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Development of Academic Administration to Improve Quality of Learning for Dance Major of Sichuan Film and Television University, China

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Abstract: The research objectives were 1) to study the problems and needs of academic administration to improve the quality of learning for dance major, and 2) to develop academic administration guideline to improve the quality of learning for dance major. The samples were 265 students and 32 teachers at Sichuan Film and Television University. The instrument used was 40-item, 5-point scale questionnaire validated by three experts (IOC: 0.67-1.00). The data were analyzed by quantitative methods using percentage, mean, and standard deviation, and presented through the results derived from these analyses.

The findings revealed that the highest student issues and needs were that the syllabus was outdated and did not reflect the latest dance developments ($\bar{x}$=4.87, S.D.=0.37) and should be updated accordingly ($\bar{x}$=4.81, S.D.=0.39); teachers reported similar concerns about the syllabus being outdated and ignoring current trends ($\bar{x}$=4.88, S.D.=0.34) and the need for updates ($\bar{x}$=4.84, S.D.=0.37), and The management policy for improving the quality of learning in the dance major should be the syllabus should be updated to reflect current developments in the art of dance. Dance training in the classroom should allow students to express their individuality and provide personalized training programs. Teachers should provide sufficient individualized instruction and feedback to meet students' learning needs. Theories learned in the classroom should be closely related to practical application in dance creation. Textbooks and reference materials should be updated regularly to minimize reliance on outdated resources. Teachers should be aware of career development and employment trends in the dance industry to guide students' career planning.

Keywords: Academic Administration; Dance Major; Quality of Learning

1. Background and Significance of Research Problem

As economic development drives social progress, the concepts and models of higher education undergo continuous iteration and innovation. Since the concept of "lifelong education" was proposed in the 1960s, China has explored diverse educational pathways aligned with the goal of "building a lifelong learning society." By the mid-1990s, when quality-oriented education was extended to higher education, it spawned models such as general talent education, KAQ (Knowledge, Ability, Quality), and SSR (Self-study, Seminar, Research) shifting higher education from mere knowledge imparting to comprehensive quality cultivation. Today, this reform process further focuses on nurturing "comprehensive and innovative talents," with interdisciplinary integration and technological empowerment as core directions, always closely aligned with society's diverse demands for talents[1]..

Amid the wave of higher education reform, dance—embodying the dual attributes of artistic aesthetics and physical training—has become a crucial discipline for universities to nurture well-rounded talents. Academia has conducted multi-dimensional explorations to optimize dance education: Li, X. proposes that interdisciplinary reform can break down disciplinary boundaries, promote the integration of dance with fields such as art history and computer science, and expand the expressive power of dance art as well as the breadth of talent cultivation[2]; Bai and Ma emphasize that interdisciplinary courses and practical projects (e.g., dance-themed digital content creation, dance-related rehabilitation research) can stimulate students'creativity and improve the training paradigm of "professional education + general education + innovation and entrepreneurship education"[3]; Zhou and Yang (2025, pp. 185-188) focus on technology integration, pointing out that new media technologies need to be fully integrated into dance teaching to build a "flexible" curriculum structure and digital media interaction model, extending teaching beyond the classroom[4].

However, current college dance education in China still faces multiple bottlenecks that restrict the improvement of talent cultivation quality. From the perspective of curriculum systems, most institutions copy teaching plans without adaptation, resulting in a "one-size-fits-all" approach[5].Local colleges and universities, in particular, struggle to form differentiated advantages due to unreasonable curriculum content, lack of local characteristics, and the absence of a "one major with multiple competencies" attribute[6]. Even dance postgraduate education has issues such as incomplete curriculum design and lax training processes[7]. In terms of teaching, students have significantly varied dance foundations and low class participation, making dance teaching far more challenging than other art disciplines[8]. Traditional choreography courses still focus on theoretical explanations and simple imitation, leaving students with no opportunities to independently participate in the entire creative process. Even with the introduction of innovative methods like project-based learning, their popularity and implementation effects still need improvement[9]. In terms of technology application, although the value of the Internet and new media technologies has been recognized, most institutions have not broken free from the traditional model of "relying on on-campus resources and in-person demonstrations." The integration of technology and teaching remains superficial, and teachers generally face the dilemma of insufficient ability to integrate emerging technologies and lack of regular training. More critically, traditional education has long emphasized "technical training over comprehensive competence," with non-standard talent cultivation standards and insufficient incentives for innovation[10]. As a result, some practitioners, despite having solid technical skills, have obvious shortcomings in innovative thinking and creative abilities, making it difficult for them to meet the cultural market's demand for diverse and contemporary works. The lack of interdisciplinary capabilities further limits their competitiveness in adapting to diverse social positions[11].

To address these issues, the Dance Major at Sichuan Film and Television University

regards the establishment of a scientific teaching management system as an urgent task to improve educational quality. Taking this as a starting point, this study systematically analyzes the existing problems in the teaching management of this major and proposes solutions, aiming to provide practical references for the reform of higher dance education nationwide.

2. Research Objectives

(1) To study the problems and needs of academic administration to improve the quality of learning for dance major.

(2) To develop the academic administration guideline to improve the quality of learning for dance major.

