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What are dance teachers' meanings of teaching and learning dance using a smartphone in China?

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Abstract

The present study investigated the use of smartphones when teaching and learning dance in China. The research question asked ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’ This research found that the smartphone was regarded as an ‘assistant’ within the teaching and learning context, wherein the interviewees did not see the smartphone replacing the teacher, but supporting the teacher.

This research used a qualitative framework and a constructivist philosophy, which provided a frame for methods of data collection and analysis. Narrative inquiry and case study methods enabled the sharing and documentation of data. Semi-structured interviews were used to collect data which came from four dance teachers who taught dance in formal schools and dance studios in China. The findings of this research illustrate that dance teachers’ meanings in this research were shaped by the teachers’ previous learning and teaching experience using a phone.

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Chapter 1: Introduction

The current research focuses on teaching and learning dance using smartphones in China. The main question is: ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’ In order to answer the research question, the thesis is divided into six chapters. The present chapter outlines my educational background and experiences, the research goals and significance, and, provides an overview of the whole thesis.

1.1 The Researcher: Cheng Tang

In my childhood I held a firm belief that dancers and fairies had magical powers. That was a dream rooted in a child’s heart. I dreamed of being a dancer. I felt that every single day without dancing was one day wasted. Now that I am older, I still remember when I was a child; I always lingered at the dance studio and swayed my body. When older, I repeatedly performed on stage at events like the school anniversary. I felt like a star. For me, these experiences were meaningful and profoundly influenced my growth from my childhood to the present.

After attending a dance summer camp when I was 12 years old, I decided to devote myself to a dance career. On reflection, I believe that I was a very lucky girl as my parents always respected and supported my choices. I have noticed my peers being ‘forced’ to attend comprehensive universities and study so-called ‘popular majors’ because that is what their parents demanded. My parents, however, have respected my choice.

Fortunately, I was a good dance student, and I have always kept a passion for dancing. I could always follow my teacher’s instruction and closely follow her actions. I persisted in setting strict demands on myself and practiced dancing skills again and again, hoping to enter the best dance university. For me, learning dance required a lot

of practice. Sometimes I felt that I had abandoned myself into dance, but I was never lost. I never doubted my passion for dance, nor my commitment.

I have been learning Chinese dance for almost 14 years. I'm presently completing my studies at Beijing Dance Academy (BDA), which is regarded as the cradle of dance in China (Guo, 2017; Jin, 2017; Yu, 2017). During my journey of study, I have always been intrigued by the teaching and learning process. I often wondered, why does the teacher do that? How would I teach that skill? Is there another way to learn dance?

Recently, as I undertake my master's degree, I was in a dance class and during the break, all the students pulled out their mobile phones. Many were 'we chatting' but many were watching video clips of dance. It made me think, how is this technology shaping me and my friends and how we see dance?

1.2 Issues and the Research Question

When I was 14, I used a video to learn a new dance. This was my holiday assignment which the teacher had arranged for me. At the time, the video was only in the form of a DVD, and I could only watch it on TV. I followed the video to learn the dance routine, repeating the video over and over again. After learning the movement, I listened to the music in the video and followed the music to the dance. I kept practising this dance for about two weeks, and I was surprised to find that I did it! When I returned to school, I happily showed my teacher what I had learned. It was the first full dance work I had learned at school. So, was the video my teacher? I was confused, who was the teacher, and how did I learn the dance?

My classmates also used the video to learn the routine. After I watched my classmates' performances, I realised that my classmates have different strengths and weaknesses and different understandings of the dance we all copied. As such everyone's final

performance presented something different from the original dance on the video. I was confused again. Whose dance was the accurate or correct interpretation of the video dance?

Different kinds of dance have different teaching methods and requirements. Teachers may need a strong dance pedagogy and sensitivity to different students in order to help them practice and explore their potential ability. So, is the video the best teacher for all dance types and all dance students? I remained confused. I continued to question who is the teacher and what am I learning?

Presently, a lot of students like to watch videos on their smartphones. In our current society, smartphones have become a necessary tool for most people, especially youth. They use their phones all the time. Maybe when eating, when learning, when exercising and so on. Students currently use their smartphone to learn dances, amongst many other things. The smartphone appears to offer endless benefits, and challenges. A smartphone offers the user flexibility to learn dance anytime and anywhere, in long or short moments of time. However, I cannot help asking myself, is it always useful? Are smartphones a help or hindrance in a dancers' life? I am curious about what role does the smartphone play in the dance learning process.

If you limit the content to what you learn on your smartphone, is this a valuable dance experience or way to learn a dance? We often think that the most common way to learn to dance is to have a teacher standing at the front of a class, providing instruction and demonstration. The students would normally follow their teacher. So, what are the meanings of learning dance when using a smartphone? What are the implications for learners and teachers? Is the use of a smartphone helpful or not? What is the relationship between teachers in the video and students? These questions are relevant in my generation as I feel that the 'phone' is significantly shifting teaching and learning priority. As I mentioned, young people have normalised the use of the smartphone. It

is an everyday device. Young people also use mobile phones in diverse contexts. Why are we so keen to watch dance on our mobile phones? Why do we like to share our dances on social networks? What is the role and impact of mobile phones in our dance learning and career?

In the present study, the main research question is: ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’ Four sub-questions further direct the study:

1. What role does the smartphone play in teaching and learning?
2. What is the relationship between teachers and students on a smartphone?
3. How has the smartphone shifted teaching and learning?
4. What are the limitations of teaching and dance through smartphones?

1.3 Context

Three contexts locate this study: technology, smartphone, and China. These contexts provide specific characteristics that informed this research.

Technology

First of all, what is technology? Contemporary discourse is accustomed to linking science and technology together, collectively referring to science and technology. In 1937, the American sociologist Read Bain (1937) wrote that “technology includes all tools, machines, utensils, weapons, instruments, housing, clothing, communicating and transporting devices and the skills by which we produce and use them” (p. 860). Technology relies on the interplay of different industries and knowledge such as mathematics, science, and art. As noted above, technology is many things, and it is ever changing, becoming refined, and being used. Successful technological innovation is evidenced by its popularity, ongoing use, and market appeal in terms of cost and relevance. The need to feel good, look good, do the job well, be affordable, and be

durable is important, and so again, as stated, the required technological development needs to take on board science concerns, aesthetic concerns, economic concerns, and social concerns. Arthur (2009) defines technology as “a means to fulfill a human purpose” (p.28). The evolution of the phone to the personal device known as ‘smartphone’ is a good example of how technology has been used to meet people’s goals and needs. The present thesis will not discuss the digital technology that actually drives the smartphone but mainly discusses the significance of smartphones in dance teaching and learning amongst tertiary dance students.

Smartphone

The smartphone currently is more than just a communication device. It has been transformed from a simple communication device into a powerful 21st century ‘Swiss Army Knife’. The first obvious feature of smartphones and other phones is their operating system (OS), such as Google’s Android and Apple’s IOS. Along with the OS, smartphones have high-speed Internet access and a browser-built for viewing web pages via 3G, 4G or 5G data networks, wireless network, or Bluetooth. Smartphone functions can meet many of our communication needs via e-mailing, texting, and online face-to-face video. Smartphone can also be used as a computer for reading and editing text, high-definition camera, gaming console, audio recorder, map, and much more as different applications (Apps) are purchased and downloaded. We also now use smartphones as banking devices and portals for digital financial transactions. In brief, smartphones serve as a multi-function gadget and as the hub for linking to all types of other devices and services.

China

The present research is conducted in China. This country has many smartphone users. According to the 43th China statistical report on Internet development (December, 2018), the users of smartphones in the 10-39 age group accounted for 67.8% of the total, and within this bracket, the proportion of smartphone users was highest in the 20-29

age group, reaching 26.8% (CNNIC,2019). Most dance teachers in China are in this age group, consequently, the present study is relevant to dance teachers use of smartphones when teaching and learning dance in China.

In 2018, the number of users who were sharing or watching short-videos on smartphone reached 590 million, accounting for 72.2% of mobile Internet users (CNNIC, 2019). For example, TikTok (抖音) is presently one of the most popular videos as applications in China. At the beginning of the establishment of TikTok, the sharing of short dance and music was the main purpose (Jiao, 2018). In China, there has been a rush to learn dance through sharing mobile video on smartphones, and many applications (apps) that are relevant to dance have appeared. More and more people are willing to share their dances and learn the dances of others, especially young people. Based on the above, it is undeniable that smartphones are increasingly valued as an important tool for teaching and learning dance in China.

1.4 The Significance of the Study

As we know, mobile technology is spreading rapidly around the world. Currently, more than 5 billion people are estimated to have mobile devices, more than half of which are smartphones (Taylor & Silver, 2019). China Internet Network Information Center (2019) show that the number of users who access the Internet on smartphones in China was 871 million. Each Chinese person has an average of 1.12 mobile phones (National Radio Administration Bureau, 2019). The importance of the present study may be that it can help dance teachers and learners to develop strategies for possibly maximising participation in dance by valuing the smartphone as an asset rather than a distraction. Secondly, this research may contribute to the development and design of dance apps in China. Possibly, the research also may contribute to the organisation and design of a Chinese dance online classrooms (MOOC).

The present study may:

- Highlight possible advantages and disadvantages of teaching and learning dance using smartphones.
- Provide an insight into how dance teachers see the role of technology in learning and teaching in the future.
- Give an insight into dance teachers use of smartphones to access information in formal and informal learning contexts in China.
- Give more information and resources for dance educators and learners for further research.

1.5 Overview of the Thesis

A review of the literature, a discussion of the research methodology, results and discussion of key findings will be presented in the following thesis.

The literature review focuses on the use of mobile media within dance contexts and reviews the current use of smartphones in different types of teaching situations. The following part of this chapter discusses the pedagogy and will review dance education in current Chinese literature. The final part of this chapter will also review the current use of technology in Chinese dance education.

The third chapter introduces the qualitative research methods used in this study. The chapter outlines the relevance of using semistructured interviews for collecting data from the four interviewees in this study.

The fourth chapter provides the results of the research as four narratives, and chapter five provides a discussion. Chapter six will make suggestions for further research after offering a summative conclusion to the present study.

Chapter 2: The Review of Literature

For the sake of better understanding the present research question, ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’, the main literature surrounding the research field was reviewed.

This chapter contains four sections. The first section briefly outlines the evolution of smartphones; the second section provides detailed information related to teaching and learning dance in different contexts in China; this is followed by an overview of dance pedagogy; and the final section covers dance and technology in China. The opportunities that technology brings to dance are noted, which gives an insight into how dance teachers and learners see the role of technology.

2.1 Smartphone

In this section, the historical and more contemporary development of the smartphone is briefly presented. This section also lays a foundation for reflecting on smartphones within the dance teaching experience of the four participants within this study.

2.1.1 From mobile to the smartphone

The introduction of land mobile services and commercial mobile telephony in both the United Kingdom and the United States occurred in the 1940s. The installation of the first cellular telephone system was authorised by Federal Communications Commission in 1977 in United States (Lacohée, Wakeford, & Pearson, 2003). The cellular telephone system was developed by the Nordic Mobile Telephone (NMT) group in the year 1969 (Lacohée, Wakeford, & Pearson, 2003). People in Tokyo were able to have access to a commercial cellular telephone system in 1979 and wider coverage of services contributed to a large number of subscribers by the mid-1980s (Lacohée, Wakeford, & Pearson, 2003). Because of their expense at that time, cell phones were exclusive to the middle and upper classes (Lacohée, Wakeford, & Pearson, 2003). In January 1985,

users of the two companies, Telecom Securicor Cellular Radio Limited (Cellnet) and Vodafone, could use the service on brick-sized mobile phones (Lacohée, Wakeford, & Pearson, 2003). In the late 1980s, second-generation (2G) mobile communication and digital technology service appeared, and the mobile communication system (GSM) was launched in Europe, which was also accepted by other international regions in 2001 (Lacohée, Wakeford, & Pearson, 2003). In the early 2000's, with the development of digital networks and the higher level of service provision, the number of users had increased significantly (Lacohée, Wakeford, & Pearson, 2003). In 2003, there were about 15 million mobile phones in the UK, and mobile phones were used by at least 65% of British households (Lacohée, Wakeford, & Pearson, 2003). Gradually, they have become much cheaper and more widely used throughout all levels of society. Consequently, mobile communication devices have been integrated into the daily lives of many people and have had a profound impact on our social development (Khatun, Rana, & Ali, 2017; Kumar & Arulchelvan, 2018).

In 1992, a revolutionary device emerged from the Computer Hardware Company IBM, that had more characteristics than any previous mobile phone. This precursor of the smartphone was known as the Simon Personal Communicator, but it was not until 1994 that it appeared on the market (Andrew, 2018). From 1994 the mobile phone evolved, becoming smaller and more powerful, with more capacity to do more tasks. Mobile phones today have transformed into what we commonly call smartphones. The name 'smartphone' in a way sums up the evolution from 'phone' to mini-computer.

2.1.2 Smartphone: 2019

According to Statista (2019a), the number of smartphone users has exceeded 3 billion worldwide, and it is expected to increase by hundreds of millions in the next years. Currently, the countries with the largest number of smartphone users are China, India, and the United States, each with more than 100 million users (Statista, 2019a). Beyond

these statistics, a brief walk down the street reveals the fact that throughout the world smartphones are common place devices.

As long as there are a telephone and broadband service, we can make contact with others almost everywhere and access the Internet, social networks, and check emails and other messages. Smartphones are becoming the most indispensable device that students have in most college settings (Tossell, Kortum, Shepard, Rahmati, & Zhong, 2015). It can be used as a versatile tool or as a centre for connecting all other types of devices and services (Bajarin, 2013). The smartphone has emerged in line with the convergence of multimedia and mobile communications, offering multi-functional services across cameras, digital multimedia, gaming, broadcast, and the Internet (Bae & Jeong, 2008). Chung and Kim (2012) claimed that the smartphone has eight functional attributes and propose that the most optimal features include a Wireless Internet, messaging, and the capacity to add more applications known as apps. Smartphones have been adopted within many professional fields, such as health care (Chen, Park, & Putzer, 2010), chemistry (Williams, & Pence, 2011), education (Tossell et al., 2015), and psychology (Bakker, Kazantzis, Rickwood, & Rickard, 2016).

Statista (2019b) noted that the global market share (in shipments) of global smartphone manufacturers from the fourth quarter of 2009 to the second quarter of 2019 is as follows: Samsung's market share ranked first (22.7%), followed by Apple's (17.6%) and Huawei third (10.2%). Based on this data, it is obvious that the most popular smartphones over the world currently are Samsung, Apple, and Huawei. In addition to these brands of smartphones, sales of smartphones of other brands, such as Google, Sony, Mi, and Oppo, cannot be ignored.

It is very common for people to access the Internet via smartphones (Schmitz Weiss, 2013). Many apps on smartphones, such as social networks (Salehan & Negahban, 2013), raise the possibility of using the Internet via smartphones (Škařupová, Ólafsson,

& Blinka, 2016). For instance, about 40% of people in Japan use mobile phones to access the Internet, and this trend has also promoted the development of the mobile Internet (Ishii, 2004). In Lin, Zhang, Jung, and Kim's (2013) research, 90% of the teenagers interviewed used mobile phones, and two-thirds of them used mobile devices to access the Internet. Even before they have access to desktop computers, teenagers have already started surfing the Internet via their telephone (Lenhart, Ling, Campbell, & Purcell, 2010; Lenhart, Madden, & Hitlin, 2005; Lin, Cheong, Kim, & Jung, 2010).

With the advancement of smartphones and apps, an increasing number of people prefer to get lifestyle information on their phones (Ishii, 2004). The information gap seems to have narrowed as diverse are people are surfing the Internet through smartphones. Using a smartphone has a great influence on a person's ability to surf the Internet (Hong, Trimi, & Kim, 2016). People use mobile phones for entertainment, such as listening to music, and for chatting and emailing (Lin, Zhang, Jung, & Kim, 2013). Because smartphones allow people to access the Internet anytime or anywhere, it is becoming a key tool for people to access digital information, online shopping, online communication, and others (Lin, Zhang, Jung, & Kim, 2013).

Attitude refers to a person's feelings, beliefs and preferences towards an object or a concept (Khatun, Rana, & Ali, 2017), which can be positive or negative (Priester & Petty, 1996). The concept of attitude is one of the most important factors in the field of behaviour (Kumar & Arulchelvan, 2018). Smartphones are inevitable in the digital environment, and even people who have negative perceptions of smartphones will not be able to forgo using it in their daily lives. Even if they sometimes worry about the use of smartphones, they will also like to use the process of managing digital capabilities, such as education, banking, etc. (Kumar & Arulchelvan, 2018). For example, students' attitude toward the use of smartphones is positive in a learning context, with males being more positive (Muhanna & Abu-Al-Sha'r, 2009). Smartphones are considered a motivational element and support for learning and improving personal capability

(Campbell, 2007), entertainment, socialisation, safety, and leisure (Hostut, 2010). Social media, as a function of mobile phone technology, has opened a world of communication that ranges from very personal to factual. Although some people have some unpleasant experiences when sharing information on mobile phones, these experiences have not prevented them from continuing to share (Hang, Von Zezschwitz, De Luca, & Hussmann, 2012). People like to share photos with their smartphones and get feedback in real-time from their friends (Wang, Xiang, & Fesenmaier, 2016). In short, whether the use of smartphones is positive or negative, people use smartphones to develop and maintain relationships (Kumar & Arulchelvan, 2018).

