

The CIPP Evaluation Model: Breakdance Course Evaluation in Hip-Hop Pedagogy

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Abstract

This article presents an innovative and generalized CIPP evaluation model for breakdance courses based on Hip-hop pedagogy, designed to help educators evaluate the design, implementation, and effectiveness of breakdance courses. Despite global interest in breakdance evaluation, few studies have focused on developing a comprehensive evaluation model. As a result, we developed a CIPP evaluation model for breakdance based on hip-hop pedagogy that incorporates four key dimensions: context, input, process, and product, to guide the design and implementation and help educators better evaluate the quality of breakdance course implementation.

Keywords: CIPP evaluation model, Hip-hop pedagogy, Breakdance, Breakdance course, Course design, Evaluation

1. Introduction

Hip-hop pedagogy refers to the incorporation of elements of Hip-hop culture, such as Graffiti, MC, Breakdance, DJ, and Knowledge (Peoples, 2008), into teaching within formal or informal learning environments, then applying an educator-designed evaluation model to measure students' learning outcomes to determine whether students have acquired relevant skills (Yang et al., 2023). Hip-hop pedagogy creates an inclusive educational space that encourages student self-expression and participation (Hains et al., 2021; Pardue, 2007).

It is noteworthy that within the overall framework of Hip-hop pedagogy, breakdance, as an integral part of Hip-hop culture, originated on the streets of New York City in the late 1960s (Wei et al., 2022), has gained widespread popularity worldwide, and has been incorporated into university discipline education systems (Li & Vexler, 2019). However, the evaluation development in the field of breakdance is still imperfect. For instance, breakdance lacks evaluation methods to validate the effectiveness of student learning outcomes. Traditional evaluations of breakdance often focus on technical aspects, neglecting the difficulty of effectively evaluating academic backgrounds, curriculum design, cultivation processes, and teaching outcomes (Kopytko, 1986; Shimizu & Okada, 2018).

To evaluate the implementation effects of breakdance courses comprehensively and objectively, it may be beneficial to construct an innovative CIPP evaluation model based on the principles of Hip-hop pedagogy. The CIPP evaluation model, based on Hip-hop pedagogy design as an innovative tool, particularly focuses on marginalized student groups, ensuring educational equality and inclusivity (Hall & Martin, 2013; Kim & Pulido, 2015). Introducing the CIPP evaluation model into the breakdance course can enable in-depth analysis of academic backgrounds, clarify curriculum designs, monitor effective teaching processes, and comprehensively evaluate learning outcomes, thereby providing reliable information and a basis for improving the quality of the breakdance course implementation (Madaus et al., 1983). Therefore, designing a comprehensive framework to guide breakdance based on Hip-hop pedagogy can better focus the evaluation on the academic backgrounds, course designs, cultivation processes, and teaching outcomes of breakdance, providing future breakdance teachers with an evaluation guide and instructions, enhancing the comprehensiveness of breakdance course evaluation, and promoting improvements in breakdance teaching methods.

Unfortunately, existing evaluations often focus on technical design aspects, neglecting evaluations of academic backgrounds, curriculum designs, cultivation processes, and teaching outcomes, resulting in incomplete reflections

of student participation (Foley, 2016; Rice, 2003; Shen et al., 2020). Foley (2016), for example, mentions the evaluation of preschool breakdance but does not provide specific evaluation plans. Similarly, Wei et al.'s study has a relatively complete technical framework, but lacks a description of the cultivation process (Wei et al., 2022). Although the above studies mention breakdance course evaluations, they do not comprehensively examine breakdance course evaluation standards.

Given this context, this article concentrates on evaluating the academic backgrounds, curriculum designs, cultivation processes, and teaching outcomes in breakdance courses, posing three key questions: (1) What is a breakdance course based on Hip-hop pedagogy? (2) How is the content of the breakdance course CIPP evaluation model based on Hip-hop pedagogy constructed? (3) How to use the CIPP model to evaluate breakdance courses based on Hip-hop pedagogy.

Following the steps of the CIPP evaluation model (Aziz et al., 2018; Erdogan, 2021; Madaus et al., 1983), researchers use breakdance courses to show context, input, process, and product, and then build an evaluation model for breakdance courses that takes into account both formal and informal learning environments. This evaluation model is helping address the shortcomings of traditional evaluations that overly focus on technical aspects, making breakdance courses more tailored to students' individualized needs, and promoting comprehensive student development.