3. Research Methods

Population: This study adopted a case study approach, focusing on Sichuan Film and Television University. To investigate the problems and needs related to dance major education, the population was divided into two groups 1)785 students of dance major , and 2) 32 teachers of dance major .

Samples: The sample size of students was determined using the Taro Yamane formula[12], resulting in 265 students. All 32 teachers were selected as samples through stratified random sampling.

3.1. Teacher

For dance major teachers, given the small total population size (32 teachers), stratified random sampling was also employed to select all 32 teachers as participants. This approach not only ensures the comprehensiveness of teacher-related data (avoiding information loss due to excluding individual teachers) but also, through pre-stratification , guarantees the sample reflects the diversity of the teacher group

3.2. Students

In this research project, the target population for dance major students was first stratified to ensure the sample's representativeness across different academic stages. Specifically, the stratification was conducted based on academic grade, dividing the student population into three groups: Grade 1, Grade 2, and Grade 3. This stratification design ensures the final sample covers students at distinct phases of their academic journey—for instance, Grade 1 students in the initial adaptation stage of professional learning, Grade 2 students in the core course learning stage, and Grade 3 students in the practical training and skill refinement stage—thereby avoiding sample bias toward a single academic period. According to the sample size formula:

$$n = \frac{N}{1+Ne^2}$$

N=600, e=0.05

The calculated sample size of Administrators is 265.

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

Research Instruments: Questionnaire: This research project uses a questionnaire survey method for data collection. The questionnaire will be divided into student groups and teacher groups. The questionnaire will be divided into two parts: The questionnaire is divided into two parts: 1) general information; and 2) problems and needs about how to enhance the quality of learning for dance major. In this section, the questionnaire was evaluated by three experts on the consistency index score (IOC score). The IOC in each question of the questionnaire is 0.67~1.00. For evaluation a reliability of the questionnaire using Cronbach alpha. The reliability coefficient of the teachers' questionnaire is 0.957, and that of the students' questionnaire is 0.934[13]. The specific scores can be seen in Table1.

Table 1. Reliability analysis of questionnaire table

Scale name	Cronbach's Alpha	Number of term
Teachers	0.957	40
Students	0.924	40

As can be seen from Table 3.1, theαcoefficient value of Cronbach's Alpha in teacher's questionnaire is 0.957, which is between 0.000 and 1.000, α=0.957＞0.900, indicate that the scale design is very scientific and reasonable, and the internal reliability of the evaluation items is very high; The α coefficient value of Cronbach's Alpha for student's questionnaire is 0.924, between 0.000 and 1.000, α=0.924＞0.900, indicate that the scale design is scientific and reasonable, and the internal reliability of the assessment items is high.

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

Data Analysis: For the investigation of problems and needs, the data and

information collected were analyzed, interpreted and then presented in terms of frequency count, percentage, mean, standard deviation (S.D.). The Five Point Likert Rating Scale were used to evaluate the level or degree of the respondents' needs and problems. For the rating reference of the five point rating scale were: mean range 4.51-5.00 were highest level, 3.51-4.50 were high level, 2.51-3.50 were moderate level, 1.51-2.50 were low level, and 1.00-1.50 were lowest level [14]. For the correctness and improvement of the guidelines, the ideas, suggestions and comments of the 5 specialists obtained from the 3 focus group discussion meetings, were analyzed and then used to correct and improve the contents of the guidelines.

4. Research Results

4.1. General information of students

The student sample, totaling 265 individuals, exhibits distinct demographic characteristics across gender, age, and academic standing. In terms of gender distribution, females constitute a clear majority, with 212 students (80%) compared to 53 males (20%), reflecting a significant gender imbalance that leans toward female enrollment.

Age-wise, the sample is highly concentrated in younger brackets: 147 students (55.47%) fall within the 18-20 age range, while the remaining 118 students (45.53%) are aged 21-25. No students were observed in older age groups (26-30, 31-35, 36-40, 41-45, 46-50, and 51-55 years old), indicating that the student population primarily consists of younger individuals in

early adulthood.

Regarding academic standing, the distribution across grades is relatively balanced. Freshmen form the largest subgroup, with 93 students (35.09%), followed closely by sophomores (87 students, 32.83%) and juniors (85 students, 32.18%). This balance ensures representation across the key undergraduate years, with only a slight numerical advantage for freshmen over the other two grades.

Collectively, these demographic patterns underscore three core features of the student sample: a dominant female presence, a focus on younger age groups, and a steady distribution across freshmen, sophomores, and juniors.

4.2. General information of teachers

The teacher sample for this study comprises 32 individuals, with distinct patterns observed across gender, age, educational qualifications, and years of work experience. In terms of gender distribution, female teachers dominate the group, accounting for 29 individuals (90.63%), while male teachers are significantly fewer at only 3 (9.37%). This gender imbalance highlights a clear female predominance in the teaching staff of this field.