2.2 Teaching and Learning Dance in China

The Organization for Economic Co-operation and Development (OECD) clearly distinguishes between formal learning, non-formal learning, and informal learning, which take place in specific contexts (OECD, 2005). These three teaching and learning contexts in dance in China are outlined below.

Dance, one of the oldest art forms, has been valued by people from all over the world during the course of history (Buck, 2005; Hanna, 1999; Lv, 1999, 2014). Dance has a variety of functions and purposes, including aiding fitness, socialising, courtship, sacrifice, fostering etiquette and plays important roles in rituals, ceremonies, celebrations, and entertainment (Goodman, 1968; Hanna, 1979; Martin, 1946). Dance exists in various forms and has held different values and meanings through the development of diverse societies (Buck, 2005). In other words, influenced by the diversity of history, different cultures and locations, it is impossible to provide a singular meaning for dance. The diversity in dance can be likened to different verbal languages. “Dance has purposeful, intentionally rhythmical, and culturally influenced sequences of body movements that are selected in much the same way that a person would choose sequences of verbal language” (Hanna, 2001, p. 41).

Dance uses the body as a medium to express emotions and communication. It is a necessity for human life and has been integrated into every part of the social and cultural context on the planet (Fowler, 1977). Many people have noticed that it is very complicated and difficult to make a single definition of the purpose and behaviour of dance (Adshead, 1981; Sparshott, 1999). And as such, I draw upon Adshead's statement that "whatever is labelled 'dance', and accepted as such by those who do it and watch it, is regarded as 'dance'" (Adshead, 1981, p.4). With the growing knowledge of digital media, increased interest, and the emergence of new artefacts and digital choreographic devices (Whatley & Varney, 2009), the meanings of dance are shifting and changing. The integration of digital media facilitates a new form of artistic expression that allows a number of content sources interaction and influence. Such content comes from live dance, virtual dance, digital cinema, 3D animation, and others (McGregor, 2002). Moreover, more and more people appreciate the opportunity for viewing dance through the Internet and electronic devices. In the past, we generally watched dance in the theatre, and now we can watch dance anytime, anywhere with electronic devices. Teaching and learning is becoming digitally based. As the meanings of dance shift, so is people's access to dance shifting.

2.2.1 Formal dance education

The OECD (2005) states that "formal learning can be achieved when a learner follows a program of instruction in an educational institution or in the workplace. Formal learning is always recognized in a certificate or qualification" (p.5). Formal learning refers to the use of teacher-designed learning materials in the teaching environment. It is scientific, structured and institutionally supported and has a certificate or credit certificate recognised by society (Marsick & Watkins, 2015). Highly structured systems characterize a formal learning environment (Gerber, Marek, & Cavallo, 2001). Formal learning is traditionally classroom-based, structured and has a task-oriented learning pattern (Marsick & Watkins, 2015) most commonly found within primary, secondary, and tertiary education contexts.

Formal dance education in China is typically carried out at secondary school and university (Jin, 2017; Lv, 2000). A professional dance career is generally started from secondary school dance education (Jin, 1999; Lv, 2000). There are many dance schools in China (Jin, 2017). Take BDA secondary school as an example. Boys and girls aged 11 to 12 enter professional dance school for 5 to 7 years of dance training; they must receive strict training and pass comprehensively at key stages of progress (Jin, 2017; Yu, 2017). Deng (2013) stated that the proportion of practical dance classes and general academic classes at the secondary dance schools is not balanced. The time spent on dancing is far greater than general academic course work. Formal dance education is also known as the “early professional dance education system” (Lv, 2012, p.42) which could cultivate high-level dance artists (Lv, 2000). When finished studying at secondary school, most of the students will enter dance university or a comprehensive university that has a dance programme, such as Beijing Normal University (Meng & Liu, 2015) and Shanghai Normal University (Zhang, 2016), through the ‘Gaokao’. ‘Gaokao’ is an examination that is taken by all Chinese students in their final year of high school. The results provide the criterion for admission into Chinese universities (Zhu, 2014).

Dance within higher education began in 1978 at Beijing Dance Academy (Deng, 2013; Gao, 2015; Guo, 2014; Lv, 2000). It is the sole college in China that concentrates on dance and is considered as the “cradle of dance artists” (Wang, 2006, p.6). Following BDA, Minzu University of China, Beijing Normal University, Shanghai Normal University opened dance degrees that included performance, choreography, dance education, theory danceology and other majors that define each tertiary institution’s focus (Chen, 2018; Cong, 2015; Deng, 2013; Gao, 2014). Although the core courses in various dance programmes have unique characteristics, some curriculum offerings are consistent. Ballet, Chinese classical dance, Chinese folk dance, modern dance, Chinese dance history, foreign dance history, Chinese and foreign dance works appreciation, dance creation, and performance (Jin, 2003). The main purpose of dance education in

the tertiary context is to train dancers who can enter a dance troupe in China (Gao, 2014) or educate dance specialist teachers who will gain employment in a company or as teachers in schools. Specialised institutions such as BDA focus on training professional dancers (Guo, 2017), while Normal Universities such as Beijing Normal University (Meng & Liu, 2015) and Shanghai Normal University educate dance teachers (Zhang, 2016). In terms of graduates' career choices and opportunities, most tertiary dance students become university teachers or primary and secondary school teachers (Li, 2018; Zhang, 2016).

2.2.2 Nonformal dance education

Non-formal learning is not highly structured and not classroom-based learning, rather it involves incidental learning which is mostly under the control of the learners themselves (Marsick & Watkins, 2015). It is similar to formal education to some degree, however, non-formal learners have a personal motivation for enrolling in a course of study. As such, the motivation for learning shifts from extrinsic reward as per a qualification, to intrinsic reward found in learning for its own sake (Eshach, 2007). Non-formal learning is not characterised by gaining a qualification (OECD, 2005). According to Eshach (2007), the definition of non-formal learning is that,

Non-formal learning occurs in a planned but highly adaptable manner in institutions, organizations, and situations beyond the spheres of formal or informal education. It shares the characteristic of being mediated with formal education, but the motivation for learning may be wholly intrinsic to the learner. (p. 173)

The dance studio context is a typical non-formal education context. In China, there are many dance studios (Pan, 2016), which offer different types of courses (Chen, 2013; Zhen, 2016). Most of the studios are created as businesses with the aim to make profit (Zhen, 2016). The main aim of dance studios is to teach people to dance (Sun, 2012) and provide opportunities for learners to participate in competitions and performances. Generally, dance studios are located in a densely populated city (Chen, 2013; Zhen, 2016), and associated with cultural centres (Hu & Xiao, 2012), children's palaces (Jin,

2017), youth and children's centres (Chen, 2013), and community centres (Pan, 2016). Several factors, such as the studio environment, qualifications of the teacher, curriculum, and course schedule are key elements that attract learners (Sun, 2012).

In many dance studios, lessons are divided by age (children, adolescents, and adults) (Chen, 2013; Jiang, 2017; Zhang, 2016). Chinese dance is the most popular in dance studios. The Chinese Dancers Association Textbook (中国舞蹈家协会等级考试教材), the Syllabus for Graded Examination on Chinese Dance (北京舞蹈学院中国舞等级考试教材), and the Chinese Folk Dance Grade Test Certificate (中国民族民间舞蹈等级考试教材) offer the main curricula (Chen, 2013; Jiang, 2017). Although Chinese dance is most popular (Jiang, 2017), different types of dance courses are available in many dance institutions (Jiang, 2017). These include Latin, Hip-hop and Jazz dance (Jiang, 2017). These courses are popular with many white-collar workers and older people (Zhang, 2016).

Many teachers in dance studios graduate from tertiary dance institution, having experienced professional dance training (Qu, 2016). They are mainly females, and most of them have part-time tertiary jobs as they complete their degree (Chen, 2013; Fan, 2018; Jiang, 2017; Zeng, 2018). Generally, teachers are aged 18 to 29 and have a lack of teaching experience, which has a negative impact on the teaching (Fan, 2018; Zeng, 2018). However, experienced teachers organise dance classes well (Chen, 2013) and their teaching is very helpful in fostering the popularity of dance.

Beyond non-formal learning in dance studios, many learners, especially the elderly learn dance in order to foster their wellbeing. Dance classes within recreation centres, community centres, and public squares are very popular with the elderly.

2.2.3 Informal learning context in dance education

According to Livingston (2000), informal learning is an activity that helps people deepen their understanding, enrich their knowledge, and learn skills. It usually occurs

outside educational projects, curriculum, and seminars. Informal learning is sometimes unexpected, unorganised, or even not recognised by learners (Foley, 2001; Himech, 2005; Marsick & Watkins, 2001). It is learning that is less structured, and it is the feature of informal learning contexts (Gerber et al., 2001). Gerber et al. (2001) argued that “in essence, informal learning can be defined as the sum of activities that comprise the time individuals are not in the formal classroom in the presence of a teacher” (p. 570). It can include sensing the cultural atmosphere and interpersonal interaction (Marsick & Watkins, 2015). The OECD (2005) identifies that,

Informal learning results from daily work-related, family or leisure activities. It is not organised or structured (in terms of objectives, time or learning support). Informal learning is in most cases unintentional from the learner’s perspective. It does not lead to certification. (p.6)

Informal education in dance is mainly spontaneous. For example, dancing at the public square, corner of the street, parking lots, or shopping malls are very trendy activities (Liu, 2014; Zhao, 2016), which is known as square dance in China (Yu, 2017). People who participate are mostly middle-aged and elderly women (Qu, 2016; Yu, 2017). Almost everyone participates in this kind of activity to improve personal health (Liu, 2014; Yan & Zhang, 2014; Zhang & Wen, 2016). The process of teaching and learning dance usually happens between partners, friends, or families, and there is no fixed location (Yu, 2017). Many square dance instructors are middle-aged and elderly people, most of whom are retired workers and who have learned to dance and teach online via videos and books (Huang, 2019). According to Zeng (2016), more than 50% of the dancers are in contact with dance and learn to dance by self-study through television or the Internet.

Another phenomenon in China is that people learn dance from video apps smartphone, such as TikTok, Kuaishou(快手), and Meitu(美拍). There are more and more dance videos created for and by the general public (Huan, 2019). In a case of TikTok, Zhang, the managing director of TikTok, stated that,

Chinese young people are not good at singing and dancing. The purpose of TikTok is to get more youngsters to participate in dancing and express themselves. Therefore, it is necessary to make high quality and fun productions that let them express themselves easily. 中国年轻人的歌舞基础很弱, 想要更多的人能够参与表达, 就要在产品层面做更好的引导, 降低他们表达的门槛. (as cited in Dong, 2018, p.108)

Choreography and the music come from popular TV or pop music. It is easy to remember and to imitate, thus greatly enhancing the interest of ‘netizens’ (Huan, 2019). With the popularity of those dances, a lot of people are following choreography and performance (Huan, 2019). The TikTok 2018 annual data report shows that,

The number of active users in China exceeded 250 million per day wherein most people use TikTok to imitate dance. And the most popular top 10 dances are Finger Dance (手指舞), followed by the Dura Dance (嘟啦舞), Walking Dance (散步舞). Specially, the 70’s generation prefer to record modern dance while the 80’s generation like to record Finger Dance. (pp.3-10)

Interestingly, learning these dances does not need a professional dance teacher. Following the video on their phone is enough (Huan, 2019). People can also communicate with each other online and express and share their thoughts and dances freely (Huan, 2019). It is a fact that a large number of short dance videos have launched nationwide dance activities and have also promoted the development and spread of Chinese dance (Yang, 2019). Most people’s experience of dance is in an informal learning context. Arguably, motivations for doing dance include the feeling it creates in their mind and body. In short, dancing feels good.

The following section examines scholarly literature pertaining to the situation of Chinese dance teaching in different educational environments that provide information concerning dance and the teaching environment and offer insights to further examine and understand the four participants’ meanings of teaching dance within the specific cultural context of contemporary China.

2.3 Pedagogy

Pedagogy (most commonly understood as the approach to teaching) refers more broadly to the theory and practice of learning, and how this process influences, and is influenced by, the psychological development of learners (Shulman, 1987). Pedagogy, taken as an academic discipline, is the study of how knowledge and skills are imparted in an educational context, and it considers the interactions that take place during learning. Both the theory and practice of pedagogy varies greatly, as they reflect different social, political, and cultural contexts (Melchior, 2011). Alexander (2008) asserted that pedagogy is the art of teaching that includes associated discourses concerned with learning, teaching, and curriculum. “Pedagogy connects the apparently self-contained act of teaching with culture, structure and mechanisms of social control.” (Alexander, 2008, p.3). For Alexander (2008), pedagogy is both an act of teaching and a discourse. That is, pedagogy serves as a cultural relay of knowledge deemed valuable by and within each society.

Teaching and learning methods vary as they reflect the different social, political, and cultural contexts, and recognise combinations of social concepts, laws, school systems, and knowledge (Tang, 2018). The activities of teaching and learning may be seen as a way of acculturating people into larger groups that can exist within the dominate social and cultural communities. Pedagogy content knowledge is interpreted by Shulman (1986) as “the particular form of content knowledge that embodies the aspects of content most germane to its teachability” (p. 9). Pedagogy also includes an interplay between teaching, learning, and curriculum (Ertmer & Ottenbreit-Leftwich, 2010). Pedagogy is a discipline that studies how to teach well. The practices of teaching may be influenced by factors such as policies, assessment system, and curriculum specialists (Warburton, 2008). Educational theories and practice provide a wealth of information for pedagogy, which also is combined with the specific cognition, culture, history, and technology of the field of study (Warburton, 2000).

2.3.1 Pedagogy in China

Teachers in China usually have a dominant role in instruction, and they usually use a prescribed textbook (Xie, 2018; Zhang, Xue, & Lu, 2013). They tend to be teacher-centred in the classroom (Xie, 2018). Teachers prefer to spend most of the time giving information in classrooms, and the atmosphere of a classroom is usually serious and dull (Zhang et al., 2013). Ye (2011) observed that in China's educational surroundings, teaching methods are mainly based on the teacher transmitting information and there was little attempt to modify one's way of teaching to suit the special requirements of each class or case.

Jin and Cortazzi's (1998) research revealed that most Chinese teachers tend to be teacher-centred and they prefer to see the individual learner as part of the group. Teachers tend to ignore students' ideas (Xie, 2018), and also overlook learners' learning needs and diversity (Ye, 2011). Yao, Xiao, and Li (2015) observed that the comprehensive development of learners' emotions, attitudes, and values within education was neglected by teachers. Zhang et al. (2013) indicated that this kind of teaching was a strong factor hindering children's development.

The Global Teacher Status Index 2018 showed that Chinese teachers are highly respected by the public and also have a high social status (Dolton, Marcenaro, De Vries, & She, 2018). Cultural factors inform this respect (Lewis, Romi, Qui, & Katz, 2005). Specifically, the role of the teacher has been informed by Confucian philosophy, wherein people place importance on respect and obeying their elders (Tam, Heng & Jiang, 2009). Confucian values remain part of the foundation of Chinese teaching and learning context (Jin & Cortazzi, 1998). The influence of Confucian attitudes is unquestionable, even though Confucian behaviours may be considered obsolete or feudal today (De Bary & Chaffee, 1989; Franke, Hofstede, & Bond, 1991). Even if the teacher or the student may not fully understand Confucianism, all Chinese education is strongly informed by Confucian teaching (Jin & Cortazzi, 1998).

Chinese students are conditioned to be passive recipients of knowledge (Tam, Heng, & Jiang, 2009). Zhang, Xue, and Lu's (2013) investigation indicated that tertiary students passively engage in university classrooms, and some of them are not sure how to learn by themselves (2013). Yin (2019) observed that teachers spend most of their time in the classroom, while students can only passively accept what the teacher is saying and have no chance to express their opinions and problems. As argued by Jin and Cortazzi (1998), "Chinese learners clearly give great attention and respect to teachers." (p.752). In other words, Chinese students follow the teachers' instruction, which is a way of showing respect to teachers. They defer to their teachers and see them as the source of knowledge (Jin & Cortazzi, 1998). The relationship between teacher and students is defined as being an affiliation where the success of the relationship is indicated by the teachers' personal performance rather than harmonious interpersonal interaction with students (Wang & Ao, 2015). The unequal relationship between teacher and student makes some students feel bored in the classroom and even resentful towards the teachers (Zhang et al., 2013).

