

# Innovative Ways of Teaching Chinese Classical Dance Body Rhythm through the Perspective of Curriculum Thinking and Politics

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## **Abstract**

The idea of Curriculum Civics and Politics emerged around 2004, which is a teaching concept based on the fundamental principle of cultivating moral integrity and the core goal of delivering both moral and talented people to the country. The teaching of body rhyme is an important part of the teaching of classical Chinese dance. When carrying out this kind of teaching under the vision of Civics and Political Science, teachers need to carry out teaching innovation from the character characteristics of students and the specificity of the course. In this paper, we will start from the actual environment of classical Chinese dance teaching and students' situation, elaborate the innovative ideas of body rhythm teaching under the vision of course ideology and politics, analyze the significance of body rhythm teaching innovation under the vision of course ideology and politics, so as to help teachers of classical Chinese dance colleges and universities to choose innovative and efficient methods of course ideology and politics integration, so as to make the body rhythm teaching of classical Chinese dance go hand in hand with course ideology and politics education, and ultimately to cultivate more talents with both virtue and talent in the art of dance.

**Keywords:** *Curriculum Civics; Classical Chinese Dance; Body Rhythm Teaching; Innovative Approach*

## **1. Introduction**

Civics and Politics is a guiding ideology of education in contemporary China that was proposed by the Party Central Committee around 2004, with the great rejuvenation of the Chinese nation as the core pursuit, emphasizing the establishment of morality and humanism in talent cultivation, and attaching importance to cultivating talents of various disciplines with both moral and aptitude Li, R. (2023). In the past two decades, teachers of various disciplines in China's colleges and universities have widely applied the ideology of curriculum ideology in classroom education, and this work has now achieved relatively remarkable results. Classical Chinese dance is a

kind of artistic dance discipline, and the teaching of classical Chinese dance body rhyme is an important teaching content that embodies the aesthetic standard of this kind of dance "twisting, tilting and rounding", shows the ancient culture and world view of the Chinese nation, and improves the basic skills of the students. The teaching of classical Chinese dance body rhyme is a kind of course content highly related to Chinese classical aesthetics. Students of classical Chinese dance in colleges and other environments tend to show relative sensibility in their character, while rejecting the characteristics of strong rationality and didactic teaching, which will enhance the difficulty of teaching classical Chinese dance body rhyme under the vision of curriculum ideology. In this paper, we will firstly explain the basic theory of ideological education in contemporary college dance courses, the second chapter of the thesis will start from the actual environment and students' situation of teaching Chinese classical dance in colleges and universities, and then we will explain the innovative ideas of teaching body rhyme under the vision of curriculum ideology, and the third chapter of the thesis will analyze the significance of innovative teaching of body rhyme under the vision of course ideology and politics. These contents can help teachers of classical Chinese dance colleges and universities, when carrying out the teaching of body rhyme, to start from the objective situation that dance students have a keen sense of beauty and insufficient acceptance of didactic education, to break the stereotypes, to choose innovative ways of integrating curriculum ideology into the curriculum that are suitable for the students, and to make the teaching of body rhyme of classical Chinese dance and curriculum ideology education go hand in hand to cultivate both talented and virtuous talents in the art of dance Meng, S. (2023). The teaching integration of basic training and body rhyme not only refers to the combination of teaching materials, but also completely breaks the existing mode, and integrates the charm, dance posture and body style of Chinese classical dance throughout the classroom, so as to achieve the unity of training and style. Due to the integration of the course, it is inevitable that some of the content cannot be included. Therefore, we can consider incorporating the Chinese classical dance combination course as an elective course into the existing course, which not only ensures the basic teaching but also gives students the opportunity to further learn Chinese classical dance Li, Z., Tang, M., & Huang, J. (1992). It can be said to kill two birds with one stone. In short, the ordinary university dance department of Chinese classical dance teaching need attention, to comb, break the present situation of copying professional colleges teaching mode, find a suitable for their own training mode and methods, strengthen the style of rhythm and aesthetic consciousness, basic training and body rhyme thoroughly together, achieve the integration of teaching.