Regarding age, the teacher group is primarily concentrated in mid-career age brackets: the largest proportion falls within 31-35 years old (34.37%), followed by 36-40 years old (28.12%), with these two groups together making up over 60% of the sample. Teachers aged 41-45 years constitute 18.75%, while those aged 26-30 years account for 12.5%. The smallest shares belong to teachers aged 21-25 years and 45 years or older, each at just 3.13%. Overall, the sample is dominated by teachers in the middle stages of their careers, who typically have accumulated substantial teaching experience.

In terms of educational qualifications, the teacher group exhibits a high overall level of education. Master's degree holders form the largest segment (65.63%), serving as the core of the teaching team. Bachelor's degree holders make up 25%, while doctoral degree holders account for 9.37%. This distribution indicates that the teaching team is primarily composed of highly educated professionals, with most teachers possessing advanced academic backgrounds that support the application of modern educational concepts and specialized knowledge.

For years of work experience, the teacher group shows a balanced structure, with a focus on mid-career experience. Teachers with 11-15 years of experience represent the largest proportion (40.62%), followed by those with 6-10 years of experience (28.13%). Teachers with 16-20 years of experience constitute 15.63%, and those with 21-25 years of experience make up 9.37%. Only 6.25% of teachers have less than 5 years of experience, and no teachers have more than 26 years of experience. This distribution ensures the team benefits from the experience guidance of senior teachers while also incorporating the vitality of mid-career and younger teachers, forming a stable and progressive professional development echelon.

4.3. Problems for improving the quality of learning in the dance major

In the investigation of dance major education, students and teachers collectively identified a range of issues. There is notable consistency in their high-priority concerns, which primarily reflect systemic gaps between current education practices and contemporary artistic, industry realities. Meanwhile, nuanced differences exist in lower-priority issues, shaped by institutional inertia and divergent priorities.

From the student perspective, the five most critical problems highlight deep-seated misalignments. First, outdated curricula have a mean score of 4.87 and a standard deviation of 0.37. Such curricula leave classroom content disconnected from rapid developments in dance—including digital choreography and culturally fused styles—and make students feel

out of touch with trends they encounter online or in performances. Second, rigidly uniform technical training, with a mean of 4.76 and a standard deviation of 0.44, conflicts with the need for artistic individuality. Strict standards suppress unique movement interpretations and emotional expressions, frustrating students who seek to develop personal creativity in a field dependent on originality. Third, overreliance on outdated textbooks and methods (mean=4.73, standard deviation=0.57) hinders students' engagement with modern dance practices, as digital tools or recent research are rarely integrated. Fourth, insufficient faculty guidance on career trends (mean=4.70, standard deviation=0.51) leaves students unprepared for diverse pathways like freelance work or digital content creation, largely because many instructors lack active industry involvement. Fifth, a sharp divide between theory and practice (mean=4.69, standard deviation=0.48) means academic concepts—such as dance history and kinesiology—are rarely applied in hands-on creation or performance, leaving students unable to translate knowledge into artistic practice.

Students' lower-priority concerns reflect a mix of acceptance of structural norms and varied priorities. Demand for modern teaching tools is weak, with a mean of 4.21 and a standard deviation of 0.61. Traditional demonstration-based methods remain dominant: some students prefer this familiar approach, while others face barriers like funding or faculty training when advocating for tech integration. Limited creative practice opportunities (mean=4.22, standard deviation=0.66) come from curricula that prioritize performance over choreography, though students focused on technical mastery view this as less critical. Inflexible lesson plans—constrained by syllabi and large class sizes—have a mean of 4.25 and a standard deviation of 0.47; these plans are often accepted as a norm rather than a pressing issue. Slow curriculum updates and limited faculty professional development also rank lower, with respective means of 4.34 and 4.33, and standard deviations of 0.61 and 0.62. This is because students not yet immersed in the industry are less aware of these gaps.

Teachers, meanwhile, echoed students' high-priority concerns while adding granular insights. They strongly emphasized outdated syllabi, which have a mean score of 4.88 and a standard deviation of 0.34 and fail to include modern developments like digital art. They also highlighted obsolete teaching materials (mean=4.81, standard deviation=0.40), which block students' access to contemporary techniques such as motion capture. Uniform training standards and insufficient personalized feedback are equally severe, both with a mean of 4.78. Teachers flagged these two issues for suppressing students' artistic individuality, as rigid technical norms overshadow creative expression and adaptive learning needs. Additionally, teachers criticized uniform assessment criteria (mean=4.75, standard deviation=0.44) for prioritizing technical precision over innovative or emotionally driven performances. They also noted their own insufficient understanding of industry career trends (mean=4.72, standard deviation=0.46)—a gap rooted in limited industry engagement—that hinders students' career planning.

Teachers' lower-priority issues revealed divergent views and program-specific weaknesses. The lowest-scoring concern is traditional teaching methods that lack modern tools, with a mean of 4.28 and a standard deviation of 0.68. Some teachers prefer classical demonstration, while others acknowledge the need for tech integration but face resource or training barriers. Inflexible lesson plans and insufficient student rest time are seen as secondary issues. The former has a mean of 4.31 and a standard deviation of 0.64, and the latter a mean of 4.34 and a standard deviation of 0.65; both are constrained by syllabus rigidity. Moderate concerns include limited faculty practical experience and narrow curricular diversity in dance styles, both with a mean of 4.38 and respective standard deviations of 0.66 and 0.55—suggesting variability across programs. There are also mixed views on whether course structures balance technical training and artistic expression (mean=4.44, standard deviation=0.72), and the high standard deviation indicates inconsistent implementation across

curricula.

