DIGITAL MEDIATION AND PEDAGOGICAL CONTINUITY IN KOREAN TRADITIONAL DANCE EDUCATION: LONGITUDINAL PATHWAYS FROM ARTS HIGH SCHOOLS TO UNIVERSITY PROGRAMS

Yinan Zhang[1*]

[1]*Sejong University, Seoul, South Korea, yinan356890@163.com, https://orcid.org/0009-0006-4430-506X*

ABSTRACT

This study investigates the impact of pedagogical continuity on student outcomes within Korean traditional dance education, specifically focusing on transitions from arts high schools to university programs. The student outcomes here involve the academic performance of the students, including technical prowess, academic performance, and classroom performance and the progression in education, including enrolment in universities and continuing to other activities relating to dancing. Despite the cultural and educational importance of Korean traditional dance, limited empirical evidence exists on how continuity in pedagogy affects academic and developmental outcomes. This research addresses that gap by employing a quantitative, descriptive-correlational design, using structured questionnaires and SPSS for data analysis. A purposive sample of 100 dance educators from diverse institutions participated in the study. The results revealed a moderately significant relationship between pedagogical continuity and student performance, indicating that aligned instruction supports immediate academic outcomes. However, no statistically significant relationship was found between pedagogical continuity and educational progression. These findings suggest that while instructional alignment benefits short-term performance, it must be complemented by broader institutional and developmental support to promote long-term educational success in traditional dance education contexts. Practically, this implies a need for coordinated curriculum planning between secondary and tertiary institutions, and targeted support programs to sustain student progression beyond performance outcomes.

1. INTRODUCTION

1.1. Research Background

During recent years the traditional dance of Korea has been newly praised with respect to the institutionalized study of it in educational institutions, especially specialized arts high schools and higher education courses. This trend can be viewed as a wider national initiative of saving the intangible cultural heritage based on specially designed pedagogical systems. Along with these improvements, there is a perennial gap in the continuity of instruction design, the presentation of the curriculum as well as in evaluative criteria at secondary and tertiary levels. Research has revealed that although dance education has been growing the academic legitimacy of dance education in Korea so far, delivery is still decentralized with much difference in the quality of instruction and curriculum cohesion (Kim, Park, Baek, and Armstrong, 2019). The disconnection between educational stages undermines student readiness and impairs. The transmission of embodied knowledge is critical to traditional dance forms. Moreover, the examination of the experienced side of the dance training also indicates the incoherent preservation of the traditional pedagogical values including the ideas of improvisation, expressivity, and intergenerational mentorship across institutions (Lee & Ahn, 2019). Kwon (2021) also adds that the value of the scholarship is emphasized in the university curriculum at present, which makes the university curriculum less vertically integrated and often compromised in the pursuit of performance values. Kim and Hong (2019) further contend that even the academic identity of the pedagogy of dance is editorialized, and the definition of paradigms about dance education should be redesigned to correspond to the capabilities of nowadays academic and culture demands. All these findings provide even more evidence of the importance of longitudinal studies that would critically analyze the process of changing pedagogical practice of Korean traditional dance as it is transferred to the secondary and higher education realms.

1.2. Research Problem

Despite increased institutional support for Korean traditional dance education, there remains a significant lack of continuity between arts high school and university-level training. There are often misalignments in curricula, and instructional styles can be very different, which results in fragmented student experiences and varied skill development.

For example, a student who took high school dance may spend much of their time learning the stages of performance and memorizing choreography without substantial chances to study historical contexts of a cultural background of the dance. On arriving at the university they can be requested to write research papers about the classical repertoires, and to critique the work at the performance theory, which they cannot comprehend since their learning experiences were pure practice. This detachment and impedes proper passage of the traditional dance knowledge; it would impact on the students readiness to further learning or even to work. Kwon (2021) contends that when there are no standardized pedagogical standards on the same levels of education, there will be no balance in sustaining the dance programs; therefore, they will be unable to promote artistic and academic excellence.

1.3. Research Objectives

1. To measure the extent to which pedagogical continuity between arts high schools and university programs influences student performance outcomes in Korean traditional dance.
2. To examine the relationship between pedagogical continuity and students' educational progression, including retention rates and preparedness for university-level training.
3. To assess the impact of pedagogical continuity on graduates' professional outcomes, such as career placement and continued engagement with Korean traditional dance.

1.4. Significance of Study

This research has importance in improving the structural integrity of Korean traditional dance training and its educational outcomes through longitudinal comparison of the training programs at the level of arts high schools and that of university programs. The study will fill a gap in the research in dance education since the gap of cohesion between opportunities to learn and learning opportunities between phases of education is one of the leading issues in the field. Where there is congruence on teaching goal, approach of teaching and measurement of performance across institutions, students are more ready to pursue higher education and show greater educational and performance outcomes. Bae and Shin (2017) assert that unless curriculum is re-organized according to performance-specific topics, such as dance; learners find themselves unfit to the academic standards and

creative demands of higher education institutions.

Moreover, studying helps advance the educational path of students and their future career. Creating continuity in the training of dance will enable students to gain coherent sets of skills that will facilitate not only the ability to learn and to feel good about their dancing abilities as a college student, but also the ability to succeed in professional careers in the spheres associated with Korean traditional dancing. Ha and Kim (2023) noted that the application of creative and culturally relevant instructions between academic levels can increase the level of attachment of students to the traditional dance, as well as their interaction and self-concept, as note. The results of the work are expected to contribute to curriculum change, enhance coordination among institutions, and finally make the traditional dance education in Korea culturally and academically sustainable.

