

Developing the Academic Administration Guidelines to Enhance Quality of Learning for Dance Major of Si Chuan Film and Television University, China

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Abstract

The objectives of this research were 1) to study the problems and needs of academic administration to enhance the quality of learning, 2) to develop the academic administration guidelines to enhance the quality of learning. The samples consisted of 265 students and 32 teachers at Si Chuan Film and Television University, China. The research instruments was questionnaires. The statistics were frequency, mean and standard deviation. The research findings indicated that : 1) problems and needs to enhance quality of learning were at the highest level, and 2) the guidelines of academic administration to enhance quality of learning were 1) current developments in the art of dance, 2) dance training in the classroom, 3) individualized instruction and feedback, 4) practical application; 5) textbooks and reference books, and 6) career development and employment trends. The developed management guidelines were suitable to enhance the quality of learning.

Keywords : Academic Administration Guidelines, Dance Major, Quality of Learning

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Introduction

Economy promotes social progress and also affects the development of education. With the proposal of different educational concepts, the educational model is also changing. In the 1960s Paulo Lengrand put forward the concept of lifelong education, our country also in the party's 16 big "to establish lifelong learning, learning society, promote the all-round development of people", on this basis, domestic scholars also proposed like adult education mode, network music education mode and college students application ability of the era of education mode. Since the state proposed the concept of quality education in the mid-1990s, The idea was gradually introduced into higher education from basic education, Under the concept of quality education, scholars in various universities have done a lot of research at the practical level, It puts forward the "general talent education model" of the integration of natural science and social science; The KAQ education model that emphasizes Knowledge, Ability and Quality; SSR education model based on self-study Studying dependence, Seminar and Research. (Zhang, 2004 : 96-100)

With the continuous development of education and the continuous improvement of social requirements for the comprehensive quality of talents, higher education institutions not only pay attention to students' academic ability, but also pay more and more attention to their physical quality and comprehensive quality when cultivating professional talents. As a subject integrating art and physical education, dance has unique physical expression and aesthetic value, and has gradually become an important part in the college education system.

In this context, improving the quality of dance courses to meet the social needs and students' expectations has become one of the important issues in college education management. However, the current dance education still faces some challenges, including the disconnection between the course content and the actual needs, the simplicity of teaching methods, and the lack of physical quality training. In order to better adapt to the development of The Times and cultivate dance professionals with more comprehensive quality, it is necessary to build scientific and reasonable academic guidance to improve the quality of dance professional courses. (Jin and Zhu, 2017 : 38)

Research Objectives

1. To study the problems and needs of academic administration to enhance the quality of learning for dance major.
2. To develop the academic administration guidelines to enhance the quality of learning for dance major.

Research Methods

Population : Si Chuan Film and Television University was used as study area. For the investigation of problems and needs, the population was 785 students of international business, and 32 teachers.

Samples : Samples were 265 students and 32 teacher selected through the stratified random sampling method and estimated by Taro Yamane formula (Yamane, 1973)

Area of the study : This research project was conducted using Si Chuan Film and Television University a case study. The main reasons I selected this school as the case study are: 1) the researcher have been studying in this school for five years, therefore, the researcher in concern about the quality of education of the college and 2) It will be helpful to get permission from the director of college to collect data and information from people in college.

Research Instruments : Questionnaire: This research project uses a questionnaire survey method for data collection. The questionnaire will be divided into student groups and teacher groups. The questionnaire will be divided into two parts: The questionnaire is divided into two parts : 1) general information; and 2) problems and needs about how to enhance the quality of learning for dance major. In this section, the questionnaire was evaluated by three experts on the consistency index score (IOC score). The IOC in each question of the questionnaire is 0.67-1.00. For evaluation a reliability of the questionnaire using Cronbach alpha.

Data Collection : For this research project, the researcher herself collected the data and information from the sample groups. The sample groups were informed the purposes of the data collection, made an appointment. The researcher submitted a letter of permission to the school director in advance to ask a permission to collect the data and information from the samples group at SiChuan Film and Television University.