Overall, high-priority issues from both groups stemmed from systemic mismatches between dance education and industry/artistic innovation. These issues demand urgent institutional reforms, such as curriculum modernization, flexible assessment, and faculty-industry collaboration, to align with contemporary practices. Lower-priority issues, marked by higher standard deviations, require targeted solutions. For students, this means collecting more granular feedback to address unrecognized long-term needs; for teachers, it involves resource allocation for digital tools, curriculum diversification, and tailored faculty training to resolve program-specific weaknesses and philosophical differences. Together, these insights underscore the need for both systemic change and context-specific adjustments to elevate the relevance and quality of dance major education.

4.4. Needs for improving the quality of learning in the dance major

In the exploration of dance major education, students and teachers have put forward clear needs for enhancing learning quality, with high-priority needs showing strong consensus—focused on bridging the gap between education and industry/practice—and lower-priority needs reflecting complex differences shaped by habits, resources, and institutional factors.

From the student perspective, core needs revolve around three key directions: curriculum modernization, personalized teaching, and theory-practice integration. The most urgent need (mean=4.81, standard deviation=0.39) is updating syllabi to keep up with cutting-edge dance developments. Students often encounter innovative dance forms (such as digital choreography) through modern media, but these content are disconnected from classroom teaching; the low standard deviation (0.39) confirms this mismatch is a universal concern. Closely linked to this, students also demand updated teaching materials (mean=4.75, standard deviation=0.46): outdated materials cannot support the learning of modern technologies, leading to a gap between students' knowledge structure and industry skill requirements. Another critical need is integrating theory with practice (mean=4.76, standard deviation=0.45)—students hope to apply dance aesthetics theories directly to choreographic creation instead of just textual analysis, which highlights their career-oriented learning goals. In terms of personalized teaching, students strongly advocate for breaking uniform training (mean=4.80, standard deviation=0.43) and suppressing individualized expression (such as improvisational creativity) caused by overemphasis on technical standards; they also criticize the lack of one-on-one guidance (mean=4.72, standard deviation=0.47), which is rooted in large class sizes and rigid teaching models that ignore individual needs.

Students' lower-priority needs reveal ambivalence and divergent perceptions. The least urgent need is for modern teaching tools (mean=4.06, standard deviation=0.60): some students are accustomed to traditional demonstration teaching, while others want to integrate technology but are restricted by insufficient school resources (such as lack of VR rehearsal rooms). Two other needs—teacher retraining (mean=4.36, standard deviation=0.53) and flexible lesson plans (mean=4.47, standard deviation=0.56)—reflect institutional inertia: the absence of teacher retraining mechanisms and rigid teaching plans make it difficult for courses to adapt to industry trends and individual learning rhythms. There are also significant differences in students' views on balancing technical training with artistic expression (mean=4.55, standard deviation=0.52) and arranging rest time (mean=4.55, standard deviation=0.56): some programs have achieved integration through modern dance choreography courses, while others still focus on physical training, resulting in higher standard deviations. Additionally, students expect to incorporate diverse dance styles (such as street dance and ethnic dance) into the curriculum (mean=4.52 for both needs, standard deviation=0.52/0.62), but this also exposes differences in curriculum openness among

institutions—key universities may offer cross-style workshops, while resource-constrained institutions still focus on ballet and classical dance.

Teachers, on the other hand, share similar high-priority needs with students while showing subtle differences in consensus. Their most urgent need is updating syllabi (mean=4.84, standard deviation=0.37) to include modern dance developments like digital choreography and cultural fusion; the low standard deviation (0.37) indicates nearly unanimous agreement on the urgency of aligning curricula with industry trends. The second most important need is personalized training (mean=4.81, standard deviation=0.40) to develop students' individuality—there is broad consensus that uniform training limits creativity, though minor differences exist across institutions. Teachers also emphasize updating textbooks (mean=4.78, standard deviation=0.42) to reduce reliance on outdated resources (such as traditional notation systems); while they all recognize this issue, there are slight differences in how to implement updates. Tied in priority, teachers highlight two needs: linking classroom theory to practical dance creation and understanding industry career trends (both mean=4.75, standard deviation=0.44), showing consistent attention to applied learning and student employability. They also value individualized guidance and feedback (mean=4.72, standard deviation=0.46), though class size and teaching style differences may affect how this is implemented.

Teachers' lower-priority needs reflect obvious divergent views. There is less consensus on diversifying teaching methods (mean=4.44, standard deviation=0.62) and flexible assessment criteria (mean=4.41, standard deviation=0.61), with higher standard deviations indicating disagreements on the urgency and approaches of reform. Regarding students' rest and recovery time (mean=4.25, standard deviation=0.57), teachers hold balanced views on its importance relative to curriculum intensity. The most divided needs are diversifying dance styles and integrating modern teaching technologies (both mean=4.22/4.13, standard deviation=0.71): some teachers prefer traditional methods or face resource constraints (such as limited access to technology), while others advocate for innovation.

