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Pedagogical Strategies for Fostering Engagement in Dance Education: A Systematic Review

WANG Anqian* **DR. MOHD RAHIMI BIN CHE JUSOH**

Faculty of Education & Liberal Studies, CITY UNIVERSITY MALAYSIA

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ABSTRACT

This systematic review synthesizes existing evidence on pedagogical strategies that foster engagement in dance education. We used PRISMA 2020 to search Scopus, Web of Science, ERIC, PsycINFO, and Google Scholar in search of peer-reviewed articles (2010-2025); 57 articles met the criteria. Thematic synthesis was used so that pedagogical approach, engagement dimension, theoretical grounding, and outcomes were coded. Five categories were identified, namely learner-centered/constructivist approaches; collaborative and social learning, technology-enhanced instruction, emotionally and culturally responsive teaching, and formative assessment and feedback. In all levels (K12, higher education, community) and genres, engagement seemed to apply along three dimensions, behavioral, emotional and cognitive and be systematically related to autonomy, reflective practice, and relational trust. In situations where technology was used to supplement, as opposed to substituting, embodied learning, technology was mainly used to facilitate feedback, visibility and access. Culturally sustaining and inclusive curricula reinforced a sense of belonging and persistence and dialogic and process-oriented assessment fostered self-regulation and further enlightenment. Despite being restricted by heterogeneity of measures, convergent evidence shows that engagement is developed best when it is designed holistically and integratively to concern technical rigor and creative freedom. The review provides implications to teacher preparation and curriculum designing, as well as request longitudinal, cross-cultural, and mixed methods studies on standardized measures of engagement-specific to the dance.

1. Introduction

A special place of dance education in art, embodiment, and pedagogy assembly is particular. Dance, unlike most other fields, combines both cognitive, emotional, physical and social aspects of learning, and it provides students with an immersive channel of personal and creative expression. In this multidimensional learning space, student interaction is generally recognized as a key factor in

education achievement^[1]. The engagement will not only lead to the acquisition of skills and development of artistry but also drive the learners to be more motivated and persistent and to ensure wellbeing. Nonetheless, even its centrality, the concept of engagement in dance education has been multifaceted and poorly theorized, in the studies with various definitions and assessments. Such conceptual incoherence, combined with inconsistent empirical data, highlights the necessity of the systematic synthesis of

*Corresponding Author:

WANG Anqian

Email: 1448221813@qq.com

pedagogical measures that are effective to encourage engagement in a situation of learning dance ^[2, 3]

1.1 Background

Engagement in the wider pedagogical context has been defined to be a multidimensional construct that involves behavioral, emotional, and cognitive aspects. Behavioral engagement is the active involvement and effort, emotional engagement is the interest and affection and cognitive engagement is the investment in the learning and self-control. In dance education, these dimensions are especially embodied: movement decisions, expressiveness, and the ability to work together demonstrate that students engage on the levels more than usual metrics of verbal or written ones can be provided. Therefore, engagement to dance needs to be encouraged using pedagogical approaches that can take into account the embodied, experiential and affective learning in movement ^[4].

There has been an upsurge in pedagogical research in the performing arts that has focused more on how instruction once was teacher centred to be more learner centred or participatory. In dance, the result of this change can be seen in the strategies used to make students co-creators of meaning, encourage reflective movement exploration, and appreciate a broad range of bodily experiences. It can be illustrated using an example of approaches that are based on constructivist theory to motivate learners to develop an understanding based on exploration, improvisation, and collaboration with their peers instead of reproduction of choreography. Equally, via socio-cultural and critical pedagogical frameworks, the dance classroom is also a place of dialogue, inclusiveness, and identity making. These models imply that dance education not only involves doing and/or being involved, but also the results of purposeful pedagogical projects balancing structure and creative freedom ^[5].

1.2 Problem Statement

Although there is a growing interest in pedagogical innovation in the context of dance education, available studies about engagement are rather fragmented. Research tends to work at another level of detached elements of the teaching process like motivation, creativity or classroom climate without communicating these results to a coherent system of engagement. In addition to this, a lot of research is often contextual where it could only be applied to a particular education level (e.g. tertiary dance programs), or dance genre (e.g. contemporary dance), which makes it harder to generalize the knowledge across the discipline. The empirically supported designs are still commonly missing in many of these studies, as they are based on either qualitative reports or practitioner commentaries,

which make them lack a coherent body of supply of evidence about the most effective pedagogical strategies to improve engagement ^[6].

Also, new pedagogical trends including application of digital technologies, interdisciplinary collaboration and community-based dance have also diversified the instructional practices. Although the innovations present the region of opportunity when it comes to engagement, they also present novel issues with respect to accessibility and inclusivity as well as how to balance artistic integrity and pedagogical efficiency. Therefore, the existing research environment can be characterized by a strong requirement of a systematic review that is aimed at consolidating information concerning various educational environments, theoretical knowledge, and instruction strategies ^[7].

1.3 Conceptual Perspectives on Engagement in Dance

The engagement in dance education concept can be theoretically explained in various ways. Constructivist and experience learning theories emphasize the fact that learners should actively create meaning using embodied experience. The importance of autonomy, competence and relatedness in maintaining motivation and engagement is highlighted in Self-Determination Theory, which is especially applicable in the settings of dance where the individual agency and group dynamics are present. In addition, the experience of embodied cognition frameworks indicates that learning that involves movement can involve perceptual and affective aspects in a manner that promotes more profound cognitive functioning. Combined, these views suggest that an excellent pedagogy of dance must encourage the engagement of the physical, emotional, and intellectual in parallel ^[8-10].

