on competency-based education(TPDC-CBE) to enhance dance creative thinking ability for third-year students of dance major. The study had two objectives: to compare changes in creative thinking ability before and after implementing TPDC-CBE, and to assess students' satisfaction against a 70% benchmark."

Materials and methods: The sample were 30 third-year dance students of dance major in Langfang Normal University. The research instruments were: TPDC-CBE lesson plans, observation form for dance creative thinking ability and students satisfaction questionnaire toward the developed course. Data were collected and analyzed through mean, standard deviation, t-test for dependent samples and t-test for one sample.

Results: The post-test scores of dance creative thinking ability M= 73.67, SD=6.74,was higher than pre-test scores, $t(29) = 11.98$, $p < 0.01$; the post-test scores of dance creative thinking ability were higher than the criterion value of 70%, $t(29) = 8.66$, $p < 0.01$; the scores of students' satisfaction M = 4.93, SD = 0.21 was higher than the criterion value of 70% , $t(29)= 37.62$, $p < 0.01$.

Conclusion: TPDC-CBE had a remarkable effect on enhancing the dance creative thinking ability of third-year students, and students were also very satisfied with their learning of this course. This study provides a course model for dance teaching, and has extensive significance for expanding the scope of subject application of competence-based education.

Keywords: Dance training; Dance pedagogy; Competency-based education; Dance creative thinking ability.

Introduction

In the 21st century, talents need four key skills: Creativity, Communication, Collaboration and Critical Thinking. The Chinese government has clearly set the cultivation of innovative talents as an important goal of educational development in both the "National Medium and Long-Term Education Reform and Development Plan Outline (2010 - 2020)" and

the "Outline of the Plan for the Construction of an Educational Powerhouse (2024 - 2035)". The Central Committee of the Communist Party of China and the State Council also pointed out in "China Education Modernization 2035" that they should innovate the way of talent cultivation and promote teaching methods such as inquiry-based, exploration-based, participatory and cooperative methods to cultivate students' innovative spirit and practical ability. The proposals of these documents provide theoretical basis for curriculum reform. Cultivating outstanding talents with innovative spirit and creative thinking ability has become an inevitable path for higher education in China in the 21st century.

Dance, as an art discipline, the creative thinking ability not only enhances the artistic expression and creation level, but also strengthens the professional adaptability and market competitiveness, exerting a profound influence on career development. Zhang Shouhe (2025) and Piao Yongguang (2025) both argued that current dance needs to develop in alignment with social construction and social demands. It requires promoting dance practice in a multi-faceted and diversified manner, and understanding dance from multiple dimensions, including the requirements for dance professional competencies and the development of dance as a discipline.In April 2022, China's Ministry of Education released the "Compulsory Education Art Curriculum Standards (2022 Edition)", which outlines core competencies including aesthetic perception, artistic expression, creative practice, and cultural understanding. Among these, creative practice stands out as a key driver of students' innovative thinking and creativity. The standards particularly emphasize dance courses as vital platforms for nurturing imagination and creative thinking.

Research on dance education and creative thinking cultivation both domestically and internationally primarily focuses on different dance genres, with distinct research priorities and educational contexts. Domestic studies span all academic stages, emphasizing pedagogical model innovation in primary and secondary school general education. International research covers all educational levels, prioritizing non-professional settings such as "community dance education" and "adult dance interventions", focusing on the mechanism linking dance training with creative thinking development.

As an important position for cultivating dance teachers, curriculum reform is an important way to cultivate creative thinking ability of dance students. Through the preliminary research on literature and interviews, the study found that the current teaching of training philosophy of dance course still follows the traditional teaching mode, mainly manifested as follows: 1) The design of course objectives failed to fully reflect the comprehensive ability requirements for modern dance major students in their dance careers. 2) The course content was too traditional and failed to update with the development of dance discipline, which resulted in no significant improvement in students' creative thinking ability. 3) The teaching strategies were too monotonous. Teachers mainly adopted the traditional "lecture-based" classroom teaching mode, where the teacher was the main body of the class and students merely acquired knowledge passively, without highlighting the status of students as the main body. 4) The course evaluation methods were too simple. Evaluators mainly used quantitative evaluation methods, lacking qualitative evaluation. During the evaluation process, only result evaluation was emphasized, with a lack of process evaluation and also a lack of comprehensive ability assessment. These problems seriously restricted the cultivation of students' creative thinking ability.