Overall, high-priority needs from both students and teachers outline a clear reform direction: aligning with industry trends, emphasizing personalized cultivation, and promoting practical implementation. This requires systemic measures such as dynamic syllabus updates, digital textbook adoption, and small-class tutorials. Lower-priority needs, however, present complex challenges involving differentiated technology adoption, uneven resource allocation, and institutional inflexibility, which demand targeted solutions. The interaction between these two types of needs suggests that dance education reform must combine top-down content innovation with consideration of each institution's actual conditions—balancing standardization and differentiation to build a training system that aligns with international artistic trends while respecting individual creative ecosystems.

4.5. Guidelines of Academic Administration to Improve the quality of Learning in dance major

The Quality of Learning Guidelines for the Dance Major at Sichuan Film and Television University, China have been reviewed by experts and can be used as a standard for the University to improve teaching quality. These guidelines are organized into six key guidelines, including: 1) the syllabus should be updated to reflect current developments in the art of dance; 2) dance training in the classroom should allow students to express their individuality and provide personalized training programs; 3) teachers should provide sufficient individualized instruction and feedback to meet students' learning needs; 4) theories learned in the classroom should be closely related to practical application in dance creation; 5) textbooks and reference books should be updated regularly to minimize reliance on outdated

resources; and 6) teachers should be aware of career development and employment trends in the dance industry to guide students' career planning. Six guidelines have been assessed by experts for content accuracy and applicability and are presented with IOC (Index of Conformity) values. The IOC values for these six guidelines ranged from 0.67 to 1.0, indicating that the developed Dance Major Learning Quality Guidelines are acceptable in the context of Sichuan Film and Television University, China and can be used as a management handbook to improve the quality of teaching in the Dance Major.

5. Research Discussion

5.1. Problems of improving the quality of Learning for Dance Major

From the students' perspective, the explicit problems of the dance major at Sichuan Film and Television Academy focus on the misalignment between learning content, practical opportunities, and industry needs: The professional syllabus fails to keep pace with the cutting-edge development of dance art, omits the exploration of innovative new dance styles that integrate multicultural elements, and over-relies on outdated textbooks and reference materials, which limits students' access to cutting-edge knowledge such as digital choreography and motion capture and hinders the improvement of their artistic horizons and professional skills. In the practical teaching segment, dance creation and choreography courses account for a low proportion, and the university's cooperation with external film/television crews and digital media institutions is loose, leaving students with few practical opportunities in real scenarios like camera adaptation and film/television dance scene design, and the skills learned in class are disconnected from the actual needs of the industry. In terms of teaching methods, rigid and uniform training requirements ignore individual differences, over-rely on traditional demonstration and imitation, and underutilize modern teaching tools, while the assessment criteria also lack flexibility—this not only inhibits personalized expression such as improvisational creation but also fails to fully consider students' creativity. More critically, the curriculum does not reserve sufficient rest and recovery time, which negatively impacts students' physical and mental health as well as their learning efficiency[15][16]. From the teachers' perspective, the problems of the dance major include not only lagging teaching outcomes but also passivity and constraints in the teaching process—a finding highly consistent with the research of Zhang (2017, p. 204) and Wu (2024, pp. 153-155)[17][18]. At the teaching practice level, most teachers recognize the limitations of the "traditional demonstration-imitation" model, which ignores individual differences and suppresses individuality and innovation, but they struggle to break free from two constraints: class sizes are generally large, leaving teachers with insufficient energy to design personalized training programs for students at different skill levels, and the lack of modern teaching tools like VR rehearsal systems and digital choreography software makes it difficult for young teachers to integrate technology into teaching even if they are willing to do so. At the professional competence level, teachers face dual anxieties of "outdated knowledge/skills and lack of development channels": some teachers have long been absent from industry practices such as participating in film/television dance projects, leading to insufficient understanding of new industry demands like digital choreography and camera adaptation; a significant number of teachers are either non-professional or "mismatched in theoretical and practical abilities," and the university has not established a regular training mechanism, making it hard for teachers to update their knowledge systems through systematic learning, and some teachers even develop a perfunctory attitude toward teaching, believing that "it is too late to learn dance at the university level," which indirectly undermines students' learning enthusiasm. At the curriculum and resource level, although teachers are aware of problems like "unreasonable curriculum structure and outdated

textbooks"—such as insufficient integration of technical training and artistic expression and textbooks not updated to meet students' needs—the curriculum review power is concentrated in the "in-house teaching and research team," leaving teachers without the right to participate in curriculum adjustments and unable to incorporate needs identified in industry surveys into teaching content, and substandard dance studios and insufficient class hours further limit teachers' ability to deliver effective teaching.

