

# The Exploration of an Integrated Teaching Method for Music and Dance based on the OBE (Outcome-Based Education) Concept.

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**Abstract:** Exploring integrated teaching methods for music and dance based on the OBE (Outcome-Based Education) concept is an important topic in the reform of art education in the new era. This research proposes an innovative teaching method system from the perspective of "learning outcomes-oriented," emphasizing "promoting learning through projects, fostering growth through collaboration, and enhancing development through experience." By organically integrating three teaching methods—project practice, collaborative interaction, and immersive experience—a systematic innovative pathway for teaching methods is formed, providing new ideas for the reform of music and dance integration teaching.

**Keywords:** OBE Concept; Sound and Dance Fusion; Teaching Method; Art Education; Practice Innovation.

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## 1. Introduction

The report of the 20th National Congress of the Communist Party emphasizes the need to "promote the digitalization of education and build a lifelong learning society for all." The Ministry of Education's "Opinions on Strengthening Art Education Work in the New Era" clearly states the importance of "advocating the creation of an ecological education environment where various art forms are interdependent, communicative, and integrated." Against this backdrop, the integration and innovative teaching methods of music and dance, as inseparable art forms, have become an important topic in the reform of art education. The OBE (Outcome-Based Education) concept emphasizes a learning outcomes-oriented approach, focusing on the cultivation of student capabilities, which provides new ideas for the innovation of music and dance integration teaching methods. Exploring teaching methods based on the OBE concept is of great significance for improving the quality of art education and cultivating innovative artistic talents.

## 2. The Logical Starting Point of Teaching Reform: The Integration of OBE Concept and Sound and Dance

### 2.1. The Challenges and Breakthrough Needs of Music and Dance Education.

In traditional music and dance teaching, there are prominent issues such as fragmented teaching resources, a singular approach to teaching methods, and a disconnection in subject content. In curriculum design, music and dance are often taught separately, overlooking their intrinsic connections and artistic integration. Teachers tend to follow a step-by-step approach to skill training, focusing excessively on the enhancement of individual skills while neglecting the cultivation of students' comprehensive artistic literacy and innovative abilities. In terms of assessment, there is an overemphasis on exam scores and individual skill displays, with a lack of scientific evaluation mechanisms for students'

personalized development and artistic creativity[1]. This current teaching situation struggles to meet the new demands for music and dance teachers in basic education and fails to satisfy the growing societal need for versatile artistic talents, highlighting the urgent need for breakthroughs in teaching concepts and methods.

### 2.2. New Pedagogical Thinking Guided by the OBE (Outcome-Based Education) Concept.

The OBE (Outcome-Based Education) concept, as a learning outcomes-oriented educational model, provides a new pathway for reforming music and dance teaching methods. In instructional design, it emphasizes starting from the core competencies that students should possess upon graduation and working backward to design teaching content and implementation strategies. Teachers become not just unidirectional transmitters of knowledge but guides and facilitators of learning, setting progressive learning tasks to cultivate students' abilities for self-directed learning and problem-solving. Additionally, there is a focus on establishing a competency-based evaluation system that considers students' comprehensive performance in professional skills, innovative thinking, and teamwork. This new pedagogical approach breaks away from the traditional linear training model of "knowledge + skills," placing greater emphasis on students' experiences and growth in practice, thus facilitating the transition from "teaching students" to "students learning how to learn."

### 2.3. The Contemporary Demands for Reform in Integrated Music and Dance Education

As the reform of art education in our country deepens, the demand for versatile artistic talents is becoming increasingly urgent. Music and dance, as inseparable art forms, were collectively referred to as "music" by ancient people over three thousand years ago. "Having music without dance is like a deaf person knowing the sound but not seeing it; having dance without music is like a mute understanding but being unable to express," vividly illustrating the close relationship between music and dance. The current "Outline for

Compulsory Education Reform and Standards for General High School Art Curriculum" issued by the Ministry of Education clearly states the need to "advocate the creation of an ecological educational environment where various art forms are interdependent, communicative, and integrated[2]." The reform of integrated music and dance teaching aligns with this contemporary demand by breaking down disciplinary barriers, integrating teaching resources, and innovating teaching methods to cultivate high-quality artistic talents with interdisciplinary perspectives and innovative capabilities.

### **3. Innovative Teaching Methods: Practical Exploration based on the OBE (Outcome-Based Education) Concept.**

#### **3.1. "Promoting Learning Through Projects" Practical Teaching**

##### **3.1.1. Creative Construction of Integrated Music and Dance Projects.**

Under the guidance of the OBE (Outcome-Based Education) concept, the design of integrated music and dance projects should be based on students' actual needs and ability levels, constructing multi-layered, progressive learning projects. Teachers can design a series of practical projects around the "relationship between dance and music rhythms," such as the integration and creation of classical dance with ethnic music, or performances combining modern dance with jazz. In project design, the emphasis should be on the concept of "one integration," meaning that the curriculum plan should be designed from the perspective of both music and dance disciplines, reflecting the integration and connection between the two fields. Specific project themes could include "exploring the correspondence between musical elements and dance movements," "interactive practice of dance creation and music adaptation," and "integrating musical rhythm with physical expression." The project content should highlight the unity of professionalism and innovation, ensuring that professional skill training is standardized while also providing ample creative space for students. Additionally, project design should focus on the combination of practicality and artistry by creating authentic artistic practice scenarios that stimulate students' interest in learning and unleash their creative potential.