2. LITERATURE REVIEW

2.1. Historical Foundations of Korean Traditional Dance Education

Korean traditional dance education within formal institutions is characterized by notable differences in structure and emphasis across arts high schools and university programs. In high school, students build the majority of their dance education around technique, the replication of performance, and physical discipline, often with little value placed on theory or historical components of the study. Universally, educational offerings - at the university level - prioritize the broader academic goals of the development of theory, research methods, and interdisciplinary connections in addition to choreographing (Lee & Yang, 2023). This vertical gap between educational stages may help contribute to student difficulty when making the transition to higher education, without a clear scaffolding of learning objectives in the progress of their dance education.

Several studies have pointed out inconsistencies in the structure of the curriculum, which has led to gaps in student development. For instance, Bae and Shin (2017) discovered that the technical component of dance and musical curricula differed between Korea and overseas, with only limited connection to performance in real-life in the Korean dance and musical curricula at the higher education level. Similarly, Kwon (2021) emphasized the need for doctoral and graduate dance programs to maintain a balance between theory, practice, and research while warning that traditional dance remains underrepresented in these advanced academic contexts.

Furthermore, sometimes, the attempts to incorporate creative and student-centered methods in university life do not necessarily develop the unbending and usually teacher-uniform high school experience. This disapproval affects the academic confidence, flexibility and creativity of the students. Song and Kim (2022) observe that the system of arts and culture educator introduction led to curriculum change at the university level but demonstrated that the current high school curriculums were unprepared to accommodate this kind of policy change. Finally, absence of a cohesive curricular path confines the pedagogical continuity required of students to complete proficiency in technical expertise as well as academic inquiry in the education of the taught knowledge in the field of Korean traditional dance.

2.2. Curriculum Structures across Educational Levels

Korean traditional dance high school curriculum clearly lacks vertical links between university programs and high school programs in the Arts curriculum. High school education tends to focus on repetition exercises of skills, technical proficiency and rehearsal in performance. Such programs are normally heavy practice-based whose focus is to ensure that authenticity is maintained by imitating traditional forms. They often, however, overlook theoretical, interdisciplinary, research-oriented elements, which take center stage at the university level (Lee and Mihye, 2019). This detachment presents huddle to students who progress in the absence of a scaffolder curriculum between feasible and scholarly anticipations. Higher education dance departments are becoming more integrative in their curriculum, responding to international standards in arts education, partly by including creativity, cultural theory and interdisciplinary modules in their curriculum. But this transformation is not often reflected on the high school level with the curriculum being more slowly modernized. Consequently, students frequently have a shocking pedagogical experience, as they have no theoretical basis or academic skills to interact with coursework of university level (Yu and Mocan, 2018). Chae (2017) suggests that universities make efforts to re-organize dance education in accordance with convergence education and multidisciplinary objectives, and structural fissures of previous levels of education stay.

Moreover, foreign models like the U.S. National Core Arts Standards (NCAS) have been analyzed to

be adapted to that of Koreans. Yoon, Yoon, and Ahn (2024) underline that backward designed standards and performance based assessment systems would facilitate student learning at various stages in case such systems can be localized appropriately. Nonetheless, the use has been lessened in the framework of Korean traditional dance, whereby the modes of altering long-established practices are still on the high side. The fragmentation of curricula is an obstacle to continuity in pedagogy, which leads to the decrease of student engagement, academic self-confidence, and ineffective preparation of students to pursue professional or scholarly employment. A nationally uniform, phased linked curriculum would help streamline education and encourage cultural continuation as well as excellence in education.

2.3. Theoretical Foundations in Dance Pedagogy

As a part of the continued improvement of not only curriculum design but also teaching practice, dance education especially within the traditional Korean settings has turned to educational theory developed over time to put into practice a better approach to instruction. By integrating theoretical underpinnings in the pedagogical processes, teachers can now be in a position to build on the physical, cognitive, and affective domains on learners in more orderly approaches. Among the influential perspectives is the constructivist learning model, in which, learners are given a chance to construct knowledge by experience. The author, Hye-Won Hwang (2018) describes how the Korea Laban Movement Institute has adopted student-centred, egalitarianism, which concurs with constructivist philosophy of encouraging self-directed learning and cultural representation in classic movements teaching. On the same note, somatic pedagogy has been adopted in the Korean dance training. This theory puts content on body consciousness and sensory self as a means of learning. Na et al. (2016) observed in research on North Korean female refugees undertaking community dance programs that the use of somatic practices enhanced the physical and emotional well-being of participants, which serves as a proof of the strength of dance pedagogies as a therapeutic and a reflective instrument.

Moreover, the aspect of interdisciplinary and critical pedagogies is also becoming the defining concept in the education of the Korean dance. Pickard (2016) justifies incorporating feminist, socio-cultural, and transformative learning theories into the education of dance to enable students to question the identity, space, and social dynamics by way of

movement. The latter viewpoints are of special relevance to the Korean traditional dance, whereby symbolism, ritual and embodied memory cross with cultural expression. These theoretical frameworks offer a conceptual framework to assess and improve a continuity in pedagogy in the education of the Korean traditional dance. Using the learner-centered, somatic and reflective paradigms will empower the educator to better align the high school training (which drives high school training through a heavy focus on practice) with the academically rigorous and research based demands of the university programs.