Simultaneously, the cultural and inclusive pedagogies focus on the idea that dancing is a socially situated activity. The identities of learners, previous experiences, and cultural associations affect their perceptions and investments in the dance practices. Diversity-affirming, reflective dialogical, and individual need-adaptive pedagogical strategies have been found to promote emotional and social engagement. Thus, the way of engagement in dance should be thoroughly considered combining psychological, embodied, and sociocultural aspects of education.

1.4 Rationale for a Systematic Review

Although many empirical and theoretical studies have been conducted that deal with areas of pedagogy and involvement in dance, no one has conducted a systematic review to bring this body of knowledge to one place in the recent times. Systematic reviews play an important role

of converging evidence and trends in methodology and knowledge gaps, which can enhance theory and practice. Systematic syntheses clarifying efficient teaching methods and evaluation models have already been made in domain of music and theatre education, but in dance education it has not been very popular ^[11].

The aim of the proposed systematic review is to fill such a gap and explore ways in which pedagogical strategies have been created, applied, and assessed concerning the development of engagement in the area of dance education. It is going to examine evidence of various levels of education (school, higher, and community based), settings (formal, informal, and community-based), and mediums (in-person, blended, and digital). In such a manner, the research is expected to offer a systematic body of evidence-based pedagogical concepts capable of informing teachers, curriculum developers, and policymakers as well as create more interesting learning contexts in the field of dance learning ^[12].

1.5 Objectives and Research Questions

The main goal of such systematic review is finding, classifying, and critically analysing pedagogical practices that foster involvement in the study of the art of dancing. Particularly, the review aims at:

- Determine the repertoire of pedagogical approaches that can be applied to engage in dance learning.
- Assess the responses of these strategies on all levels of engagement (behavioral, emotional, and cognitive).
- Test their efficacy in learning institutions and among learners.
- Integrate new trends and theoretical foundations to support future pedagogical creativity ^[13].

To this end, the given review is informed by the following research questions:

Which pedagogical approaches have been empirically demonstrated to increase participants in dance education?

What are the mechanisms of the strategies in different education and cultural environments?

What is the theory behind the pedagogical models employed to strengthen engagement?

What are the gaps and future directions of current research?

1.6 Structure of the Paper

In the following sections of this paper, the methodological design (Section 2) will be provided, such as search strategy, inclusion criteria and analytical framework. The results of the synthesis are described in section 3, according to which the identified strategies are categorized as major pedagogical themes. Part 4 deliberates about the

implications of the findings with reference to the contemporary dance pedagogy and part 5 finally concludes by giving recommendations on how the study and practice can be improved.

2. Methodology

2.1 Research Design

The proposed research was based on the systematic review design, which was implemented in accordance with the Preferred Reporting Items to Systematic Reviews and Meta-Analyses (PRISMA 2020) framework. The purpose of the review was to determine, assess, and synthesize empirical literature on the topic of pedagogical practices that promote student engagement in dance education. It was done to ascertain gaps in disjointed studies by providing transparency, replicability and the rigor of the methodologies. The protocol contained the clear requirements in the selection of the study, data extraction, quality assessment, and thematic synthesis ^[14, 15].

2.2 Data Sources and Search Strategy

The overall literature search was performed in several academic databases, further identifiable as Scopus, Web of science, ERIC (Education Resources Information Center), PsycINFO, and Google scholar, and includes literature published since January 2010 and October 2025. This was the period to be selected to reflect modern pedagogical processes and technological advancements in the field of dance education ^[16].

Combined controlled and free-text search strings were user of three major areas that included, dance education, engagement and pedagogy. The essence of the Boolean arrangement was as follows: (“dance education”/or/ dance pedagogy/or/choreography/or/dance teaching) (engagement/student engagement/motivation/participation) (pedagogical strategy/teaching technique/learner centered/ collaborative learning/ technology enhanced/assessment/ feedback) ^[17].

Others were the search filters to include peer-reviewed journal articles in the English language. To determine whether the selected articles and the relevant reviews contain other eligible studies, hand-search was also made to the reference lists.

2.3 Inclusion and Exclusion Criteria

To ensure the relevance and quality of evidence, inclusion and exclusion criteria were established a priori:

Inclusion Criteria

Focus: Research that deals with educational or teaching practices in dance education specifically with a men-

tion of student involvement (behavioral, emotional, or cognitive).

Context Context: Formal education (K12, college education).

Methodology: Qualitative, quantitative studies (or mixed-methods studies) that are empirical.

Publication Type: Journals that are peer-reviewed and published 2010-2025 ^[18].

Exclusion Criteria

- Research on other performing arts (music, theatre) that did not involve the results about dancing.
- Non-empirical articles like opinion articles, commentaries, or teaching instructions.
- Theses, dissertations or unpublished manuscripts.
- Clinical or therapeutic dance is the study of dance without the purpose of education or pedagogy ^[19].

2.4 Data Extraction and Coding

Eligible studies were subject to primary screening and subsequently coded systematically with the help of a structured data extraction form. All of the articles were checked in order to extract the following information:

- Bibliographic information.
- Design of the research and research participants (sample size, age group, context).
- Pedagogical approach studied (e.g. learner centered, collaborative, technology enhanced).
- Dimension of engagement targeting (behavioral, emotional, cognitive).
- Quantitative instruments (measurement), qualitative indicators (measurement).
- Major conclusions and presented results.
- Theoretical structure of the design of the pedagogy ^[20].

The data was arranged in matrices to establish cross-study comparison. To ensure uniformity, two independent reviewers were used to extract and cross-read information which was resolved by discussions.

2.5 Quality Assessment

To evaluate methodological rigor, the review applied established critical appraisal tools suited to each study type:

CASP (Critical Appraisal Skills Programme) checklists for qualitative studies.

Mixed Methods Appraisal Tool (MMAT) for mixed-methods designs.