Competency-Based Education (CBE) refers to a teaching system that organizes courses and teaching based on the knowledge, skills and abilities required by vocational job positions. It was first proposed by the United States and Canada. It is an educational ideology that regards cultivating students' vocational abilities as the fundamental purpose of vocational education. It is relatively popular in Western countries. The theory of CBE emphasizes student-centeredness, with ability cultivation as the core, and is oriented towards actual needs. Its aim is to cultivate students' practical abilities, including cognitive abilities, skills abilities and emotional attitudes. CBE is based on the constructivist theory. In the entire teaching process, teachers play the roles of organizer, guide, helper and promoter. They make full use of elements such as situations, collaboration, discussions and learning environments to fully exert students' initiative, enthusiasm and pioneering spirit. Ultimately, students can achieve the purpose of flexibly applying knowledge and skills to professional scenarios and enhancing their comprehensive vocational abilities. CBE is also based on the theory of multiple intelligences. It focuses on cultivating innovative spirit and practical ability, and builds an innovative teaching model with student development as the goal and student autonomous learning as the main body. This enables the teaching process and the implementation process of courses to become the main activity processes for students to engage in autonomous learning, active exploration, cooperation and communication, and to become the process for students' comprehensive development and creative development (Huang Futao, 2012).

Based on the above issues and in accordance with the teaching objectives and requirements of the dance training science course, this study focuses on the influence of the dance training course based on competency-based education on the creative thinking ability of dance major students. The researchers propose to reform the course from the aspects of curriculum concept, curriculum objective, curriculum content, teaching strategy, teaching tools and evaluation, etc. on the basis of ability-oriented education, so as to improve the creative thinking ability of students majoring in dance.

Research Objective

1.To compare the dance creative thinking ability in before and after implementing the training philosophy of dance course based on competency-based education.

2.To compare the dance creative thinking ability in after implementing the training philosophy of dance course based on competency-based education, with a benchmark of 70%

3.To compare students satisfaction with the training philosophy of dance course based on competency-based education, with a benchmark of 70%.

Literature Review

1. Training philosophy of dance course

As a bridging discipline connecting dance science and skill instruction, the development of training philosophy of dance originated from the intervention of scientific theories in dance training in the early 20th century. Early research focused on the inheritance of experience, while after the 1990s, it evolved into the integration of "science and art", emphasizing the unification of scientific rigor, systematic approach, and artistic expression in physical training (Yang Ou, 2019; Feng Baiyue, 2009).The training philosophy of dance curse serves as both a foundational course and a core pedagogical course for dance majors in Chinese

universities. Pingxin (2016) advocated for the development of multiple intelligences in training philosophy of dance curse. Wen Rou (2024) emphasized the practical application of interdisciplinary knowledge in training philosophy of dance curse; Both scholars agree that training philosophy of dance curse should prioritize the application of interdisciplinary knowledge.

2. Competency-Based Education

Competency-Based Education (CBE) is a teaching model focused on cultivating students' vocational competencies, emphasizing clear educational objectives, targeted content, and practical application (Defa R, Napper A, & Heiser E, et al., 2016). Originating from the concept proposed by Bloom, a psychology professor at the University of Houston, who advocated that "talent development goals should be enterprise-oriented," this model has evolved over time into a widely adopted vocational education approach in North America. In the 1990s, China introduced CBE teaching methods through pilot programs, which significantly influenced the development of its vocational education system.