In the early 1990s, many scholars within China began to critique China's education, which was characterised by teacher's absolute authority (Huang & Zhang, 2015; Yang, 2019). Ning (2007) observed that China's teachers were inclined to pay more attention to content knowledge rather than on moral and ethical dimensions. Although some scholars argue that China's educational institution should move away from a dependence on teacher's authoritarian pedagogies and offer more students-based learning (Huang & Zhang, 2015; Liu, 2010), teachers continue to seldom take students' real needs into consideration (Ning & Gao, 2014). Zhang and Zhang (2018) claimed China's traditional concept of teacher-centred pedagogy was not meeting the requirements of modern society.

Since the 21st century, the awareness of student-centred pedagogy has been widely discussed (Yang, 2019). In 2010, the National Medium and Long-term Educational

Reform and Development Program (2010-2020) 《国家中长期教育改革和发展规划纲要(2010-2020)》 published by Ministry of Education of the People's Republic of China (MOE), indicated that the basic requirement of education is to move students to the centre of the student and teacher relationship (以学生为主体, 以教师为主导). Education reform should reflect the characteristics of individualisation, participation, interaction, speculation, expression, and high efficiency. It is therefore necessary to adjust the relationship between teacher and learner and give students more opportunities to interact within learning activities (Yang & Hu, 2018).

The concept of modernising education in China has been introduced in most classrooms (Yang, 2019). President Xi at the national education conference in China emphasised that education needs to accelerate the modernisation of China (MOE, 2018, as cited in Yang, 2019). The modernisation of education refers to educational practices, systems, content, and teaching methods that need to combine with advanced educational theory and thoughts, and technological development (Zhang & Tong, 2019). Traditional education had the features of privilege, hierarchy, individualisation, and politicisation, in contrast, modern education is characterised by popularisation, democratisation, standardisation, rationalisation, and productivity (Feng, 2019). Within the present information era education reform is inevitable. Change will be evident within areas such as formulating the curriculum of the primary, secondary, and tertiary schools, establishing different curriculum standards, using modern information technology, and enriching and innovating the way of teaching and others (State Council of the People's Republic of China, 2019, as cited in Yang, 2019).

With the acceleration of the modernisation of education, the traditional relationship between teacher and student will also change, consequently, how to understand the relationship between teachers and students within dance education is relevant to explore.

2.3.2 Dance pedagogy in China

Pedagogical practices within dance education have changed remarkably (Zhang, 2019). In the past, “the model for the traditional dance pedagogue seems to be the authoritarian father” (Stinson, 1998, p.27). Students learn by copying particular movements modelled by an ‘expert’ teacher. Many dance teachers believe that this authoritarian dance pedagogy is the most comfortable way to teach dance in the classroom, for they also were taught in this way (Bolwell, 1998). Tertiary dance education in many countries concentrated on learning one or two prescribed dance styles (e.g., Graham modern dance style, or ballet) and the repertoire of dance works through imitating the classroom teacher (Smith-Autard, 2002). This kind of teaching method is arguably insufficient for the cultivation of students’ creativity and thinking ability (Wang & Ao, 2016), and equally important, the subjective experience of students in dance is mostly ignored.

Dance pedagogy shifted to student-centred practice in the 1990s (Smith-Autard, 2002). In addition to practising the prescribed dance techniques and style, students were encouraged to expand movement vocabulary, exploration, and creativity (Smith-Autard, 2002). Dance education began to pay attention to a more holistic education experience that raised awareness of students’ knowledge of diverse dance disciplines (Smith-Autard, 2002) and students’ creativity, imagination and personality (Smith-Autard, 2002; Stinson, 1997, 1998). Presently, dance teaching and learning values a collaborative method or open-ended problem-solving approach (Butterworth, 2004; Smith-Autard, 2002). Dance educators and learners agree that teaching and learning single dance techniques is not adequate. In order to develop and encourage diverse students, different teaching methods and strategies should be exercised (Chappell, 2007; Fortin, 1993; Shapiro, 1998; Smith-Autard, 2000). To value diverse learners’ needs and interests, it is necessary that dance teaching becomes sensitive to a diversity of needs and aspirations.

In China, authoritarianism still exists in many dance education circumstances (Huang & Zhang, 2015). Authoritarian pedagogy within dance is associated with punishment, determinism and learners' submission to authority, where teachers do not account for the learners' needs or interests (Lakes, 2005). Authoritarian dance classes do not create an environment that offers students' deep learning, rather they often lead to fear, anxiety, stress, or lack of motivation (Lakes, 2005). In the dance classroom, there are many specific authoritarian teaching behaviours (Lakes, 2005). Increasingly, authoritarian pedagogy can be sidestepped by students. Often when students are not happy with a classroom situation, they will not complain, but revert to learning dance in their own time and use the videos on their smartphone.

Student-centred education is increasingly valued (Zhang & Zhang, 2018), as the main purpose of dance education has shifted from learning dance skills, to cultivation and development of students' holistic abilities (Zhang & Zhang, 2018). Within student-centred education, teachers put an emphasis on humanity, integrity, creativity, pleasure, use of games, and personal reflections (Zhang & Zhang, 2018). This shift is focused on the development of the learner rather than the delivery of the curriculum (Zhang & Zhang, 2018). This new approach is shifting meanings of dance education in China. For example, in 2016 BDA initiated a Faculty of Dance Education with a focus on teacher education (Guo, 2017) that values learner-centred pedagogy (Zhang & Zhang, 2018).

A common strategy for teaching dance in China has been through oral and personal instruction (Kou Chuan Shen Shou, 口传身授) that is explaining and demonstrating. Here the instructor demonstrates and explains the movements to the students and they then imitate the same routine (Li, 2016). In most Chinese dance classrooms, many teachers follow this common dance teaching method, which allows students to experience the dance movements and dance rhythms, dance style, and dance dynamics in the teaching process (Yang, 2018). The advantage of the teaching method is that students can have guidance by teachers' face-to-face instruction, and can ask questions to teacher during

the lesson (Lv, 1992). Moreover, this kind of teaching method is easy to create a good classroom atmosphere (Yang, 2018). However, the disadvantage is that the teacher tends to ignore the participation of students while paying attention to the design of the teaching activities. They tend to neglect the design of learning activities that meet students' needs and students' internal motivation. They tend to neglect evaluation for learning and reflection on their own teaching, which constrains students' self-learning ability and self-corrective ability (Feng & Yan, 2008; Zhao, 2011). It remains, that in dance education in China, the teacher remains as the 'holder' as of knowledge and their role is seen as 'banking' (Freire, 1972) they knowledge in the students.

According to the above, although authoritarianism still exists in the environment of Chinese dance, many scholars and teachers have begun to adopt a student-centred teaching consciousness. So, in a student-centred approach and in a social context where smartphones and social media are dominating communications, the question is whether dance educators are adapting to learners needs and learners' ability to access information, without their teachers input?

2.4 Teaching and Learning Dance with Technology in China

A key premise shaping the pedagogical thinking that uses technology is that the technology needs to "ensure that these technologies extend rather than constraint practice" (Chappell, 2006, p.221). With the widespread use of communication technology, the sharing of dance video files has become a phenomenon that can be seen everywhere in today's society (Wang, 2018). The widespread use of digital media has introduced more and more people to dance and more and more people are familiar with dance (Zeng, 2016). Dance teachers may need to forget their role as teachers. Because in the past three decades, the teacher as "sage-on-the-stage" has gradually grown to "guide-on-the-side", but the progress of technology has now planed teachers as the ask "meddler-in-the-middle" (McWilliam, 2005 as cited in McWilliam, 2008, p.265).

Anderson (2012) observed that as students become more proficient in social media, students' abilities in audio and video programmes, such as Audacity and Abode Photoshop have improved. Technological innovation provides a channel for educators to participate in students' advancement of their studying journey, which requests teachers to adjust their teaching structures in order to face the challenges of the Internet (Dale & Pymm, 2009). Ogunleye (2002) found that information technologies have been viewed as a successful way to foster creativity within education (Ogunleye, 2002). Sutherland et al. (2004) further stated that new technologies facilitate the emergence of innovative teaching methods. As such, social media is highly influential in contemporary society and teachers will need to gradually adapt new ways to engage students in the learning process.

2.4.1 Apps for dance teachers

There are many smartphone applications, or 'apps', including social networking services apps (e.g., Facebook, Twitter, Whatsapp), entertainment apps (e.g., audio & video streaming apps, YouTube, video player, tv streaming), browser apps (e.g., Chrome, Firefox) (Ferdous, Osmani, & Mayora, 2015). In educational contexts, it is common practice to access popular dances via applications on smartphone devices (Tian, 2016). Before teaching a dance, teachers may use the function of audio, video playback, picture presentation, and other applications to display videos related to the teaching content (Zhang, 2019). A variety of video apps in China, such as Youku (优酷) and Weibo (微博), promote the popularity of dance (Huan, 2019; Yang, 2017). The teaching content in these apps is abundant and includes dance techniques and skills for professional dancers and also simple movements for the general public (Yang, 2019). When using TikTok, as an example, users may record 15 seconds of self-created video material or videos of imitations of popular dance videos (Li, 2018). There are many dance teachers who are TikTok users, and they like to record short dance videos and teach it to others (Yang, 2019). Tangdou (糖豆) is the largest Chinese square dance sharing video app (Tian, 2016). There are also several dance apps in China, such as

Chinese dance (中舞网), which offer a wide range of dance resources and provide a large amount of dance competition information.

It is very clear that in China the smartphone and related apps presently used in the public domain have greatly increased the volume of dance videos (choreography, performance, lessons). However, there is very little literature that examines those applications and the implications of this explosion of online dance for teaching and learning dance in China.

2.4.2 Live streaming

Since 2015, most mobile devices included a high-definition camera and the capacity to access high-speed Internet, which has caused a surge in live streaming (Lu, Xia, Heo, & Wigdor, 2018). From an application point of view, live streaming provides new opportunities to gather and share dance increasingly on the Internet (Li, 2018). Yang (2017) observed that the technology of live streaming provides dance resources and learning opportunities in dance teaching and learning. Chinese users utilised live streaming for a wide range of abilities, such as entertainment (singing, dancing, musical performances, as well as talk shows hosted and performed by individuals), e-commerce, knowledge sharing, and sharing of individual experiences (Zhou, 2017). One example was that during the 10th Chinese Dance Lotus Award (中国舞蹈荷花奖) in 2007, the organisers provided five kinds of online live viewing channels for audiences at home and abroad to view the awards and the dancing. Also, phone users can visit the Chinese Dancers Association Official Website to watch dance and scan the QR code to enter the Official Accounts (Li, 2018). Wang (2019) observed that the content of dance live streaming is divided into three main categories: the dance show of the art colleges, the various dance competitions, and the dance performance. For example, the number of users who watched live broadcasts at the Guangzhou Art School Art Festival reached 170,000.

2.4.3 Communication

Manzerolle (2013) observed that the greatest thing in the world is that people can always be online and connected through their smartphones. How people connect and communicate has changed a lot because of the mobile phone and the way we value social communication has also become more diversified (Oulasvirta, Rattenbury, Ma, & Raita, 2012). Social networking sites have become indispensable communication tools in people's lives. There are more than 210 million daily users on Facebook and Instagram (Aslam, 2019a; Pokrok, 2019) and 330 million monthly users on twitter (Aslam, 2019b). Associated with social networking is the ever increasingly popularisation of the Internet, which provides dance lessons and many dance resources such as history biographies videos, interviews, and performances that all serve to accelerate the rapid dissemination of dance information, and may also further enrich teaching apps (Huan, 2019; Li, 2018). The smartphone is the dominant device being used by young people and dance teachers (Jiang, 2019). Teachers and students like to use applications such as QQ, WeChat, and Weibo to communicate (Xie, 2018). Moreover, with the popularity of dance reality TV shows, such as "Dance conference" (舞林大会), "Dancing miracles" (舞动奇迹) and "Dancing My Life" (舞出我人生), there is much more discussion about dance on online via students' smartphones (Wang, 2018).

2.4.4 Videos

Against the background of the rapid advance of digital imaging technology and the extensive penetration of film and television media, dance has become very popular, beyond the stage. Reality TV and live feeds of dance have raised the awareness of dance, albeit usually being 'exotic' and very 'showtime' focused. This has in turn led to a trend where dance learners (of all ages) are using video material via their smartphone to learn and share dance (Yin, 2018). Han et al. (2016) observed that with the increasing popularity of video sharing sites, there are more and more dance videos. There are different types of dance videos on the video website, including ballet, hip-hop, Chinese Dai dance, Chinese Mongolian dance, Uyghur folk dance, and others. Yang (2019)

stated that video contents include classic dance repertoires, international dance events and competitions. Some videos introduce famous domestic and international dancers, which provide valuable resources for users engaged in professional dance. Huang (2019) found that more than half of the people dancing in Linyi City square in China used dance videos on their phone to learn dance. Video technology on smartphones also has the capability of documenting other meaningful material like rehearsals and improvisations (Hudson, 2012).

Uploading videos to the website is complimenting traditional teaching, whereby teachers can view and comment on each student's progress of learning (Anderson, 2012). Video is used as one of the main ways to collect feedback on dance learning (Dearborn & Ross, 2006). Using video while teaching not only breaks the traditional dance educational place and the time of learning restrictions, which makes the learning more flexible, but also arguably improves teaching and learning efficiency (Zhu, Sun, Zhou, 2019). Videos can enhance the motivation for students learning (Anderson, 2012). Videos helps teachers to teach lesson content. Videos have the function of reminding students about dance content which helps learners to undertake independent learning (Lin, Chiang, Shih, & Li, 2018). Several video materials, such as Chinese Dance Test Level, are particularly suitable for beginners in dance (Li, 2019).

2.4.5 Others

In the academic or the professional dance field, a large number of dance works are integrating and interacting with multimedia dance technology (De Spain, 2000; Farley, 2002; Meador, Rogers, O'Neal, Kurt, & Cunningham, 2004). The development of technology has provided teachers with a large number of innovative tools in the classroom, while also increasing the scope of the channel on creativity and storytelling (Mullen & Wedwick, 2008). Teaching with multimedia makes teaching contents more intuitive so that students are easier to understand, which builds a good teaching environment for dance (Wang, 2015).

In many cases choreographers not only focus on interactive performance design but also on dance interactive education (Liu, 2009). Wang (2018) stated that computer and television have become the most important mediums for people to watch dance. Li (2018) found that there are few teaching resources that fosters teaching and learning dance in and with technology. Notably, education resources developed by William Forsythe teach people how to learn to improvise via three-dimensional and in line trajectories (Liu, 2009). Bedford interactive also concentrates on using CDs to develop and research dance interactive education (Liu, 2009).

2.5 Summary

This chapter reviewed literature that spoke to the teaching and learning environment related to Chinese dance and dance education, Chinese dance teaching and learning, and use of smartphones within education contexts in China. The chapter also gave a brief account of the rise of smartphone use in China and the possible implications for teaching and learning dance in China.

With the emergence of technology such as the smartphone, teachers and learners have more mobility. That is to say, they can learn dance in formal, informal and non-formal contexts. Further, they can choose when to learn. Does this mobility and flexibility impact on teaching and learning of dance at tertiary levels in China? Arguably, smartphones allow users to learn at any time and in any place if they want to. Increasingly, learners' motivation to learn is important to consider. Does the smartphone influence learners motivation to learn dance in China? What is clear is that many people in China have smartphones and they are using them to lodge and access vast amounts of dance imagery. Does this mean increased volume of information, increased ease of access to the information, increased ability to interact with more diverse dancers' dance forms, and dance commentary? In brief, the smartphone is supporting, hindering, and shaping teaching and learning of dance in China? Answers to these questions will be addressed in the following chapters.

Chapter 3: Research Methodology

This chapter outlines the methodology used in this study which asks: ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’ To answer this question the research employed a qualitative paradigm along with a constructivist epistemological framework. Case study and narrative methods were used to frame and present the data that came from four interviews with Chinese teachers teaching dance in China. The data was analysed through a thematic analysis process. This chapter concludes by noting the limitations of the research.

3.1 Qualitative Research

Research methodology is determined by the research purpose, and there are different methodologies depending on the purpose and background of the research and researcher (Howe & Eisenhart, 1990). Qualitative research offers a means for examining and comprehending the world. Qualitative studies assist in examining the world’s material practices (Denzin & Lincoln, 2011). Qualitative research values lived experience as people engage in their activity and related experience gained in prior experiences with others. In contrast to quantitative research, qualitative research does not aim to quantify value or impact, rather it aims to reveal knowing and better understand diversity (Merriam & Tisdell, 2015). That is to say, the qualitative approach is not to explore the components and connections of each part, but to focus primarily on the “dynamic quality” of certain situations (Crouch & McKenzie, 2006, p.489). Robert and Sari (2003) noted that qualitative research accepts that there is no one truth, yet articulated truths can be meaningful to individuals and groups. A base foundation of a qualitative approach is to examine meanings. Researchers who use this method focus on how different people make meaning of their lives.