Data Analysis : For the investigation of problems and needs, the data and information collected were analyzed, interpreted and then presented in terms of frequency count, percentage, mean, standard deviation (S.D.). The Five Point Likert Rating Scale were used to evaluate the level or degree of the respondents' needs and problems. For the rating reference of the five point rating scale were: mean range 4.51 – 5.00 were highest level, 3.51 – 4.50 were high level, 2.51 – 3.50 were moderate level, 1.51 – 2.50 were low level, and 1.00 – 1.50 were lowest level. (Srisa-ard, 2002 : 103) For the correctness and improvement of the guidelines, the ideas, suggestions and comments of the 5 specialists obtained from the 3 focus group discussion meetings, were analyzed and then used to correct and improve the contents of the guidelines.

Research Results

General information of students

The student sample group consists of a total of 265 students. The gender distribution within the sample is predominantly female, with 212 females (80%) and 53 males (20%). This indicates a strong majority of female students in the sample. In terms of age, the majority of students are between 18-20 years old, comprising 147 students (55.47%). The next largest age group is 21-25 years old, with 118 students (45.53%). There are no students in the other age brackets, including 26-30, 31-35, 36-40, 41-45, 46-50, and 51-55 years old, each accounting for 0% of the sample. This suggests that the student population is concentrated within the younger age ranges.

Regarding academic standing, freshmen make up the largest group at 93 students (35.09%), followed by sophomores at 87 students (32.83%) and juniors at 85 students (32.18%). This distribution shows a relatively balanced representation among freshmen, sophomores, and juniors, with freshmen slightly outnumbering the other grades. Overall, the data highlights a predominance of female students, a concentration of students in the younger age brackets, and a balanced distribution across the different academic grades.

General information of teachers

The sample group of teachers consists of 32 individuals. In terms of gender distribution, females dominate the group, with 29 women (90.63%) compared to just 3 men (9.37%). This indicates that the majority of the teaching staff in the sample are women. The age distribution shows that most teachers are between 31-35 years old (34.37%) and 36-40 years old (28.12%). Additionally, 18.75% of the teachers are aged between 41-45 years. A smaller proportion of teachers fall within the 26-30 years age range (12.5%) and the 21-25 years range (3.13%), with only 3.13% being 45 years or older. This distribution suggests that the sample mainly consists of teachers who are in the mid-stages of their careers.

In terms of educational qualifications, the majority of teachers hold a Master's degree, accounting for 65.63% of the sample. This is followed by 25% of teachers holding a Bachelor's degree, while only 9.37% have a Doctoral degree. This distribution reflects a highly educated teaching group, with most holding advanced degrees.

Regarding years of work experience, 40.62% of the teachers have 11-15 years of experience, making this the most common range. This is followed by 28.13% of teachers with 6-10 years of experience. Teachers with 16-20 years of experience make up 15.63% of the sample, while 9.37% have 21-25 years of experience. Only 6.25% of the teachers have less than 5 years of experience, and there are no teachers with more than 26 years of experience (0%). This suggests that the teaching staff has a balanced range of experience, with a strong presence of mid-career professionals.

Problems and needs for improving the quality of learning in the dance major

Students were dissatisfied with the outdated nature of course content and the need for practical application. For example, the course syllabus was considered outdated ($\bar{X} = 4.87$, S.D. = 0.23) and the textbook was also rated as outdated ($\bar{X} = 4.61$, S.D. = 0.36). This suggests that the program has significant deficiencies in updating and adapting course content. Students felt that the course content failed to reflect recent developments in the art of dance and that the instructional materials relied on older resources.

Second, regarding teachers' professional development and practical experience, student feedback indicated that teachers' professional training ($\bar{X} = 4.03$, S.D. = 0.52) and

practical experience ($\bar{x}$ = 4.06, S.D. = 0.36) were inadequate, which affected the quality of instruction. Teachers' inadequate understanding of career development and industry needs ($\bar{x}$ = 4.57, S.D. = 0.46) resulted in inadequate suitability of the contents and presented in terms of IOC (Index of support for student career planning. Continuing education and practical dance experience for teachers is necessary.

Additionally, the disconnect between the curriculum and real-world application is a significant issue. Students noted a significant gap between dance skills learned in class and actual performance demands ($\bar{x}$ = 4.67, S.D. = 0.25) and a disconnect between theory and practice ($\bar{x}$ = 4.61, S.D. = 0.31). This suggests that course design needs to be better integrated with practical applications in order to improve students' practical skills.