Joanna Briggs Institute (JBI) checklist for quantitative research.

These studies were graded as high, moderate or low on the basis of the clarity of objectives, methodological transparency, instrument validity and relevance by the research questions. Descriptive use of quality scores as opposed to exclusion criteria was implemented to ensure comprehensiveness (although evidence strengths were considered). **Table 1** demonstrates that the systematic review procedure included the process of screening 1,432 records, 57 articles were included into the systematic review after the basic-text analysis and rejections, and presented in **Figure 1** in accordance with PRISMA 2020 recommendations ^[21, 22].

2.6 Data Analysis and Synthesis

Because of the different levels of research design and multiple measures of engagement, a thematic approach of synthesis was used. The studies were analyzed inductively by reading them repeatedly and coding them to define any common pattern of pedagogy. Then, the codes were grouped into a larger theme based on a specific category of strategies:

Learner-Centered Approaches – constructivist, reflective, and inquiry-based methods.

Collaborative and Social Learning Strategies - peer work, ensemble practice, and community participation.

Technology-Enhanced Pedagogy - digital feedback, online/blended instruction, motion analysis.

Emotionally and Culturally Responsive Teaching - inclusive, identity-affirming, and empathetic pedagogies.

Assessment and Feedback Practices - formative assessment, reflective journals, dialogic evaluation.

Table 1. PRISMA Flow Summary of Study Selection (This table summarizes the flow of information through the review process according to PRISMA 2020 standards)

Stage	Records Identified	Records After Duplicates Removed	Records Screened	Full-Text Articles Assessed	Studies Included	Reasons for Exclusion
Scopus	482	460	460	62	27	No focus on engagement
Web of Science	375	352	352	47	15	Non-empirical articles
ERIC	285	260	260	33	8	Limited to other performing arts
PsycINFO	190	180	180	20	4	No pedagogical intervention
Google Scholar	100	95	95	15	3	Duplicates/unpublished work
Total	1432	1187	1187	96	57	–

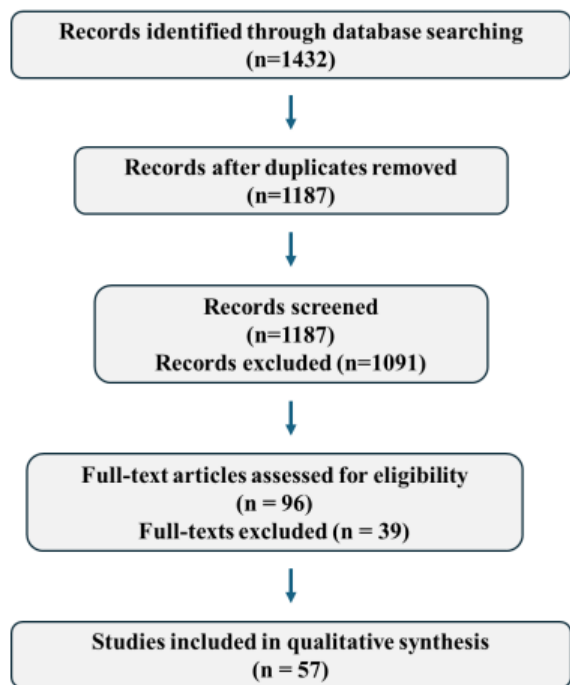


Figure 1. PRISMA 2020 Flow Diagram

The themes were analyzed in terms of their pedagogic rationale behind, the mode of implementation, and the engagement results reported. The comparison of patterns was done between the levels of education (school, university, community) and geographic conditions to show the contextual differences ^[23].

In cases where quantitative data were adequate (e.g. 3 or more similar studies by using corporate engagement scales), descriptive summaries were performed in the form of effect sizes or directional patterns. Nevertheless, meta-analysis was not undertaken because of inconsistency in study designs and measures.

2.7 Ethical Considerations

Since this was research that was synthesizing the published literature, it did not entail direct involvement of human subjects and thus no formal ethical approval was required. However, ethical integrity ensued by proper reporting of findings, reviewing of original sources, and reporting practices and inclusion techniques.

2.8 Limitations of the Methodology

There are a few identified methodological shortcomings. To begin with, including only English-language publications might have caused bias in language, and therefore might have been blocking out non-English suitable research. Second, the problem of heterogeneity in definitions and levels of engagement hampered the possibility

of comparing engagements on a quantitative level. Third, in making the attempt to encompass a diverse array of educational settings and dance genres, the representation of the studies was uneven, with more Western high-education settings being represented. In the interpretation of findings, these limitations are taken into account ^[24].

3. Results

3.1 Overview of Selected Studies

The systematic search provided 1,432 records, and 57 studies were found to fit the inclusion criteria following the screening process and quality assessment (see PRISMA flow diagram, Figure 1). The cases were conducted in 22 countries, which covered different cultural and education settings. The greatest percentage was as a result of the United States (28%), United Kingdom (18%), Australia (14%), Canada (9%) and some contributions made in Asia, Africa, and Europe. The educational settings were higher education (44%), schooling (K–12) (37%), and community or dance programs (19%). Qualitative (49%), quantitative (28%), and mixed-method (23%) research designs were used. Dance forms included ballet and contemporary dance, hip-hop, traditional, folk and cross-cultural dance, and were therefore at a wider range as far as pedagogy was concerned. In terms of methodological rigor, 68 percent of the studies were evaluated as high quality studies, 24 percent as moderate and 8 percent as low quality mostly because of small sample size or inadequate reporting of analytical procedures.