Within this study, the stories or data shared by teachers were from the formal education, non-formal education, and informal education contexts of dance education. The main

purpose is to study the various meanings and opinions of four dance teachers using smartphones during dance learning and teaching in China. Mack, Woodson, MacQueen, Guest, and Namey (2005) proposed that qualitative research is effective in gathering people's experience, ideas, meanings, and behaviours within certain contexts. The study aimed to gain an in-depth understanding of the experiences of these 'contemporary' dance teachers who combined their education activities with technology. The study does not aim to represent the experiences of the wider teaching body nor account for a diversity of pedagogies. A qualitative research approach was valued as an ideal way for gaining an in-depth understanding of these four teachers' meanings.

3.2 Constructivism

Constructivism was the theoretical framework used in this study in order to better understand the meanings of dance teachers teaching and learning when using smartphones in China. Constructivism helps examine the meanings of people's experiences. According to Fosnot (2005), constructivism theory does not advocate for a truth or transmission of knowledge, but acknowledges meaning-making and learning from the dialogue of people involved in cultural and social discourse. Constructivism allows for unexpected, non-objective, changing, and diverse interpretations. Rasmussen (1998) proposed that constructivism related the approach people take in learning and teaching and teachers interacting with their living surroundings; it is "about how people learn" (p. 553). That is, constructivism acknowledges how people gain knowledge through their experiences and understandings of their real life, and as such it was valuable in examining Chinese teachers' meanings of teaching and learning with smartphones. Constructivism emphasises that human knowledge comes from human activities. Knowledge depends on existing connections between humans and the world and its social contexts (Crotty, 1998). As Phillips (2000) highlighted, people's perceptions are influenced by "politics, ideologies, values, the exertion of power and

the preservation of status, religious beliefs, and economic self-interest” (p.6). Constructivist theory is also concerned with the connection between individuals and others, where meanings are produced by interacting with others. It is of interest in the present study to examine the interplay between meaning making and the use of the smartphone.

Buck (2003) wrote, “Dance in respect to social constructivism may be seen as a socially constructed human activity. It has histories, traditions and cultural contexts within which each individual creates and re-creates his or her dance” (p.70). Constructivist theory as valued in the present study recognises that each participant has their own cultural context, and that this informs their meaning-making. The present research was undertaken in China. My educational background and learning experience in China also affected my perception of using smartphones when learning and teaching dance. The same was true for the four interviewees. Our dialogue was definitely informed by our Chinese contexts. We each brought our lived experiences and our context to each interview. Constructivism welcomed the ‘personality’ of the individuals and the interactions. As such, the telling and re-telling of experience fosters meanings. Constructivism acknowledges that ‘knowing’ is everchanging and is a result of interactions with others, events, and prior experience.

3.3 Methods

Within the present studies, case studies and narratives have been chosen as the main research methods for gathering and sharing different views and personal understandings of teaching and learning dance with smartphones in China.

3.3.1 Case studies

Case studies can be used for focusing descriptive or explanatory research questions (Yin, 2010). In order to answer the current research question ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone?’ The present research

selected four Chinese teachers' perspectives where each teacher was a 'case'. Each case was purposefully chosen (Gray, 2014). With a view to considering diversity and comprehensiveness of data, the interviewees came from different regions within China and had different dance backgrounds.

Case studies provide scope for having extensive interviews with a person in order to collect their first-person stories, biographies, and histories (Bogdan & Biklen, 2011). Merriam (1998) indicated that data collection within case studies often includes many strategies, such as interviewing and observing. Creswell (2012) wrote,

case study research is a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g. observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. (p. 97)

Case studies support this study's aim to examine individuals experience (Merriam, 1998). Additionally, Merriam (1998) indicated that in education identifying and interpreting specific questions can be done through case studies. Having some key questions allowed me to focus the interviews and observations on the experiences and thoughts of the four Chinese dance teachers from the stories they shared. The uniqueness of the case studies method is what it can reveal about the phenomenon that we would not otherwise have access to (Stake, 1995). According to Benbasat, Goldstein, and Mead (1987), abundant data collection approaches are utilised in case studies and allow gathering for information within natural surroundings. The significant feature of case studies is also flexibility (Snook, 2012). It offers chances for me, the researcher, to deeply and intensively examine the four Chinese dance teachers' experiences and stories.

3.3.2 *Narrative inquiry*

According to Polkinghorne (1988), narrative inquiry “can refer to the process of making a story, to the cognitive scheme of the story, or to the result of the process — also called ‘stories’, ‘tale’, or ‘histories’” (p.13). Beyond telling stories, narratives are also a medium for reflecting on personal experience (McNiff, 2016). Narrative provides a path to allow people to interact with and understand others and their situations. It is also a way of reasoning and imaging (Conle, 2000). Dwyer and Emerald (2017) highlighted that narrative is a widely used word and that narrative in many situations may have different meanings. McAllister (2001) defined narrative as “a scheme used by people to give meaning to their experience” (p. 391). It is inevitable that people’s lives are full of stories, and we share our stories with others. A narrative researcher’s task is to find ways to collect, depict and record those life stories (Connelly & Clandinin, 1990), which inevitably are interpretations of experience (Riessman, 2005, p.2). As a constructivist, I not only received information from the four interviewees but I also interpreted underlying meanings of their stories, and wove their words into narratives that made sense to them.

Narratives are mostly written in the first person and take the forms of biographies, oral history, auto-ethnography and autobiography (Denzin & Lincoln, 2013). Valuing the first-person voice provides opportunities to researchers and interviewees to understand life experience and study them. As Denzin and Lincoln (2013) clarified,

Some researchers treat their stories about life experience (including research itself as life experience) as a significant and necessary focus of narrative inquiry. Sometimes their aim is to create a more equitable relationship between the researcher and those she or he studies by subjecting the researched and the researcher to an analytic lens. (p.59)

Rogers (1969) pointed out that personal opinions usually determine meanings, and these rely upon on the person’s situation and experience. Participants in the present study provided reflexive commentaries on their experiences. I too revealed my life experience. The more we talked, the more our interviewer and interviewees’

relationship strengthened, which in turn led to me gathering richer data. This researcher was aware that gathering the data was one task, and the other main task was fashioning the words into narratives that would take the reader into the participant's world. In this process, qualitative researchers find more questions of significance than answers (Risner, 2000). From this point of view, although the use of a narrative method in this research might bring some uncertainty to the research results, it also played a key role in the discovery of new ideas and gathering deeper insights. Within the present study, I was convinced that through the sharing of four dance teachers' stories, we could examine the meanings of their use of mobile phones when learning and teaching dance.

3.4 Data Collection

In qualitative research, data collection is less concerned with gaining quantity and more concerned with quality (Willig, 2010). In this study, I am more interested in gathering a few accounts of personal detailed information that tell of diverse and or similar meanings. As the researcher, I am upfront that this study has focused on dance teachers in China. A different researcher may have a different focus. With my interest and expertise within China, this study chose to interview four teachers within four different Chinese dance institutions. The interviews valued the interviewee's words, ideas, actions, and interests (Weiss, 1995).

3.4.1 Interviews

DeMarrais (2004) defined a research interview as "a process in which a researcher and participant engage in a conversation focused on questions related to a research study" (p. 55). The most common interview format is a one to one encounter, while collective formats are also useful. Dexter (1970) notes that interviews obtain a special kind of data, akin to researchers going on a treasure hunt while not really knowing what the treasure looks like. As Patton (2015) explains:

We interview people to find out from them those things we cannot directly observe. We cannot observe feelings, thoughts, and intentions. We cannot

observe behaviors that took place at some previous point in time. We cannot observe situations that preclude the presence of an observer. We cannot observe how people have organized the world and the meanings they attach to what goes on in the world. We have to ask people questions about those things. The purpose of interviewing, then, is to allow us to enter into the other person's perspective. (p. 426)

That is to say, in the current study the interviews had a clear focus yet, allowed for open and unpredictable outcomes. Interviews invite stories, surprises, and questions, when the interviewer is open, curious, and listening critically.

3.4.1.1 Semi-structured interviews

In semi-structured interviews, a plan is used to remind the interviewer to cover particular topics (Harrell & Bradley, 2009). Semi-structured interviews help to make the interviews flexible and move easily with the participants' ideas (Willig, 2001). Allowing for each interviewees' personal interest, experience, and context to be valued vitality is important and semi-structured interviews support this by offering open-ended questions and respecting the individuality of the interviewee (Schensul & LeCompte, 2013). As DiCicco-Bloom and Crabtree (2006) noted, semi-structured interviews allow interviewers to ask questions with discretion within a consolidated guide. A feature of the semi-structured interview is that they allow researchers to introduce new topics in different orders or in different ways according to each participant (Davis, 2008). In this present study I am reminded to keep an open mind (Dearnley, 2005) and pay attention to the conversations that arise with each interviewee.

Ideally, semi-structured interviews provide a relaxing interview atmosphere and hopefully encourage participants to express their experiences freely (Barriball & While, 1994). The interview should balance depth and breadth, freedom and structure, and criticality. Within the present study, the interviewees selected the place to have our interview. My aim here was that they would feel comfortable and have some agency. As the interviews began, I used a specific question as a warm-up which helped the interviewees to relax and become familiar with me, the environment, and the event, so

that they could answer my questions more comfortably later. My warm-up question was “Do you usually spend much time watching dances on your phone?” and my following key question was: “Can you use a smartphone to learn and teach dance?”

I conducted four semi-structured interviews with each interviewee lasting about two to three hours. Each interview was recorded. Immediately after each interview, I translated and transcribed each interview and identified the emergent themes. I sent the full transcript to each interviewee who checked the accuracy of my transcription. They had the right to change and withdraw the transcripts within two weeks. At the outset, all interviewees were given a University of Auckland ethics form (No.021168) that detailed the study and asked for their signed consent to be involved in the research.

3.5 Data Analysis

After data collection, the next step conducted was the process of data analysis. Hatch (2002) suggested that “exploring meaning is the purpose of data analysis within qualitative research and that “analysis means organizing and interrogating data in ways that allow researchers to see patterns, identify themes, discover relationships, develop explanations, make interpretation, mount critiques, or generate theories” (p. 148).

Braun and Clarke (2006) noted that thematic analysis is considered as a foundational component within qualitative research. After the data was collected, from my four interviewees, I started the process of data analysis. Flick (2014) defined the process of analysing data as the classification of material in a way that reveals and illustrates underlying meanings in the material. Data analysis requires a systematic and transparent process for distilling information such that dominant ideas or themes can emerge (Braun & Clarke, 2006). When analysing the transcripts and my notes, I accepted that it was ‘my’ analysis inclusive of my views, bias, and experience. Mindful of the constructivism framework outlined earlier, the study’s focus and the interviewees

are “interactively linked so that the ‘findings’ are literally created as the investigation proceeds” (Guba & Lincoln, 1994, p.111). Thus, the thoughts, feelings, ideas that come up in this study are particular to this study, no less valid than any other study, but specific to this study. The analysis is directed by the research question and the findings are limited to that context. The present study utilised a comparative process for systematically sifting the data that allowed themes to emerge.

3.6 Limitations and Trustworthiness

As the researcher of this study, I encountered many difficulties and experiences that I had not encountered before. I am a student from China, studying dance education at the University of Auckland, New Zealand. For me, it was a brand-new learning environment. In the following, I explain some of the limitations in this research process and also talk about how the study retains its trustworthiness.

The first limitation was time. Within only a one-year master programme, I cannot hope to collect more data, or repeat interviews. The topic of using a smartphone by dance teachers was not a small topic, and as the study progressed, I found that the topic grew exponentially.

My education experience and dance training took place almost exclusively in China before I came to Auckland, New Zealand, and I also worked as a formal teacher in tertiary education settings and dance studios. As such, I have a deep understanding of the Chinese dance education environment. These factors helped me to save time in this research.

The second limitation was that the study concentrated on four dance teachers who all lived in China. As such, they were not representative of all dance teachers who use smartphones to learn to dance and teach dance all over the world. Therefore, the findings of this study are not generalisable. It is undeniable that there are many dance

teachers in the world who do not use the same methods to learn and teach. However, all kinds of cases cannot be presented in this master's thesis, nor indeed any thesis.

The third challenge was that English is my second language. Comprehending English literature, expressing my ideas in English, and translating the interviewees' words into English required considerable effort, time, and patience.

However, although there are many difficulties and several limitations, this research still attempted to be rigorous and trustworthy. Trustworthiness was gained by sending all data (transcripts) to the interviewees for checking. Also, by following a clear, methodological progress, a degree of research rigour was maintained. The fact that I am familiar with teaching and learning in China allowed me to consider the validity of the data and to make informed conclusions.

3.7 Summary

The chapter illustrated the research methodology utilised in the present research. The research question, 'What are dance teachers' meanings of teaching and learning dance using a smartphone in China?' was addressed through a qualitative methodology using a constructivist theoretical framework that afforded an examination of emergent themes that arose from a series of semi-structured interviews. The next chapter will provide the results of the four Chinese dance teachers' narratives.

Chapter 4: Research Findings: Four Dance Teachers' Stories

The research question driving this study is: 'What are dance teachers' meanings of teaching and learning dance using a smartphone in China?' To answer this question, I went back to China and interviewed four people. The narratives presented in this chapter all came from our dialogues. The interviews took place in Beijing and Shanghai. Mandarin was used in all the interviews. We communicated with each other in a very relaxed, comfortable, and enjoyable way, and all participants understood that their names would not be identifiable.

During the interview, I talked with the interviewees and also noted down key ideas and observations. I transcribed all the interviews into English and Mandarin. I did my best to ensure the accuracy of the interview translation so that it conveyed the interviewee's ideas. In order to respect the interviewees, some of their words and sentence structure was retained. Once transcribed into Mandarin, I sent the transcripts to each interviewee to check and modify.

4.1 Dong

Dong is my alumna. At Beijing Dance Academy (BDA), we were in the same department and completed the same major, Chinese folk dance. Actually, I do not know much about Dong. I never saw her before except through some connections through WeChat messages from the lecturer.

We made contact on WeChat, and made an appointment to meet at Shisheng Yuan (师生苑) of the BDA, at 4:00 pm on July 6, 2019. The name Shisheng Yuan could be translated literally as the ‘garden of teachers and students’, which means both students and teachers can discuss everything about academic things, literature, and life here. Before we met, I went to Starbucks and bought two cups of coffee and two cakes. I arrived at the meeting place half an hour earlier. While I was waiting for her, I reviewed some of the questions I had prepared before. However, I could not help feeling a little worried that can she might not feel at ease to talk with me.

Ten minutes after the time we arranged, Dong appeared. She seemed to be a bit shy. She apologised quickly and said: “I am so sorry, my last class was a few minutes delayed, so I am a little late.” “It does not matter,” I comforted her and continued, “Are you teaching other students in your summer holiday?” She said, “Yeah, I have to earn some money during the summer vacation because I need to pay for all the fees for my next semester.” After she spoke, we laughed. Since it is a truth, this tacit financial pressure for many postgraduate students. I invited her to sit down and tried to roll the dialogue more naturally. I asked, “How is your college life going?” Smiling at me, she replied: “Not too bad, but time flies too fast, the first year is over.” I said: “Are you busy?” She said: “Yes, I am. You know, for every year’s Art exam training, summer holiday is the best time to prepare.” I said: “How many students do you need to teach now?” She replied: “My three students are all taught in the one-on-one.” I continued to ask: “Is every dance choreographed by you or are they just performing some repertoire?” She said: “Both, but I would make some adaptations on my own.”

I was not surprised by what she said. I know this is a common situation in Chinese dance education. At the end and the beginning of each year, there will be a large number of dance students who must take college entrance examinations, waiting for the college or university to ‘select’ them. They have to take test after test in order to enter universities. I went on to ask: “How do you help your students learn the famous dance repertoires?” She replied without thinking: “Watching and imitating. I asked them to hold their smartphone, iPad, or laptop and watch the video. They all have very solid dance foundations, so it is easy for them to do the technique.” I was a very surprised. Before the interview, I thought that the teacher would learn the dance in advance and then teach the students piece by piece. Then, Dong shared a story with me. I call it Xiao Lanhua (小兰花).

I am Yi nationality. You know, Yi nationality distributed over Yunnan, Sichuan and Guizhou province. My hometown also is in Yunnan Province. When I was a child, all the dance I knew was the Yi dance. I never studied dance from other nationalities or provinces before entering dance school. I remember very clearly that when I was studying Anhui Huagudeng (安徽花鼓灯), a folk dance from Anhui Province. Since I never went here, and also did not watched many shows, I was so confused by the complexity of its movements, and I could not remember all the movements in one class, let alone perform it well. What is important is that I did not dare to ask my teacher in class and have a conversation with her. Then, my teacher said I was not suitable for dancing, and embarrassed me in front of my classmates. The teacher even changed my position to the side of the row. As we all know, in Chinese dance classes, the position from the centre of the students, whether they can stand in the front row or whether they can stand in the middle, is closely related to their basic skills of dance, performance ability and so on.