## 2. Theoretical Overview Of Civic Education In Contemporary College Dance Courses

Curriculum-based ideological and political education is conceptualized as a contemporary conception of China's guiding ideology of education. This concept emphasizes the use of a whole-person, whole-course, whole-curriculum model, so that the curriculum and ideological-political education march in parallel and in sync, so that ideological-political teaching and the teaching of a particular curriculum complement and synergize each other, and ultimately, in the process of cultivating a certain kind of skill in the students and teaching them a certain kind of knowledge, the ideological-political elements, such as positive values and the pursuit of spirit, are integrated

into the curriculum, thus pursuing the goal of nurturing both human beings and morals Lu, J. (2023) and ultimately to cultivate talents with both moral and aptitude that are needed by contemporary Chinese society. The concept of "curriculum ideology and politics" originates from the relevant documents on education issued by the Central Committee of the Party of China after 2004, and this kind of teaching concept has been promoted in China for nearly twenty years. From a macroscopic aspect, curriculum ideology and politics education can realize the purpose of cohesion, cultivation and delivery of talents for the country, and it can be said that curriculum ideology and politics is an important part of China's contemporary national strategy. The so-called Civic and Political Education in Contemporary Dance Curriculum in Colleges and Universities refers to the curriculum education concept and educational content carried out in the dance professional courses of China's major colleges and universities with the purpose of pursuing the cultivation of human beings and morality, and pursuing the cultivation of moral and talented people.

The creation of the body rhyme course is the inevitable result of history and an important measure taken to strengthen the characteristics of the national style. Before the Cultural Revolution, Li Zhengyi and other teachers were clearly aware that the training of Chinese classical dance lacked a distinct national style, and it was necessary to strengthen it as a separate course. After the end of the Cultural Revolution, in order to prepare for the undergraduate education department and rebuild the discipline of Chinese classical dance, the body rhyme course was once again put on the agenda. The creation of the body rhyme course enables the dance to break free from the embrace of opera and martial arts. It is no longer just a single study of opera fragments and martial arts movements, but to go deep into its essence, explore the essential characteristics and aesthetic laws of the two, so as to better serve the Chinese classical dance. Its establishment not only solves the problem of national subject, but also solves the problem of dance noumenon, which has a milestone significance in the development process of Chinese classical dance.

From the perspective of China's current education policy, many majors in China's contemporary colleges and universities in the development of Civic and Political Education, more special courses are arranged to preach, while through speeches, debates and other activities, to enhance the level of Civic and Political Education by improving the participation of the students in colleges and universities. However, the political education in the college dance course, in the development of its own particularity. Dance students are positioned as art students, and China is a big country of art, but since ancient times, there have been criticisms of the character and integrity of art workers from all walks of life in China, and some people think that art practitioners lack the knowledge of national justice. But in the actual college education work can be felt, including college dance students, including art students, their own character is relatively sensitive and delicate, and therefore more rejected with the didactic nature of the course content. Many dance students in the speech, debate and other forms of ideological courses in the development of the form, showing the spirit of unconcentration, psychological rejection and other issues, such a situation with the art students themselves relatively emotional, freedom-loving character, but the above does not mean that the level of ideological and political college dance students really have a problem, or means that the

ideological and political courses can not be carried out properly in the college dance courses. Teachers should start from the character traits of college dance students, choose the suitable way to carry out the dance course's ideology and politics, so that the ideology and politics education can play a role in the dance course.