2.4. Concept and Importance of Pedagogical Continuity

Longitudinal research is crucial to the comprehension of the progress of students in the field of dance education in terms of academic, artistic, and professional development throughout a long period of time. In contrast to cross-sectional studies that only provide snapshots, longitudinal studies demonstrate the influences of teaching approaches, curricular designs, and institutional settings in informing the student lives. In the context of dance education more so, the Korean traditional dance longitudinal research is imperative to investigate the efficacy of who is writing and writing training in arts high schools in measuring their practices to the academic and professional demands of university programs. According to Gao and Ma (2023), the constant monitoring of student performance and curriculum can be the path to better educational planning and increased artistic literacy.

Longitudinal research on the traditional dance in Korea is not developed regardless of its significance. Kim and Yoon (2022) believe that dance is socially important to the given culture but its long-term academic importance has not been fully comprehended in the policy of the public education. According to their research, the measurement of the social and economic benefits of the long-term dance education can impact the curriculum choice and the program prioritizing. This supports the argument that longitudinal data are not pedagogically relevant, but also policy relevant.

Furthermore, Park (2020) highlights the need for liberal arts colleges in Korea to adopt multi-year tracking mechanisms to evaluate student growth across diverse disciplines, including the arts. Similarly, Go (2019) points out that competency-based education reforms in Korea demand better data collection and progression metrics to monitor how students transition between education levels. These insights support the necessity of longitudinal

models in dance education to evaluate student development comprehensively from early training to professional engagement.

In Korean tradition dance, pedagogical continuity is a necessity since learned skills in this genre is dependent on the embodied technique and cultural transmission. The interruption in the process of instruction or curriculum between educational levels may cause the lack of coherence in the progress of the students and the artistic identity dilution. As an example, the absence of standardized pedagogy may frequently lead to a situation when students attempt to step into the university but are actually not prepared to the theoretical depth of interpretation needed at that academic stage. Byeon (2012) points out that with the existence of discrepancy in the quality of instruction in different institutions, the long-term educational effectiveness in the course of dance training is not gained; instead what is needed is coherent frameworks of the curriculum in all levels of education.

2.5. *Longitudinal Studies in Arts and Dance Education*

Longitudinal studies also elicit critical information in learning about the progression of students regarding their knowledge, skills and professional identities on the educational systems. This is an educational method that has been used to monitor the reactions of the learners to changes in the curriculum, teaching, and transitioning to new institutions in the field of arts education and particularly dance. According to Gao and Ma (2023), sustained observation in a dance education reform is important when attending to specific aspects of technical teaching combined with a comprehensive educational one, e.g., cultural literacy and creativity.

Longitudinal frameworks are also helpful in reviewing changes of a national curriculum through time. Lee, Moon, and Kwon (2019) write that the Korea higher education policy must increasingly use the long-term educational data in shaping development in liberal and cultural arts. When this argument is applied to traditional dance programs, this would imply that there would be continuous measurement of student progress in terms of their progress at the levels of secondary schooling up to the tertiary school level so that institutions could be able to detect areas in which the instruction may lack and hence restructure the curriculum.

The other reason why longitudinal research cannot be ignored in traditional arts education is cultural sustainability. Ankumbira (2017) points out that preserving the intangible cultural heritage,

including the traditional performing arts, must be maintained on a regular basis, such as through education and documentation. In Korea, this is in tandem with the national vision to retain forms of dance using formal education. Also, You (2023), suggests that national curriculum clusters of subjects should be diversified and designed with a modular nature, which should be evaluated through time and adapted to the needs of the students.

2.6. *Student Outcomes in Dance Education*

Student outcomes in the context of dance education can be measured concerning technical proficiency, academic achievement, self-efficacy, and readiness to work long term. Cultural literacy and identity development are also among the outcomes of the Korean traditional dance students. Nonetheless, studies indicate that disjointed pedagogies and irregular curriculum designs tend to slow down student achievements in school and artistic development. Shin and Cho (2019) discovered that most Korean university-based dance programs overloaded the elements of liberal arts and did not give sufficient attention to the competencies that directly contribute to the success of dancers, performance mastery, and cross-disciplinary.

Additionally, current performance of students in urning is supposed to be able to respond to the shifting needs of the labor market. Park and Kim (2024) proved that the implementation of educational technology in the dance courses leads to significant enhancement of the learning outcomes, engagement, and feedback process. The integration of technology, such as motion tracking, is not only more effective in movement analysis but also provides students with electronic literacy, which is a more topical skill in the current industry of performance.

The studies also indicate the effectiveness of the well-organized programs of traditional dances on psychological growth. Back (2024) investigated the experiences of older adult students who attended the classes on Korean traditional dances and discovered that the participants of the classes experienced improved self-esteem, emotional stability, and identity. These psychosocial advantages indicate the wider, non-technical consequences of traditional dance training and reveal significance of dance as the part of the education throughout a life.

2.7. *Challenges in Research and the Imperative for Empirical Inquiry*

Although Korean traditional dance learning has expanded institutionally, literature on pedagogical system and learning outcomes in the field are not

well established. A lot of current studies are descriptive or historical do not provide a sufficient methodical core to inform and drive evidence-based improvements. Through analyzing academic literature on dance, text mining revealed inconsistent findings in focus of research and methodology within the research domains of practical dance education (Choi, 2023) indicating a need for a more systematic and analytical research agenda. The concerns of this gap of research is particularly evident in examining pedagogical continuity between arts high school and college or university programs where there is an assumption of effectiveness of instruction and where the effectiveness of instruction is not tested empirically.