Despite these deficiencies in course content and pedagogy, students expressed concerns about the flexibility of the course structure and individualized instruction. For example, students perceived a lack of flexibility in the course program ($\bar{x}$ = 4.03, S.D. = 0.48), a failure to adapt to students' actual learning needs ($\bar{x}$ = 4.63, S.D. = 0.26), and insufficient scheduling of breaks and recovery time in the course ($\bar{x}$ = 4.63, S.D. = 0.26). These factors indicate the need for more flexibility in course design and consideration of students' individuality and creative expression.

According to the data analyzed, teachers raised serious concerns about certain aspects of the dance program, particularly regarding the modernity and practical application of course content. First, faculty generally perceived the course syllabi and instructional materials as outdated and not reflective of the latest developments in the art of dance. For example, the course syllabus was rated as outdated ($\bar{x}$ = 4.89, S.D.= 0.13), and the instructional materials were perceived as relying on older resources ($\bar{x}$ = 4.71, S.D.= 0.26). This suggests that the program has significant deficiencies in updating and adapting course content, and that teachers believe current instructional resources need to be completely upgraded and updated to ensure that students are exposed to the latest dance works and techniques.

Second, teachers expressed concerns about their own professional development and practical experience. The data indicated that teachers lacked regular opportunities for professional training and further education, resulting in their skills and knowledge becoming

outdated ($\bar{X} = 4.68$, S.D.= 0.22). In addition, teachers perceived their practical dance education and performance experience as inadequate (mean = 4.16, S.D.= 0.53), which negatively impacted the quality of instruction. Students' career planning was not adequately supported due to teachers' inadequate knowledge of career development and employment trends in the dance industry ($\bar{X} = 4.24$, S.D.= 0.49). Teachers' feedback indicated that enhancing their professional development and practical experience is critical to improving the overall quality of instruction.

Additionally, the disconnect between the curriculum and its practical application was clearly demonstrated in the teachers' feedback. Teachers noted a significant gap between the dance skills taught in class and the actual performance demands ($\bar{X} = 4.68$, S.D.= 0.25), and the disconnect between theory and practice was also highly noted ($\bar{X} = 4.52$, S.D.= 0.43). This suggests that course design needs to be better integrated into real-world applications to improve students' practical skills.

Nonetheless, teachers also expressed concerns about the flexibility of the course structure and the diversity of teaching methods. For example, teachers perceived that the course programs lacked flexibility and were not adequately adapted to the actual learning needs of students ($\bar{X} = 4.01$, S.D.= 0.38), and that the teaching methods were too traditional and failed to incorporate modern teaching tools ($\bar{X} = 3.97$, S.D.= 0.54). In addition, course evaluation criteria were too uniform and failed to take into account students' individuality and innovative performance ($\bar{X} = 4.80$, S.D.= 0.15). These issues suggest that curriculum design and teaching methods need to be more flexible and innovative to accommodate different students' learning styles and needs.

In summary, the faculty suggested important improvements for the dance program in terms of modernization of course content, professional development of faculty, and integration of the curriculum with real-world applications. To enhance the overall quality of instruction and the student learning experience, the program needs to make significant improvements in these key areas.

The analysis of a critical need for modernization and flexibility within the Dance Major curriculum, as expressed by the student body. The data reveals that students are particularly

concerned with the outdated nature of both the syllabus and instructional materials, emphasizing the necessity for these resources to be regularly updated to reflect contemporary developments in the art of dance ($\bar{X}$ = 4.76, S.D. = 0.31; $\bar{X}$ = 4.61, S.D. = 0.35). Moreover, there is a pronounced demand for the integration of cutting-edge dance techniques and practical experiences into the curriculum, which students believe is essential for aligning their education with actual performance demands ($\bar{X}$ = 4.62, S.D. = 0.33).

Additionally, students have highlighted the importance of teacher quality, advocating for faculty to engage in regular professional development and possess extensive practical experience to enhance instructional effectiveness ($\bar{X}$ = 4.64, S.D. = 0.63). The data also indicates a strong preference for a more flexible and individualized approach to teaching, where diverse instructional methods are employed to accommodate different learning styles and foster creativity ($\bar{X}$ = 4.61, S.D. = 0.23). Furthermore, the need for balancing rigorous training with adequate rest and recovery time is emphasized as a crucial component of the curriculum, underscoring the importance of student well-being ($\bar{X}$ = 4.55, S.D. = 0.45).