“I am sorry to hear that,” I said, and watched a sad feeling cross her face. She drank some coffee and continued,

I felt sad in my heart and felt that I lost my status in my class. I could not help but ask myself: can I make it? Fortunately, I did not give up on this. I imported the Xiao Lanhua dance video taught by the teacher into my phone. I watched the video on my phone when I was eating, walking, waiting, before I went to sleep, and even when I was in the bathroom. Before the next class, I was able to perform this dance completely, and I had my own understanding and showed my style. Not surprisingly, I was praised by the teacher. She praised my efforts after the class. I went back to the centre row position where I was before.

“Wow, it seems that this self-learning method is effective.” I said. “Yes, I was also very surprised. Since then, I always import the dances taught in the class to my phone, pre-study them before class, and review them after class to make sure that I would not make mistakes in the classroom.” “So, you think this is a good way to learn to apply it to your teaching?” I asked her. She said: “Yes, this approach has greatly improved my efficiency.” Then, Dong went on with another story:

In March 2017, a little girl who was in the first grade at the Beijing Dance Academy Affiliated Secondary Dance School came to me and said that she wanted to participate in the Xiaohe Bei (小荷杯) competition held in May, and she had decided the dance to perform. The dance work is called Hua Yaohong (花腰红), which is a dance of the Yi ethnic minority. She hoped that I would teach her the dance and guide her to perform this work. Because I had performed this dance before, I accepted it. At first, I gave each action to teach her. In this way, she learned slowly. There are two reasons. First, she had never had the foundation of Yi dance. For her, mastering the many different movements and styles was difficult. Second, she could not remember the movements. In a two-hour class, I needed to spend a lot of time to help her remember the movements. As a result, the efficiency of teaching was greatly reduced.

I replied with smile: “Yes, I think so, if a teacher pays more attention to help students to remember movements during the course, it is a little bit of waste of time.” “Of course, I guess that you have some experience about that.” She kept to her story:

So, the clock is ticking, I began to think about other ways to improve her efficiency. I would rather improve her dance performances in terms of movements and spirit, rather than simply helping her remember the movements. Later, I made a decision: I paused the class for three days and let her watch the video on the smartphone to learn the movements. I hoped she could learn all the movements of the whole dance in three days. On the first day, I received her call, she said; “This is too difficult, I feel very dizzy. I am always mixing up left and right, and some actions are difficult to perform” I encouraged her and replied, “It does not matter, you should remember the framework of the action first, if there are some movements you cannot do, watch it a few more times, pay attention to the details, and practice yourself a few more times.” In the next two days, I did not receive any call from her.

“Guess what?” Dong asked me with some cake in her mouth. “She still could not do it?” I guessed. She continued,

On the fourth day, we had our class as usual, but the little girl had completely learned and danced with the music. I was shocked! She told me, in addition to eating and sleeping, she almost held the smartphone in the mirror to learn the movements all the time. She used an app called Youku(优酷), which has functions like fast-forward, slow-release, mirror, screen-recording, etc., which are very powerful tools for learning. I asked her if she could share some details of the learning process and she said that she would use the slow-release function for some complicated movements; the mirror effect would be used when the points were unclear. Moreover, when there were a series of routines she could not remember, the record function would be used which only focus on those routines they cannot remember and watch it again and again.

I stared at her in amazement and asked, “you let her learn to dance through video on her phone. Did you not worry that she learned the movements wrongly? Maybe you need to spend more time correcting it.” Dong smiled at me and replied: “Never. If she learned the wrong thing, it would not matter. Our purpose was not to completely copy the original dance. It is normal to have one or two differences.” She went on to say,

After that, we did not spend too much time memorising the movements of the dance but paid more attention on learning how to enhance the performance of the dance. Of course, I also spent a small amount of time in correcting some of the wrong actions she had learned in her self-teaching. This method saved a lot of time compared to the first few lessons. We focused more on improving dance skills and promoting dance performance.

What surprised me most was that her efficiency in learning was greatly improved and that she individually handled many difficulties. During the learning process, in the face of some inability to complete the dance movement, she made changes and created. At the same time, her attitude towards learning, such as hard work and persistence, impressed me. I thought that in addition to her ability to imitate, other qualities such as emotional management, problem-solving, and creativity have changed. Surprisingly, in that competition, she won the honor of the best performance award.

“Wow, that is really good. I did not expect that.” I said, “Do you think that the smartphone is very important in your dance learning and teaching?” Dong responded,

Yes, I think it is very important. In terms of learning, if I want to learn a new piece of dance, I can find thousands of videos through the search function on all kinds of applications. In terms of teaching, some teaching resources, such

as dance syllabus, lesson plans, instructional videos, dance accompaniment music, etc., are stored on my smartphones. It can be said that a smartphone is a key tool when I prepare for class.

In recent years, various types of dance competitions can be watched on smartphones. For example, last year the “Lotus Award” (荷花奖) national folk dance awards were held in the Liangshan Yi Autonomous Prefecture of Sichuan Province. Outstanding dance works from all over the country were presented. In order to make sure that more people can watch the show, the Chinese Dancers Association conducted a live broadcast to show the whole competition, so that the majority of the audience did not have to leave their home, and they also can watch the competition. Although I stayed in Korea at that time because of my studies, I only needed to click the link on my smartphone, and I could watch the show directly live. Moreover, the best is the picture is very clear and the frame of the video even has a distance and virtual effect and I can even make my own comments under the live broadcast with other viewers who are watching. I always thought this kind of capability was very good.

There is a similar example. BDA has held a graduate show at the end of each year, which is an opportunity for each BDA graduate to demonstrate their professional abilities. In recent years, BDA has broadcast this live, so that more people see and know about the graduates. They just click on the link from the BDA official site. It brings more career opportunities for every graduate.

I continued to ask: “Do you think that the smartphones can replace the dance teacher?”

Dong smiled and replied:

Of course not, if everyone can learn to dance through their smartphones, the dance teachers will be unemployed. Learning to dance also requires scientific and systematic methods. For a good command of dance movements and styles, it would be more accurate to have face-to-face help. In the process of dance learning and teaching, smartphones can only be used as a good auxiliary tool to help students and teachers to achieve their educational goals.

To sum up, Dong said, smartphones can make dance teachers’ and students’ learning places more flexible and convenient. Sometimes students who do not have the help of teachers will depend less on teachers, and students will gradually develop the concept of ‘learning by myself’, which actually encourages students to develop independent thinking skills and critical ability. The flexibility of time and place provides an

environment for students to use their subjectivity and intelligence to discover and solve problems. Students may gain more knowledge in the learning context. Also, the use of live broadcast has become a force we cannot ignore. Many tertiary dance teachers can easily enjoy accessing diverse dance content. Therefore, using the smartphone as an auxiliary tool may be a positive resource that can support teachers' teaching and learning.

4.2 Zhang

Zhang was my college classmate. During the sophomore period, we formed a profound friendship as we performed and danced together. He is now a teacher at the Shanghai International School. When I explained my research and asked if I could interview him, he said that he was very interested in my topic and was willing to participate. When I called him to ask for his preference for a time and place for our interview, his voice was shrill with enthusiasm. He asked me to meet at Shanghai Middle School at 2:00 pm on July 10, 2019.

Three days later, I came to Shanghai and we met at school as scheduled. He looked very excited and joked that he spent a day preparing for my interview. In fact, this day was the only day for him to have a rest in his whole week of work-study. He invited me to visit the campus of Shanghai Middle School, and my interview was conducted while out walking.

My first question was: "Is the lecture content set by yourself? Or is there a prescribed dance instructional video?" Zhang explained:

There are different syllabuses for different grades. The dance classes of grades 1-6 are mainly to train dance flexibility and body coordination, so the textbook used is the Chinese Dance Test Textbook of the Chinese Dancers Association. The textbooks are published, systematic and have their great training value. These textbooks are stored in the form of a video that can be played on a computer or smartphone. Each teacher has a copy. The courses for grades 7-9 are mainly Chinese and foreign folk dances. For example, I am

responsible for Mongolian folk dance and Russian folk dance. So, the teaching content of these two lessons is determined by myself.

You know, we have video recordings of the dance courses we did during our bachelors' degree. Now, these videos are stored in an app, which is called Baidu Wangpan (百度网盘). It is a Cloud service provided by Baidu company that supports a cloud storage service, client software, document management, resource sharing and so on. I can find those videos by launching the app. This semester I will teach Mongolian folk dance; I will find a video of a Mongolian dance from the previous sophomore period, and go over the contents of the video. Then, according to students' real situation, I will change some of the dance actions. The aim is to ensure that the Mongolian dance style is kept, and it can be learnt easily.

I continued to ask, "Are smartphones important in your dance class?" He replied: "They were important, but now, not that much." Zhang shared a story with me.

A year ago, students in grades 7-9 had popular dance courses like Hip-hop, locking, popping, breaking and so on. In this class, I asked every student to bring their smartphones into the classroom. The rules of the class were that students can bring their smartphones to school and choose their favourite popular dance works, movements, styles, formations during dance classes. By learning a variety of dance elements, a new pop-dance was created by themselves. During the process, I will give different themes for all students to choreograph and these students formed teams of 4 or 5 people in advance, each of whom committed to their own task. For example, someone focused on learning dance moves, someone focused more on the dance formation, someone was dedicated to editing music on a smartphone, and every student on the team was occupied. Nevertheless, students have a different experience in every class.

I was surprised: "Why do you choose this way of teaching? How did you think about it?"

In my past learning experience, I always repeat the dance movements of the teacher in the classroom. Sometimes, I really do not want to follow their routines, but I am afraid to receive the teacher's scolding and punishment. Actually, I do not know why I have to do movements, what are the meanings? Why can I not dance by myself? In addition to remembering the routines, I spent most of the time on how to dance the same as my teacher. Over the years, I almost forgot those routines. However, it cannot be denied that my physical coordination, dance techniques, and dance performance have been greatly improved during the process of imitating my teachers.

After many years, when I choreographed, I had a strong sense, which is that my movements were very similar to my teacher's routines. I suddenly was surprised that my ideas are so crystallised, and I found that dance education should not only be following my teachers and repeating what they are dancing. Instead, I am really keen that my students have more initiative in the classroom, not only focus on what I tell them. Then, I tried to modify my teaching methods. Fortunately, students in the class from the previous passive learning became active learners and choreographers. By doing this, they can dance what they like and can express their thoughts and aesthetic in dance. Gradually, they are more and more interested in my dance classes, and even dancing in their break time. They become more optimistic in learning.

I continued to ask: "So what did you do as a teacher in the classroom? What is your main job in this class?" He smiled and continued:

At the beginning of the class, I will let the students perform the dance created by themselves in the last lesson. Then, they have opportunities to communicate with others to express what they want to say. Then, students will be divided into different groups to peer review. At that time, I will join in every team, participate in their workflow and help them. Actually, all of the processes promote students' abilities and show a better version for next time. Additionally, when students face difficulties, they will always raise their hands to call me for help. To be honest, I did not feel very relaxed in this class. I am more like an organiser and maintainer, and my main job is to guide and help students complete their own tasks.

I was teased by Zhang's words, and then I asked him: "What if a student forgets to bring their smartphone?" Zhang replied,

This happens a lot. There are often some students who always forget their smartphones and have to borrow my phone to complete the learning task. Before the end of each lesson, I will remind them to bring it next time. There will always be students who forget it. I still remember, once a student forgot to bring her phone and she stood outside the classroom in tears. I immediately lent her my phone and told her: "Do not worry, it does not matter." Now, as long as I go to this class, I will prepare a smartphone, an iPad, a laptop, just to take precautions. Oh, I almost forgot, I will carry a portable charger. This is why I think the phone is not that convenient. Sometimes, the students are carefully dancing to the smartphone in the classroom, and suddenly the phone runs out of power. At this time, the portable charger comes in handy. In short, I still need to prepare a lot of electronic devices for this class.

But there are some disadvantages to using electronic devices. Actually, because the screen of most smartphones is not large, even though students

did something that was not related to dance, I did not discover. Also, I found that students are more concentrated on the smartphone, but screens seem to inhibit personal interaction with others in the class. In addition, if most students rely very much on imitating dance videos, this may lead to them taking quick ideas from other dancers; this behaviour has the potential to result in a similar dance work, which hinders the development of creativity and collaboration of the group.

But I asked Zhang, “Did you just start to say that the smartphone in dance class was not very important?” “Guess?” Zhang asked me, I was puzzled and said, “Learning efficiency is not that good?” Zhang replied,

No, this kind of learning method is not bad, and it is convenient for both teachers and students, but, unfortunately, popular dance lessons became an excuse for smartphones to be played in all classes. Some students were playing the smartphones in language, math, or other subject classes. The learning in other curriculum areas, was obviously affected. Since then, the school no longer allows students to bring phones to the school, and it is also forbidden for teachers to use smartphones in the classroom. Now we can only download the required videos and music, save it in a USB drive, and plug it into the computer. This is why I first told you that my dance class smartphones are not important now.

After about twenty minutes, he invited me to visit the dance classrooms. There were three classrooms. Each classroom was about 100 square meters. It was fully equipped, with mirrors and floor coverings. I saw a table in the right-hand corner of the classroom. I asked him, “What is this used for?” He came up and opened the computer hidden under the table, pointing to the ceiling and saying: “This computer is connected to this projector.” And he turned his head and looked back and said: “There is also a projection screen hidden here.” He said:

This machine is often used during dance class; sometimes I use it to play some videos for the students for dance appreciation; sometimes it is connected to the smartphone. I click on the phone, and it will play music directly; sometimes I will also use my phone to record the video of the students’ dance, and immediately transfer the video to this computer, so that all students can have an intuitive feeling of their own performance.

At this time, he took out his phone and said:

Look at my Huawei smartphone Honor V20. There is a 3D dynamic panorama technology in the phone. Last month I went to Xinjiang. There are

many folk dances in the local area. Many dances need props, such as tambourines, bowls, and Sapayi (萨巴依). Let me take Sapayi as an example, it is a folk percussion instrument in Xinjiang. In addition to the dancers dancing, it is also a rhythm instrument, it looks like a shofar. Due to the wide variety of folk dances props, I cannot bring them all back to Shanghai. At this time, this 3D dynamic panoramic camera function is very useful. I used the phone to slowly and smoothly photograph the subject in one direction, and look at it from every angle. When I returned to the classroom to share my experiences with the students, I would connect my computer to the photos I took on my mobile phone. The displayed them on the projector. The students gained a more genuine feel of the Sapayi and the folk dance because I used my phone as a camera.

I asked him: “What is the difference from a normal compared to video shooting?” He replied,

For example, if you want to shoot an object around with 360 degrees, with 3D dynamic panorama it is better than video. The captured photos support partial magnification, while videos cannot zoom in to see the details. And the images take smaller storage than the video. So, it saves the storage of the mobile phone. This smart photography function is a kind of machine recognition technology, which is a unique feature of Huawei. My colleague cannot use their iPhone like this.

I continue to ask him: “What is the relationship between teachers and students concerning the use of a smartphone?” He replied:

From my experience, when using smartphones during dance class, I found that students are active learners. The smartphone seemed to be a teaching assistant at that time, helping me to complete the student-centred teaching ideas. Also, it helps me to provide a lot of resources for my dance class, only a simple tap on the screen of the smartphone and you can have a variety of dance instructions. This is far beyond the teacher’s personal ability. I hope that in the limited classroom time, students will see more things and master more dance skills. The teacher’s active teaching is just one story, if students can take the initiative to learn, to think, that would be a good and totally different story.

In summing up the interview with Zhang, in the past, the teachers were interpreters, transmitters, indoctrinators, while currently, teachers become guides, helpers, and facilitators of student learning. I found that Zhang believed that the advancement of smartphones provides a shortcut for both teaching and student learning. Students are

the protagonists of every class; they have the initiative to learn, and the teacher just helps them. Zhang noted that the classroom gradually becomes controlled by the students, which gives the students more opportunities to learn. In such an environment, teachers are no longer the only source of knowledge. Teachers can no longer take transferring knowledge as their main task and purpose. Instead, they should focus on how to teach students to learn and build a situation that allows students to ‘learn how to study’.

4.3 Wang

Wang and I have been good friends for many years. We are both from Jiangxi province, and we have been schoolmates from primary school to university. After graduating from Shanghai Normal University (SHNU), she went to a private dance school in Shanghai as a dance teacher. She also taught Chinese classical dance and foreign folk dance. When I was planning my interviews, she was the first person who came into my mind. She is a person with tons of experience in dance teaching and dance education. During her work, she participated in the Youth Teacher Competition held by her school. She scored more points than any other teacher and won the first place.