Existing literature has identified superficial problems in dance education, such as "single teaching model, incomplete curriculum system, inefficient utilization of teaching resources," "weak teaching staff, insufficient hardware facilities, declining student quality," and the widely concerned issues like "outdated curriculum content and 'one-size-fits-all' training model." However, these studies have two key limitations: Firstly, they mostly present students' learning perceptions or teachers' teaching dilemmas in isolation, failing to reveal the connection between the two—for instance, students' complaint about "insufficient personalized guidance" is directly related to teachers' predicament of "large class sizes and high assessment pressure"; in turn, teachers' "inability to integrate modern teaching technologies" leads to students' "limited access to cutting-edge knowledge," forming a vicious cycle. Secondly, they only stay at the description of problem phenomena and fail to touch on the in-depth causes at the institutional and managerial levels, thus failing to address the higher demands imposed on teachers due to the accelerated upgrading of the industry. Moreover, existing studies do not analyze "how institutional mechanisms can support such cross-field adaptation needs," ultimately resulting in a lack of targeted problem attribution.

Based on practical findings from Sichuan Film and Television Academy, the explicit problems from the dual perspectives of teachers and students are essentially the differentiated reflections of the triple institutional constraints of "policy-management-evaluation" at the teacher and student levels, and these two levels form a resonant effect that exacerbates the complexity of the problems. Educational policies lack impetus to respond to industry needs, leaving both teachers and students in passive lag: current policies on curriculum updates in higher education are mostly "guiding opinions" and do not set "industry demand response timeframes" for application-oriented majors like dance, with neither mandatory requirements for universities to keep up with the industry's 3-4 month technological iteration cycle nor supporting incentive measures. The impact of this on teachers and students is differentiated yet interrelated—for universities, the lack of rigorous impetus for reform makes the curriculum update cycle far slower than industry changes, directly leading to students facing "outdated syllabi and textbooks"; for teachers, policies do not guarantee "teacher participation in industry practices," reducing their enthusiasm for participating in film/television dance projects or learning digital choreography technology, and consequently, teachers cannot transform cutting-edge content into teaching resources, forming a chain of "no policy incentives → no teacher motivation → no student gains." This lag is more prominent in film/television institutions—traditional dance majors can iterate slowly based on stage art trends, while film/television dance majors need to synchronize technologies in two fields, and policies fail to adapt to this uniqueness, trapping both teachers and students in a dilemma of "passive adaptation." University management's closed-loop decision-making and resource shortages lead to teachers' powerlessness and students' dissatisfaction: the "closed-loop decision-making" in management mechanisms and the imbalance in resource allocation are the core links connecting teachers' dilemmas and students' dissatisfaction. On one hand, curriculum review is dominated solely by the "in-house teaching and research team," and no "multi-stakeholder collaborative mechanism involving industry experts, student representatives, and teachers" has been established—teachers cannot incorporate needs identified in teaching (like increasing practical class hours and updating textbooks) into decision-making, nor can they obtain the latest requirements for film/television dance

positions through quarterly industry surveys, forcing them to teach according to fixed syllabi, and students' feedback (such as hoping to introduce VR teaching and add cross-style dance courses) cannot reach decision-makers, ultimately resulting in "disconnection between teaching content and students' needs.On the other hand, the imbalance in resource allocation at the management level directly restricts the implementation of teaching: insufficient hardware resources, such as substandard dance training studios and the lack of digital choreography tools, make it difficult for teachers to carry out innovative teaching; the absence of teacher development resources, including regular training programs and industry practice channels, leads to the obsolescence of teachers' professional capabilities, leaving them unable to meet students' demand for cutting-edge knowledge; furthermore, loose management of student enrollment results in students having weak professional foundations before admission, forcing teachers to spend more energy on foundational remedial teaching—this squeezes the time allocated for personalized and innovative training. This echoes the view of "decline in student quality" mentioned by some scholars and also partially explains the reason behind students' "poor learning outcomes". The evaluation orientation of "prioritizing skills over comprehensive development" binds both teachers and students to assessment: universities take "students' achievements in skill competitions" and "technical compliance rates" as core indicators for evaluating teachers, while excluding "students' physical and mental health," "cultivation of innovative abilities," and "teachers' industry practice experience" from core dimensions, and this orientation directly binds both teachers and students to a single track of "skill priority." For teachers, to meet assessment indicators, they have to prioritize intensive skill training, squeezing students' rest time and class hours for choreography practice and humanities learning—even if they notice the problem of "overemphasizing skills while neglecting comprehensiveness," they cannot make adjustments due to assessment pressure; at the same time, teachers' own assessments do not involve "updating professional abilities," leading some teachers to lack motivation to improve digital technology and film/television knowledge, further solidifying the traditional teaching model. For students, this orientation not only triggers a vicious cycle of "physical and mental fatigue → decreased learning efficiency → restricted innovative thinking" but also marginalizes implicit abilities like "choreographic innovation and cross-field adaptation"—students hope to apply dance aesthetics theory to practice, but they cannot do so because practical class hours are squeezed, ultimately resulting in "disconnection between theory and practice," which forms a two-way constraint with teachers' dilemma of "wanting to carry out innovative teaching but being restricted by assessment."