In conclusion, the findings suggest that students are advocating for a comprehensive reform of the Dance Major program that prioritizes contemporary relevance, practical application, and a more personalized and supportive learning environment.

The analysis of the data shows that teachers have expressed several demands regarding the quality of teaching and learning in the dance program, particularly emphasizing the modernization of course content, the intensification of practical applications, and the diversity of teaching methods. First, the faculty agreed that course syllabus and instructional materials need to be regularly updated to reflect the latest developments in the field of dance (syllabus : $\bar{X}$ = 4.82, S.D.= 0.21; instructional materials : $\bar{X}$ = 4.77, S.D.= 0.25). This aligns with the students' needs, suggesting that the modernization of course content is key to improving the quality of teaching and learning.

Second, teachers placed high importance on their own professional development and practical experience, believing that regular participation in professional training and further education would help keep their skills and knowledge up to date ($\bar{X}$ = 4.72, S.D.= 0.66). Additionally, teachers emphasized that extensive practical experience is crucial to improving

the quality of teaching and learning ($\bar{X} = 4.56$, S.D.= 0.59). This suggests that a close integration of theory and practice is fundamental for enhancing the effectiveness of dance education.

Teachers also pointed out that curriculum design should be more aligned with actual performance needs, and course content should be better adapted to the real demands of the dance industry ($\bar{X} = 4.71$, standard deviation= 0.33). In terms of teaching methods, teachers called for more diversified teaching approaches to accommodate students' different learning styles and needs, and to enhance teaching effectiveness through modern tools ($\bar{X} = 4.12$, S.D.= 0.67).

Additionally, teachers were concerned about the flexibility and individualization of the curriculum structure, emphasizing that classroom teaching should avoid an overemphasis on uniform standards in order to encourage students' creativity ($\bar{X} = 4.64$, S.D.= 0.34). They also argued that curriculum assessment criteria should be flexible enough to account for students' individuality and creativity ($\bar{X} = 4.43$, S.D.= 0.25). This suggests that teachers would like to see more flexibility incorporated into the curriculum design to better meet the individual needs of their students.

In summary, teachers believe that in order to improve the quality of teaching and learning in the dance program, there is a need to focus on modernizing course content, ensuring the continuity of teachers' professional development, and diversifying teaching methods. These improvements will help cultivate students with more innovative and practical abilities.

According to the analysis of the questionnaire, both teachers and students expressed the urgent need to improve the curriculum system of the dance program at the highest level of concern. The existing curriculum is generally considered to be lacking in cutting-edge and practicality. The syllabus and teaching materials fail to reflect the latest development in the field of dance art, resulting in students being unable to get in touch with the latest dance works and techniques. The curriculum content is out of touch with actual performance needs, and there is insufficient integration of theory and practice, which affects students' practical skills and work practice ability. In addition, the rigidity of the curriculum structure and the lack of flexibility and diversity have reduced students' interest and participation in learning. Teachers and

students also pointed out that the existing teaching methods were too traditional and the curriculum assessment criteria were too uniform, failing to give due consideration to students' individuality and innovative performance.

At the same time, there are deficiencies in the professional development of teachers themselves, who lack regular professional training and continuing education opportunities, resulting in a lag in their skills and knowledge to provide effective career planning support to students. Curriculum design and teaching methods fail to adapt to the learning styles and needs of different students, lack of personalized guidance, the combination of the curriculum with the actual needs of the society is not close enough, and students' participation in social interaction and club activities is not high, which affects the cultivation of their social interaction skills. To sum up, the curriculum system of dance majors in Sichuan Film and Television Academy urgently needs to be comprehensively improved in terms of modernization of content, practicality of curriculum, cultivation of innovation ability and professional development of teachers, in order to enhance the overall quality of teaching and students' learning experience.