International Association for K-12 Online Learning, INACOL (2011) and Canadian Education Association, CEA (2013) described CBE as an educational model centered on students' acquisition of specific competencies. This model emphasizes personalized learning paths and assessment based on actual demonstration of abilities. Ministry of Education of China (2018) described CBE as an educational model that is oriented towards students' ability development. This educational model stresses the cultivation of students' practical and innovative abilities. The essence of CBE lies in defining competency goals guided by practical needs, rather than the traditional educational model centered on knowledge impartment. CBE is an operable training system rather than an abstract concept (Li Hongshen, 2024; Wang Ran, 2024). To sum up, the core of CBE in both China and the West lies in determining competency goals based on the requirements of professional positions, and taking the construction of a knowledge system and verification through practice as the methods and paths to achieve these goals.

3. Dance creative thinking ability

The study of creative thinking entered the scientific research phase in 1950. Creative thinking is a complex phenomenon involving neurological, psychological, and philosophical aspects, making it difficult to define. Guilford (1967) considered creative thinking as the concrete manifestation of individual creativity, with divergent thinking at its core; Thomas L. Saaty (2022) pointed the purpose of creative thinking was to stimulate imagination and encourage innovativeness. In China, Lin Chongde (2021) defined creative thinking as the psychological quality of generating novel, unique products with social or personal value through the application of all available information for specific purposes. These definitions categorize creative thinking across different dimensions—mental processes, outcomes, and qualities—with their common features being novelty, originality, and applicability.These definitions provide a solid foundation for studying creative thinking in dance.

In dance education, creative thinking ability is a crucial skill that enables students to demonstrate unique and innovative approaches in choreography and performance. Howard Gardner (2008) believes that the creative thinking ability in dance is the ability to express new emotions and thoughts through body movements; Villa Marletick (2019) believes that the creative thinking ability of dance is the ability to create a unique dance language through time,

space, strength and flow of movement elements; Lv Yisheng (2021) believes that the creative thinking ability of dance is the ability of dancers to create novel and artistic value dance works through body movements and emotional expression.The three scholars defined the creative thinking ability of dance from the perspective of action expression as the expression of a novel emotional ability, which requires rich imagination. Ping Xin (2019) believes that dance creative thinking ability is a kind of advanced psychological activity with body language as the core and the integration of cognition and emotion, which requires dialectical thinking, reverse thinking, divergent thinking and convergent thinking. Lin Chongde (2021) believes that the creative thinking ability of dance not only includes divergent thinking, but also includes convergent thinking.From the perspective of psychology, the two scholars defined that the core of creative thinking ability in dance is divergent thinking and convergent thinking. Han Lu (2022),Yang Fei (2023) and Ren Li (2025) argued that creative thinking is not only a trend of the times but also a key and core part of college education research at the current stage. Cultivating students' creative thinking can promote the improvement of students' learning abilities and their future development. To sum up, the researchers believe that dance creative thinking ability specifically refers to the innovation ability of dance major students in performance creation, including three core elements: dance imagination, dance divergent thinking ability and dance convergent thinking ability. Cultivating students' dance creativity helps promote their better development in the future.

4.The training philosophy of dance course based on competency-based education

Chen Hui (2019) believes that the teaching of dance courses based on competency-based education should ensure the course is professional, the post ability emphasizes technicality, the teaching content pays attention to practicality, the teaching process strengthens practical application, and the evaluation mechanism combines standardization and diversification. Fu Fangyi (2021) argues that dance course design based on competency-based education should focus on job-specific knowledge, skills, and abilities. By reforming course content, teaching methods, and instructional approaches, the aims to strengthen practical skill development. Zhang Yingying (2022) believes that the teaching of dance course based on competency-based education should make progressive teaching plans according to professional needs, carry out diversified practical arrangements, and encourage students to make bold action innovations. Lin Songbai (2023) emphasized that for curriculum and teaching reform based on the competency paradigm, the basic concepts of "student-centered, outcome-oriented". In conclusion, multiple scholars have emphasized the importance of incorporating vocational competency requirements into dance course design, with a focus on developing students' professional skills. Drawing from existing research, this study has developed a competency-based dance training program that specifically aims to enhance creative thinking ability a crucial element for cultivating career-ready competencies in dance major student.