Taken together, the studies were able to identify a variety of pedagogical strategies which could be grouped into five general themes and strategies which are distinct yet interconnected when it comes to encouraging engagement in studying dance. A more detailed description of the nature of the studies can be found in Table 2, which shows the variety of research situations, designs and pedagogical approaches that were investigated in the synthesis ^[25, 26].

3.2 Thematic Categorization of Pedagogical Strategies

3.2.1 Learner-Centered and Constructivist Approaches

One of the prevalent themes (satellited in 21 studies) highlighted student-centered pedagogy, which was based on constructivist and experience principles of learning. These methods put students in a role of being active constructors of knowledge by integrating embodied inquiry through exploration and reflection, as well as creative inquiry.

Table 2. Characteristics of Included Studies (Table summarizes representative characteristics of included studies (N = 57 total in full dataset))

Author (Year)	Country	Education Level	Dance Genre	Research Design	Sample Size	Engagement Dimension	Main Pedagogical Focus
McCarthy & Rudd (2021)	USA	Higher Education	Contemporary	Qualitative	24	Cognitive, Emotional	Reflective self-assessment and improvisation
Lee & Martinez (2022)	South Korea	K–12	Traditional Korean	Mixed Methods	60	Behavioral, Emotional	Culturally responsive teaching
Green & Yeo (2019)	UK	Higher Education	Ballet	Quantitative (Pre-post)	45	Cognitive	Formative feedback and self-regulation
Oliveira & Santos (2020)	Brazil	Community Dance	Hip-Hop	Mixed Methods	35	Behavioral, Social	Peer collaboration and ensemble learning
Chen et al. (2022)	China	Higher Education	Modern Dance	Qualitative	28	Cognitive, Behavioral	Technology-enhanced reflection (video feedback)

Common strategies included:

- Activities based on improvisation where students are encouraged to find his or her movement solutions.
- Movement journals or reflective diaries or connected embodied experience even to conceptual knowledge.
- Independent projects in choreography projects, which allow the learners to select themes and movement vocabularies.

The practices facilitated the enhancement of cogni-

tive and emotional interest, which encouraged greater investment and intrinsic motivation. Researchers have determined that students demonstrated more confidence, creative risk taking, and critical awareness when discovery, as opposed to imitation, was used to instruct them. Investigatively, McCarthy and Rudd (2021) presented that reflective self-assessment during choreography classes showed a significant future in enhancing a sense of ownership and engagement with the learning outcomes among the students ^[27, 28].

Table 3. Thematic Summary of Pedagogical Strategies and Engagement Outcomes (Strategies are categorized by theoretical underpinnings and engagement outcomes based on synthesis of 57 studies.)

Pedagogical Strategy	Theoretical Basis	Typical Practices	Engagement Dimensions Targeted	Reported Outcomes	Example Studies
Learner-Centered / Constructivist	Constructivism; Experiential Learning (Kolb, 1984)	Improvisation, self-choreography, reflection journals	Cognitive, Emotional	Increased autonomy, self-efficacy, and motivation	McCarthy & Rudd (2021); Gomez (2018)
Collaborative / Social Learning	Sociocultural Learning (Vygotsky, 1978)	Peer teaching, ensemble projects, community engagement	Behavioral, Emotional	Improved participation, empathy, and belonging	Oliveira & Santos (2020); Kim (2021)
Technology-Enhanced	Connectivism (Siemens, 2005)	Online collaboration, video feedback, digital portfolios	Behavioral, Cognitive	Enhanced reflection and flexible learning	Chen et al. (2022); Taylor (2020)
Emotionally & Culturally Responsive	Humanistic and Critical Pedagogy (Rogers, 1969; Ladson-Billings, 1995)	Inclusion of diverse dance forms, emotional reflection, trauma-informed teaching	Emotional, Social	Increased confidence, identity affirmation, and persistence	Lee & Martinez (2022); Okafor (2021)
Assessment & Feedback	Formative Assessment (Black & Wiliam, 1998)	Peer assessment, process portfolios, dialogic feedback	Cognitive, Emotional	Improved reflection, self-regulation, and creative performance	Green & Yeo (2019); Brown (2020)

3.2.2 Collaborative and Social Learning Strategies

The importance of social and collaborative learning in fostering engagement was noted in nineteen studies. The strategies were founded on the Vygotskian or sociocultural ideas of learning and involved the use of group dynamics to promote the collective meaning-making and social unification.

The representative methods were:

- My collaborative creativity is promoted by group-based dancing and group rehearsal.
- Peer feedback, which takes either rubric or dialogue format.
- Community dance projects, where the students work together to make performances with the local com-

munity.

Results showed the presence of increased engagement in the process of behaviour (via active participation) and emotion (via empathy, social belonging, and mutual trust). Various qualitative researches were narrating how collaborative practices decreased performance anxiety and enhanced conducive learning environment ^[29].

Oliveira and Santos (2020) conducted a mixed-methods study that uncovered that peer-evaluation led to higher participation rates (by 25%) and the improvement of the social connectedness feeling in students. These results emphasize the fact that collaborative learning does not only lead to the development of the technical skills but also relational and affective aspects of involvement, the focus of dance education ^[30].

3.2.3 Technology-Enhanced Pedagogical Strategies

Digital technology integration was a more recent but fast developing group, manifested in 11 studies. Such strategies involved video analysis, web-based academic systems, digital feedback systems, and virtual 3-D choreography to reach students in the non-studio environment. **Table 3** presents the summary of effectiveness of different engagement outcomes through pedagogical strategies.

Technological interventions had several pedagogic purposes:

- Self-evaluation and the repeated improvement were made possible through video feedback systems.
- Reflective discussion and peer critique were supported with the help of online collaborative platforms (e.g., Padlet, Google Classroom).
- Blended learning schemes were used to integrate face-to-face pursuits in dance with video tasks that were not interactive and lacked interactive sessions.