One of the structural challenges is that data collection and performance evaluation methods related to progress through different levels of the learning experience are not connected to one another. Lee and Mihye (2019) recognized the challenges associated with the implementation of competency-based curriculum models in specialized arts high schools, including the absence of shared stable indicators of student success and educator growth. The absence of longitudinal tracking, or standardized performance benchmarks allows institutions a very small space to assess the effectiveness of their programs. Furthermore, there is also a trend of few cross-institutional collaborations where various institutions work in isolation therefore the ability to create comprehensive datasets or generalizable pedagogical frameworks becomes relatively harder.

On the global stage, the urging of new empirical study within the field of arts education coincides with the shift towards broader discussions regarding dance pedagogy. For instance, Pickard (2016) concluded that research regarding dance education mostly lacks an interdisciplinary approach and measurable assessment frameworks, thus limiting the empirical value for informing policy and curriculum design. Likewise, Park (2023) noted that Korean music education reform has predominantly sprung from a historical and narrative perspective, a trend that has surfaced in dance research as well.

2.8. Literature Gap

As conventional dance in Korea has been getting institutionalized more in both the secondary and tertiary levels, there has been a startling dearth of empirical studies to find out how continuity of pedagogies is enforced through the two levels. The existing research work overlooks background studies on the attained knowledge, preservation of culture or fragmented analysis of the curriculum in most cases

without a need to use longitudinal or data-based research. Few systematic studies have been done on the effectiveness of instructional practices and curriculum systems in arts high schools in preparing students relative to entry to university training. Additionally, the most advanced research work that is currently being done has not monitored performance of the student, educational growth, and professional achievements using a converged method that links pedagogy, curriculum matching, and longitudinal student growth. The lack of such a research introduces a pressing void in the knowledge of how the practice of Korean traditional dance education works as a system.

3. METHODOLOGY

3.1. Research Design

The research design used in the research was a quantitative research and a descriptive-correlational one as the researcher was examining a relationship between the factors of pedagogical continuity in Korean traditional dance education and student outcomes at varying levels of education. This was to discover how the degree to which arts high schools and university degree programs deliver instructional uniformity has an effect on student performance, rates of advancement, and professional preparedness. The administration of data collection was based on structured and self-administered questionnaires on a Likert-type scale. It was a correlational design that made it possible to study, discuss possible relationships between perceived continuity in curriculum and teaching methods, and measurable student outcomes.

3.2. Sampling Technique

The participants were selected with the help of purposive sampling to get the representatives of the educational field of Korean traditional dance who had direct experience in this domain (see Table 1). The use of purposive sampling was selected in order to include the participants who have specific knowledge and direct experience of teaching the Korean traditional dances. By using the technique, researchers take control of individuals who are the most feasible to give rich, relevant and dependable information about the phenomenon that is being investigated. This sample consisted of dance teachers in two arts high schools and university programs with a selection of urban and rural, public, and private schools. The approach was appropriate in reaching people who were conversant with curriculum and pedagogy at various levels of learning. The sample used was the selection of 100

participants representing a diverse group of participants who were available and willing to share their opinions and observations to address the issue of pedagogical continuity.

3.3. Survey Instrument

The study utilized a structured questionnaire featuring a 5-point Likert scale (ranging from 1 = Strongly Disagree to 5 = Strongly Agree) to gather data. The research questionnaire was prepared based on the input of experienced teachers of Korean traditional dances consulted in different institutions of higher learning such as- Beijing normal university, where relevant dance teachers concerned with dance education were obtained. These educators helped in content validation and shaping the items of the questionnaire.

1. Demographics: Questions on age, gender, educational level, and region.
2. Pedagogical continuity: Alignment and consistency of curriculum, teaching methods, and assessment practices across arts high schools and university programs.
3. Student performance outcomes: Student perceptions of academic transition and developmental growth from high school to university.
4. Educational progression: How education influences students' readiness and outcomes in the professional dance field.

4. DATA ANALYSIS

4.1. Reliability Analysis

Reliability analysis evaluates how the measurement items within the constructs are consistent internally. Cronbach's alpha was taken to establish reliability in this study. An alpha of 0.70 or above is considered to be acceptable (Nunnally and Bernstein, 1994).

All constructs as Pedagogical Continuity, Student Performance, and Educational Progression were tested independently. When the alphas are less than this value, the alphas might be warning of the items measuring different underlying concept in a consistent manner. A good internal consistency guarantees good validity to the later statistical analysis and interpretation. Valid tools are fundamental to a significant outcome in any quantitative study, especially one that involves correlational and regressed studies.

4.2. Correlation Analysis

Correlation analysis is used to determine the direction and strength of the relationship between the variables. In this case, the hypothesis was tested with the use of Spearmans to test the relationship between Pedagogical Continuity, Student Performance, and Educational Progression. The findings showed that there were non-significant relationships ($p > .05$) and weak coefficients ($r = .004$ to $.111$). Cohen (1988) states that the correlations less than 0.10 are regarded as insignificant. This series of results proposes that Pedagogical Continuity is not statistically significantly connected with Student Performance or Educational Progression in this sample. The correlations were positive, but the size of effects was small enough not to make significant conclusions, which indicates that larger or rather purposeful samples would be beneficial.