Conceptual Framework

This study framework implemented the training philosophy of dance course based on competency-based education, which aimed to enhance creative thinking abilities in third-year dance students at Langfang Normal University's College of Music, while Improve students' satisfaction with the new course. The new course comprised six parts: create a situation to introduce the course, explain and demonstrate, case study and group discussion,

practical exercise, show and evaluate and summarize and reflect; Dance creative thinking ability included dance imagination, dance divergent thinking ability and dance convergent thinking ability; Students satisfaction referred to students' evaluation of the new course in terms of objectives, course content, teaching strategies, course resources, assessment and feedback, learning experience and other aspects. As shown in Figure 1.

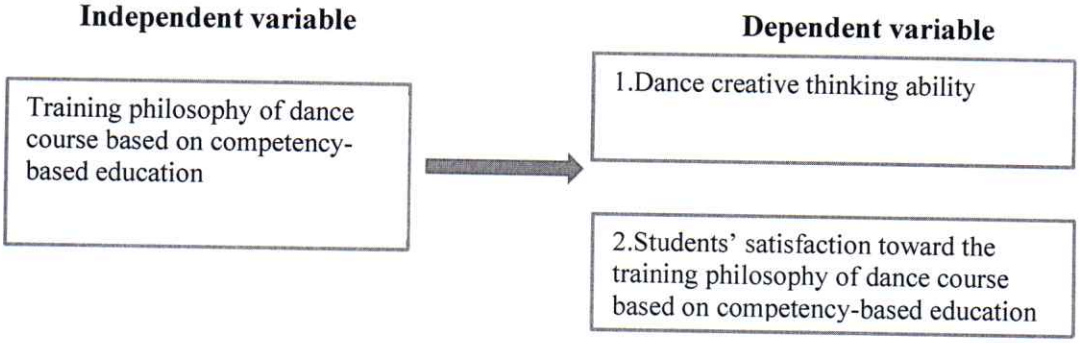


Figure 1 Conceptual Framework of the Study

Methodology

This study employed a quasi-experimental pretest-posttest design with a single experimental group to evaluate the effectiveness of the training philosophy of dance course based on competency-based education in enhancing creative thinking abilities among third-year dance majors. The population was 60 third-year dance majors (2 classes) at Langfang Normal University. The sample was 30 third-year dance majors (1 class). The sample was randomly selected using the cluster random sampling method. Sampling fully considered the homogeneity between the two class clusters and the balance of heterogeneity within one class cluster: there was no significant difference between the two class clusters in core characteristics (professional competence, gender, academic foundation); and enough individual differences were maintained within the selected class cluster (including students with strong, medium, and weak professional abilities) to avoid sampling bias. This method follows the standard statistical logic, where the sample size equals the cluster size and no secondary sampling is required. The personal information of the 30 sample students was anonymized, and their identification was replaced with numbers. The research data was accessible only to researchers and was ensured to comply with the ethical requirements of university research. In the form of written informed consent, students in the sample class were clearly informed of the research purpose, methods, participation rights, the use of research results (for academic research only), and that their personal information would not be disclosed; the students then signed the consent form.

Research tools

The research tools included lesson plans of training philosophy of dance course based on competency-based education, dance creative thinking ability observation scale and student satisfaction questionnaire.

1. Lesson plans of training philosophy of dance course based on competency-based education

There were 8 lesson plans, which would be implemented for 8 weeks, each of which lasted 90 minutes. The lesson plan adopted the teaching strategy of the constructivism theory of competency-based education, included six parts: create a situation to introduce the course, explain and demonstrate, case study and group discussion, practical exercise, show and evaluate, summarize and reflect.

Step 1: Introduced the situation through digital media technology, aroused students' existing relevant experience and stimulated their interest in learning.

Step 2: Through the explanation and demonstration of key knowledge, teachers built an advanced learning framework for students, so as to avoid the interruption of students' knowledge system construction due to high difficulty of knowledge.