2. Method

With an interest in ways we could do better, we focused our efforts on gathering information through database literature searches. Given that Hip-hop pedagogy originated in the United States, the majority of the references for this study are written in English, with a specific focus on the CIPP evaluation model for breakdance, which is a branch of Hip-hop pedagogy. First, in order to efficiently obtain high-quality articles, use the Web of Science and Scopus databases with the terms "Hip-hop pedagogy", "Breakdance" and "CIPP evaluation Model" as subject terms for literature search. Second, current research indicates that Hip-hop culture emerged in the early 1970s (Torp, 1986; Yang et al., 2022), leading us to set the search period for the literature from January 1970 to January 2024. Furthermore, to establish the credibility of the study's data sources, we selected the peer-reviewed literature as the primary focus from the initial literature search, which yielded a total of 236 primary sources. The researchers then screened this initial literature, eliminated any that did not pertain to the evaluation of breakdance courses based on Hip-hop pedagogy, and determined that 112 pieces of literature met the refining conditions.

We evaluated the impact of Hip-hop pedagogy on students' affective engagement, cognitive engagement, and behavioral engagement using Messick's six dimensions of effectiveness theory (Messick, 1995) to ensure the accuracy and objectivity of the literature review. The six dimensions cover content relevance, substantive literature references, evaluation structure, generalization, external task relevance, and potential outcomes. Due to space constraints, the literature review focuses primarily on an overview of CIPP evaluation model for breakdance based on Hip-hop pedagogy, examining the relevant literature in detail, including authors, years, research topics, types of articles, and reasons for inclusion. For more details on the review methodology, please refer to the sources provided (Akorn, 2009; Ariawan et al., 2016; Basaran et al., 2021; Stufflebeam, 2004; Warburton, 2002).

3. Result

After reviewing 112 selected publications, the researcher found that the literature on the CIPP evaluation model for breakdance based on Hip-hop pedagogy is relatively limited. Of the articles collected, only 62 relevant articles met the predetermined criteria, so we selected 15 representative articles. During the course of the literature review, although the relevant literature did not specifically delve into the CIPP evaluation model for breakdance based on Hip-hop pedagogy, it did provide valuable insights for the researcher's investigation (Hakan et al., 2011; Stufflebeam, 1971). Given that Hip-hop pedagogy serves as a novel pedagogy, researchers can incorporate similar pedagogies to expand their research. This article aims to introduce a CIPP evaluation model for breakdance based on Hip-hop pedagogy. In order to avoid an in-depth discussion about off-topic evaluation, the researcher will outline the criteria for evaluating academic background, course design, developmental processes, and instructional outcomes, and identify appropriate scoring options. The following works (Stufflebeam, 2007; Stufflebeam & Zhang, 2017; Untari, 2017; Winaryati et al., 2020) provide more information for readers interested in this topic.

Although breakdance researchers Wei et al. explicitly designed a framework regarding breakdance evaluation, it did not result in a complete closed-loop evaluation, a phenomenon that may not assist teachers in evaluating breakdance students' learning in a more comprehensive manner. Based on the articles by Foley (2016) and Wei et al. (2022), we summarize the following two possible reasons:

3.1 Inadequate Evaluation Tools

(1) Lack of diversity in measures. Diversity in evaluation tools is critical to gaining a full picture of student learning. For example, relying on a single evaluation tool may not capture the full range of breakdance characteristics (Foley, 2016). Lack of diversity in measurement methods may lead to one-sided evaluations that make it difficult to accurately measure students' abilities in technique, emotional expression, and creativity.

(2) Lack of real-time feedback mechanisms. Effective evaluation should provide timely feedback to help students adjust their learning strategies in a timely manner. For example, relying only on final evaluations makes it difficult to provide students with timely guidance during their studies (Shen et al., 2020). The lack of real-time evaluation may prevent it from being fully effective in helping students make continuous improvements.

(3) Capturing non-technical aspects of skills can be challenging. Breakdance evaluation involves non-technical factors such as emotional expression and creativity, and traditional evaluation tools may be less likely to accurately capture these aspects. Traditional evaluation tools focus primarily on technical skills and may overlook student growth in expression and emotional delivery, resulting in an incomplete evaluation (Ling et al., 2023).

3.2 Inadequate Evaluation Criteria

(1) There are unclear learning objectives and standards. For example, learning objectives and evaluation criteria for a breakdance course that are not clearly defined make it difficult for teachers and students to plan and evaluate learning outcomes (Shimizu & Okada, 2018).

(2) The evaluation criteria neglect to encompass the distinctive features of Hip-hop pedagogy. For example, the evaluation criteria fail to adequately consider the impact of Hip-hop pedagogy on breakdance, which may lead to an incomplete evaluation (Petchauer, 2015).