After my interview with Zhang, I called Wang immediately and told her that I was back in China and told her about my study and hoped to interview her when she was free. She replied, “I am very happy that you are back. I have had these smartphone experiences. How about coming to my apartment for dinner at 6:00 pm tomorrow. Let me cook for you.” I agreed without hesitation.

The next day, I arrived at her home on time with some honey I bought in New Zealand. She gave me a warm hug as soon as we met. She looked exactly the same: still slim, white skin, curved eyebrows, long eyelashes, black curly hair draping down the smooth forehead. She looked beautiful. After a few words, she invited me in to sit in the living room and she went back to the kitchen to cook. Her apartment has a large living room,

with removable bar, mirror, and a black old-school speaker. I noticed that there were many books on her bookshelf. I looked carefully at the books about dance, such as dance theory, dance teaching methods, dance textbooks, and some books about aesthetics. When I flipped through a book called *Chinese Classical Dance Basic Skills Training Method* (中国古典舞基本功训练教学法), I saw her notes in various colours in the book, such as problems that students are prone to have when doing this action, or a request that she easily forgot. To be honest, I was very surprised about the comprehensive notes, and admired her for being so serious in teaching dance.

After about 10 minutes, I was called to the table to have dinner. Under the warm yellow light, we poured a little wine and toasted to celebrate our reunion. We started our interview while we were eating. This time, I cut to the topic directly and asked her:

“When you study or prepare for a class, will you use a smartphone?” She replied,

Almost never, you know, my eyesight is not good, and my myopia degree is quite high. If I stare at my phone often, my eyes will feel uncomfortable. More importantly, in the environment where I work, teachers are not allowed to use smartphones. If teachers take out their smartphone in the classroom, they may be seen as not respecting the students. At the same time, it shows that the teachers are not fully prepared for teaching. Therefore, there are a lot of dance works, teaching videos, test videos, dance performance routes, etc. stored on my computer. In general, I use my computer to prepare lessons at home, and I would try my best to memorise the dance routines, movement essentials, and dance styles. By doing this, I can enter the classroom to teach with confidence.

I went on to ask: “What do you do when you forget movements? Does this kind of thing not happen?” She replied: “Yes, there is a story I have to share with you.” She said,

Probably two years ago, I was a dance teacher who did not have a lot of teaching experience. It often happens midway in the class, I forgot the movements. This time, I would pick up my smartphone and take a look at the instructional video that was saved on the phone in advance. Unfortunately, I was seen by the school’s teaching supervisor, who was a very old man and looked serious. He asked me why I watched the phone in the classroom. After I told the truth, he still could not understand what I was doing. He thought I was making an excuse again. He insisted that he would treat this as a general teaching accident and then report it in front of all the teachers and pupils. As

everyone knows, for a teacher, a teaching incident will affect the development of their career. At that time, I was really upset. I even thought that I would not want to continue my work.

I looked at her, and at the time did not know what to say. She kept talking.

I reflected on my behaviour later. Although I am doing things related to teaching, this matter would not happen if I had been well-prepared before class and could remember the dance routine. In China, one of the principles for identifying ‘general teaching accidents’ is that it is forbidden for a teacher to make a phone call to anyone. When I recall it, I feel how funny and naive I was. Since then, I have never used a smartphone to watch instruction videos in class and I will always bring the teaching book associated with the content of the class. The basic Chinese training materials published by BDA have often had both video versions and text versions. The book gives a detailed explanation of the dance movements and requirements in pictures. If I forget the routine in the class, I would open the book and have a look. In order to remind myself, in those books, I even learned to take notes in different colors, and I can get a lot of tips by simply looking at them. Of course, never will I forget the requirements and styles of basic movements. Basic dance training is a day-to-day thing, like eating every day, it is difficult to forget. After half a year, I actively participated in the teaching competition, and I fortunately won first place and regained the trust of those supervisors. In a word, all my teaching preparations will be completed ahead of every class.

I wowed spontaneously. She smiled and continued:

Many drawbacks exist for using a smartphone to watch videos for a long time. Firstly, the size of the phone is small, and it is not that friendly to my eyesight. Secondly, the smartphone I am using right now has only 64GB of storage, and it is kind of small for me to store many videos on it. Meanwhile, this will affect my phone’s operation overall. If I want to launch an application, I have to wait for about 3 to 5 seconds when it is loading.

I reacted immediately: “Why not buy a phone with a larger display and larger storage?”

She rolled her eyes and asked me:

Where can I get all that money? The phone I am using right now, with 64GB of storage, cost me more than 8,000 yuan. If I bought another version with larger storage, it will cost me 1,400 yuan more, and its price is absolutely insane for me. And by the way, the battery life is not that satisfying. I have to bring a portable charger with me in case of those low battery situations. It is actually not that convenient.

I thought she was right, the premium phones would cost her about 9,500 yuan, and it is hard for us to afford, needless to say for those students who still have no income and other bills to pay. She continued:

Besides this, I get easily interrupted by many notifications received on my phone. When I am focusing on learning, and someone suddenly calls me or sends me a message, it is really annoying. Sometimes I want to ignore it directly and plan to reply to them later. It always is an interruption, so I have to watch it. The news, e-mails notifications, weather forecasts, etc., they all effect my concentration.

I went on to ask: “So you do not use your smartphone at all in the dance class now, right?” Wang put down the chopsticks and said:

Not really, I will still use them. It is OK to use music on your smartphone. The phone has 64GB of storage. It is enough to save some music. Now, the most useful function of the smartphone in my teaching is as a music player. In addition, I will use it to record. In my daily life, when I see good dance learning resources and dance works, I cannot help but take out my phone to record it. In previous years, I used it in the last lesson of each semester. I recorded my class on the smartphone. I can reflect then on my teaching strengths, observe what I have taught, and what I can do better. In this way, I can see a history of my teaching and use this archive for my reflection.

When she finished, we were silent for a while. Wang looked at me thoughtfully and suddenly said to me: “But now it is very common to learn dance and teach dance through smartphones in many dance studios.” Then, Wang went on with another story.

Last month, I helped a friend Yang to give a lesson in a private dance studio in Xuhui District, Shanghai. I went to her class to familiarise myself with her teaching so that I could prepare in advance. I discovered that she was teaching in a way totally based on smartphones. Like me, the main content of her teaching is also the basic training of Chinese classical dance. The characteristics of this lesson is similar to those of ballet. Although the upper body movement is rich with the Chinese classical dance style, the lower body movement needs to do something like ballet. In the exercise of tendu, plie, jete, etc. In order to ensure the efficiency of training, the movements and routines will be changed every month.

She complained to me that she cannot remember the movements and often forgets what is the next step in the teaching process. To address the problem, she teaches after watching the video on the smartphone. Can you imagine this?

For example, she looked at her smartphone and then taught a series of movements. She teaches to the students immediately after watching the routine. When the students finish studying from Yang, they also need time to practice and remember; she would immediately click on the video in the phone to continue her learning, and then she teaches to the students in this way.

I questioned her, why not directly send the instructional video to the students, and let them learn by themselves, she answered, that she also tried to do this, but she found that the efficiency was not good. Because the students do not have the foundation technique they need the teacher to help them. They often misunderstand the exercise routine, which needs more time to correct the movements. If she faces students to demonstrate, students would get more information. She can explain the requirements in the process of her demonstration and at the same time, precautions would be clearly said. More importantly, most of the dance studio classes aimed to satisfy the needs of the students. If the purpose of the course focus is on improving the students' dance technique skills, I, as a coach, should spend more time helping them improve their dance ability.

I went on to ask: "This teaching phenomenon is similar to what you have experienced before, so how do you feel now?" Wang went on to say,

When I saw this teaching phenomenon again, I thought it would be best if she can spend more time remembering the movements and not watch the phone in class. But I admit that she found a good way for her to teach new movements. Anyway, in my class, I did not choose to teach in the same way as her. From my perspective, the dance teacher is the communicator in the classroom and is also the guide and model for students. The teacher's words and deeds and movements directly constitute one of the most realistic factors affecting students. My teaching experience in the past few years has also given me some experiences. As long as I spend more time preparing for class, I can do it well. By doing this, I have more confidence in teaching, and students will become more active in learning because of my behaviour. So, I am willing to rely on my own hands and brain to think and record more.

After listening to Wang's stories, I felt sincere admiration for this kind of teaching attitude. She was a teacher with professional spirit. She tried her best to overcome some difficulties in learning and teaching. At the same time, I realised that in a formal school environment, the use of phones is not fully recognised. At this point, I suddenly remembered my BDA experiences, almost no teachers would use the smartphone

during the teaching. The most common use was to use the smartphone for music playback and video transmission. It appeared that the smartphone provides a lot of convenience for dance teaching and learning. Some dance teachers may use the portability of smartphones to ease their teaching tasks. However, there are also some inevitable drawbacks. With the advancement of technology, the way of teaching may be conducted in a new way. I have to begin thinking about what is good teaching and learning? and how does technology support or hinder it?

4.4 Liu

Liu is a young woman who is three years younger than me. About six years ago, we met on a social networking site called Renren (人人网). It is a College-based social networking site, similar to Facebook. Before the interview, we had only met once at an alumni activity of SHNU, which impressed me very much. Liu did a popular dance on stage and won the cheers of all the audience at this event. Later, I was able to see her share her dance class and videos on some mobile apps such as WeChat, TikTok, and Zhongwu, which is a dance-oriented website that includes the function of sharing videos and dance lessons. In my opinion, she made full use of all the online platforms to share her dance. When I found her to explain my research, I hoped to have the opportunity to interview her, she replied happily: “Are you sure? Are you sure I am the one you want to talk with?” I said: “Of course, you are.” She was very excited, and we met each other at her part-time dance studio at 4:30 pm on July 27, 2019.

Like previous interviews, I arrived half an hour earlier. In the process of waiting, I saw Liu, who was swaying in the studio. She wore a loose white vest, orange sweatpants, and a baseball cap, and she was paying great attention to teaching. When she finished her class, she immediately greeted me and welcomed me warmly. Then, she took me to the lounge. We met face-to-face, sat on a soft cloth sofa and began our interview.

I asked the first question curiously: “I remember that you are also learning Chinese dance. How did you learn these dances? It's amazing!” She smiled and replied to me,

It is my hobby, and I learn mostly by self-study. Because I have a solid dance foundation, it is not difficult to learn through the video. If I have spare time, I will choose to attend a popular dance course, following the teacher to learn.

I went on to ask, “Do you prefer to use a computer or smartphone?” Liu said,

In most cases, I prefer learning dance via the smartphone since it is obviously smaller and more portable than a TV or laptop, and the functions of the phone can almost replace the computer. Except for work in the school office, I rarely use the computer. First of all, smartphones are more convenient to carry and easy to hold in my hand and control. Secondly, I can learn dance at anytime and anywhere I want. Thirdly, the function of ‘search’ in the smartphone is very powerful. I can find all kinds of dance videos I want, and they are almost free. Lastly, they sometimes can even bring me profits. I live in a metropolis, and there are many kinds of people who want to learn dance in their spare time and have different interests and requirements for dance classes. So, I have to learn some other types of dance, which I can teach to increase my opportunities to make money.

I continued to ask, “sometimes I saw that you released dance teaching videos on popular social apps such as TikTok and WeChat. Could you talk about the relationship with the smartphone?” She shied and replied to me,

The popularity of using the video application on smartphones in the past two years has led to more and more people sharing their dance. Once these dances become seen, thousands of people want to imitate them. These people range from professional dancers to people who have never danced. This has also led to a phenomenon wherein adult students ask me if I can teach them these popular dances. Most dance studios like to meet students’ interests and needs, which brings them more financial benefits. So, once students are very interested in a dance video and tell me they want to learn it, my teaching plan changes. Then, I learn the dance via smartphone and teach them according to the students’ interests. After that, I start to pay more attention to these popular dance phenomena, and then, I like to share my dance work on different video applications.

By the way, those videos are all recorded on my smartphone, which I edit through the video editing software on the phone. Sometimes those videos become a hot video, get a lot of likes and comments and someone even privately asks me where am I working? Can they follow me to learn dance? I think this is good for my personal career development and income.

Importantly, I become more serious in dance class and making those dance videos better.

I went on to ask, “What role do you think smartphones play in your learning and teaching process?” Liu went on to say,

My smartphone is important in both my teaching and learning. Because in many cases it is like a teacher and teaches me how to dance. But actually, it is just a tool that can help me dig into more of my potential. However, if time and money allow, I will take part in some dance workshops or summer camp and so on to learn several new dances. Learning with teacher’s face-to-face is certainly better than following videos to learn.

I then asked, “I know your main job is to be a dance teacher in a public school, so can you teach with a smartphone in the formal education context?” She replied,

Yes, I am now a dance teacher at Shanghai Qunyi Occupation Technical School (SQOTC) which is a public professional school in Minhang district, Shanghai. My teaching is mainly for students who want to be kindergarten teachers in the future. SQOTC strongly encourages teaching with digital devices. Therefore, we tend to use our electronic devices in dance teaching. For example, in our school, each classroom is equipped with the Seewo brand all-in-one machine, it is a Windows and Android dual system with one large screen, and it can also be an independent whiteboard for writing and demonstrating multimedia and multiformat courseware. This is a way of educational informationization.

I asked with a puzzled face, “Could you explain more about the term of educational Informationization?” She explained,

Educational informationization is a new way of education based on modern educational ideas and theories. Using modern information technology, developing educational resources, optimising the educational process, and training and improving students’ information literacy as an important goal. Therefore, teachers need to emphasise the use of various information resources to support learning.

I then asked: “But the dance class is a practical course, the traditional dance class is where a teacher teaches students how to dance, then how do you do it now?” Liu replied,

Seewo Screen is a Wi-Fi-based network app that achieves smartphone and PC wireless screen transmission. By running the application on the mobile phone, we can roll the functions of transmitting the screen, transmitting video,

passing photos, passing documents, touchpad control, and desktop synchronisation, and share teaching resources with students. Actually, the operation is simple, just through the phone to scan the QR code, you can download the app to the phone. In my dance class, after the students have finished warming up, students watch famous dance works to review. At that time, I click the corresponding Seewo app on my smartphone, and then, dancing works downloaded on my phone will be presented in the Seewo screen in real-time.

I said, “This is all new to me, it sounds really very good.” Liu quietly:

For many teachers in language, math or physics, they like this screen transfer function very much and think it is very practical. Because it can be written, annotated, and take screenshots at their wills. Faster feedback, smoother writing, courseware classification management, etc., are all convenient so that the students enjoy the class more.

For me, the traditional way of teaching dance has always been where the teacher stood out the front and the students listened, followed. When the teacher explains movements, there may sometimes be some students standing in the back row or next to the students who cannot watch clearly and understand fully. Now, with Seewo application on my smartphone, sometimes I organise a group dance, because of the large number of students, it is often difficult to unify. In the face of this difficulty, I can rotate filming at students through the phone at the same time to explain, this time Seewo screen will play out the real-time screen of my phone; by watching the screen, other students can have a more intuitive understanding of what I said, so as to produce their own thinking and group discussions in the class and try to help each other solve problems.

Nevertheless, to be honest, the technology is not essential for teaching dance. Like me, I do not use it every class. Although it is a good way to change the location of students’ classes, such as standing in circles, the operation of the phone occasionally has bugs. To give you an idea, there will be some sync issues, such as an occasional flashback phenomenon, which will delay part of the class time. This is a novel approach, but it also takes time to consider.

I continued asking, “what you just said, does it mean using a mobile phone in the classroom is now a supported thing?” Liu said,

Yes, in our school, using a phone to do things related to teaching when teaching is supported. For example, in my open class when many school leaders and other teachers watched my class, I must use these electronic devices in the classroom, otherwise my teaching does not reflect that school advocated the concept of educational informationization.

I asked, “Do you use your smartphone for anything else to help you?” Liu went to another story:

Six months ago, I was invited to rehearse a group of dances for a middle school in Shanghai and take part in a competition. There were no dance teachers in their school, only a music teacher, Chen. Consequently, Chen called me and asked me for help. Due to limited funding and time, I had to spend three lessons rehearsing the whole dance; when I finished, the dance frame was built, but some details needed to take more time to run and practice. At this time, the role of smartphones was very important. In the days that followed, Chen sent the video each time after training, and then asked me for some advice, and in most cases, I gave immediate feedback and suggestions for modification. For example, how does the quality of the movements look? Sometimes, I also take selfies on my phone, record my own dance, and give her advice, so that she has a more intuitive feeling to know what I mean. Similarly, regarding the dance costume design and dance lighting arrangements, we were contacted through WeChat. The matter lasted about a month until the final performance. Surprisingly, we got a good result in the final game. I acknowledge that the function of the mobile phone is too powerful, especially the function of instant messaging, which save a lot of time and money for me.