Step 3: Through case studies and group discussions, students were actively involved in problem analysis and sharing of different points of view to enhance self-learning awareness and collaborative learning ability.

Step 4: Students actively applied the knowledge and experience summarized from group discussions to practice, and achieved the connection between theoretical knowledge and practical application.

Step 5: Students made presentations in groups, and their learning outcomes were assessed through peer evaluation and teacher feedback.

Step 6: The teacher guided students to summarize and reflect on their course learning, helping them integrate new knowledge into their existing cognitive systems and achieve the in-depth internalization of knowledge.

Through the above teaching strategies, a closed loop of active construction was formed. To ensure the scientificity and effectiveness of the teaching plan, we invited five experts to conduct a review, and the teaching plan was approved.

2. The dance creative thinking ability observation scale

The observation scale for students' dance creative thinking ability consisted of 18 items, with a total score of 90 points. We evaluated the reliability and validity of the observation scale through data statistics. The scale showed strong reliability (Cronbach's α= .87) and acceptable content validity (IOC=.80–1.00). This indicated that the quality of the dance creative thinking ability observation scale was sufficient for data collection.

3. The student satisfaction questionnaire

The student satisfaction questionnaire used a 5-point Likert scale and included 20 items. We evaluated the reliability and validity of the questionnaire through data statistics. The student satisfaction questionnaire showed strong reliability (Cronbach's α = .97), which was greater than 0.70, and acceptable content validity (IOC=.80–1.00). The reliability of the student satisfaction questionnaire was sufficient for data collection.

Data collection

The time points for data collection included the start of the project and the end of the eight-week period. The content of data collection included the experimental group's completion of the pre-test and post-test of dance creative thinking ability, as well as the experimental group's satisfaction evaluation of the course.

Data Analysis

This study adopted statistical methods including the calculation of means, standard deviations, paired-samples t-test, and independent-samples t-test. Calculations were performed using computer software to ensure the accuracy and reliability of the results.

1.The paired-samples t-test verified the changes in students' dance creative thinking ability scores before and after the dance training course based on competency-based education, and identified the differences at the significance level of 0.01. The core basis of the paired t-test was matching the "paired design". This test could more accurately focus on the impact of the course on scores, reduce random errors, and improve test efficiency. The study set a significance level of 0.01, which could reduce the probability of misjudging random fluctuations as the course effect and make the conclusions more reliable.

2. The one-sample t-test was used to verify whether both students' post-course creative thinking ability and post-course satisfaction met the 70% compliance standard. This aligns with the core logic of the one-sample t-test, which works by comparing the difference between a "sample mean" and a "known population target value" (or preset standard). In this study, the "70% compliance standard" was established in accordance with the course syllabus.

Results

This study adopts a quantitative analysis method and focuses on two core research questions: First, whether students' dance creative thinking abilities have undergone significant changes after the implementation of the training philosophy of dance course based on competency-based education; Second, whether students' dance creative thinking abilities and course satisfaction have met the preset 70% compliance standard after the course.

Results of Comparing Core Dimensions of Creative Thinking Ability Before and After Taking the Training Philosophy of Dance Course Based on Competency-Based Education

Table 1 The Results of Comparing the Different Ccores of Creative Thinking Ability before and after
Learning through Training Philosophy of Dance Course Based on Competency-Based Education

Components	n	Before learning		After learning		t	p
		M	SD	M	SD		
Dance imagination	30	20.83	3.06	23.80	2.83	9.08**	.001
Dance divergent thinking ability	30	22.07	2.66	24.57	2.43	5.22**	.001
Dance convergent thinking ability	30	22.23	2.03	25.30	2.54	6.24**	.001
Overall	30	65.13	6.56	73.67	6.74	11.98**	.001

* p<0.01

Note. n = sample size (30 students); M = mean (average score); SD = standard deviation (degree of score dispersion); t = paired-samples t-test; p = probability value. All data were analyzed using SPSS .