##### **3.1.2. Goal Decomposition and Task-Driven Approach.**

The overall goals of the integrated music and dance project should be decomposed into several specific tasks, employing a task-driven approach to advance the teaching process. Taking the "Integration and Creation of Classical Dance with Ethnic Music" project as an example, the goals can be broken down into specific tasks such as "music appreciation and emotional experience," "dance movement design and musical coordination," and "overall arrangement and artistic treatment of the piece." During the implementation of these tasks, teachers should reasonably arrange the teaching content based on the requirements of the "professional curriculum platform" and the "quality curriculum platform." By emphasizing individuality and practical experience, guidance for employment and entrepreneurship, personal development, and innovative practice should be integrated throughout the process. For students at different levels, both foundational and extension tasks should be set, such as basic movement

training, improvisational performance creation, and group dance choreography, ensuring that each student can gain a sense of success from completing the tasks. Task design should reflect a gradual progression principle, ensuring that students accumulate knowledge and enhance their abilities with each completed task[3].

##### **3.1.3. Dynamic Evaluation and Achievement Showcase.**

Establish a dynamic evaluation mechanism that primarily focuses on formative assessment, supplemented by summative assessment. During the implementation of the project, various methods such as learning portfolios, classroom performance observations, and periodic achievement showcases should be used to conduct a comprehensive evaluation of students' learning attitudes, teamwork, and innovative thinking. The evaluation criteria should reflect the requirements of a "pyramid" structure of knowledge and abilities, emphasizing the assessment of students' professional skill levels, artistic creativity, and overall quality.

The achievement showcase can take multiple forms, including "course practice reports, comprehensive practice reports, and graduation practice reports," allowing students to present their learning outcomes through performances and teaching design displays. Introducing peer assessment and self-evaluation mechanisms will help cultivate students' reflective abilities and evaluation awareness. Feedback on evaluation results should be timely to guide students in identifying areas for improvement, fostering a positive learning cycle. Through dynamic evaluation and achievement showcases, teaching plans can be continuously optimized, enhancing the overall quality of education.

#### **3.2. "Cooperative Growth through Interactive Teaching."**

##### **3.2.1. Organization and Guidance of Team Learning**

In the context of music and dance integration teaching, teachers should organize team learning activities based on individual student differences and specialties. Each group should consist of 4-6 students, including both music and dance specialists, creating a complementary learning community. Clearly defined roles, such as music designer, dance choreographer, and coordinator, should be established so that each member can utilize their strengths.

In practical activities, collaborative tasks can be designed, such as "music and dance work analysis discussions," "group dance choreography creation," and "teaching practice showcases." For instance, in group dance choreography, members work together on music selection, movement design, and formation changes, facilitating knowledge sharing and skill enhancement during collaboration[4].

Teachers should guide groups in establishing effective communication mechanisms through regular internal meetings and inter-group discussions to encourage idea exchanges and creativity. Additionally, a team incentive system should be implemented, with awards such as "Best Collaboration" and "Innovation Breakthrough" to motivate students' participation in cooperation.

##### **3.2.2. Design of Inquiry-Based Learning Pathways**

In the integrated teaching of music and dance, a variety of exploratory themes can be designed, such as "Research on the Relationship Between Musical Rhythm and Dance Dynamics," "The Impact of Different Music Styles on Dance Expression," and "Dance Space Design and the

Correspondence of Musical Emotion." The exploration process follows the basic path of "Problem Identification - Data Collection - Plan Design - Practical Verification - Summary and Improvement."

Taking "Research on the Relationship Between Musical Rhythm and Dance Dynamics" as an example, students need to analyze the rhythmic characteristics of different types of music, explore corresponding dance expressions, and verify the compatibility between the two through practice, ultimately forming unique artistic insights. Teachers should guide students to employ various research methods, such as field investigations, case analyses, and comparative studies, to cultivate their scientific inquiry spirit. During the exploration process, students should be encouraged to hypothesize boldly and verify seriously, allowing them to develop their own artistic viewpoints and creative concepts.

### **3.2.3. Effective Strategies for Teacher-Student Interaction.**

In classroom teaching, strategies such as questioning, situational creation, and case analysis are employed to stimulate students' thinking. For example, during music appreciation sessions, teachers can guide students to analyze the relationship between musical emotions and dance expressions through targeted questions. In dance movement training, a combination of demonstrations and feedback can help students promptly identify and address issues. Establishing an extracurricular guidance mechanism, including individual tutoring, group coaching, and online communication, meets students' personalized learning needs. In alignment with students' professional development plans, targeted career guidance can be provided, such as inviting successful alumni to share their experiences or organizing professional exchange meetings. Emphasis is placed on utilizing modern educational technologies to enhance interaction, such as creating online learning platforms, conducting online discussions, and producing instructional micro-videos.