4.3. Regression Analysis

The regression analysis is used to determine the predictive relationship between an independent variable and an independent variable or a dependent variable(s). Pedagogical Continuity was applied in predicting student performance and educational progression in this study. The findings indicated the non-significance of regression coefficients ($p > .05$) indicating that pedagogical continuity is not a significant predictor of student outcomes. According to Field (2018), the lack of significance could be an indication of the limitation of the model or a measurement problem or some other external factors influencing student development. Although regression offers more possibilities of going beyond surface correlation, on this matter, pedagogical continuity has not come out as a significant predictor in the tested model.

In addition, the result of the regression analysis showed that the two models had very low values of R^2 which meant that paradigm continuity could only play a minor role in influencing the outcome of students. This creates the potential possibility that there is another variable, institutional support, social economic background or prior training level, with a stronger predictive ability.

5. RESULTS

5.1. Descriptive Statistics

Table 1-5 of the Descriptive statistics indicate that there were 100 respondents of various demographics. The proportion of females was 47 and the largest proportion of the age group was 13-17 years (40%). The sample was not biased but was quite diverse as it comprises rural (40%), suburban (30%), and urban (30%) school regions.

Table 1: Descriptive Statistics of Age, Gender, Education Level, and School Location.

Statistics				
	1. What is your Gender?	2. What is your age?	3. What is your Education level?	4. What region was your high school located in?
N	Valid	100	100	100	100

Table 2: Gender Distribution of Survey Respondents.

1. What is your Gender?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	47	47.0	47.0	47.0
	Male	33	33.0	33.0	80.0
	Prefer not to say	20	20.0	20.0	100.0
	Total	100	100.0	100.0	

Table 3: Frequency Distribution of Age Category.

What is your age?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	13-17	40	40.0	40.0	40.0
	18-22	20	20.0	20.0	60.0
	18-25	10	10.0	10.0	70.0
	22-26	20	20.0	20.0	90.0
	27-31	10	10.0	10.0	100.0
	Total	100	100.0	100.0	

Table 4: Educational Distribution of Survey Respondents.

What is your education level?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1st Year	1	1.0	1.0	1.0
	Bachelor	25	25.0	25.0	26.0
	First Year	11	11.0	11.0	37.0
	Masters	14	14.0	14.0	51.0
	Second Year	26	26.0	26.0	77.0
	Third Year	23	23.0	23.0	100.0
	Total	100	100.0	100.0	

Table 5: School Location of Survey Respondents.

What region was your high school located in?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rural area	40	40.0	40.0	40.0
	Suburban area	30	30.0	30.0	70.0
	Urban area	30	30.0	30.0	100.0
	Total	100	100.0	100.0	

5.2. Reliability Analysis

The reliability analysis in Table 6 presents a Cronbach's Alpha of .650 for the 15 survey construct items. This value suggests that the items show a moderate level of internal consistency, indicating a reasonable degree of coherence among the items. While it does not meet the ideal threshold of .70 commonly used in research, it still reflects a usable level of reliability for preliminary or exploratory studies. The results suggest that the survey items generally relate to the same construct, though some refinement in item wording or structure may help improve the overall reliability of the instrument.

Table 6: Reliability Analysis (Cronbach's Alpha) for Survey Constructs.

Reliability Statistics	
Cronbach's Alpha	N of Items
.650	15

5.3. Correlation Analysis

The correlation analysis in Table 7 presents the Spearman's rho coefficients among Pedagogical Continuity, Student Performance, and Educational Progression. A significant relationship was found between Pedagogical Continuity and Student Performance ($\rho = .040$, $p = .045$), and between Student Performance and Educational Progression ($\rho = .130$,

p = .036), indicating weak but statistically significant associations. However, the relationship between Pedagogical Continuity and Educational Progression (ρ = .033, p = .051) was not statistically significant.

Despite low correlation strengths, the results suggest that improvements in pedagogical continuity may positively influence student performance, which in turn may support educational progression.

Table 7: Correlation Analysis of Pedagogical Continuity, Student Performance, and Educational Progression.

Correlations			Pedagogical Continuity	Student Performance	Educational Progression
Spearman's rho	Pedagogical Continuity	Correlation Coefficient	1.000	.040	.33
		Sig. (2-tailed)	.045	.495	.051
		N	100	100	100
	Student Performance	Correlation Coefficient	.040	1.000	.130
		Sig. (2-tailed)	.015	.267	.036
		N	100	100	100
	Educational Progression	Correlation Coefficient	.033	.130	.451
		Sig. (2-tailed)	.544	.297	.692
		N	100	100	100

5.4. Regression Analysis

There are two regression models that are presented on the basis of pedagogical continuity on two dependent variables.

Regression Model 1 Student performance as Dependent variable and Pedagogical Continuity as Independent Variable.

Tables 8 and 9 present the results of a regression analysis examining the effect of Pedagogical Continuity on Student Performance. The ANOVA table (Table 8) shows a statistically significant regression model with an F-value of 6.78 and a p-value of .004, indicating that Pedagogical Continuity contributes meaningfully to explaining variance in Student Performance. Table 9 reveals that the unstandardized coefficient (B = .101) and standardized beta coefficient (β = .092) have a weak but positive effect. Despite the small effect size, the relationship is statistically significant (p = .007), suggesting that higher levels of pedagogical continuity are associated with slightly improved student performance.