Table 2 The Results of Students' Dance Creative Thinking Ability after Learning through Training
Philosophy of Dance Course Based on Competency-Based Education with the Criterion of
70%.

Components	n	Full score	Criteria Score (70%)	M	SD	t	p
Dance imagination	30	30	21	23.80	2.83	5.413**	.001
Dance divergent thinking ability	30	30	21	24.57	2.43	8.036**	.001
Dance convergent thinking ability	30	30	21	25.30	2.54	9.292**	.001
Overall	30	90	63	73.67	6.74	8.664**	.001

*p<.01

Note. t = independent-samples t-test.

As presented in table 1 and table 2, These findings confirm that students' dance creative thinking ability not only improved significantly but also surpassed the 70% mastery threshold.

Table 3 The Results of Students' Satisfaction after Learning through Training Philosophy of Dance Course Based on Competency-Based Education

Question	M	SD	Satisfaction level
Are you satisfied with the achievement of the objectives of the Dance Training course?	4.87	0.35	Very high level
Are you satisfied with the content of the Dance Training course?	4.87	0.35	Very high level
Are you satisfied with the difficulty level of the content of Dance Training?	4.83	0.38	Very high level
Are you satisfied that the course content is practical and cutting-edge, and can be closely integrated with practical applications or the latest developments in the discipline?	4.97	0.18	Very high level
Are you satisfied with the organization and arrangement of the course content?	4.90	0.31	Very high level
Are you satisfied with the teaching methods used by the teachers in the teaching process?	4.90	0.31	Very high level
Are you satisfied with the teaching procedures of the course?	4.87	0.35	Very high level
Are you satisfied with the teachers' proficiency in using modern teaching methods?	4.97	0.18	Very high level
Are you satisfied that teachers are able to fully motivate students in terms of classroom interaction?	4.87	0.35	Very high level
Are you satisfied that teachers can focus on cultivating students' ability of independent learning and creative thinking?	4.93	0.25	Very high level
Are you satisfied with the teacher's teaching attitude?	4.90	0.31	Very high level
Are you satisfied with the level of professional knowledge of the teachers?	5.00	0.00	Very high level
Are you satisfied with the quality of the teachers?	4.97	0.18	Very high level
Are you satisfied that teachers are able to give targeted feedback and guidance to students?	4.93	0.25	Very high level
Are you satisfied with the way the course is assessed?	5.00	0.00	Very high level
Are you satisfied with the standard of evaluation?	4.97	0.18	Very high level
Are you satisfied with your grades?	4.97	0.18	Very high level
Are you satisfied with the course and the results?	4.93	0.25	Very high level
Are you satisfied with the course learning resources provided by the teachers?	4.93	0.25	Very high level
What is your overall satisfaction with this course?	4.97	0.18	Very high level
Total/Over all	4.93	0.24	Very high level

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Table 4 The Result of Students' Satisfaction after Learning through Training Philosophy of Dance Course Based on Competency-Based Education with the Criterion of 70%.

Components	n	Full score	Criterion score	M	SD	t	p
Students' satisfaction	30	5	70% (3.51)	4.93	0.21	37.62**	.001

*p<.01

Note. t = independent-samples t-test.

As presented in table 3 and table 4, These findings confirm that students were highly satisfied with the course and have exceeded the 70% mastery threshold.

Discussion

This study aimed to evaluate the effectiveness of the training philosophy of dance course based on competency-based education in improving the creative thinking abilities of third-year dance majors. The results showed that the post-test scores of the experimental group in terms of imagination, divergent thinking ability, and convergent thinking ability were all significantly better than their pre-test scores. Specifically, the post-test scores of students' dance creative thinking ability (M=73.67, SD=6.74) were higher than their pre-test scores, $t(29)=11.98$, $p<0.01$; the post-test scores of students' dance creative thinking ability were higher than the criterion value of 70%, $t(29)=8.66$, $p<0.01$; the scores of student satisfaction (M=4.93, SD=0.21) were higher than the criterion value of 70%, $t(29)=37.62$, $p<0.01$. These findings indicated that the Training Philosophy of Dance Course based on competency-based education significantly improved the creative thinking abilities of third-year dance majors.