(3) A mismatch with industry hiring requirements. Industry employers should align evaluation standards with their needs to ensure students graduate with skills and literacy that align with the profession's requirements (Yang et al., 2023). Disconnecting evaluation standards from industry standards may cause the evaluation process to lack a reference basis, making it difficult to provide students with accurate career directions.

Therefore, in order to address these issues, there is a need to establish more diverse and timely evaluation tools and clarify the evaluation criteria that are in line with Hip-hop pedagogy and industry employer needs. This will help to create a complete evaluation system for breakdance courses and improve the evaluation's comprehensiveness and objectivity.

4. Literature Review

4.1 Definition of Hip-Hop Pedagogy

Hip-hop pedagogy, which has its roots in Hip-hop culture, is an approach to education based on the Hip-hop art form. It emphasizes the promotion of creativity, critical thinking, and cultural identity in students through Hip-hop elements such as Hip-hop music, breakdance, and graffiti (Hill & Petchauer, 2013; Yang et al., 2023). In fact, we agree with authors like Adjapong et al. (2015) and Hill in Petchauer (2013) that Hip-hop plays a crucial role in any definition of Hip-hop pedagogy. Researchers have recognized Hip-hop as an effective medium for stimulating interest in learning or enhancing interactions (Adjapong & Levy, 2021; Buffington & Day, 2018; Kruse, 2016; Wheatley, 2022), as Yang et al. (2023) point out that

Hip-hop pedagogy is defined as learning activities that incorporate hip-hop elements into formal or informal learning environments. The dynamic nature of cipher allows students to choose whether to learn in a formal or informal learning environment at their own pace. Faculty will use rubrics to measure students' learning achievement and determine if they have acquired the skills necessary for specific social or economic development (p. 5).

Based on these findings, we propose that Hip-hop pedagogy involves incorporating Hip-hop elements into formal or informal learning materials, enabling students to interact with instructors and peers at their own pace and convenience, regardless of their physical location. The dynamic nature of Hip-hop cipher, supports flexible learning environments and equip students with the skills necessary for specific social and economic development. Educators measure students' achievements using rubrics to ensure they acquire the required competencies for the job market.

4.2 Characteristics and Challenges of Breakdance

Breakdance was born at a block party in the Bronx, New York, and is popular among teenagers (Deyhle, 1986; Lefebvre, 2012; Shimizu & Okada, 2020). As breakdance enters colleges and universities as a formal course of

study (Li & Vexler, 2019), the process of planning and implementing the curriculum faces many problems:

- (1) Inadequate course planning. Many breakdance courses lack systematic planning and structure, resulting in incoherent content and difficulty in systematically developing students' skills (Foley, 2016; Shen et al., 2020).
- (2) Inadequate implementation by teachers. Teachers' implementation in the process of course implementation is uneven, and there is a lack of uniform teaching standards and an evaluation framework (Lumadi, 2014).
- (3) Inadequate students' learning attitude. Some students do not have a positive attitude towards breakdance and lack sustained interest and motivation (Yang et al., 2022).
- (4) Unsatisfactory learning environment: the lack of suitable practice space and resources also affects the quality of course delivery (Ling et al., 2023).

4.3 The Impact of Hip-Hop Pedagogy on the Quality of Breakdance Course

Hip-hop pedagogy emphasizes cultural relevance and student engagement, and incorporating elements of Hip-hop culture can stimulate students' interest and motivation and improve their attitudes toward learning (Emdin, 2016; Paris, 2012; Yang et al., 2023). The specific impacts are as follows:

- (1) Enhanced cultural identity. Students can understand the role of breakdance in Hip-hop culture, find cultural identity in the course, and enhance motivation and engagement through Hip-hop pedagogy (Emdin & Adjapong, 2018; Ladson-Billings, 1995; Schloss, 2009).
- (2) Promoting critical thinking. Hip-hop pedagogy emphasizes critical thinking and social engagement, fostering students' critical consciousness and social responsibility through discussion and creativity (Duncan-Andrade & Morrell, 2008; Morrell, 2015; Morrell & Duncan-Andrade, 2002; Yang et al., 2023).
- (3) Improving teaching methods. Incorporating Hip-hop elements into teaching can make the course more lively and interesting, enhancing students' learning experiences (Adjapong et al., 2015; Petchauer, 2012).