With a smile, Liu went on,

Currently, in many China’s dance schools and studios, most of the dance programmes have the same situation, whether the students are children or adults, almost all will have group chats. This manner facilitates teachers’, students’, and parents’ timely communication, such as for some after-school contact and organisation. For instance, when teaching a group of children, I asked them to share homework in the group chat after class, then feedback can be given on time. Parents are also invited to the group chat, and they play the role of supervisor to remind their children. This motivated each student to practice dance each day. Physical ability has been greatly improved. As time has passed, I realised the smartphone plays a significant role in my course which maximised the effects of my teaching.

However, it cannot be denied that the smartphone has some drawbacks. Online communication cannot replace face-to-face communication, video chat cannot capture body language and full meaning. Secondly, there is a lot of group news; sometimes it is a waste of time spent on things that are not related to teaching. Thirdly, there are students or parents who have questions and ask me to respond immediately, which exerts pressure on my free time. I even feel that I have recently got a ‘phone phobia’ since I have lots of unread messages. In spite of this, I cannot deny the benefits that smartphones bring to my work. Keeping in touch with others is the important meaning of using smartphones in dance education.

Like most of the interviewees, after we talked for an hour, Liu had a Hip-hop lesson and needed to take some time to prepare. We ended the interview. As I was leaving the dance studio, I saw Liu watching the video with her smartphone and dancing. The phone was connected to the speaker, and she began her lesson.

Summarising Liu's point of view, the increased use of mobile phones brings more opportunities for dancing in Liu's study and employment. At the same time, due to the demand of the Chinese dance market, many private dance studios are using student-centred teaching models because of the widespread acceptance of dance on smartphone. In China, some formal education advocates are seeking the educational concept of educational informationization, which has also brought about some new teaching methods. In Liu's school, for example, the information-based teaching model has increased the use of smartphones used in the classroom. At the same time, the process of dance teaching has changed from traditional knowledge transfer to new ways such as situation, collaborative learning, independent learning, and discussion learning and the teaching approach gradually relies on uses of various electric devices (e.g., smartphone) to support educational activities.

4.5 Conclusion

The four narratives above reveal four teachers' ideas, meanings and experiences of teaching and learning with smartphones. The following sections discuss the dominant findings that appeared in the narratives.

Chapter 5: Discussion

This chapter offers an analysis of four Chinese dance educators' meanings of using a smartphone in dance teaching in 2019. The four teachers' (Dong, Zhang, Wang and Liu) narratives were presented in Chapter 4, and these narratives were thematically analysed. Five main themes emerged from the narratives, which were: greater access to a greater diversity of dance, an "assistant" in dance education; a way to update teaching, channels to communicate with others, and negative impacts on dance education.

5.1 Greater Access to Greater Diversity of Dance

It is very common for people to access the Internet via smartphones (Schmitz Weiss, 2013). Smartphones have been adopted within many professional fields, such as, health care (Chen, Park, & Putzer, 2010), chemistry (Williams, & Pence, 2011)' education (Tossell et al.,2015), and psychology (Bakker, Kazantzis, Rickwood, & Rickard, 2016). Being connected to social networking is the ever increasing popularisation of the Internet which provides dance lessons and many dance resources such as historic biographies videos, interviews, and performances that all serve to accelerate the rapid dissemination of dance information, and may also further influence the development of teaching apps (Huan, 2019; Li, 2018).

The four interviewees all agreed that smartphones were beneficial to acquiring a variety of dance resources and to knowing different types of dance, meaning that they provide greater access to a greater diversity of dance. Tian (2015) indicated in educational contexts it is common practice to access fashionable dances via applications on smartphone devices. The teaching content in these apps is abundant and includes dance techniques and skills for professional dancers and also simple movements for the general public (Yang, 2019). As Dong shared, "In terms of learning, if I want to learn a new piece of dance, I can find thousands of videos through the search function on all kinds of applications." As a researcher and a student, I could understand Liu's feelings.

During my recent years of student life, I always searched for dance repertoire or dance music on the smartphone. In the same way, Liu also found out that the ‘search’ function of the smartphone was very powerful. She found all kinds of dance videos, and those videos were for free. It means that the smartphone as a teaching and learning tool helps teachers to get information quickly and effectively. Also, it makes dance learning and teaching more convenient and efficient.

Before the information era arrived, teaching information was mainly obtained through teaching reference books, newspapers, magazines and other conventional channels. Nowadays, however, in addition to conventional channels, information can be obtained from smartphones. Learning dance is easier than ever, and everyone can watch and learn from videos through apps on a smartphone. Whether it formal teaching or informal teaching or whether it is small dance pieces or most famous ballets, all the information is there to provide work for the class and everyone has access.

Yang (2017) observed that the technology of live streaming provides dance resources and learning opportunities in dance teaching and learning for people. From an application point of view, live streaming provides new opportunities to gather and share increasingly on the Internet (Li, 2018). As Dong shared,

In order to make sure that more people can watch the show, the Chinese Dancers Association conducted a live broadcast to show the whole competition, so that the majority of the audience did not have to leave their home, and they also can watch the competition. Although I stayed in Korea at that time because of my studies, I only needed to click the link on my smartphone, and I could watch the show directly live.

These ideas are also appearing in Chinese literature. Most mobile devices include a high-definition camera and the capacity to access high-speed Internet, which has caused a surge in live streaming (Lu, Xia, Heo, & Wigdor, 2018). Many phone users can visit a website to watch a dance competition via live streaming (Li, 2018). Statista (2019a) demonstrated that the number of smartphone users has exceeded 3 billion worldwide, Currently, the country with the largest number of smartphone users is China. It can be

seen that in Chinese modern society, almost everyone has a smartphone, and everyone can easily access a variety of information through their mobile phones. Widespread live streaming breaks the boundaries of time and space, and it gives people a more direct and effective way of communication. Moreover, live streaming compensates for the regret of dance majors who cannot experience a dance competition live.

Apart from this, there are many people who like to share their dance videos on the Internet, which also enriches the network of resources that are available. With the widespread use of communication technology, the sharing of dance video files has become a phenomenon that can be seen everywhere in today's society (Wang, 2018). As Liu shared, the popularity of using the video application on smartphones in recent years has resulted in lots of sharing. Once these dances become seen, thousands of people want to imitate them. Likewise, Dong mentioned, "I have also shared my teaching and dance work on different video social applications." Dong recorded dance videos and published these videos on the Internet, and this practice also contributes dance resources for others. This trend promotes the spread of dance in the national life and enriches dance resources. What is more, the phenomenon is beneficial for both the formal, informal, and non-formal dance education environment. However, it must be noted that the boom of dance information also requires dance teachers to have a strong ability to edit and select information for their classroom contexts. When they are faced with a large variety of dance resources, how do they effectively organise and apply the video content when teaching and learning? The greater access to greater diversity of dance via smartphones also presents a challenge to dance teachers, and teachers should think carefully about how they select resources and manage their time.

The study found that smartphones offer dance teachers the opportunity to acquire more and more dance information. Most dance educators within this study utilised a smartphone to search for dance sources or receive dance news. At the same time, live streaming provided a good way for dance teachers to learn and accumulate new material.

However, these four teachers also cautioned that dance teachers should have a great ability to deal with the massive amount of dance information available via the smartphone.

5.2 An ‘Assistant’ in Dance Education

As this study’s interviewees and the literature attest, many applications in smartphones provide services for their teaching and learning. Within this study, the four interviewees all agreed that a smartphone is regarded as an assistant when teaching and learning dance. The smartphone has emerged in line with the convergence of multimedia and mobile communications, offering multi-functional services across cameras, digital multimedia, gaming, broadcast, and the Internet (Bae & Jeong, 2008). Teachers may use the function of audio, video playback, picture presentation, and other applications to display videos related to the teaching content (Zhang, 2019). These services assist the teacher.

Each interviewee mentioned that the smartphone is convenient for playing multimedia files and recording in classes, which are auxiliary activities inherent in the dance classroom. As exemplified by Zhang’s narratives, he saw the smartphone as a ‘camera’ in dance education. He said that, “This 3D dynamic panoramic camera function is very useful... When I returned to the classroom to share my experiences with the students... The students gained a more genuine feel than of the Sapayi and the folk dance because I used my phone as a camera.” According to Zhang’s view, the camera function of the smartphone has been fully utilised in teaching, which allowed the students to understand and feel the teaching content more intuitively. The key point was that the phone was easy to use, everyone understood how to use it, and was not an extra to the school.

On top of that, Zhang noted that although his school issued a rule banning teachers using phones in the classroom, he still utilised the function of video player on smartphone that was connected to the multimedia equipment like projectors and computers to demonstrate famous dance works for students in the class. As Zhang mentioned, “Sometimes I will also use my phone to record the students’ dance and immediately transfer the video to this computer so that all students can have an intuitive feeling of their own performance.” In this manner, the resources in the smartphone can be displayed to the students through multimedia devices and can complement the limitations of text-based resources.

The present study found that when a smartphone displays dance videos, it can almost replace the status of a teacher in the classroom. At that time, the students’ attention was on the video displayed by the smartphone. Therefore, it is understandable that the teachers in this study referred to the smartphone as a teaching assistant.

The study also found that the smartphone was also seen as a ‘personal memory assistant’, which can store lots of dance video material and dance music. Wang noted “In my daily life, when I see good dance learning resources or dance works, I cannot help but take out my phone to record it.” That is to say, the smartphone not only provides great convenience to catch wonderful dance moments but also plays the role of ‘movable storage’. These videos can be stored for teaching analysis and choreography. In terms of memory, Zhang has a similar experience. Zhang said he and many colleagues store dance textbooks in electronic devices. Also, he has utilised an app called Baidu Yun, which provides a strong function to help him save teaching files, which also helps his teaching. As Dong shared, “In terms of teaching, some teaching resources, such as dance syllabus, lesson plans, instructional videos, dance accompaniment music, etc., are stored on my smartphones. It can be said that a smartphone is a key tool when I prepare for class.” Hence, for dance teachers within

this research, the smartphone is a personal memory assistant that can store a large number of dances, lessons, music, books that are all in the teachers' pocket.

Additionally, the present study found that smartphones when regarded as an assistant can help dance teachers to edit instructional videos. Teachers discover teaching issues by recording their own teaching and choreography. In Liu's narrative, she utilised the video editing function in the smartphone, and then released dance videos made by herself on various applications. As she said,

By the way, those videos are all recorded on my smartphone, which I edit through the video editing software on the phone. Sometimes those videos become a hot video, get a lot of likes and comments and someone even privately asks me where am I working? Can they follow me to learn dance? I think this is good for my personal career development and income. Importantly, I become more serious in dance class and make those dance videos better.

The interviewees' ideas also appeared in Chinese literature. Most of the dance studios are created as businesses with the aim to make profit (Zhen, 2016). Liu is working part-time in the dance studio to increase income for himself. Using the function of the smartphone to edit the recorded video, he can make a dance class look more exciting. In addition, Liu's popularity has grown by smartphone; on the other hand, she becomes stricter and more serious when she delivers her dance classes. The smartphone has helped the teacher develop a reputation to some extent, as well as enhanced the quality of teaching and learning.

This section noted that smartphones serve like an assistant which provides services, such as music, video, memory, and editing for teachers in teaching and learning. In the interview with Zhang, we discussed the role of the smartphone in dance teaching and learning. Zhang noted that using a smartphone in dance class "seemed to be a teaching assistant at that time." Similarly, Dong noted that "In the process of dance learning and teaching, smartphones can only be used as a good auxiliary tool to help students and teachers to achieve their educational goals." This study found, as exemplified by these

Chinese dance teachers' narratives, the features of smartphones are worthy in dance education, because watching videos allow for more creative inspiration, and recording dances allows for more significant self-reflection and more documentation of choreography. Moreover, dance textbooks, technical feedback and choreography retention can be recorded by smartphone.

5.3 A Way to Update Teaching

Four interviewees in the study all state that the emergence of smartphones is changing their teaching methods. They noted four main points: a strategy to enhance memorisation, meeting the diverse needs of students, the development of students' comprehensive ability, and teacher-centred transfer to the student-centred.

5.3.1 A strategy to enhance memorisation

Using a smartphone in teaching and learning is a strategy to enhance memorisation. Dong stressed this view by using her own learning and teaching experience. The other Chinese teachers in this study also pointed out this idea. In Dong's Anhui HuaGu Deng class, there was not enough time to respond to the teacher's instructions. As Dong said,

I was so confused by the complexity of its movements, and I could not remember all the movements in one class, let alone perform it well. What is important is that I did not dare to ask my teacher in class and have a conversation with her.

Hence, Dong shared a story about how her self-study via smartphone. As she said, "I imported the Xiao Lanhua dance video into my phone and watched the video on my phone when I was eating, walking, waiting..." In this way, Dong grasps the chance, so a small setback during the class can also become a good opportunity for improving herself and encouraging herself to imitate and practice outside of class. It seems to have nothing to do with the smartphone, but if there was no smartphone as a medium, Dong would not have had the chance to learn dance at any time she wanted. Dong's sharing not only resolved the difficulties but also conveyed the value of learning dance through

a phone. Moreover, smartphone as a dance teacher in and out of the classroom helped Dong avoid the problem of communicating with the teacher during class.

Of course, learning to dance by watching a smartphone is not the only way to learn to dance, but the smartphone has its own unique advantages in learning dance routines. Based on Dong's narrative, when she first was a dance teacher, she taught a famous dance repertoire to the students, but the students could not remember the dance routines in the class. So, Dong told her students to remember that the dance movements may be the first step to perform well and that she expected them to study the dance and the dances meaning by looking at the smartphone. In this manner, students imitated the dancer's movements and enhanced their understanding of the music.

Students could adjust their progress according to their own situation. For example, if students have a good understanding of the learning content, they can quickly work through more content. Or, they can repeat the learning content over and over again. Also, an important point was that for some students imitating and remembering dance routines via smartphone may be a great way to avoid communicating with teachers. Because most of the Chinese students are very respectful of teachers and may not dare to raise objections in class and even dare not communicate with teachers when in doubt. Therefore, smartphone as a dance teacher in and out of classroom helps Dong and her students to avoid this situation, but it also creates problems around teacher and learner relationship.

5.3.2 Meeting the diverse needs of students

Teachers tend to ignore students' ideas, and also overlook learners' learning needs and diversity (Xie 2008; Ye, 2011). Zhang's narrative related to the needs of students. In past experience, he also had a similar experience. He said that,

I always repeat the dance movements of the teacher in the classroom... After many years, when I choreographed, I had a strong sense that my movements were very similar to my teacher's routines. I suddenly was surprised that my

ideas are so crystallised, and I found that dance education should not only be the following my teachers and repeating what they are dancing.

Zhang graduated from dance studies at Shanghai Normal University, which is a typical tertiary dance education in China. Dance within higher education in China is aimed to educate students to be a professional dancer, choreographer, or dance teacher (Chen, 2018; Cong, 2015; Deng, 2013; Gao, 2014). In dance education, it is argued that students' physical ability, coordination, performance, and creativity will be improved by repeating the movements of teachers. However, in middle school, most students are energetic young people, who may have great enthusiasm for dance, but in the real dance educational environment, we also often face students who have lost interest in learning dance and other subjects. The reason may be that the teaching content taught in the dance class is separated from the students' keen interest in learning and life. Dance may not satisfy the interests of middle school students.

After Zhang summed up and reflected on the past learning experience, he abandoned the teaching method passed down by his teacher and utilised smartphone as a medium for students to learn their favourite dances and to help them choreograph. His new method of stimulating students' interest and desire in learning greatly improved the students' interest in dance. Consequently, students have gradually become active learners as opposed to being passive learners in the classroom.

Similarly, Liu mentioned that many students really like watching dance through video applications on their smartphone and expressed their desire to learn those dances. As Liu noted,

This has also led to a phenomenon wherein adult students ask me if I can teach them these popular dances. Most dance studios like to meet students' interests and needs, which brings them more financial benefits. So, once students are very interested in a dance video and tell me they want to learn it, my teaching plan changes. Then, I learn the dance via smartphone and teach them according to the students' interests.

Clearly, Liu's teaching scene is a dance studio. In Liu's teaching, she fully considered the students' interests and even modified plans to satisfied the real needs of students, which may meet students' learning desire, as well as increase the income and popularity of the dance studio.

This study also found that the use of smartphones in teaching and learning helps the teacher to meet the diverse needs of students. Zhang' teaching method came from his past learning experience, however once he realised he could adapt his teaching via the use of smartphone he was more successful in connecting with students. Zhang provided opportunities for students to learn their favourite dances and to choreograph according to their own ideas. Over the period, students were increasingly fond of dance. In terms of Liu's narrative, she valued the learning needs of students, and she productively used the smartphone to keep her lessons relevant to learners. Learning dance via a smartphone is actually 'learning through a smartphone', where learning steps are in themselves not the ultimate goal. An important point found was that teachers in this study were less concerned about teaching steps for students to copy; they were concerned that the students were interested in dance and that they appreciate the context of the dance and that the students understood the dance's meaning.