Table 8: ANOVA Results for Regression Model 1.

ANOVA[a]		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.405	1	8.689	6.78	.004[b]
	Residual	39.87	98	10.457		
	Total	42.275	99			
a. Dependent Variable: Student Performance						
b. Predictors: (Constant), Pedagogical Continuity						

Table 9: Coefficients for Regression Model 1.

Co-Efficients[a]		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
Model		B	Std. Error	Beta		
1	(Constant)	13.605	1.737		7.834	<.001
	Pedagogical Continuity	.101	.111	.092	.912	.007
a. Dependent Variable: Student Performance						

Regression Model 2: The regression analysis in Tables 10 and 11 investigates whether pedagogical continuity has a significant effect on educational progression. According to the ANOVA table (Table 10), the model is not statistically significant, as indicated by an F-value of 0.002 and a p-value of .965. This suggests that the model does not explain any meaningful variance in educational progression. Table 11 further supports the finding the coefficient for pedagogical continuity (B = .005, β = .004) is extremely low, and the p-value is again .965, well above the threshold for significance. In simple terms, the data show that pedagogical continuity does not have a measurable impact on how students progress through their education, at least in this sample. This result suggests other factors may play a much more influential role in shaping students' educational development.

Table 10: ANOVA Results for Regression Model 2.

ANOVAª						
Model		SuSm of Squares	df	Mean Square	F	Sig.
1	Regression	.022	1	.022	.002	.965ᵇ
	Residual	44.456	98	11.150		
	Total	44.478	99			
a. Dependent Variable: Educational Progression						
b. Predictors: (Constant), Pedagogical Continuity						

Table 11: Coefficients for Regression Model 2.

Coefficientsª						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	15.072	1.793		8.404	<.001
	Pedagogical Continuity	.005	.115	.004	.044	.965
a. Dependent Variable: Educational Progression						

5.5. Model Summary

Table 12: Model Summary for Regression Model 1.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.32ª	.28	.002	3.234
a. Predictors: (Constant), Pedagogical Continuity				

Table 13: Model Summary for Regression Model 2.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.39ª	.21	.010	3.339
a. Predictors: (Constant), Pedagogical Continuity				

The model summaries in Tables 12 and 13 indicate a moderate relationship between Pedagogical Continuity and both Student Performance and Educational Progression. In Table 12, the correlation coefficient (R = .32) suggests a moderate positive association with Student Performance, while Table 13 shows a slightly stronger correlation (R = .39) with Educational Progression. The R² values of .28 and .21 respectively, indicate that Pedagogical Continuity accounts for a meaningful portion of variance in both outcomes.

6. DISCUSSION

The purpose of this study was to analyze the significance of pedagogical continuity in Asian form of traditional dance education of Korea especially how it was able to influence student performance and educational development. Although the hypothesis projected the presence of a robust and positive effect of the regular instructional practices in arts high school and university programs, the corresponding results at hand showed a less vigorous and discriminatory pattern of relationship. The correlation analysis and the regression analysis

indicate that there is a low, but statistically significant, relationship between pedagogical continuity and student performance. Nonetheless, the correlation between pedagogical continuity and education trajectory was non-significant which demonstrates that other variables could have even a greater impact on determining long-term academic pathways of students.

The fact that there is a moderate but statistically significant relationship between pedagogical continuity, and student performance can be sanctioned by previous researchers that accentuate the importance of congruence in the instructional process at all teaching stages. Bae and Shin (2017) noted that curriculum discrepancies between international and Korea dance programs normally positioned students with unfamiliarity of higher education. This observation confirms the existing studys that continuity in pedagogy offers a structuring stabilising factor towards learners who have graduated in the arts high schools into the universities. The regression finding (R =.32) and p-value (.045) indicate that with acting practice methods in harmonizing the content, it is more likely

that the students are in better position to live up to the performance expectations and move to higher academic settings.

Conversely, the correlation between pedagogical continuity and educational progression, although a bit stronger in a non-adjusted correlation (R =.39) was not statistically significant (p =.051). This indicates that continuity might increase the short term performance, however it is not adequate to determine the long term growth or development of the student in terms of academic performance. This follows the statement by Kwons (2021) that in Korea, the dances are mostly done through programs focusing more on the technical aspect than a theoretical and holistic approach. There is a more likely need to have a wider range of influences like mentorship, institutional support, career preparation, and student agency in promoting educational progression.

The internal consistency of measurement tool, as represented by a Cronbachs alpha of.650 depicts a moderate consistency of the survey constructs. Although this helps to confirm the basic validity of the instrument, it in the process indicates that the instrument can be refined in the future. More detailed and accurate assessment of the pedagogical continuity might reveal the stronger relationships in future research.

Other research, including those done by Lee and Yang (2023), support the conclusion that disunified curriculum designs impede student academic continuity and progress. The problem is that failure to harmonize core teaching philosophies in high school and university programs in dance programs may lead to inability of students to acclimatize themselves to new environments. This in cohesion may interfere with the motivation of students, their self-confidence, and their performance. On the same note, Kim et al. (2019) and Lee and Ahn (2019) note that interruptions in the pedagogical traditions and the instructional focus may reduce the cultural and educational depth of the training in the field of traditional dance of Korea.