4.4 Review Related to CIPP Evaluation Model of Breakdance

Various fields widely applied the context, input, process, and product (CIPP) evaluation model, which provides a comprehensive framework for planning, implementing, and evaluating projects (Aslan et al., 2019; Pramono, 2021; Zhang et al., 2011). The CIPP model was all-encompassing (Stufflebeam, 2004). For instance, it excelled in identifying learning needs and community demands, specifying responsive projects, monitoring project processes, and measuring project outcomes, making it particularly suitable for dealing with the complexity of learning project management (Qi & Zhang, 2020), identifying problems occurring during student learning processes, and understanding factors contributing to poor performance (Finney, 2019).

The CIPP Model has a wide range of applications and numerous success stories in education. According to Stufflebeam (2015), the CIPP evaluation model is a comprehensive framework for evaluating "processes, programs, personnel, products, institutions and systems" (p. 1). Some of the specific evaluation methods mentioned, such as surveys, case studies, goal-free studies, etc., may also be applicable to evaluation studies in the field of breakdance. These generic research methods allow for their application in evaluating projects and programs across various fields. For instance, we can use surveys to comprehend student needs and satisfaction, analyze the implementation process and effectiveness of a breakdance course through case studies, and evaluate whether a breakdance course has achieved its intended goals through goal-free studies, among other methods. The CIPP model and its related evaluation methods provide a comprehensive framework for research in the field of breakdance. These methods can assist breakdance teachers in comprehensively and systematically evaluating breakdance courses, providing a foundation for improving and optimizing breakdance teaching practices.

Despite the lack of evaluation dimensions and indicators related to breakdance (Dizon, 2023), the CIPP Model, which focuses on educational program evaluation, can help create an evaluation framework for breakdance courses. The evaluation of the breakdance course encompasses several aspects.

- (1) Context evaluation: Determine if the course's objectives, content, and intensity meet the needs.
- (2) Input evaluation: Evaluate the quality of teaching materials, teaching methods, and technology, as well as the teaching environment and equipment.
- (3) Process evaluation: Evaluate the teaching and learning process's relevance, effectiveness, and teacher-student interaction.
- (4) Product evaluation: Evaluate the impact of the course on students' personal and professional development, as well as its contribution to society (Ghahrouie & Nourabadi, 2019; Tang, 2023; Tuna et al., 2021).

Therefore, the CIPP evaluation model, with breakdance as its theme, could systematically plan evaluation strategies, ensuring comprehensive coverage of academic backgrounds, course designs, cultivation processes, and teaching outcomes evaluations to obtain more comprehensive breakdance course evaluation data (Zhang et al., 2011). The four evaluation elements of the CIPP model offer a comprehensive evaluation perspective for breakdance courses, specifically highlighting the following points:

- (1) The context evaluation allowed for determining the alignment between project goals and societal needs, providing insights into students' needs and expectations.
- (2) During the input phase of course design, it facilitated a more effective selection of appropriate teaching strategies and resources, ensuring the effectiveness of the course design.
- (3) During the evaluation of the cultivation process, the team monitored the implementation of breakdance courses, promptly identified and addressed any issues, and ensured that the projects proceeded as planned.
- (4) The product evaluation of teaching outcomes evaluated the implementation effects of breakdance courses.

4.5 Review Related to CIPP Evaluation Model of Breakdance Course Based on Hip-Hop Pedagogy

This section focused on reviewing the implementation methods, evaluation criteria, and preliminary preparations of the CIPP model for evaluating breakdance courses based on Hip-hop pedagogy. In terms of implementation principles, we drew on Yang et al. (2023) research on Hip-hop pedagogy. Implementation standards focused on methods proposed by (Wei et al., 2022), and evaluation tasks followed Messick (1995) six aspects of literature review standards, providing a low-risk CIPP evaluation model. The literature concentrated on evaluating breakdance courses using Hip-hop pedagogy in academic settings, examining course designs, cultivation processes, and teaching outcomes. The results of the literature review were as follows: (1) The content of the literature closely aligns with our research's CIPP evaluation model. (2) There was no evidence that students received training before the course implementation. (3) The CIPP evaluation model was used to evaluate academic backgrounds, course designs, cultivation processes, and teaching outcomes of breakdance courses. (4) The definition of Hip-hop pedagogy already existed, but there were no fixed standards for its implementation and effectiveness evaluation. (5) In the short-answer section, scoring was primarily based on consistency with correct answers. (6) The grading criteria closely aligned with the evaluation items. (7) The evaluation model allowed for evaluating breakdance courses' academic backgrounds, course designs, cultivation processes, and teaching outcomes.