The significant improvement in dance creative thinking ability achieved by the experimental group was mainly attributed to the effective implementation of teaching strategies based on competency-based education. Through contextualized teaching, real-life scenarios were created for students, which helped them establish an effective connection between old and new knowledge and stimulated their enthusiasm for learning. This finding was consistent with the research conclusions of Hu Ying and Yan Jie (2022). Case analysis focused on typical problems in dance training and emphasized cultivating students' ability to identify problems, think about problems, and actively seek new methods to solve them. Group discussions valued collaborative learning, and the collisions of ideas generated during the discussions strengthened the cultivation of creative thinking ability. This finding was associated with Gardner's Theory of Multiple Intelligences. Through practical sessions, students tested the scientificity and rationality of innovative methods, which not only consolidated their theoretical foundation but also enhanced their practical abilities. This was consistent with the research conclusions of Chen Hui (2019). The presentation and evaluation phase built a platform for students' self-expression, boosted their learning confidence, and significantly increased their course participation degree. The summary and feedback served as both an evaluation of students' learning outcomes and a foundation for teachers' continuous improvement of the course. During the phase of organizing experimental data, it was found that students gave a high evaluation of the course content, teaching methods, and teaching effectiveness. This finding

was consistent with the research conclusions of Zhang Yingying (2022). The research results were consistent with existing theories, indicating that the Training Philosophy of Dance Course based on competency-based education could significantly improve students' dance creative thinking ability.

Given that the training philosophy of dance course based on competency-based education has achieved remarkable results in enhancing students' creative thinking abilities, the next step can focus on strengthening research in directions such as expanding competency dimensions, extending practical scenarios, and verifying long-term value, so as to further and comprehensively improve the comprehensive abilities of dance majors.

Explore the integration of a "creative decomposition" segment into the technical training module, guiding students to reconstruct movement logic based on their technical foundation and avoiding the disconnection between technical training and the cultivation of creative thinking abilities.

Explore the integration of dance with technology—such as AR/VR virtual stages and motion capture technology—to cultivate students' ability to use technological tools to realize creative expression.

Strengthen research on the "personalized training mechanism" for students: by analyzing students' technical foundations and creative preferences, meet the personalized teaching needs of students at different foundational levels. In response to students' diverse career plans, study how to add "career-adapted modules" to the curriculum, ensuring that competency development aligns with career demands accurately.

This study focuses on the "short-term effectiveness after course implementation" (i.e., differences in pre-test and post-test scores). In the future, "long-term effect tracking research" can be conducted to verify the sustained value of the course for students' competence development. For instance, a 1–3-year follow-up can be carried out on students who participated in the course to study their professional performance after graduation and analyze the course's supporting role in students' long-term career development. Meanwhile, based on long-term tracking data, the existing shortcomings of the course should be studied to form a closed loop of "course effectiveness -problem feedback-module optimization", thereby promoting the continuous iteration and upgrading of the course.

The sample size of this study is 30, which is relatively small. Future studies should increase the sample size and enhance the diversity of participants (including students of different ages and skill levels) to promote the generalization of research findings and improve the external validity of research conclusions.

Current evaluations focus heavily on "dance creative thinking ability", and there is a need to establish a more comprehensive competency evaluation system. For instance, abilities such as dialectical thinking ability and collaborative learning ability can be incorporated into the evaluation system, and multi-dimensional evaluation indicators can be designed.

These research directions not only continue to uphold the core logic of competency-based education but also expand the boundaries of competency development from the perspectives of "comprehensiveness, practicality, and long-term effectiveness". They can help dance majors solidify their professional foundation while equipping them with comprehensive competitiveness to respond to future industry changes.