### **3. The Innovative Ideas Of Teaching Body Rhyme Under The Vision Of Curriculum Ideology And Politics**

#### **3.1 Tapping the Cultural Genes of Body Rhyme**

The body rhythm in classical Chinese dance conceptually refers to the sum of the two artistic contents of body technique and rhythm. The so-called stance refers to the specific movements and phrases from opera and other art forms in Classical Chinese Dance, as well as the scheduling trajectory and body composition in specific movements and phrases, while the rhythm refers to the dancer's movement and the aesthetic rhythm conveyed in the dance. The training of body rhyme in classical Chinese dance often emphasizes the aesthetic standard of "twisting, tilting, rounding and curving", and this kind of training content shows the characteristics of both form and spirit, and the unity of the surface and the inside. When teaching classical Chinese dance body rhythm under the vision of curriculum ideology and politics, teachers should first explore the cultural genes of body rhythm, and tell students about the long and diversified classical Chinese culture behind the body rhythm from the perspective of fun and diversity.

Chinese classical dance is a traditional art form in China, with a long history and profound cultural heritage. It absorbs and draws on the essence of Western classical ballet dance, Chinese martial arts and traditional Chinese opera, and ingeniously combines the dance posture, shape and technology of the "H". In addition to focusing on the role of eyes in dance performance, it also emphasizes the whole coordination of body movements and breath, and pays attention to the feeling that a breath runs through all the time. The dance, derived from Eastern culture, possesses both external and internal beauty, making it a fusion of form and spirit.

Students of classical Chinese dance often show a high degree of concern and recognition for the aesthetics of classical Chinese culture. Although classical Chinese culture is not exactly the same in ideological direction as the educational concept of moral education in contemporary Civics, the two often show a strong correlation. Many cultural genes in classical Chinese culture are compatible with the contemporary philosophy of Civic and Political Education. Therefore, when teachers dig out the Chinese cultural genes behind the body rhythm and convey the classical Chinese thoughts and philosophy, students are often able to subconsciously perceive the positive values and positive philosophical concepts originated from ancient China, and then build up healthy values and ideology in the learning of the body rhythm. For example, in the body rhythms of Classical Chinese Dance, such as lifting and sinking, containing shyness, and cloud hand, the dancer's idea comes first, and then mobilizes the breath to show the lifting and sinking and containing shyness body rhythms under the drive of the artistic breath. The rhythms of classical Chinese dance body rhythms reflect the philosophical concepts of "the idea comes first" and "the unity of knowledge and action" in classical Chinese culture, and at the same time, it shows the classical Chinese thought of avoiding arrogance and impatience. In addition, in the cloud hand body rhythm and cloud

shoulder, the dancer's hand and shoulder scheduling mostly form the lines of eight circles, and this scheduling state reflects the aesthetic characteristics of the "round curve" of Classical Chinese Dance body rhythm. Meanwhile, in the training of body rhyme, dancers should drive the limbs with breathing. The above elements of the body rhythm reflect the concept of classical Chinese culture that encourages softness on the outside and firmness on the inside, and expresses the connotation of Chinese culture that people should adhere to the principles and not forget their own heart, but should restrain their sharpness and not be impatient in dealing with the world.

### **3.2 Enhancing the Level of Emotional Expression of Body Rhythms**

When teaching Classical Chinese dance body rhythm under the vision of curriculum ideology and politics, teachers should guide students to improve the level of emotional expression in body rhythm teaching and associate body rhythm with specific emotions. This kind of teaching idea enables students to better connect positive classical Chinese culture and philosophical thoughts with classical Chinese dance rhythms through the experience and understanding of emotions in the learning of body rhythms, and then identify with positive Chinese values such as positive enterprising, courageous and self-confidence. This kind of teaching method can avoid the premise of didactic education method, enable students to build positive values and thinking orientation through their own understanding and judgment, and ultimately pursue the teaching purpose of both artistic level and moral education.