Most existing studies adopted a mixed-method research design, including qualitative interviews, classroom observations, and quantitative surveys to evaluate the impact of Hip-hop pedagogy on evaluating academic backgrounds, course designs, cultivation processes, and teaching outcomes of breakdance courses (Rodríguez, 2009). Although Hip-hop pedagogy offered a new perspective for evaluating academic backgrounds, course designs, cultivation processes, and teaching outcomes of breakdance courses, these studies also exposed shortcomings, specifically: (1) Existing studies did not deeply discuss how Hip-hop pedagogy conducted evaluations of academic backgrounds, course designs, cultivation processes, and teaching outcomes for breakdance courses. (2) They did not elaborate on specific scoring items for evaluating academic backgrounds, course designs, cultivation processes, and teaching outcomes of breakdance courses. (3) Existing research lacked validation of Hip-hop pedagogy's universal effectiveness in different evaluation systems (Kim & Pulido, 2015). (4) No study utilized Hip-hop pedagogy as an educational tool to design specific evaluation schemes, leading to vague research content and a lack of practical operational guidance (Hall & Martin, 2013). Considering the shortcomings of existing research (Aldapit et al., 2019; Aslan et al., 2019; Stufflebeam, 2015), this article aimed to provide clear CIPP evaluation models, including refined scoring items, to ensure evaluation transparency and operability. This provided substantial guidance for future research and practice in breakdance course evaluation systems, enabling breakdance education practitioners and researchers to systematically evaluate breakdance course designs.

5. Design of the Breakdance Course Base on Hip-Hop Pedagogy

Based on Stufflebeam (2000) study, this section will design a formal, low-stakes CIPP model for evaluating breakdance course based on Hip-hop pedagogy (see Table 1). During the definition phase, we determined the content system of the CIPP evaluation model by examining the academic background of breakdance, the course design, the cultivation process, and the evaluation of teaching and learning outcomes. During the planning phase, we designed a physical education course plan featuring Hip-hop elements, allowing students to choose their own learning pace in either formal or informal learning environments. The implementation phase included providing Hip-hop element workshops and adopting student-centered learning methods. Outcome analysis comprehensively evaluates student performance through affective, cognitive, and behavioral engagement evaluation tools such as

student feedback, self-evaluation, and academic performance. The feedback and adjustment phase Regular feedback sessions are organized for teachers and students to fine-tune the physical education course plan based on the feedback to ensure that the elements of Hip-hop pedagogy are effective in promoting student engagement. We designed the implementation scheme to offer students straightforward and user-friendly guidelines for evaluating the group’s affective, cognitive, and behavioral engagement levels. Figure 1 details the implementation plan.

Table 1. Breakdance course based on Hip-hop pedagogy

Course Name	Course Content
Integration of Hip-hop elements	Integrate DJ, Rap, Graffiti and knowledge from Hip-hop pedagogy into the breakdance course as teaching content.
Teaching Practice	Emphasizes practice and develops students’ breakdance presentation skills through breakdance skill acquisition so that students can apply what they learn in practice.
Dynamic Teaching Environment	Takes place in both formal and informal learning environments, including classrooms, the street, and at home, to provide a rich and varied learning experience.
Evaluation and Feedback	Student performance is evaluated using evaluation and feedback to ensure they have gained specific dance skills and are able to apply what they have learned.