The quantitative data indicated that technology enhanced methods were better to enhance behavioral engagement (measured through attendance and task completion) and cognitive engagement (measured through metacognitive awareness and reflective depth) education. But other works also mentioned issues of disordered access to equipment and the possibility of a lack of kin-aesthetic interaction. Regardless of these restrictions, it was concluded that technology enables inclusiveness and introduces new feedback, self-observation, and creative experimentation opportunities especially in the situation of remote or hybrid teaching that takes place after the COVID-19 pandemic ^[31].

3.2.4 Emotionally and Culturally Responsive Teaching

The importance of emotionally responsive, inclusive,

and culturally maintaining pedagogies as an activity that fosters engagement was highlighted in fifteen studies. They were based on humanistic and critical theories of pedagogy, as they focus on empathy, affirming identity, and cultural relevance.

Core practices included:

- Integrating the different dance styles that portray the background of students.
- Promoting the use of emotions in the performance analysis and reflection.
- Developing psychologically safe learning environments based on trauma-informed and inclusive efforts.

These plans helped create a high level of emotional and social interest and engagement since students felt acknowledged, loved, and empowered. Lee and Martinez (2022) discovered that greater margins of marginalized students as indicated by retention and attendance were facilitated through culturally responsive curricula in comparative research. On the same note, qualitative stories displayed that emotional bondage between educator and student was a determining determinant in maintaining motivation and engagement in the long run. Essentially, emotional, cultural responsiveness made dance classrooms inclusive places of belonging, thus contributing to affective investment in learning ^[32, 33].

3.2.5 Assessment and Feedback Practices

The last theme, which was examined in 12 studies, was related to novel assessment and feedback processes that were aimed at promoting reflection and interaction. The old evaluation tools based on technical performance were deemed to be inadequate to measure holistic learning. In reaction to this, teachers introduced more formative, participatory and reflective system which included:

Self and peer evaluation using process and creativity descriptive rubrics. Reflective portfolios consisting of written, visual and movement-based evidence of learning. Two-way discussions about progress and goals with students through dialogue feedback models. Research proved the effect of formative feedback on strengthening cognitive and emotional involvement, defining expectations, supporting self-efficacy, and promoting self-regulated learning. As an example, Green and Yeo (2019) established that students who acquired iterative feedback were more determined to continue with complex tasks of choreography and exhibit a stronger conceptual mastery ^[34, 35].

Comprehensively, assessment practices in which emphasis is given to process over product were more consistent with engagement-oriented pedagogical philosophies, which Favor creativity, independence, and contemplation

of practice. **Figure 2** visualizing the links between pedagogical strategies and dimensions of engagement.