For example, the double shaking hands in Chinese classical dance is a kind of body rhythm element originated from Chinese opera movements. In this type of body rhythm, the dancers, in the state of displaying the hand position of the lapel hand, extend their arms to draw a vertical circle counterclockwise, and in the state of tilting and twisting the body to make the eyes follow the mobilization of the hands, and ultimately display the dance composition of twisting and tilting the body, with the arms pointing to the upper right and lower right of the body, and the eyes looking at the fingers with a sharp gaze. The double shaking hands body rhythm reflects the aesthetic of classical Chinese dance of twisting, tilting and rounding, and this kind of body rhythm usually gives people a rhythmic feeling of both rigidity and flexibility. In the past training, teachers usually emphasize the trajectory of movement and dance composition. However, in the training of body rhyme under the background of curriculum ideology, teachers can guide students to feel the ancient women's softness on the outside and firmness on the inside, encourage students to experience the confidence and emotion at the same time, through the scheduling, spatial and temporal force and expression of the eyes and other elements of the emotion, and at the same time, to express the beauty of the rhythm of the body rhyme.

### **3.3 Strengthening the Internal and External Connection Between Body Rhythm and Thought**

Strengthening the internal and external connection between body rhyme training and ancient positive thinking is also an effective way to innovate body rhyme teaching in the context of curriculum ideology. In traditional body rhythm teaching, the combination of body rhythms does not carry a specific ideology. However, in the body rhythm course which contains elements of ideology and politics, teachers can explore the internal connection between body rhythm and ideology in lesson preparation and guide students in the course, so that students can try

to express specific ideology externally through the body rhythm, and mobilize students' thoughts by means of subtle influence rather than lecturing, so that students can more easily have positive outlooks on life and values.

Let's take the example of the double-handed body rhyme. In the classical Chinese opera's Wudan repertoire, the Wudan actor expresses the ideology of fearlessness and clarity of purpose through the double swaying hands, which has the same origin as the ancient Chinese soldier's ideology. This kind of thinking is the same as the ancient Chinese military thinking, and the ancient military thinking of being brave and fearless with clear goals is also the same as the contemporary Chinese spirit of the sword, which is well known, and both kinds of thinking encourage people to be brave and take responsibility, and dare to take action when determining the goals, and to have the spirit of bravery and determination while improving their own strengths. In the classical Chinese dance props body rhythm, the sword body rhythm carries more complex classical Chinese ideas. It can be thought that the elements of the sword body rhyme, such as the disk sword and the stabbing sword, embody the ancient Chinese ideology of "to be poor is to do good to oneself, and to be rich is to help the whole world", and this kind of ideology can be interpreted as a person's responsibility and commitment in the contemporary world. After thinking about the intrinsic correlation between ideology and body rhythm, teachers can tell students their own views before the body rhythm training, and through the demonstration of the power and dispatch in the movements of coiling sword and stabbing sword, and through the ancient allusions related to the sword dance, they can tell the reasons for the intrinsic correlation between the two. In the subsequent training, the teacher should guide the students in the double swaying hands, sword body rhyme, through the scheduling of stabbing and other movements, spatial and temporal force and dance posture, so that the body rhyme has a certain ideological meaning and temperament.

#### **4. Common Problems Of Chinese Classical Dance Teaching**

1. Limited level of teachers in terms of teachers: Dance professional course is mostly by the music teacher, the teacher itself dance foundation and master about Chinese classical dance teaching skills are limited, after all, so teaching is difficult, it don't know the standard teaching method of Chinese classical dance, and also don't understand the connection between the Chinese classical dance courses, more not the teaching material or research suitable for the teaching method.
2. The course content is not professional: In ordinary high schools with art classes or professional dance courses, few schools refine the teaching of dance art into courses. It is very common for a teacher to take multiple courses, and some directly have no full-time dance teachers, or music teachers directly take professional dance courses. The reason for this phenomenon is closely related to the attention of the school and the situation of teachers, which is not conducive to the systematic and complete professional training of students, and will bring irreparable impact on the results of the art examination and the future of students.
3. The lack of facilities needed for education and teaching: Teaching conditions are not perfect it is understood that the general ordinary schools are not equipped with special dance classrooms, some are and music, aerobics and

other disciplines share a body classroom. Hardware facilities in the classroom is not satisfactory, no mirror, glue, conform to the standard of the pole, classical dance blanket homework on safety measures need mat, sound facilities W and the rhythm of the drum, etc., dance teaching equipment, and art of high school dance teaching quality has a direct adverse effect. At the same time, the teachers' books and video materials on the teaching of Chinese classical dance are also extremely scarce, almost no.