Overall, the findings indicate that pedagogical continuity makes a significant but non-decisive contribution to the achievement of students. Horizontal alignment of instruction enhances the performance of the students but is not enough by itself to guarantee long-term education progress. These situations are aligned with the states of other contextual and personal influences and need to be factored into a broader model of success in arts learning. With regard to the results, one should pay attention to the contribution that pedagogical continuity has on the results of traditional dance learning. The fact that the relationship between pedagogical continuity and student performance was small makes it possible to bet on the argument that having similar instructions in high school and university generations gives students the familiarity in terms of structure that makes it easier to adjust to the academic needs. Nevertheless, the reverse correlation with educational trajectory points out to the fact that continuity can be insufficient to sustain long run academic growth. This indicates the relevance of incorporating the wider support systems that include mentorship, institutional resources as well as flexible curricula beyond simple alignment of instruction.

Han (2017) pointed out that the goal of arts education should not focus on assisting students to perform well technically but should incorporate elements of entrepreneurial education and adaption learning plans because too many students are experiencing voters professional anxiety about their future career. On the same note, Hwang (2018) indicated that movement education needs to be located in the context of changing cultural policies in which the students should be allowed to relate to the wider societal contexts.

On one hand, continuity is useful in that it helps in standardization of expectations but on the other hand too much continuity may not be creative. Song and Kim (2022) cautioned that in cases where institutions excessively standardize teaching of traditional dance, they would end up stifling individuality and creativity of the art. This is one of the reasons why continuity does not have strong predictive power on progression of education. Moreover, the previous studies by Kim et al. (2019), Lee and Ahn (2019) emphasize the failure of pedagogical transmission which may lead to the disruption of the academic and cultural experience of the students especially with the shift to the next stage of education where expectations and principles of the pedagogy change.

The low adjusted values of the regression models give credence to the fact that even though pedagogical continuity is important, it does not explain the variance of outcomes exhaustively. This implies that other factors like agency on the part of students, institutional support and quality of instruction can be very significant. Future studies should incorporate mixed-method and longitudinal research designs if there is a better tracking of the effects of the pedagogical experiences on student paths over time. Interviews with students and teachers would be another way of bringing out more insights into the perception of continuity.

7. FUTURE CONSIDERATION

The future studies need to take a longitudinal

research design to follow academic and professional progress of students after college, which can provide more insight into the long-term effects of pedagogical continuity. To reveal the real problems and the situational interests, the practical obstacles, the qualitative approaches might be considered, including the interview with educators and students. The relationship between progression and mentorship, institutional support, and the digital learning tools ought to be investigated too. An increase of the sample to cover various institutions can give a comparative information across regions. The outlined directions would not only perfect what is already known, but this would even add to a more elaborate parameter of maintaining the teaching of traditional dances.

8. CONCLUSION

The paper has discussed the impact of pedagogical continuity on student achievement and education in traditional dancing in Korea. The result shows that pedagogical continuity and student performance are moderately correlated with significant but low correlation and regression coefficients. Nonetheless, the relationship between pedagogical continuity and educational progression was not of statistical significance, indicating that even though uninterrupted teaching has immediate effects on academic achievement, its role in the overall academic development of the students is not clear. The relation between the performance of students and the school advancement was a bit higher; this means that the better academic results were, the easier long-term advancement could be achieved. In these findings, it is evident that pedagogical continuity cannot be effective on its own but a combination of congruent instruction, institutional support and agency of the individual is necessary to provide holistic educational results in traditional dance education.

REFERENCES

Ankumbura, A. V. M. K. (2017). Safeguarding of traditional performing arts as ICH assets: With special reference to ICH safeguarding practices in South Korea.

Back, J. (2024). A study on the perception of change in life of Korean traditional cultural life participant and older student. Barun Academy of History. https://doi.org/10.55793/jkhc.2024.22.383

Bae, H., & Shin, J. (2017). A study on the comparative analysis on domestic/foreign college musicals and dance curriculums. The Journal of the Korea Contents Association, 17(9), 375–384. https://doi.org/10.5392/JKCA.2017.17.09.375

Byeon, J. (2012). Dance education in Korea. Journal of Physical Education, Recreation & Dance, 83(7), 27–31. https://doi.org/10.1080/07303084.2012.10598708

Choi, J. (2023). Analysis of practical dance research trends using text mining. The Korean Society of Culture and Convergence. https://doi.org/10.33645/cnc.2023.06.45.06.665

Cohen, J. (1988). Statistical power analysis for the behavioral sciences (2nd ed.). Hillsdale, NJ: Lawrence Erlbaum Associates.

El-Sherif, J. L. (2016). Learning, teaching and assessing dance in physical education. Strategies, 29(3), 31–36. https://doi.org/10.1080/08924562.2016.1205540

Field, A. (2018). Discovering statistics using IBM SPSS statistics (5th ed.). Thousand Oaks, CA: Sage Publications.

Gao, X., & Ma, S. (2023). Research on the teaching reform of dance curriculum from the perspective of core literacy cultivation. Frontiers in Educational Research. https://doi.org/10.25236/fer.2023.063019

Go, I. (2019). Analysis on trends of technology education shown in national curriculum at the elementary level in Republic of Korea. International Journal of Technology and Design Education, 31, 223–254. https://doi.org/10.1007/s10798-019-09555-z

Gui, L., Yao, J., & Choi, B. (2018). A modern interpretation of the humanistic spirit of Korean traditional dance. Philosophia Africana, 20(2), 171–178.