Conclusion

This study addresses the practical issue of "emphasizing skills over innovation" in dance education. Guided by the principles of "demand-oriented, competence-centered, and practice-driven", it introduces the concept of competency-based education (CBE) and systematically develops a CBE-oriented dance training course tailored to dance majors. Through an 8-week empirical study involving 30 third-year dance majors from Langfang Normal University, the study not only validates the effectiveness of this course in enhancing students' dance-related creative thinking abilities but also fills the theoretical gap in the application of the CBE concept in the field of dance training. Previously, the CBE concept has been mostly applied in vocational education and science and engineering education, while there is limited research on it in art education fields such as dance. Moreover, existing relevant studies in dance education have mostly focused on skill development, without addressing the core dimension of creative thinking. This study is the first to systematically construct a theoretical framework for the integration of CBE and dance training courses, clarifying the intrinsic connection between "competency-based education" and "creative thinking", enriching the theoretical system of dance education, and laying a theoretical foundation for subsequent related research.

The practical significance of this study lies in the transformation of students from "passive learners" to "active innovators and practitioners", and the evolution of teachers from "skill instructors" to "competence mentors". This transformation not only enhances teachers' teaching design capabilities but also drives an in-depth transformation of the dance teaching philosophy from "teaching-centered" to "learning-centered". The developed teaching strategies and evaluation scales provide replicable models for educational practice. Additionally, this study promotes the transition of the dance industry from focusing on "technical talents" to cultivating "innovative talents".

The outcomes of this study are deeply integrated with the formulation of dance education policies and the course reform. They provide specific and measurable innovative training objectives and supporting plans for teacher training and dance education policies, and offer insights for course reform—expanding the research value from "practical verification of a single course" to "innovative research on multiple courses in dance education". In the future, as the research outcomes are implemented at the policy level and promoted at the course level, it is expected to drive the transformation of dance education from "skill-based" to "competence-based and innovation-oriented", and cultivate more dance talents with "solid skills and innovative thinking".

Recommendation

The researchers believe that the course development model based on competency-based education is also applicable to the development of other dance courses. Based on the above research results, we propose the following:

1.Practical implications for educators

It is suggested that teachers should design "one image transformation task" for each core skill in the first-grade dance skill class (such as using modern dance force to express "flame rising"), so as to realize the simultaneous training of skills and innovative thinking;

It is suggested that teachers should set up an "improvisation module" in the second-grade curriculum to guide students to generate physical expression immediately and stimulate creative thinking;

It is suggested that teachers should assign "one small creative project" (such as "modern transformation of intangible cultural heritage dance elements") to students at the beginning of the third-grade semester to promote students from "learning skills" to "innovating with skills";

It is suggested that teachers should participate in at least one CBE training session every semester and try to record the teaching effect in class. Each semester, they should accumulate three "innovative teaching cases" and share them at the end of the semester to constantly improve their teaching strategies.

2. Directions for future research

Expand the research subjects: In the future, the research subjects can be expanded to include students of different age groups and different dance levels, to explore the influence of dance training courses based on the concept of competency-based education (CBE) on the development of creative thinking abilities of students from different groups.

Deepen the research content: In the future, further in-depth research can be conducted, such as exploring the influence mechanisms of different teaching methods and contents on the development of students' creative thinking abilities, as well as the relationship between creative thinking abilities and other professional abilities.

Expand the research methods: In the future, artificial intelligence (AI) tools can be introduced for analysis and research, providing more scientific evidence for teaching.

Enrich the research methodologies: In the future, we recommend adopting industry demand surveys to provide empirical evidence for setting CBE course objectives, and implementing iterative action research to ensure the curriculum's effectiveness in enhancing creative thinking. Furthermore, by utilizing interdisciplinary integration design, we aim to break away from conventional dance teaching paradigms and establish methodological foundations for cultivating creative thinking through multidisciplinary perspectives.

In conclusion, in the future, it is necessary to further strengthen theoretical research and practical exploration, continuously improve the course system and teaching methods, and contribute to the cultivation of dance talents with innovative spirit and practical ability.

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