## **5. The Significance Of The Innovative Teaching Of Body Rhyme In The Vision Of Curriculum Politics**

### **5.1 Enhancing the Level of Aesthetic Education**

Under the perspective of ideological and political education, the innovative teaching of body charm can first enhance the aesthetic education level of Chinese classical dance students. Aesthetic education is a kind of teaching content that edifies and enhances students' aesthetic appreciation and aesthetic thoughts. In dance teaching, aesthetic education will determine students' dance learning efficiency, and determine students' future development potential in dance performance and dance creation. The teaching of Chinese classical dance is in the same line with the teaching thought of ancient Chinese art. This kind of teaching emphasizes the construction of students' aesthetic level imperceptibly through edification. In the traditional aesthetic education, teachers often avoid telling the causes of aesthetic feeling, which can enable students to make perceptual perception and build diversified aesthetic standards. In the innovation of the body rhyme teaching way, the teacher stressed for the body rhyme training behind the cultural connotation, feelings and thoughts, not too rigid to students about the Chinese classical dance rhyme beauty, but through the way of guidance, encourage students to think independently, feel the Chinese classical dance rhyme aesthetic source from which Chinese classical elements. The training system of Chinese classical dance is comprehensive, scientific and of training value. In addition, it is not difficult to find that the students who have been learning Chinese classical dance for a long time, their bodies are meridian, Yin and Yang, and have "Chinese characteristics", and it can be seen that the traditional Chinese culture pursues both rigid and soft, internal and external coexistence, and dialectical unity of thinking in their bodies. As a successor of Chinese dance career, it is necessary to have a certain cognition of their own body symbols, so that they can have the education of Chinese body. Chinese classical dance has extremely high requirements on students' quality, ability, soft opening, aesthetic appreciation and other aspects. If you want to learn Chinese classical dance well, you must be prepared to bear hardships.

Classical dance is not only the difficulty of technology, it is the flash show move, priorities, the structure of the cadence, with God collar shape, with shape vivid, both style characteristics and three six, body coordination, consistent movement method if not after a long time of study and ponder is unable to understand the cultural connotation of Chinese classical dance. Therefore, the long-term learning of Chinese classical dance can cultivate students' perseverance and endurance, and plays an extremely important role in shaping a sound personality and noble character. In the process of thinking and perception, students can build a more profound and diversified aesthetic appreciation. Because the results of this kind of aesthetic education method are more from the students



'own thinking and understanding, the aesthetic education in the ideological and political vision can have a positive influence and make the students' aesthetic concepts more diversified and dialectical.

### **5.2 Consolidating the Results of Moral Education**

Under the perspective of ideological and political education, the innovative body rhyme teaching can also consolidate the achievements of moral education teaching. As shown above, for thousands of years, Chinese society has sometimes been full of criticism about the virtues of practitioners in the art industry, and people often accuse art practitioners of "high talent without virtue". The reason is that art practitioners often show their unique behavior because of their own emotional and rebellious character. In the teaching practice, we can feel that Chinese classical dance students do not generally have the problem of insufficient moral education level, but are more accustomed to maintaining the ability of independent thinking. When facing problems, they are relatively rebellious and unwilling to accept preaching moral education, and they are easy to show obvious plans for this type of education. However, because of this, teachers should pay more attention to carry out non-preaching moral education through methods suitable for students, and give students the freedom of independent thinking and judgment. Chinese traditional aesthetics is based on Chinese philosophy, reflecting the perception of the life of the universe and the identification of "Tao". The aesthetic orientation of Chinese classical dance is established on the basis of traditional Chinese aesthetics. The aesthetic it pursues is the running track of "circle", all the movement law starting from the opposite side and the internal quality of "harmony", and emphasizes the pursuit of artistic conception, image and meaning. Opening Chinese classical dance courses in ordinary colleges and universities can cultivate students' pursuit of classical aesthetics, let them learn to appreciate classical beauty, understand classical beauty, and create classical beauty. A person's aesthetic orientation can not be formed in a day, is long-term osmosis, personal practice can penetrate into their own bones. Therefore, ordinary colleges and universities can offer Chinese classical dance courses for a long time according to their own conditions, including basic training courses, body rhyme courses, drama courses, appreciation courses and so on, so that students can have a deeper understanding of Chinese classical dance. In the innovative teaching of body rhyme, the excavation of cultural elements focuses more on stating the cultural knowledge of real existence, rather than forcing the answer. While connecting the relationship between body rhyme and emotion, and excavating the internal and external relationship between emotion and thought, it emphasizes the method of language guidance, so as to give students the space to think and perceive. These methods are more suitable for the character of dance students, and can maintain the direction of moral education while making the results of moral education more solid.