Academic administration guidelines

In response to the identified needs and issues within the Dance Major at Sichuan Film and Television College, a comprehensive management guidebook has been developed. The guidebook is organized into six key units: Unit 1 : Curriculum Updates; Unit 2 : Personalized Training; Unit3:Individualized Feedback;Unit4 :Theory and Practice Integration; Unit 5 :Resource Currency; and Unit 6: Career Development Awareness. The content of these units was thoroughly assessed for correctness and appropriateness using the Index of Consistency (IOC) by three experts. The assessment resulted in IOC values ranging from 0.67 to 1.00, indicating that the guidebook is well-structured and suitable for implementation. Therefore, this guidebook can serve as an effective and comprehensive tool for improving the quality of learning in the Dance Major at Si Chuan Film and Television University.

Research Discussion

Discussion of the problems in the system of quality of learning for dance major

The survey findings clearly highlight significant shortcomings in the current quality of learning system for the Dance Major at Sichuan Film and Television College, with both students and teachers acknowledging the urgent need for reform.

Firstly, the curriculum content for the Dance Major is notably outdated and does not align with the latest developments in the dance industry. Students have consistently reported that the curriculum fails to incorporate contemporary practices, resulting in a substantial disconnect between the knowledge they acquire and the skills needed in the current professional landscape. This misalignment not only diminishes students' competitiveness within the dance field but also negatively impacts their career progression and opportunities.

Moreover, there is a pronounced deficiency in personalized training within the current system. Both students and teachers recognize that the existing curriculum does not adequately address the individual needs and goals of students. The lack of tailored training programs hinders students from fully developing their unique talents and limits their ability to achieve their full potential as dancers. The current one-size-fits-all approach is insufficient for fostering the diverse array of skills and styles required in the modern dance industry.

In terms of feedback mechanisms, the system also falls short. The absence of timely, individualized feedback prevents students from making the necessary adjustments and improvements in their performance. This gap in the learning process leads to stagnation and frustration, as students are unable to receive the guidance they need to overcome challenges and refine their skills.

Furthermore, there is a significant issue with the integration of theory and practice. The survey indicates that while theoretical knowledge is covered, it is not effectively linked to practical application. This disconnect leaves students inadequately prepared for real-world dance performances and creation, as they struggle to apply theoretical concepts in practice. The lack of practical engagement within the curriculum is a major barrier to students' overall development as competent and versatile dancers.

The outdated nature of the textbooks and reference materials further exacerbates these problems. Students and teachers alike have expressed concern that the resources provided do not reflect the latest advancements in the field of dance, limiting their access to current information and stifling their ability to innovate and adapt to new trends.

Finally, there is a lack of awareness regarding career development and employment trends within the dance industry. Both students and teachers indicate that the current system does not provide sufficient guidance on navigating the complexities of the job market, which is crucial for students' future success. The absence of career-oriented education and support leaves students ill-prepared to transition from academic settings to professional environments.

In summary, the quality of learning system for the Dance Major requires substantial improvement to address its outdated curriculum, lack of personalized training, insufficient feedback mechanisms, poor integration of theory and practice, outdated resources, and inadequate career development support. Comprehensive reforms in these areas are essential to enhance the educational experience and ensure that students are well-equipped to succeed in the competitive and ever-evolving dance industry.

Discussion of the needs for a curriculum system to enhance the quality of learning for Dance Major

The results of the survey indicate that both students and teachers place the highest importance on the development of a robust curriculum system in the Dance Major at Sichuan Film and Television College. This result underscores the critical need for the institution to establish a comprehensive and adaptable curriculum system to ensure the continuous enhancement of teaching quality.

First, the curriculum needs to be all-encompassing, supporting students throughout their entire educational journey, from the early years of their studies through to graduation. This means that the curriculum should not only introduce students to the latest trends and developments in the dance industry but also provide them with opportunities to recognize their strengths, define their career paths, and formulate practical plans for their professional growth. Moreover, the curriculum should prioritize encouraging students to engage in hands-

on practice to hone their dance skills and enhance their adaptability to real-world professional settings.