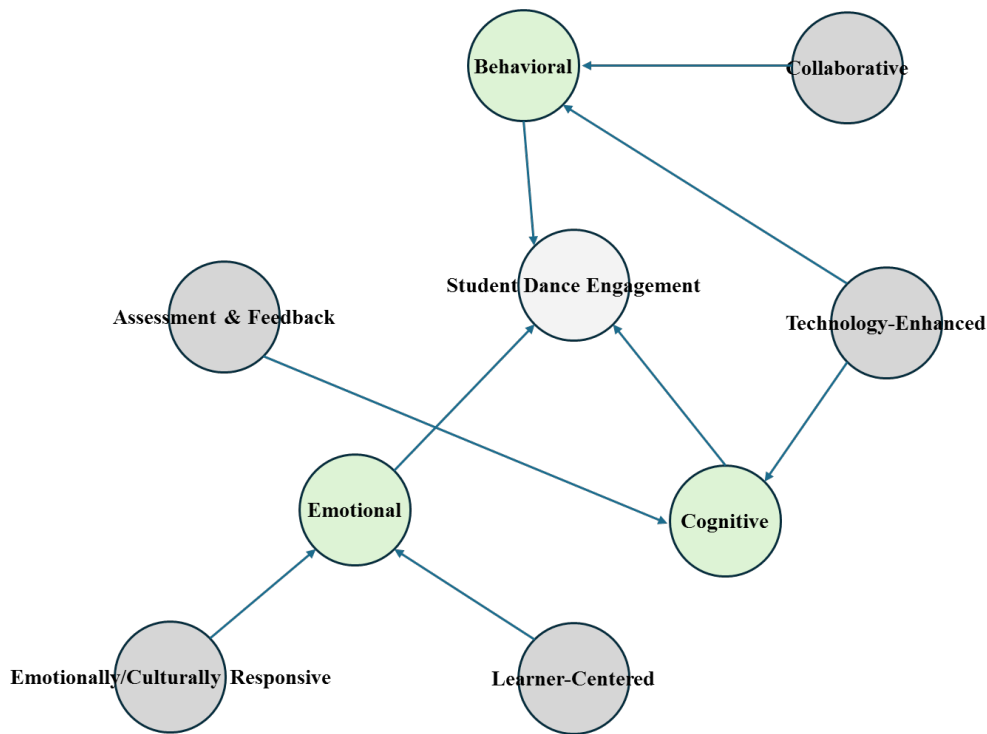


Figure 2. Thematic Network of Pedagogical Strategies

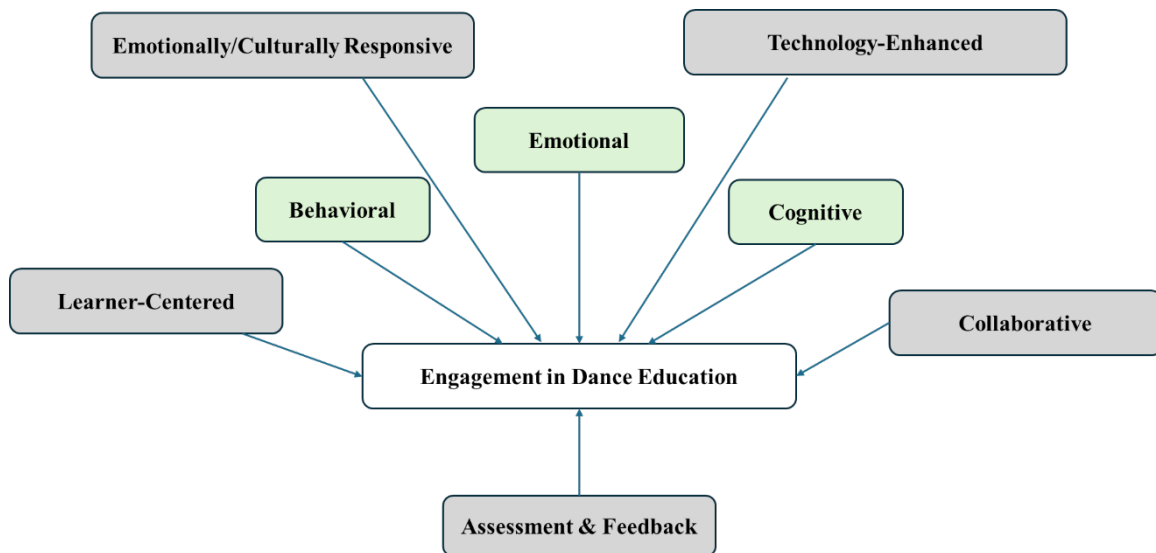


Figure 3. Conceptual Model of Pedagogical Engagement

3.3 Engagement Outcomes

Dancing education is dynamism that involves the interaction of pedagogical approaches and dimensions of engagement, as depicted in **Figure 3**. In each of the five pedagogical themes, the outcomes of engagement were grouped in three major dimensions behavioral, emotional, and cognitive, which frequently interact in practice. **Table**

4 indicates the distribution of the outcomes of engagement in various educational settings and the relative weight of engagement in the educational settings in dance training are indicated in **Figure 4** ^[36, 37].

Emotional and behavioral engagement had the best evidence of support especially in collaborative and learner centered models. Cognitive involvement, which is less commonly assessed was found to be strong in reflective

and feedback pedagogies. In quantitative studies, moderate positive relationships ($r = 0.40-0.65$) were found between measures of engagement and learning outcomes of creativity, persistence and quality of performance. The

qualitative results were consistent in supporting the idea that engagement was also a multidimensional and dynamic construct affected by pedagogical design, as well as the relational climate of the learning environment.

Table 4. Synthesis of Engagement Outcomes Across Contexts (Engagement outcomes reflect patterns consistently reported across educational levels and dance genres.)

Engagement Dimension	Key Indicators	Most Effective Pedagogical Strategies	Typical Educational Contexts	Representative Outcomes
Behavioral	Attendance, participation, effort	Collaborative and Technology-Based Learning	K–12, Community Programs	Higher task completion rates and rehearsal participation
Emotional	Interest, enjoyment, sense of belonging	Culturally Responsive and Learner-Centered Approaches	All contexts	Increased motivation, empathy, and self-confidence
Cognitive	Reflection, self-regulation, critical thinking	Feedback-Driven and Reflective Learning	Higher Education	Improved conceptual understanding, creative problem-solving, and autonomy

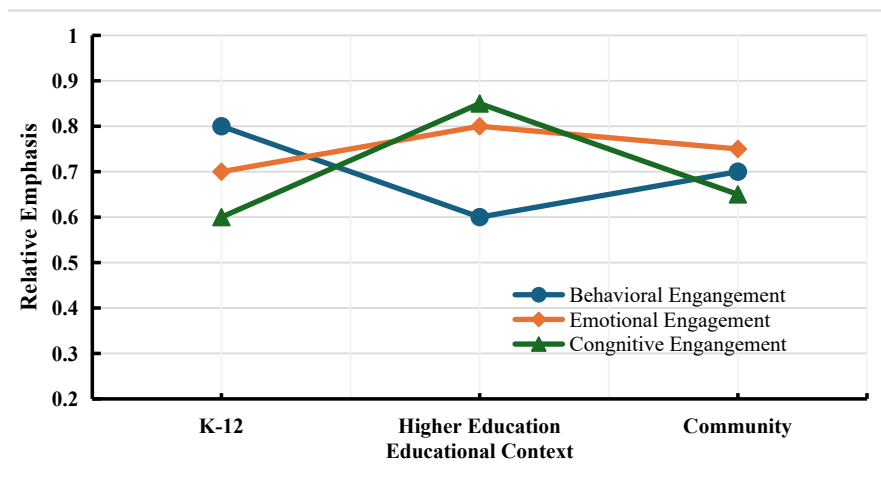


Figure 4. Dimensions Across Educational Levels

4. Discussion

4.1 Overview

The aim of the systematic review was to pool the existing evidence regarding the methods of pedagogy that promote engagement in dance education. In 57 studies with different contexts and genres, the results showed that learner-centered, cooperative, technology-enhanced, emotionally responsive, and feedback-oriented pedagogies are helpful in terms of student engagement. The collaboration of these strategies works in a synergistic manner as opposed to an independent manner implying that the participations in an experience of learning in dance arises as a result of dynamic interaction between cognitive, emotional, and social processes. The findings support the assumption of engagement as a multidimensional construct as well as point out that its development involves pedagogical intentionality and relational sensitivity^[18, 38].