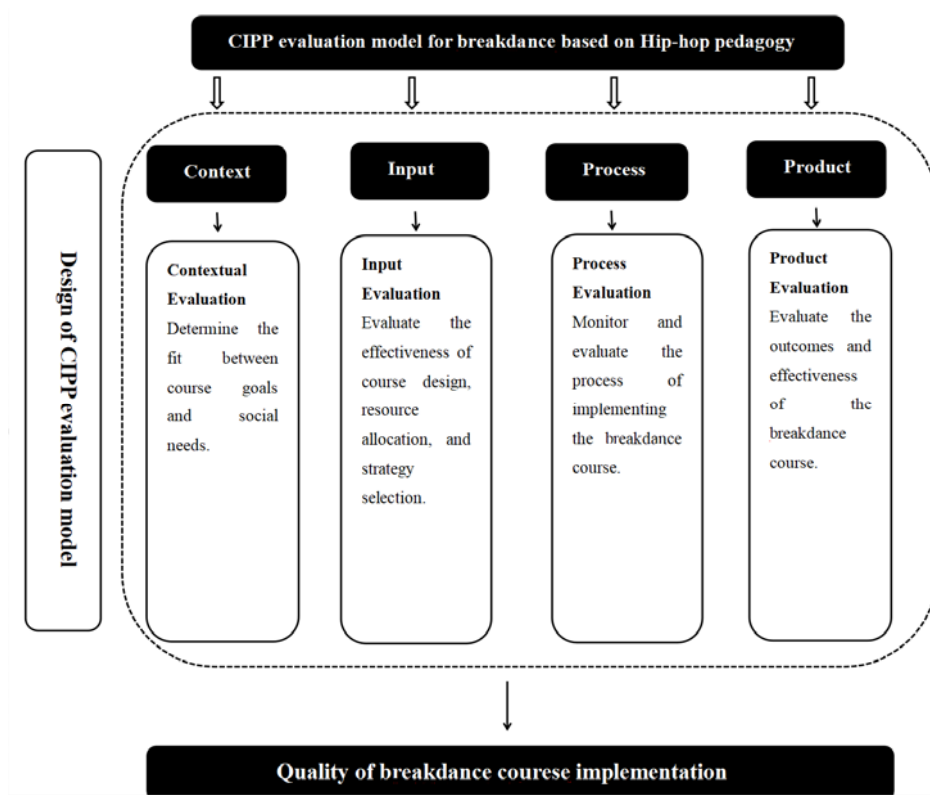


Figure 1. CIPP evaluation model for breakdance based on Hip-hop pedagogy

5.1 Principles of Evaluation Design

Adherence to the following principles can mitigate potential issues leading to unfair or inaccurate scores:

- (1) Diversified evaluation criteria. Develop diversified evaluation criteria considering students’ backgrounds, abilities, and subject preferences. Ensure evaluation methods adequately reflect the core principles of Hip-hop pedagogy and do not favor specific groups.
- (2) Personalized feedback mechanism. Provide personalized feedback mechanisms so that students can understand their evaluation results and receive specific recommendations. This helps stimulate each student’s learning motivation and better address their individual differences.

(3) Teacher training and support. Provide teacher training to enable them to evaluate student performance fairly and objectively. Teachers should have sufficient awareness and tools to address challenges that different students may face and ensure that the evaluation process is fair.

(4) Regularly review and adjust evaluation methods to ensure that they adapt to students' learning progress and changes. To maintain the fairness of evaluations, adapt to the specific circumstances of different terms, classes, or subjects (Ling et al., 2023; Yang et al., 2022).

(5) Student involvement and feedback. Encourage student involvement in the development of evaluation criteria and collect their feedback. This helps ensure that evaluation methods better reflect students' actual learning experiences and reduce potential unfairness (Zhang et al., 2011).

To enhance the persuasiveness of the principles, we have incorporated additional empirical evidence to bolster our perspective, which stems from empirical studies. Additionally, the text presents the pertinent elements of the design principles. Keskin (2020) created a 5-point Likert scale based on the four dimensions of the CIPP model to investigate and analyze mathematics teachers' views. Basaran et al. (2021) also provide some specific evaluation questions, such as "What is your overall view of the program?" "What is your overall view of the program?" (Context dimension), "How well prepared are you for the program?" (Input dimension), and "How is the implementation of your plan?" (Process dimension), and "What are your views on student assessment?" (Product dimension) (p. 4). This provided a valid reference for the CIPP Model to comprehensively evaluate the Breakdance program. Furthermore, the article's length prevents us from citing more empirical evidence, but we encourage readers to peruse it (Aldapit et al., 2019; Darma & Research, 2019; Purwaningsih & Dardjito, 2021).

5.2 Item Description

The CIPP evaluation model comprises four key dimensions aimed at comprehensively evaluating the design, implementation and effects of the dance course. Firstly, the context evaluation aims to ensure that course objectives are aligned with societal needs through needs analysis. This phase utilizes student surveys and social background research to gain insights into students' interests and needs for breakdance, as well as societal expectations for related skills. Secondly, the Input evaluation focuses on evaluating the effectiveness of course design, resource allocation, and strategy selection. Reviewing textbooks and discussing them with dance professionals ensures that course design and staffing meet student needs. Next is the process evaluation, which aims to monitor and evaluate the breakdance course's implementation process. This phase employs walkthrough observations, records of classroom interactions, and consistent communication with students and teachers to guarantee the execution of the course according to the plan and any necessary improvements. Finally, the Product evaluation aims to evaluate the outcomes and effects of the breakdance course, comprehensively evaluating student participation in emotional, cognitive, and behavioral aspects through student work displays, surveys, and interviews with students and teachers. Additionally, the summative evaluation provides a comprehensive evaluation of the overall value, comparing the course execution with expected objectives, evaluating the Context, Input, Process and Product, determining whether the course successfully addresses high-priority needs, whether it is worth continuing, and evaluating overall cost-effectiveness. This comprehensive model aims to ensure that the breakdance course is comprehensively and effectively evaluated in terms of design, implementation and effects, as depicted in Table 2.