## **3.3. Immersive Teaching that "Promotes Development through Experience"**

### **3.3.1. Creation and Integration of Artistic Contexts**

In the context of integrating music and dance education, the creation of immersive environments should fully reflect the educational philosophy of "stimulating individuality as a prerequisite, using curriculum construction as a platform, and focusing on innovative practice." Teachers can create an immersive artistic atmosphere through multimedia technology, real-life settings, and role experiences[5]. For instance, in the teaching of the fusion of ethnic dance and folk music, live performances with traditional instruments, displays of traditional costumes, and explanations of folk culture can provide students with an in-depth experience of specific cultural contexts. In the integration of modern dance and contemporary music, lighting effects, spatial design, and sound configuration can create an engaging artistic space. The creation of these environments should balance authenticity and artistry, such as inviting professional artistic groups for live performances and organizing student participation in artistic practice activities, allowing students to experience the organic fusion of music and dance in a real artistic setting. Additionally, the design of these contexts should consider students' cognitive characteristics and acceptance abilities, gradually guiding them to immerse themselves in the artistic atmosphere and stimulating their artistic perception and

creative potential.

### **3.3.2. Guidance and Presentation of Creative Performances**

In the creative performance segment, the focus is on students' individualized development, strengthening their innovative awareness and practical abilities. Teachers set multi-level creative tasks, such as improvisational music movements, thematic dance creations, and comprehensive performance programs, guiding students to organically integrate musical elements with dance language. In practice, students are encouraged to explore corresponding dance movements and expressions based on musical rhythm, melody, and emotion. For instance, in classical dance creation, teachers guide students to deeply understand the rhythmic characteristics of traditional music, allowing them to create dance movements rich in Chinese traditional aesthetics. In modern dance creation, students are encouraged to break conventions and experiment with novel musical and dance expression techniques. The performance segment should emphasize the integrity and artistry of the work, providing platforms for students to showcase their talents through stage practices, classroom displays, and competition performances. Throughout the creative performance process, teachers should offer timely professional guidance to help students overcome technical challenges and enhance their artistic expressiveness.

### **3.3.3. Feedback and Optimization for Skill Enhancement**

The assessment content should encompass multiple dimensions, including professional skills, innovative thinking, and artistic expressiveness. By establishing learning portfolios, teachers can document students' progress in areas such as music comprehension, dance choreography, and comprehensive performance. A diverse range of evaluation methods should be employed, such as assessments by professional instructors, peer evaluations, and self-assessments, to comprehensively reflect students' developmental status.

In response to issues identified during the assessment, targeted optimization plans should be developed. For example, in skill training, personalized practice plans can be designed to address the weaknesses of different students; in fostering innovative abilities, opportunities for creative practice can be increased to broaden artistic perspectives and enhance innovation levels. Teachers should promptly summarize teaching experiences and optimize teaching strategies to ensure continuous improvement in teaching effectiveness.

## **4. Support System for Methodological Innovation: A Bridge from Concept to Practice**

Implementing innovative teaching methods for the integration of music and dance requires the establishment of a comprehensive support system. In terms of faculty development, it is essential to build a teaching team with a reasonable structure in terms of professional titles, educational background, age, and academic experience. By implementing a "dual mentor system," students can be paired with professional mentors both inside and outside the school, forming a complementary guidance team[6]. The team should have at least 50% of members with associate professor titles or higher, with 80% holding doctoral or master's degrees, and 100% of young teachers under 35 possessing at least a master's degree.

A teacher training mechanism should be established to enhance professional quality and teaching abilities through special lectures, workshops, and teaching observations. In terms of resource integration, digital teaching platforms should be fully utilized to build a shared digital resource platform for music and dance disciplines. For instance, Northeast Normal University and Jilin Arts College have established a digital music and dance resource library of nearly 100 TB and have formed mirror cooperation models with multiple digital resource companies.

It is also important to improve practical teaching venues and equipment, developing specialized rehearsal rooms, multifunctional studios, and other teaching facilities. Additionally, collaboration with external art institutions should be strengthened to expand practical teaching bases, providing students with more opportunities for hands-on experience.

Regarding quality monitoring, an expert group composed of a professor committee and teaching supervisors should be established to oversee and guide the implementation of teaching plans. Scientific quality evaluation standards should be developed, employing various methods such as student evaluations, peer reviews, and expert supervision to identify and address issues promptly. Regular teaching discussions and experience exchanges should be conducted to summarize and promote excellent teaching practices, continually optimizing teaching methods.

## 5. Conclusion

The innovative teaching methods for the integration of music and dance based on the OBE (Outcome-Based Education) philosophy break through the limitations of traditional single-mode teaching, establishing a diversified teaching method system that promotes learning through projects, fosters growth through collaboration, and encourages development through experience. This method system not only reflects an outcome-oriented educational philosophy but also aligns with the intrinsic characteristics of

music and dance disciplines.

The exploration of these teaching methods provides new ideas for arts colleges to promote teaching reform and enhance teaching quality, positively contributing to the innovative development of higher arts education in China.

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