4.2 Interpretation of Key Findings

4.2.1 Learner Centered Pedagogy and Constructivist Learning

The strength of learner centered and constructivist approach indicates a paradigmatic change in dance education to include student agency and reflection in an educational setting as opposed to master-apprentice traditions. These results are consistent with constructivist theory of learning in Piaget (1970) and Vygotsky (1978), according to which learners construct knowledge in an active experience, reflection, conceptualization and experimentation^[39].

Such activities in dance cases as improvisation, journaling and self-directed choreography have been shown to enrich cognitive and emotional interest, providing the learner with a chance to internalize ideas about movements by engaging in personal discovery. Such autonomy fulfils the psychological self-determination needs which is a motivation known to drive long lasting motivation. This

leads to the fact that engagement is promoted when students have a sense of learning as self-relevant and meaningful instead of being forced into it ^[40].

The implication on the part of educators is that student agency needs to be engineered, rather than supposed that it needs to be given carefully structured opportunities of reflection, choice, and creative ownership as a part of pedagogical design.

4.2.2 Collaborative and Social Dimensions of Engagement

Teamwork styles proved to be an effective forecast of behavioral and emotional participation. In line with the sociocultural theory, learning occurs within the context of social interaction wherein the meaning is created together. Peer collaboration in dance education in the form of ensemble rehearsal, peer review, or peer community projects provides space of dialogue and joint problem-solving and empathy. These conditions create a sense of belonging, which, according to the psychological research, affects the tenacity and intrinsic motivation (Goodenow, 1993). The collaborative effort in movement not only enhances skilfulness in movements but also interpersonal trust and communication.

Nevertheless, the literature provides other warnings that group-based work is a topic that should be facilitated carefully in order to promote equity and inclusion. Power positions in hierarchically organized groups can suppress those less confident without teacher mediation of communication. Hence, successful collaborative pedagogy requires careful organization of a participation, between freedom and guidance and feedback ^[41].

4.2.3 Technology as a Tool for Expanding Engagement

Technology constructivist pedagogies showed a great promise in the diversification of engagement specifically in online or blended courses. Such strategies are indicative of connectivist theory of learning in which networked creation of knowledge is underlined. Self-regulated learning and perpetual feedback was facilitated by video analysis, online collaboration and virtual dance platforms. The empirical results showed an improvement in depth of reflection and motivation particularly when technology was employed to support embodied learning and not to substitute it. In one case, video reflection enabled learners to see the progress they made, and in one case, we used online forums to enable students to discuss among themselves asynchronously. However, various studies also cautioned about the risks of digital mediation where results could be

disembodied due to the loss of feelings and experience of dance through the digital process. The problem that faces teachers is, it is necessary to incorporate technology deliberately because it should not break embodiment, community, and accessibility, as they are ^[42-44].

Therefore, the role played by technology in the education process of dance must be augmentative as opposed to being substitutive a strategy of enhancing engagement through visibility, interactivity, and reflection.

4.2.4 Emotionally and Culturally Responsive Teaching

One of the strongest predictors of engagement in any setting was emotionally responsive pedagogy. Such a discovery is consistent with humanistic educational theories and culturally relevant pedagogy as both theories note the importance of empathy, authenticity, and validation of the experiences of learners.

The learners were able to show more confidence, sense of belonging, and readiness to take creative risk when teachers recognized students' identities, sentiments and cultural backgrounds. Inclusion and emotional safety were so important especially among the marginalized groups because it proved that engagement is impossible in the absence of relational trust and psychological safety. Moreover, the integration of culturally diverse dances increased the student's appreciation of the global movement vocabularies and offset the ethnocentric bias tendency that is usually present in design of curriculums. These practices affirm the argument that, engagement is emotional and ethical because it is based on respect of difference and understanding of embodied identity as an authentic learning space ^[45, 46].

Therefore, a solid dance pedagogy should be culturally resourcing such that the classroom is transformed into a communion, compassionate and transformative space.

4.2.5 Assessment and Feedback as Drivers of Reflective Engagement

New methods of assessment, in particular, formative and dialogic feedback, were discussed as important to maintain cognitive engagement. Students cited improved self-efficacy and reflective awareness when learning had been perceived as growth rather than performance during its assessment processes ^[47]. This helps to follow the framework of formative assessment that focuses on feedback as a continuous discussion that helps to tell learners what to do further. Reflective journeys, portfolios and peer critiques in dance education reposition the evaluative emphasis on the outside to self-regulating and metacognizing

self. When such practices are developed not only can they help in terms of technical performance, but also create more emotional resilience as students learn to receive criticism as an inquiry into a common problem instead of a threat. The fact that assessment has been redefined as mentoring rather than a process of measuring is central to engagement-based pedagogy^[48].

4.3 Theoretical Implications

The results of this review could add theoretical insights into the topic of engagement by placing it in the lived and emotional aspects of a learning process. The conceptualizations of engagement in the traditional models emphasize engagement mostly in terms of behaviour or cognition in dance; whereas, in dance, engagement is manifested through a body in the form of expression and relation^[45]. Using an educational engagement paradigm integrating embodied cognition theory and movement-based participation, this paper demonstrates how sensorimotor and affective aspects of involvement which enhance comprehension are activated by movement. Emotional attachment, bodily presence and cultural identity are not marginal to the participation in the dances, but core of the participation in dancing. Also, synthesis implies that the encounter should be modelled into relational ecology as a developing system determined by the interaction of pedagogy, environment, and learner agency. Such a shift of focus invites the new theoretical frameworks which explain the embodied interaction, affective resonance and social co-creation as some of the vital elements of the educational interaction^[49].