In order to improve the CIPP model's practical utility in the evaluation of breakdance courses, this article provides more detailed and specific evaluation criteria. The evaluation criteria consisted of four sections: Context (Integration of Hip-hop elements), Input (Teaching Practice), Process (Dynamic Teaching Environment) and Product (Evaluation and Feedback). Among them, Context contains 4 evaluation items, namely: fit of industry needs, relevance to Hip-hop culture, course difficulty and universality of course design; The input contains five items: proportion of course content, class level setting, funding budget, teacher pre-service training, and resource allocation. The process consists of five items: lesson plan implementation, teacher-student interaction, student participation in class discussions, student work completion, and degree of resilience in course implementation; The product encompasses six key elements: feedback on learning outcomes, the achievement of expected capabilities, student engagement, theoretical knowledge mastery level, product quality, and student engagement. The impact of the course on students' non-technical aspects, the level of creative and technical work, and the mastery of theoretical knowledge are all included.

To address the problem that the CIPP model's evaluation criteria are not detailed enough and may limit the practical application of the model, we have devised guiding questions for each stage. Each question is designed to follow the evaluation criteria content, and a 5-point Likert scale is set up, with 1–5 representing "Very Low, Low, Medium, High, Very High".

Table 2. Implementation Guidelines for use the CIPP evaluation model for breakdance based on Hip-hop pedagogy

CIPP Model	Objective	Methodology	Evaluation Criteria	Guiding questions for each stage	Very High (5)	High (4)	Medium (3)	Low (2)	Very Low (1)
Context (Integration of Hip-hop elements)	Determine how well the program objectives fit the needs of the industry, the relevance of the course to Hip-hop culture, the difficulty of the course, and the universality of the course design.	(1) Needs analysis through student surveys. (2) Examine the disciplinary context and curriculum plan.	Fit of industry needs	Does the student wish to become a breakdance instructor or breakdancer?					
			Relevance to Hip-hop culture	Is the course content relevant to current trends in Hip-hop culture, such as choreography and Freestyle?					
			Course difficulty	Is the course content accessible to students? For example, skills and knowledge.					
			Universality of course design	Is the course content accessible to students at different basic levels? For example, students with no foundation and students with some foundations are studying at the same time.					
Input (Teaching Practice)	Evaluates the effectiveness of curriculum design, resource allocation, and strategy selection. Includes breakdance course, program cycle, and content design.	(1) Review of course materials and syllabi. (2) Discussions with breakdance professionals are invited to ensure that teachers have specialized knowledge.	Proportion of course content	Is the intensity of the design and proportion of content of the breakdance courses offered within the range of student acceptance?					
			Class level setting	Are the programs divided into beginner, intermediate, and advanced classes based on the level of the student?					
			Funding budget	Is there enough money in the budget to invest in a breakdance course?					
			Teacher pre-service training	Are teachers adequately trained in breakdance expertise prior to teaching?					
			Resource allocation	Does the inclusion of elements of Hip-hop pedagogy result in an over-budget?					
Process (Dynamic Teaching Environment)	Monitor and evaluate the implementation process of the breakdance course.	(1) Conduct classroom observations to observe student engagement, including emotional engagement, cognitive engagement, and behavioral engagement. (2) Communicate regularly with students and teachers to obtain feedback.	Implementation of lesson plans	Is the implementation of the breakdance course going according to plan?					
			Teacher-student interaction	Does the teacher interact with the students during the lesson? For example, teachers actively ask questions and students respond enthusiastically.					
			Student participation in class discussions	How motivated are students to participate in course discussions?					

			Completion of student work	Are students able to complete classwork and after-school assignments on time?
			Degree of resilience in course implementation	During the implementation of the curriculum, will the program be adjusted appropriately to reflect flexibility and adaptability according to the acceptance level of students?
Product (Evaluation and Feedback)	Evaluate the results and effectiveness of the breakdance course.	(1) Demonstrate student breakdance work or technical movement. (2) Evaluate the student's level of mastery of breakdance theory.(3)Evaluation of the impact of the program on the non-technical aspects of the students.	Feedback on learning outcomes	How effective is student feedback on the instructor's technique and theory of knowledge
			The attainment of expected capabilities	Are students meeting the expected technical competency goals of the breakdance course?
			Student engagement	How did the student perform emotionally, cognitively, and behaviorally in the breakdance course?
			Theoretical knowledge mastery level	How good is the student's theoretical knowledge of breakdance? For example, are the names of the basic dance steps familiar?
			Creative and technical level of work	Does the student's work demonstrate a high level of creativity and technical skill?
			Impact of the course on students' non-technical aspects	Do students demonstrate greater self-confidence and teamwork at the end of the program?