### **5.3 Cultivating Balanced Development of Dance Talents**

Being able to cultivate dance talents with balanced development of artistic level, thinking level and moral education level is the significance of innovative body rhyme teaching under the vision of ideology and politics, as well as the core goal of this kind of teaching. Chinese classical dance is a highly practical discipline, and under the guidance of theory, demonstration teaching, also known as "hands-on teaching," is equally important. In



practical teaching, teachers themselves should achieve a balance between form and spirit. They should not only accurately grasp the specifications, essentials, routes, and body movements of their actions, but also coordinate their emotions and eyes properly. As shown in the previous point, in the actual teaching, students of classical Chinese dance did not show any significant problems in terms of moral education level. However, the emotional, freedom-loving and highly tolerant character traits also make it relatively easy for students of this specialty to be misled in the complex contemporary social information environment. It can be argued that dance majors, indeed, have a greater need to receive effective pedagogical guidance in courses such as the teaching of body rhythms. Correct moral guidance can prevent students from losing their sense of right and wrong in the pursuit of beauty in art under free thinking. Course education "rhyme" for Chinese classical dance found its own style training method, at the same time in the creative field also formed the "consistent" creative language, not only in the teaching system level, found their own style training method, more important is the construction of national body culture and the establishment of aesthetic style has played a historic significance. When students constantly improve the level of Chinese classical dance, accept the influence of aesthetic education and get the correct moral education, they can better become the balanced development talent with clear right and wrong and even in dance performance, creation and education.

## **6. Summary**

It can be seen from the analysis that when carrying out the teaching of Chinese classical dance from the perspective of ideological and political courses, teachers can excavate the cultural genes of the body, improve the level of emotional expression of the charm, strengthen the internal and external connection between the body and thought, and carry out the parallel teaching of ideological and political and the charm with innovative ideas. It can enhance the students' aesthetic education level, consolidate the achievements of moral education, and cultivate the balanced development of dance talents, which can be regarded as the significance of innovative teaching in the ideological and political vision of the course. Since the 21st century, under the promotion of the market economy, China's dance education is thriving, and the development of higher dance education in China has entered a golden period. During this period, the universities offering dance majors mushroomed nationwide. Higher education of dance has also gradually developed from undergraduate education to graduate education and doctoral education, and the breadth and depth have been greatly improved compared with before. The higher education of Chinese classical dance has made a new breakthrough in the discipline construction, and Chinese classical dance begins to develop to the direction of "one and multiple". In general, in the teaching of Chinese classical dance, the development methods and ideas of ideological and political courses have their particularity. Teachers should abandon the mentality of rejection. First of all, the relationship between the ideological and political courses and Chinese classical dance teaching, and bravely try innovative teaching methods. It is believed that the effective ideological and political vision will inevitably give positive help to the cultivation of Chinese classical dance art talents with both integrity and ability, and make the learners of Chinese classical dance to move towards a more positive and broader artistic road.

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