4.4 Practical Implications for Dance Educators

Pedagogically speaking, the findings indicate several principles that may be divided into actionable principles:

1. Design autonomy Incorporating choice, improvisation and reflection in coursework to encourage intrinsic motivation.
2. Facilitate community: Be part of a community through group projects and discussion by a group of classmates aimed at collaborating.
3. Embark on the prudent application of technology Enlist the use of digital means to enhance feedback and self-reflection without laying off bodily modalities.
4. Develop safety of emotions: Build inclusive classrooms in which vulnerability and empathy are built as well as cultural diversity.
5. Reframe assessment: It is based on principles of encouraging deep learning by giving formative feedback, reflecting, and process-based evaluation.

Dance teacher training programs must specifically prepare dance teachers to walk the fine line between technical and socio-emotional faculty. Many curriculum developers have been encouraged to make engagement a design principle and make sure that the pedagogy facilitates the holistic development of learning intellectually, emotionally, physically, and culturally. Dance teacher training programs must specifically prepare dance teachers to walk the fine line between technical and socio-emotional faculty. Many curriculum developers have been encouraged to make engagement a design principle and make sure that the pedagogy facilitates the holistic development of learning intellectually, emotionally, physically, and culturally^[50, 51].

4.5 Limitations

Although it provides an integrated synthesis, a number of limitations have to be noted in this review. To start with, there might be language and publication bias whereby other studies published in non-English scenarios might not have been included. Second, the difference in the definitions and measurement of engagement restricted the aggregation of the quantitative city-wide picture; in the next time, standardized tools or clearly defined frameworks should be chosen. Third, most of the studies including tackled small samples or short-term interventions limited their generalizability. Lastly, the review was descriptive as opposed to meta-analytic because of heterogeneity in methods^[52, 53].

In spite of these limitations, the uniformity of the patterns in various situations gives credence to the main finding, that dance education should be encouraged through holistic, inclusive, and reflective pedagogical activities.

4.6 Directions for Future Research

Some of the priorities that the future research should seek include:

- Longitudinal and experiment excellent studies to understand causal remarks between pedagogy and sustained engagement.
- Cross-cultural comparisons of the translation of engagement strategies within dance genres and culture.
- Embodied and neurocognitive studies that define the interaction of physical movement with motivation, attention and learning.
- Professional development models on pedagogical flexibility and emotional intelligence- Place-based investigations of teachers.
- Engagement frameworks unique to dance empirical supporting psychometric and qualitative knowledge^[49].

The areas mentioned above can allow future scholar-

ship to approach an integrated, empirically based model of engagement in situating dance teaching that spans the realms of theory, research, and practice.

4.7 Synthesis and Concluding Insights

On the whole, the given review indicates that dance education is a complex construct, which can be cultivated with the help of pedagogical care, creativity, and inclusion. Strategies that are successful combine embodied learning, reflective dialogue, and relational trust in order to develop the environments in which students not merely do the movement but can find some sense in it. Dance education is therefore a grand map of incipient learning a learning in which cognition, emotion and culture merge in an expressive possibility of the human body. Since then, the field has become a vanguard of rethinking engagement as an embodied and relational process that is cultural situated, is necessary to the holistic learning in the 21st century [18, 54, 55].

5. Conclusion

This is a systematic review of the modern studies on the pedagogical techniques of facilitating engagement in dance instruction that included 57 empirical theses on various cultural and educational settings. The results all support the idea that student involvement in the dance is a multidimensional construct and, as a holistic construct, involves behavioral, emotional, and cognitive components. Participation in this area can never be relegated to physical activity or performance results but can be instead an outcome of pedagogical conditions which are characterized by creativity, reflection, collaboration and inclusivity.

Five connected pedagogical themes were found to be central to the encouragement of engagement:

(1) Autonomy and reflective inquiry, (2) Community, belonging, and shared meaning-making through collaborative and social means of learning, (3) Greater opportunities in feedback, opportunity, and accessibility (Technology-enhanced pedagogies), (4) Identity, empathy, and inclusivity initially in form of emotional approach, (5) Sustained motivation and self-regulation (Innovative assessment and feedback practices). Combined, these approaches demonstrate that the involvement in the education of dance can be best fostered by pedagogical systems that are structured and free at the same time, incorporating both the strictness of the technical training and the need to develop in the form of creative and emotional engagements. The role of the teacher thus goes beyond teaching to facilitation expressed in steering direction of the learners towards embodied knowledge, reflecting awareness,

and expressing authenticity.

Hypothetically, the review will build upon existing engagement models by highlighting its embodied/focused as well as affective aspect and centering the views of constructivism (as a model), sociocultural theory, self-determination theory, and humanistic education (viewpoint). It is demonstrated that pedagogical engagement in dance is not just a cognitive process but also a relational and corporeal process of learning with the body, with others, and to have meaningful self-expression. In a practical sense, the review indicates why dance educators have to embrace inclusive, learner-centred and process-centred pedagogies, which would enable students as knowledge co-producers. Professional development to help teachers in reflective facilitating, cultural competency and mindful technology integration should take precedence within the institutions and design curriculums. These measures will be critical to sustaining the student motivation, creativity, and health in ever more diverse and hybrid learning processes.

Although this synthesis has some limitations (linguistic bias, methodological heterogeneity, uneven global representation, etc.), it nevertheless offers a strong basis in the future research. To continue, scholars are advised to conduct longitudinal, cross-cultural and mixed-method researches to study how engagement changes over the time, genres and other cultural frameworks. Empirical accuracy would further be increased by designing standardized measures of engagement based on dance scenarios. In the end, this review arrives at the conclusion that any encouragement in the teaching of dance is a pedagogical and moral exercise. It requires being mindful of the entire learner using his/her body, mind, feelings and culture and a philosophy of teaching based on respect, curiosity and empathy. When the principles are adopted in dance education, it is no longer a confined studio or classroom, but a space of transformation where movement becomes the means of connection, identity and a lifelong learning experience.

List of Tables

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