The innovations of this study lie in breaking through the limitations of existing literature: it realizes the integrated analysis of the dual perspectives of teachers and students, no longer presenting students' needs or teachers' dilemmas in isolation but revealing the resonant relationship between them—for example, teachers' "lack of technical training" corresponds to students' "unmet demand for modern teaching tools," and teachers' "high assessment pressure" corresponds to students' "rest time squeezed by skill training," making the problem analysis more holistic; it upgrades the attribution of superficial problems to institutional contradictions, not only linking students' perceptions of "outdated content and insufficient practice" and teachers' challenges of "resource shortages and limited development" to the triple mechanism constraints of "policy-management-evaluation" but also clarifying the core problems of film/television dance majors—"curriculum update lagging behind industry iteration," "closed-loop management disconnecting from dual-field needs," and "assessment orientation imbalance with comprehensive ability cultivation"—by targeting their uniqueness of "synchronizing dual-field technologies"; it also incorporates issues like weak teaching staff, insufficient hardware, and declining student quality into the institutional framework, for instance, framing weak teaching staff not just as a problem of individual teachers' abilities

but as a result of "lack of teacher development support" in management mechanisms, and linking declining student quality to "loose management of admission standards," which makes the theoretical discussion on institutional defects of dance majors more systematic and in-depth.

5.2. Needs of improving the quality of Learning for Dance Major

In the Questionnaire Survey on the Needs of Dance Majors, teachers and students reached a consensus on high-priority needs centered on "bridging the gap between education, industry, and practice," while low-priority needs showed divergences due to cognitive differences and practical constraints. Although this demand pattern aligns with the reform philosophy of dance education in the information age, existing literature only discusses needs at the level of generalized advocacy, failing to address the unique demand logic of dance majors and the in-depth impact of institutional mechanisms. By integrating the interactive analysis of teacher-student needs with industry characteristics, this study breaks through the limitations of existing literature.

From the students' perspective, their core needs—curriculum modernization, personalized teaching, and theory-practice integration—seem to align with Song's (2022, pp. 193-195) concept of "employment-oriented talent development in the information age" and Liu and Mo (2023, pp. 148-149) emphasis on "updating teaching content and strengthening practical teaching."[19][20] However, the essence of these needs lies in students' anxiety about their employability in the dance industry. If the curriculum fails to adapt to industry changes, students will not only face knowledge gaps but also risk losing competitive advantages in emerging positions within the dance field. Existing literature advocates "integrating learning with application" but ignores differences in industry adaptability among dance specializations: traditional dance majors can develop basic competencies relying on on-campus resources, while film/television dance majors require external industry resources to support practical training. This "difference in resource dependence" directly intensifies students' urgency for "translating theory into practice" and "keeping curricula aligned with cutting-edge developments." More critically, literature fails to reveal "how institutional mechanisms affect the possibility of meeting needs": students' demand for "personalized teaching" is not simply opposition to uniform training, but rather a response to the marginalization of needs such as improvisational creation and stylized expression—caused by the combination of "insufficient teacher energy due to expanded class sizes" and "evaluation orientation that prioritizes technical skills over individuality." This "dynamic contradiction between needs and institutional constraints" is a dimension not covered by the general suggestion of "paying attention to individual differences" in existing literature.

From the teachers' perspective, their consensus with students on high-priority needs stems from teachers' awareness that "curriculum lag directly affects teaching effectiveness," which is consistent with the proposal of "optimizing the curriculum structure" put forward by some scholars.However, subtle divergences in teachers' needs highlight practical dilemmas overlooked by literature: in terms of textbook update approaches, some teachers prefer a compromise of "traditional content + technical supplements," while others advocate for "comprehensive digital upgrading." This divergence is not merely a difference in teaching philosophy but also reflects resource constraints—"limited funding for local institutions making it difficult to support full-scale digital development." Furthermore, the need to "understand industry career trends" is essentially a passive response to teachers' "lack of regular industry engagement channels": institutions have not established a mechanism for "teachers to connect with film and television projects," leaving teachers unable to access the latest demands for positions such as digital choreography and film/television dance. As a result, teachers can only guide students based on fragmented information, which contrasts

with the literature's advocacy that "teachers should keep up with industry developments." Literature also fails to address "how institutions can support teachers' industry engagement." Teachers' low consensus on "integrating modern teaching technologies" is not solely due to conservative attitudes but rather the dual constraints of "insufficient technical equipment" and "lack of technical training for teachers." Young teachers may agree with approaches like VR rehearsal and contextualized teaching but cannot implement them due to inadequate hardware and systematic training[21]. This "disconnect between ideology and reality" is an implementation challenge not resolved by the advocacy of "diversified teaching" in existing literature.

The interactive logic of teacher-student needs further reveals the complexity of reform that literature fails to cover: while the consensus on high-priority needs clarifies the reform direction of "aligning with the industry, strengthening individuality, and emphasizing practice," divergences in low-priority needs expose deep-seated obstacles to reform. Students' low expectations for modern teaching tools do not stem from resistance to technology but from "long-term insufficient resources lowering demand expectations"; teachers' divergences on technology integration result from "lack of institutional support undermining reform motivation." Both issues point to the common problems of "insufficient resource support" and "delayed institutional response." Existing literature mostly analyzes the needs of students or teachers in isolation, failing to establish an interactive connection between the two. This study identifies a vicious cycle: students lower the priority of their needs because they see no possibility of technology integration, and teachers further reduce attempts at technology application because students' demands are not urgent. This dynamic contradiction can only be resolved through systematic adjustments to institutions and resources, rather than the simplified suggestions in existing literature.