Second, to elevate the effectiveness of teaching, the curriculum design should incorporate a variety of instructional methods, including performance analysis, group discussions, multimedia resources, workshops, personalized coaching, and practical performance opportunities. These diverse teaching approaches help bridge the gap between theoretical knowledge and practical application, allowing students to apply what they have learned in live performance contexts. The integration of modern information technology is another crucial element that the curriculum must address. The curriculum should evolve with contemporary advancements, blending in-person instruction with online learning, and leveraging tools such as digital platforms and virtual dance studios to facilitate remote collaboration and learning. Additionally, the college should involve industry professionals in evaluating students' performance skills and incorporating their feedback into the curriculum to ensure that teaching methods remain relevant and aligned with industry standards.

Finally, the curriculum system must be designed with the flexibility to undergo dynamic adjustments to maintain the relevance and timeliness of its content. Instructors should have the ability to update and modify teaching materials in response to shifts in the dance industry, ensuring that the curriculum remains current and applicable. These dynamic adjustments will not only reflect the latest developments and trends in dance but also improve the effectiveness of teaching and better prepare students for successful careers in the highly competitive and rapidly evolving dance industry.

Discussion of academic administration guidelines

The academic administration guidelines for the Dance Major are designed to address critical needs and challenges identified by both students and faculty, aiming to elevate the quality of education through a comprehensive approach. These guidelines emphasize the importance of keeping the curriculum and educational resources current with the latest developments in the dance industry, ensuring that students receive an education that is both contemporary and aligned with professional practices. This dynamic approach is vital for preparing students to meet the challenges of an evolving industry, although it requires ongoing

commitment from faculty and administrative resources. Additionally, the guidelines focus on personalizing instruction, a crucial aspect in a field as expressive and individualistic as dance. By advocating for tailored training programs that cater to each student's unique strengths, goals, and learning styles, the guidelines foster an environment where each student can thrive. Individualized feedback plays a central role in this personalized approach, providing students with specific, actionable insights that drive their growth. However, implementing these personalized programs necessitates careful planning, additional resources, and continuous faculty engagement.

The integration of theoretical knowledge with practical application is another critical focus of the guidelines, ensuring that students can apply learned concepts in real-world scenarios. The structured balance between theory and practice enhances students' understanding and prepares them for professional careers, though it presents challenges in maintaining an adequate balance within the curriculum. Furthermore, the guidelines recognize the pivotal role that teachers play in guiding students' career planning. By equipping teachers with up-to-date knowledge of career trends and employment opportunities, the guidelines aim to bridge the gap between education and professional practice, ensuring that students are well-prepared to enter the job market with the necessary skills and knowledge. However, this requires continuous professional development for teachers and strong connections with the industry to provide relevant and current guidance.

Overall, these guidelines create a robust, flexible, and forward-thinking educational framework for the Dance Major. By addressing key areas such as curriculum relevance, personalized learning, theory-practice integration, and career planning, they offer a comprehensive strategy for enhancing the quality of education. While the implementation of these guidelines presents challenges, particularly in resource allocation and faculty engagement, their successful adoption is expected to significantly improve educational outcomes, ensuring that students are well-equipped to thrive in the competitive field of dance.

Research Suggestions

The quality of education in the Dance Major at Sichuan Film and Television university is pivotal for the students' success, societal impact, and the advancement of modern arts education.

1. Strengthen the Effectiveness and Systematicity of the Curriculum

The effectiveness and systematicity of the curriculum for the Dance Major need to be enhanced to ensure it meets the evolving demands of the dance industry. Institutions should focus on designing a curriculum framework that integrates both core dance theory and practical applications while reflecting the latest industry trends and practices. A dynamic and well-structured curriculum should address current needs and prepare students for future challenges. This involves creating a comprehensive curriculum that ensures students acquire relevant knowledge and skills to succeed in the modern dance landscape.

2. Develop and Implement Comprehensive Curriculum Guides

The development and implementation of detailed curriculum guides are essential for modernizing the Dance Major education program. These guides should ensure that course content is updated to reflect current industry trends and practices through systematic research and regular revisions. The guides should align with students' career development needs by incorporating industry-relevant knowledge and skills. Faculty should have the flexibility to adapt course content in response to industry changes. The guides must include practical elements such as case studies, dance creation projects, and internships to bridge the gap between theory and practice. Additionally, they should balance theoretical instruction with hands-on experiences, clarify learning objectives, and enhance practical skills through real-world applications. Finally, the guides should incorporate an analysis of emerging trends to ensure the curriculum remains aligned with the latest industry forecasts.

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