6. Conclusion

The CIPP evaluation model for breakdance based on Hip-hop pedagogy incorporates four key dimensions: context, input, process, and product, to guide the design, implementation, and effects of breakdance courses grounded in Hip-hop pedagogy. Firstly, in the Context evaluation, the research aims to ensure alignment between breakdance course objectives, societal needs, and Hip-hop cultural ideals through needs analysis. We employ methods like student surveys and social background research to gain insights into students' interests and needs in breakdance, as well as societal expectations for Hip-hop dance-related skills. Evaluation criteria emphasize aligning course objectives with student and societal needs while meeting Hip-hop culture's specific requirements. Second, the input evaluation focuses on evaluating the effectiveness of breakdance course design, resource allocation, and strategy selection within the framework of Hip-hop pedagogy. Through textbook reviews and discussions with Hip-hop professionals, it ensures that course design and staffing align well with Hip-hop culture to meet student needs. Evaluation criteria include whether strategy selection aligns with Hip-hop culture and student needs, the presence of clear implementation plans, and sufficient budget support. Thirdly, in the Process evaluation, the research aims to observe and evaluate the implementation process of the breakdance course within the framework of Hip-hop pedagogy. We employ methods like walkthrough observations, recording classroom interactions, and communication with students and teachers to ensure the course executes as planned and to make necessary adjustments and improvements. Evaluation criteria focus on the smooth progress of the course, student engagement, and the need for further optimization of the implementation process. Lastly, the Product evaluation focuses on

evaluating the outcomes and effects of the breakdance course within the framework of Hip-hop pedagogy. Through student work displays, surveys, and interviews with students and teachers, it comprehensively evaluates student engagement in emotional, cognitive, and behavioral aspects. Evaluation criteria include whether students achieve expected goals, demonstrate acquired skills, and whether there are positive impacts beyond technical aspects.

In summary, The CIPP evaluation model for breakdance based on Hip-hop pedagogy emphasizes the significant influence of Hip-hop pedagogy on breakdance courses, providing guidance and reference for cultivating breakdance practitioners with both technical and cultural proficiency. Through future research, scholars can expand the CIPP Model's items for evaluating breakdance courses and refine the content of the evaluation items in order to help breakdance instructors become more aware of their instructional outcomes and improve breakdance teaching strategies.

7. Limitations

We believe that discussing the limitations of this article in this section is crucial for highlighting the distinctions between it and other articles that explore the CIPP evaluation model of breakdance, which is rooted in Hip-hop pedagogy. It will also help readers better understand how this article differs from the breakdance evaluation proposed by Wei et al. (2022) and Foley (2016). This article contains limitations in the following areas:

- (1) The evaluation design primarily concentrates on the application of Hip-hop culture (knowledge), which may not be sufficiently comprehensive. In fact, Hip-hop pedagogy encompasses diverse elements such as Breakdance, Graffiti, Djing, MC and Knowledge, making it challenging to comprehensively cover in evaluations.
- (2) The evaluation model may face challenges in objectively measuring students' emotional, cognitive, and behavioral aspects. Different evaluators may have subjective views on student performance, resulting in a lack of objectivity and consistency in evaluation results.
- (3) Based on breakdance's numerous dance movements, this article has not yet proposed a more refined evaluation method in terms of specific technical evaluation, for example, different scores should be designed for the difficulty of different dance steps, and the work should be considered for higher scores for emotional expression.
- (4) Hip-hop pedagogy may involve unique terms and concepts, requiring evaluators and participants to have a consistent understanding. Otherwise, errors in evaluators and participants' understanding of terminology may inaccurately measure the effectiveness of breakdance courses.
- (5) The evaluation focused more on the students' technical progress and theoretical knowledge, and less on non-technical aspects like self-identity, teamwork, and self-confidence.
- (6) Due to the limited references, the use of the CIPP model to evaluate a breakdance course based on Hip-hop pedagogy is only tentative. We hope to use this article to open up more discussion about the CIPP model and Hip-hop pedagogy, as the field needs further exploration and expansion.

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Xi Ling wrote the manuscript, and Yuanyuan Chen has embellished its English. Shixin Zhao and Xuanmin Zhu organized and analyzed the literature, and Yuanyuan Chen proofread the manuscript. All authors read and approved the manuscript.

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The authors (Xi Ling, Yuanyuan Chen, Shixin Zhao and Xuanmin Zhu) declare they have no competing interests.

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