The innovations of this study are as follows: First, it breaks through the limitation of existing literature's "homogeneous discussion of dance majors" by revealing the impact of "resource dependence" and "industry adaptability" on demand logic. In contrast, most literature takes traditional dance as the research object and fails to address the unique demand dimensions of the dance industry. Second, it links teacher-student needs to the "dynamic impact of institutional mechanisms," going beyond merely attributing problems to institutional constraints to reveal the interactive process of "demand generation - demand satisfaction - demand adjustment." In contrast, literature remains at the static level of "advocating needs" and "describing institutional problems." Third, it establishes an interactive analysis framework for teacher-student needs, making up for the deficiency of literature's "isolated discussion of the needs of a single party." It provides a systematic path for reform that "simultaneously addresses the demands of both students and teachers and solves resource and institutional issues," rather than offering fragmented suggestions.

5.3. Guideline of academic administration for improving the quality of Learning for Dance Major.

At the Sichuan Film and Television University, China, the development of teaching and management guidelines for the dance program is an important step in improving the quality of education for students. These guidelines have been carefully developed to align the curriculum with the latest industry trends and the changing needs of students, ensuring that the program remains relevant and effective in preparing graduates for the changing demands of the dance industry environment.

The importance of the cutting edge of the curriculum to the dance program is emphasized in the guide, which ensures that course content reflects the latest developments in the field, thereby providing students with an education that is both current and practical. This

forward-looking approach incorporates emerging trends and future market changes to ensure that students are equipped with the knowledge and skills necessary to succeed in a rapidly changing industry.

Li (2020, pp. 162-163) suggests that colleges and universities need to grasp and develop the existing dance teachers, and help teachers train and improve their abilities[22]. Colleges and universities should pay attention to the construction of dance classrooms and the treatment of dance teachers. universities should pay attention to the construction of dance classrooms and the treatment of dance teachers, so as to stimulate the teaching motivation of dance teachers and encourage them to learn professional knowledge and improve their professionalism. Universities should pay attention to the construction of dance classrooms and the treatment of dance teachers, so as to stimulate the teaching enthusiasm of dance teachers and encourage them to continuously learn professional knowledge and strengthen their professional quality. Schools should create a team of professional and highly - qualified dance teachers, and emphasize the introduction and cultivation of dance talents. Reasonably arrange dance courses to ensure the development of dance courses for students.

Jiang (2021, p. 145) believes that dance teachers should improve traditional teaching methods, constantly absorb new teaching concepts and teaching methods, and learn from experienced teachers[23]. Constantly enrich themselves and improve themselves, and play the role of teaching by word and example to influence students to study and practice. Nowadays, the individuality of students in colleges and universities is becoming more and more distinct.

Nowadays, there are more and more differences in the personalities of students in colleges and universities. Therefore, teachers should respect the personalities of students and carry out personalized teaching for them.

6. Recommendations for further study

This study has achieved some results. However, there are still many shortcomings that need to be further explored and discussed in future research. The limitation of this study is that it focuses on multiple perspectives and broad concepts, and the discussion process is not in - depth enough despite the relatively rigorous research methodology.

6.1. Optimizing research methodology and data collection methods

The current study mainly relies on questionnaire surveys. The research method is relatively basic, and the breadth and depth of data collection should be expanded. On the one hand, qualitative research methods such as interviews and observations should be added to gain a deeper understanding of the problems and needs of teachers and students in the teaching and learning process of dance majors. Field observations of dance programs should be conducted to record students' participation and performance details. On the other hand, more complex and diverse data analysis methods are introduced. For example, factor analysis can be used to explore the combination of key factors affecting the quality of learning, and structural equation modeling can be used to analyze the causal relationship between factors, so as to improve the accuracy of the research results.

6.2. Constructing a systematic reform program for talent cultivation of dance majors

Comprehensively sort out the problems in the current personnel training objectives, curriculum system, teaching methods, practical links and other aspects. Combined with the development trend of the industry, the employment needs of enterprises and international advanced education concepts, a new talent training reform framework should be constructed

at the top - level design level. Reformulate the talent training objectives in line with the needs of the dance market, optimize the curriculum system to realize the deep integration of theory and practice, innovate the teaching methods to stimulate students' active learning and innovation ability, strengthen the practical aspects to ensure that students accumulate rich practical experience, and form a complete, systematic and operable reform plan.

6.3. Research and Practical Exploration of Refined Innovation Strategies

At present, the discussion on innovation strategy is relatively vague, and the research in this field should be further refined in the future. Analyze in detail the innovative strategies that can be adopted in terms of curriculum, teaching mode, and school - enterprise cooperation. In terms of curriculum, study how to accurately embed knowledge in emerging fields; in terms of teaching mode, explore the effective application of innovative modes such as online and offline blended teaching, project - based learning, flipped classroom, etc., in the teaching of dance majors; at the level of school - enterprise cooperation, study how to establish a cooperation mechanism of in - depth integration and mutual - benefit and win - win situation. Through the combination of theory and practice, practical and feasible strategic suggestions will be provided for the innovative development of dance majors.

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