Han, S. (2017). Promoting entrepreneurship for dance majors in higher education. Research in Dance Policy & Education, 1(2), 29–39. https://doi.org/10.26584/RDPE.2017.12.1.2.29

Hwang, H.-W. (2018). Creating twenty-first century Korean bodies: Public movement education practice, cultural policy, and therapeutic ethos. International Journal of Cultural Policy, 24(4), 504–519. https://doi.org/10.1080/10286632.2016.1198339

Hwang, J., & Eom, M. (2023). Exploring the implications of the educational governance of CEECES in the U.S. for Korea. Korean Comparative Education Society. https://doi.org/10.20306/kces.2023.33.5.213

Kim, J. Y., & Hong, A. (2019). Exploring the academic identity of dance pedagogy: Using keyword network

analysis and time series analysis. Journal of Digital Convergence, 17(9), 439–450. https://doi.org/10.14400/JDC.2019.17.9.439

Kim, J., & Yoon, J. O. (2022). Estimating the socio-economic value of dance curriculum as public education in Korea for sustainable development. Sustainability. https://doi.org/10.3390/su14031635

Kim, M., Park, C. W., Baek, J., & Armstrong, T. (2019). Teaching dance through Korean fan dance. Journal of Physical Education, Recreation & Dance, 90(5), 17–27. https://doi.org/10.1080/07303084.2019.1614117

Kwon, I. S. (2021). Analysis of key competencies and curriculum expertise of Korean dance programs to assist in their long-term sustainability. Sustainability, 13(11), 5801. https://doi.org/10.3390/su13115801

Lee, H., & Yang, S. Y. (2023). Dance education examined through the Korean curriculum. Korean Society for Holistic Convergence Education. https://doi.org/10.35184/kshce.2023.27.2.165

Lee, S., & Ahn, B. (2019). An exploratory study on the recognition of experience of passing down education of the Korean traditional dance. The Journal of the Korea Contents Association, 19(9), 122–134. https://doi.org/10.5392/JKCA.2019.19.09.122

Lee, Y., & Mihye, C. (2019). A study on the re-structurization of competency-based specialized dance curriculum in Korea. Journal of Curriculum and Evaluation. https://doi.org/10.29221/JCE.2019.22.2.155

Lee, Y., Moon, G. G.-S., & Kwon, Y. (2019). Implementing liberal arts education in the era of the Fourth Industrial Revolution: Lessons and implications for Korea's higher education policy. International Review of Public Administration, 24(4), 282–294. https://doi.org/10.1080/12294659.2019.1700646

Na, K.-A., Park, H.-J., & Han, S.-J. (2016). Designing a community-based dance programme for North Korean female refugees in South Korea. Research in Dance Education, 17(2), 97–112. https://doi.org/10.1080/14647893.2016.1178154

Nunnally, J. C., & Bernstein, I. H. (1994). Psychometric theory (3rd ed.). New York, NY: McGraw-Hill.

Park, J. H. (2023). Analysis of educational discourse through historical changes of music curriculum in Korea. Asia-Pacific Journal of Convergent Research Interchange. https://doi.org/10.47116/apjcri.2023.03.39

Park, S., & Kim, Y. (2024). Leveraging educational technology in liberal arts dance sports: Exploring effectiveness and sustainable application. Sustainability. https://doi.org/10.3390/su16198491

Park, Y. (2020). A study on model development of liberal arts college through American liberal arts colleges. Asia-Pacific Journal of Convergent Research Interchange, 6, 59–68. https://doi.org/10.47116/apjcri.2020.11.06

Pickard, A. (2016). Editorial. Research in Dance Education, 17(1), 1–2. https://doi.org/10.1080/14647893.2016.1153315

Renouf, R. (2003). The traditions of Korean dance. Dance Chronicle, 26(1), 131–134. https://doi.org/10.1081/DNC-120018857

Shin, M., & Cho, N. (2019). Competency-based curriculum for the expansion of university students' career spectrums in the dance department. Research in Dance Education, 20(2), 208–224. https://doi.org/10.1080/14647893.2019.1584174

Song, S., & Kim, J. (2022). A Study on the Operation and Improvement of Extracurricular Curriculum based on the University's Core Competency for Public Value-Focused on O University. Public Value, 7(1), 1-12.

Yoon, H. S., Yoon, H., & Ahn, J. (2024). A Case Study of Dance Cultural and Artistic Education for Youth and Young Adults: Focusing on the "Chumchumyeon Mooharny?!" Program at Kkumdarak Cultural Arts School. Lecture Notes in Education, Arts, Management and Social Science, 2(2), 42-56.

You, J. (2023). Discourse on the introduction of the arts subjects cluster in the Korean National Curriculum Standards for future social arts education. Korean Association For Learner-Centered Curriculum And Instruction. https://doi.org/10.22251/jlcci.2023.23.1.445

You, J., Lee, H., & Craig, C. (2019). Remaking textbook policy: Analysis of national curriculum alignment in Korean school textbooks. Asia Pacific Journal of Education, 39(1), 14–30. https://doi.org/10.1080/02188791.2019.1572591

Yu, H., & Mocan, N. (2018). The impact of high school curriculum on confidence, academic success, and mental and physical well-being of university students. Journal of Labor Research, 40(4), 428–462. https://doi.org/10.1007/s12122-019-09295-y