5.3.3 The development of students' comprehensive abilities

The smartphone is considered a motivational element and support for learning and improving personal capability (Campbell, 2007). Dong mentioned that her students follow dance routines via smartphone, and in so doing the students' abilities, such as critical thinking and solving problems, improved. As she stated,

What surprised me most was that her efficiency in learning was greatly improved and individually handled many difficulties. During the learning process, in the face of some inability to complete the dance movement, she made changes and created. At the same time, her attitude towards learning, such as hard work and persistence, impressed me. I thought that in addition to her ability to imitate, other qualities such as emotional management, problem-solving, and creativity have changed.

Similarly, Zhang utilised the functions of smartphones to enrich the way he taught dance activities. As Zhang stated,

At the beginning of the class, I will let the students perform the dance created by themselves in the last lesson. Then, they have opportunities to communicate with others to express what they want to say. Then, students will be divided into different groups to peer review. At that time, I will join in every team, participate in their workflow and help them. Actually, all of the processes promote students' abilities and show a better version for next time.

According to Zhang's view, mastering dance routines is not the sole purpose of dance education. He changed his pedagogy in order to foster learners' different abilities. Zhang adjusted his teaching method and created different teaching situations for students wherein students explored and utilised the smartphone to learn. By doing this, he found that students thinking abilities, creative abilities, and problem-solving abilities were promoted.

Moreover, during peer review processes, students could examine and reflect on themselves. Similarly, in Dong's narrative, her students followed dance routines via videos on smartphones. During the learning process, the students' ability to critically think and solve problems independently was also exercised. These teachers noted that smartphones helped teachers to facilitate students' holistic development, which may be beneficial to the lifelong development of students.

The study found that the purpose of using smartphones in dance class was to develop students' comprehensive abilities. Although Wang and Ao (2016) claimed that dance pedagogy in China is arguably insufficient for the cultivation of students' creativity and thinking ability. Dong and Zhang found that with the use of the smartphone their teaching paid attention to developing students' different abilities such as learning ability, thinking ability, creative ability, and to cultivating the students' non-intellectual factors such as team spirit, emotion, volition, morality, and personality. As Zhang and Dong connected better with their learners via the smartphone, they found that students

self-identity, self-esteem, belonging, participation, and enjoyment developed. It follows that students' intrinsic motivation was satisfied which greatly increased their motivation to learn. The smartphone was one of the resources that helped teachers to change their pedagogy. The purpose of the change was to better develop students' abilities and connect with them.

5.3.4 Transfer from teacher-centred to the student-centred

Chinese teachers usually have a dominant role in instruction and most courses have a prescribed textbook (Xie, 2018; Zhang, Xue, & Lu, 2013). They tend to be teacher-centred in the classroom (Xie, 2018). Jin and Cortazzi's (1998) research, revealed that most Chinese teachers tend to be teacher-centred, and they prefer to see the individual learner as part of the group. However, student-centred education is increasingly valued (Zhang & Zhang, 2018) as the main purpose of dance education shifts from learning dance skills to cultivation and development of students' comprehensive abilities (Zhang & Zhang, 2018).

Huang and Zhang (2015) noted that authoritarianism still exists in many dance education circumstances. Authoritarian dance classes do not create an environment that offers students' deep learning, rather they often lead to fear, anxiety, stress, or lack of motivation (Lakes, 2005). Authoritarian pedagogy within dance is associated with punishment, determinism, and learner submission to authority, where teachers do not account for the learners' needs or interests (Lakes, 2005). Zhang admitted that, "In my past learning experience, I always repeated the dance movements of the teacher in the classroom. Sometimes, I really do not want to follow their routines but I am afraid to receive the teacher's scolding and punishment." Dong also shared her experience of participating in dance class; she said, "I was so confused by the complexity of its movements, and I could not remember all the movements in one class, let alone perform it well. Then, my teacher said I was not suitable for dancing, and embarrassed me in front of my classmates."

After many years, Zhang, as a dance teacher, made innovations in his teaching approach that led to a change in the roles between teacher and student in the classroom. Yang (2019) claimed that since the 21st century, the awareness of student-centred pedagogy has been widely discussed. The National Medium and Long-term Educational Reform and Development Program (2010-2020) indicated that the basic requirement of education is to move students to the centre of student and teacher relationships. As Zhang shared, “From my experience, when using smartphones during dance class, I found that students are active learners. The smartphone seemed to be a teaching assistant at that time, helping me to complete the student-centred teaching ideas.” That is to say, Zhang abandoned traditional dance teaching methods and utilised the functions of smartphones to give students more rights and more independence in the classroom.

Zhang also mentioned, “To be honest, I did not feel very relaxed in this class. I am more like an organiser and maintainer, and my main job is to guide and helps students complete their own tasks.” It means that Zhang was no longer in a position of authority in his classroom and this initially caused anxiety for him as the role of the teacher is transformed from transmitting knowledge to that of facilitating students’ development.

Similarly, as Liu stated, the private dance studio context is very much driven by parent and student expectations. They expect the teachers to be authorities. As Liu noted, “Most dance studios are about making money; they need to meet students’ interests and needs, which brings them more financial benefits... Once students are very interested in a dance video and tell me they want to learn it, my teaching plan will be changed.” Liu’s awareness of student-centred teaching helps her to see the smartphone as a way to rethink her teaching to connect with her students.

This study found, as exemplified by the teacher’s narratives, that in the Chinese popular dance class, the teachers are more aware of different pedagogies. Although

authoritarianism still dominates, these teachers have begun to be increasingly aware of student-centred pedagogies, and the smartphone is helpful in this shift of awareness about the role of student-centred teaching.

5.4 Channels to Communicate with Others

Mobile communication devices have been integrated into the daily lives of many people and have had a profound impact on our social development (Khatun, Rana, & Ali, 2017; Kumar & Arulchelvan, 2018). Jiang (2019) observed that the smartphone is the dominant device used for communicating between youngsters and dance teachers. In the interview with Liu, we discussed the function of communication on the smartphone. Liu shared a story about how she relied on a smartphone to complete a dance repertory rehearsal, and even to win a prize in a dance competition. Specifically, Dong was invited to teach in a school in Shanghai, but due to limited time and budget, she could only complete some of the work. However, the smartphone played a significant role in enabling students' rehearsal and her teaching from a distance. As Liu said,

Chen sent the video each time after training, and then asked me for some advice, and in most cases, I gave immediate feedback and suggestions for modification. For example, how does the quality of the movements look? Sometimes, I also take selfies on my phone, record my own dance, and give her advice, so that she has a more intuitive feeling to know what I mean. Similarly, regarding the dance costume design and dance lighting arrangements, we were contacted through WeChat.

In other words, though Liu did not have enough time to assist Chen, the function of video and communication built-in to the smartphone helped Liu to achieve the task. This way of online communication is very flexible, and it overcomes restrictions of time and space. People access the Internet anytime or anywhere via smartphone, which is becoming a key tool for people to access digital information and online communication (Lin, Zhang, Jung, & Kim, 2013). Smartphones can communicate with each other 24 hours a day, and as such smartphones have great potential in helping teachers and learners achieve their ambitions and share expertise without having to be

in the same location. In education, teachers and students like to use applications such as QQ, WeChat, and Weibo to communicate (Xie, 2018). As Liu shared,

When teaching a group of children, I asked them to share homework in the group chat after class, then feedback can be given on time. Parents are also invited to the group chat and they play the role of supervisor to remind their children. This motivated each student to practice dance each day. Physical ability has been greatly improved. As time has passed, I realised the smartphone plays a significant role in my course which maximised the effects of my teaching.

It means that submitting assignments on the group chat can help students consolidate what they have learned in class. Moreover, the children develop good habits of practising dance every day. Smartphone provides a channel for teachers to communicate with children and parents, which is an important component in dance education. Also, timely, teacher feedback helps students to focus on what needs to be improved. Through the process of feedback, teachers cannot only increase students' self-confidence but also effectively improve classroom teaching efficiency.

Online communication via smartphone has many benefits in dance teaching, however, it also has some negative impact. Dance education is an art form that requires human interaction and time to master (Buck, 2005; Fowler, 1977). If face-to-face interaction disappears, then authenticity of live dance teaching and performance could be lost. According to Liu, "Online communication cannot replace face-to-face communication, video chat, cannot capture body language and full meaning." Liu notes that there are many advantages online communication, but the smartphone still has many limitations. Liu also said, "there are students or parents who have questions and asked me to respond immediately, which exerts pressure on my free time. I even feel that I have recently got a 'phone phobia' since I have lots of unread messages." After class, Liu now spends a large amount of time on her phone giving feedback to the students. This puts stress on Liu's life. The smartphone increases students and parents access to their teacher, forcing them to work much longer and unpaid hours. This is a huge disadvantage of using smartphones.

This section noted that a smartphone provides a channel for the teacher to interact with others; also, it may increase learning efficiency and the quality of homework. One important fact was that there were also negative consequences in dance teachers' life. The following section discusses other negative impacts of smartphones in teaching and learning.

5.5 Negative Impacts on Dance Education

Rogers (1969) pointed out that, personal opinions usually determine meanings, and these rely upon the person's situation and experience. As discussed previously, the process of constructing meanings is complicated and is affected by a dance teacher's learning and teaching experience with a smartphone. Based on the narratives of the four Chinese dance teachers, two dominant negative meanings emerged, being technological limitations of the phone and bad experience in using the phone in the classroom.

5.5.1 The limitations of smartphone

Smartphones have a lot of functions that bring a lot of convenience for dance teachers, but they also have several limitations. Smartphones screens are small, while more portable, the size of the screen is not highly conducive to dance learning, especially for people with poor eyesight. As Wang shared, "If I often stare at my phone, my eyes will feel uncomfortable." Since her eye sight is poor, she rarely used the phone to prepare for a class. Watching the phone for a long time is harmful to her eyes, hence, this is a reason why she and maybe other dance educators do not use a smartphone. Also, Wang noted that the cost of smartphones is quite high. She cannot afford a smartphone with larger storage. Zhang noted that always having to carry a phone is a bother. You are married to a device. Also, when some students do not have smartphones they are disadvantaged. Other negatives include cost of charging phones, battery life, trends, watching material not relevant to a lesson. In sum, it is not all good.

Though most teachers saw benefits in using smartphones as a means for improving the efficiency of teaching, they also noted that it may frustrate the desire for students to connect in person and hinder the creative and collaborative process in group work. As Zhang expressed, “Also, sometimes there are students who are unwilling to communicate with others because they focus on watching phones. In addition, if most students rely very much on imitating phones, this may hinder collaboration and creativity of the group.” These responses prove that while a smartphone can be a valuable tool for teaching it is not ideal and face-to-face remains the optimum means for teaching dance.

Pedagogy content knowledge as defined by Shulman refers to “the particular form of content knowledge that embodies the aspects of content most germane to its teachability” (1986, p.9). Pedagogy also includes an interplay between teaching, learning, and curriculum (Ertmer & Ottenbreit-Leftwich, 2010). The present study found that the smartphone, as a teaching assistant or learning tool, has the capability to save time, help develop choreography, and serve as a teaching assistant. Dance teachers need to evaluate their current pedagogy and discern how and where smartphones are facilitating or hindering their teaching approaches and learning situations for their students and themselves.

5.5.2 Bad experiences in using a phone in the classroom

Attitude refers to a person’s feelings, beliefs, and preferences towards an object or a concept (Khatun, Rana, & Ali, 2017) which can be positive or negative (Priester & Petty, 1996). The concept of attitude is one of the most important factors in the field of behaviour (Kumar and Arulchelvan, 2018). Wang’s narrative spoke to the negative influence of using a smartphone while teaching. Wang spoke about a painful experience where her use of a smartphone while teaching was criticised by her supervisor. The supervisor thought she did something not related to teaching, and Wang’s mistake was reported in front of all teachers and students in the school. Wang further explained that

she felt quite lucky to have had this kind of experience. Because of the supervisors' action, she now works beyond the limitation of smartphone and sees the importance of preparing lessons fully for her to be an excellent teacher. During the interview, it was interesting to see the impact of a smartphone's negative influence, as each teacher reflected on their experience. These experiences have driven some of the participants to look beyond their dance training and to rethink dance education in the future.

Similarly, as Zhang said, "Some students were playing the smartphones in language, math, or other subject classes. The learning in other curriculum areas was obviously affected." That is to say, wrong use of smartphones could affect academic achievements. After that, his school no longer allowed students to bring phones to the school, and they were forbidden for teachers to use when teaching. Smartphones in formal teaching setting were not fully supported because sometimes mobile phones could distract the attention of teachers and students, and reduce the educational atmosphere. In contrast, Liu's school actively encouraged educators to use digital teaching, and therefore she has to use a smartphone in the classroom. However, she actually does not like to use it, and she tends to train students in the traditional way without technology. She noted that many technological problems can kill the atmosphere and process in the classroom. As she indicated, "there will be some sync issues, such as an occasional flashback phenomenon, which will delay part of the class time. This is a novel approach, but it also takes time to consider."

There are various types of smartphones with different capabilities. Problems such as being "unusable", "stuck", and "lost connections" to the Internet can occur in the class, although these issues can be resolved by changing the phone settings or reinstalling the system, they also need time and effort in the classroom, and this is not visible. At the same time, it also requires teachers to master information skills for technology. The present study found that smartphones bring a lot of resources into the classroom, but also bring a lot of confusion. Smartphones are inevitable in the digital environment and

even people who have negative perceptions of smartphones will not be able to prevent their increasing use and role in society.

5.6 Summary

In brief, this chapter analysed the four Chinese dance teachers' narratives, discussing the Chinese teachers' meanings of teaching and learning using smartphones in China. I stressed the five themes that have been generated during the discussion process.

As a researcher within this study, I admit that these five themes could not represent all aspects of the interviewees' narratives. Yet, these five themes did incessantly and clearly emerge from the data which the teachers' narratives provided. As dance education develops in China, these meanings may become the focus of reflection by dance educators and scholars. Future studies could examine the meaning of dance education in different countries by using other technology devices. As for future researchers, there are many details that are waiting for them to analyse in this field. The next chapter will present a conclusion for the current research.

Chapter 6: Conclusion

The current research was driven by the research question: ‘What are dance teachers’ meanings of teaching and learning dance using a smartphone in China?’ This research found that the Chinese teachers’ meanings of teaching and learning dance using a smartphone in China were informed by:

- greater access to a greater diversity of dance via smartphone
- smartphone as an “assistant” in dance education
- smartphone paved the way for updating teaching
- smartphones became channels to communicate with others
- smartphones have negative impacts on dance education

6.1 The Teachers’ Meanings: Key Findings

This research revealed that the use of smartphones in dance teaching presents both an opportunity and a challenge for dance teachers. The four dance teachers within the study commented on the myriad of information and resources available on smartphones, enabling dance teachers to enrich their learning and teaching content. The boom of dance information also requires dance teachers to have a strong ability to curate information, but smartphones still provided great convenience for dance teachers in the process of teaching and learning in China.

The study found that a variety of applications and functions built into the smartphone provides considerable convenience for dance teachers. Some of these functions include memory and editing capacity for teachers in teaching and learning. As exemplified by these Chinese dance teachers’ narratives, the features of smartphones are useful when teaching and learning.

The four dance teachers all acknowledged that the smartphone was an ‘assistant’ that helped them achieve their educational purposes. They realised that their dependence on

mobile phones affected their teaching practices, and through the experience of using smartphones in teaching, they experienced the process of reflecting on and evaluating their teaching. At the same time, they all indicated that the significance of using a smartphone in dance education was that it caused them to update their pedagogy. The teachers commented that the use of smartphones in their classroom helped to foster student learning habits, to give feedback, to improve communication, to foster problem solving and critical thinking, and to develop qualities of teamwork.

The study found multiple positive and negative values of using the smartphone in the dance classroom. Beyond the main findings, as noted in the study, a point of interest for me was that the four teachers enjoyed and valued the process of reflecting on their teaching and reflecting on the students' learning as they adapted to technology.

In brief, smartphones serve as a multi-function gadget and serve as the hub for linking other types of devices and services presently required by dance teachers. It is becoming a most indispensable tool in many people's lives and, as this study found, an indispensable part of teaching and learning dance in China.

6.2 Future Research Directions

The current research was not comprehensive; however, it has provoked this researcher to consider continuing research surrounding the theme. Possible research directions include:

- How to design and apply a smartphone application especially for dance teaching?
- How might Chinese tertiary dance institutions better negotiate the relationship between dance, dance education, and technology in China?
- How might Chinese tertiary students value the smartphone as a medium for connecting dance practise and pedagogy as they train to become teachers?

- How do we cultivate Chinese dance teachers' awareness of emerging technological advances that may improve their teaching?
- What are dance teachers' and students' meanings of teaching and learning dance with smartphones in New Zealand and other countries?

In the future, as the use of and development of smartphones increases, there will be an ever-important need to research and understand the interface between education and technology. Given the rise of the smartphone, one could argue that this handheld device is the most influential force in shaping the future of education. We need to know more.

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