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Investigating the factors impacting online and offline approaches on emotional expression in primary dance education

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ABSTRACT

The combination of online and offline approaches strengthens students' motivation and emotional expression through electronic media and face-to-face instruction. A population of 180 grade four primary school pupils, including 73 males and 107 females, was selected for this study. This study adopted a descriptive survey research design. The study was guided by three research questions. The instruments used for data collection were a structured questionnaire adopted and modified by the researchers in line with the research questions. Cronbach's Alpha reliability test, which yielded a reliability index of 0.73, was used to determine the internal consistency of the instrument. Mean, standard deviation, and factor loading were the test statistics. The findings of the study indicated that most primary school pupils said that they laugh loudly at jokes even when the educational process is online or offline. I do not allow people to easily see through my feelings regardless of whether the class is online or offline, thereby influencing students' eagerness to stay positive and learn. Students may not be able to hide their feelings or display strong emotions about their teachers or learning experiences. Also, this study found that students react very strongly to emotional situations during learning, and the feelings are written all over their faces. Thus, an adequate and effective teaching method is the key for effective knowledge and skill transfer. It was recommended that curriculum planners should adopt dance education, especially in teaching pupils in technologically enriched areas.

Contribution/Originality: The study contributes to the existing literature by being one of the few that investigates how online and offline approaches jointly influence emotional expression in primary dance education. It uniquely examines positive, negative, and impulsive expressivity factors, providing empirical evidence from Chinese primary schools to inform blended pedagogical strategies.

1. INTRODUCTION

Teaching and learning of young pupils, mostly in lower grades, adopt dance education. It involves physical expression through body movement and rhythm to communicate ideas, thoughts, and feelings. Koff (2000) established that one of the benefits of dance is the art of making learning experiential. The author continued that dance, in its dual form, combines body and mind. It has assisted the instructional process at various stages of education. Gilbert (2005) maintained that the adoption of dance in the educational process has assisted in the development of new vocabulary, asserting a relationship between learners and the learning experience. In developing countries, most primary schools ought to be taught with clear-cut subject boundaries, which are often seen as a hidden curriculum with a significant impact (Bannon & Sanderson, 2000). Physical education remains a statutory subject, alongside English and Basic Mathematics, which mostly dominate the primary school curriculum. According to Hanna (2008),

the National Curriculum states that physical education is divided into six major areas: gymnastics, outdoor events, athletics, games, swimming, and dance.

There is no clear guidance on the number of hours to be given to these exercises, but according to Health and Physical Education, it is suggested that students receive 2 hours per week for physical education. This has positioned physical education as a compulsory subject like Mathematics at the primary school level. Karkou and Sanderson (2001) said that there is a strong assertion in the UK that emphasis should be placed on the achievement of traditional subjects like English, Mathematics and Science. Nielsen and Burridge (2015) maintained that even though physical education, like dance, should be different from drama, music, and drawing, there is no feasible change. This is because some scholars have attributed academic achievement to intellectual cognition, leaving the psychomotor and affective development of the child neglected. Watson, Nordin-Bates, and Chappell (2012) showed that primary six pupils interviewed said that they love and enjoy dance, with about 61.7% in agreement. A study by Payne and Costas (2021) maintained that dance as an educational process shift impacts the creative and personal development of the pupils.

Moreover, Hanna (2008) established that the use of non-verbal approaches to learning, such as dancing and drawing, is very important for experiential learning in primary education. Globally, in primary education, the adoption of online teaching methods is increasing, especially due to the increased adoption of ICT infrastructure and the internet (Harris, Wilks, & Stewart, 2012). The importance of online education is focused on removing barriers caused by geographical location and time; this enhances the flexibility of instructional delivery. Since the introduction of online education in the primary education curriculum, young learners have also benefited from the innovative pedagogical approach. Researchers have conducted studies at the primary education level examining academic achievement among young learners in both online and offline learning (Higueras-Fresnillo, Martínez-Gómez, Padilla-Moledo, Conde-Caveda, & Esteban-Cornejo, 2016). The authors continued that the introduction of primary school learners to online learning influences their interest as a result of their response, more so than in the offline learning approach.

Also, there are studies that have established that offline learning, such as traditional approaches, influences learners' academic gains and interests (Gara, 2021; Uspuriene, Malinauskas, & Sniras, 2019). A study in Bangladesh empirically examined the efficacy of online learning during the COVID-19 pandemic (Gazi et al., 2023). Due to the shutdown of schools, administrators and teachers were encouraged to teach students online. The results from the study showed that 60% of teachers and students were satisfied with online learning. Chowdhury et al. (2024) also examined the adoption of online learning in schools and the challenges encountered by both learners and teachers. The study found challenges such as cognitive load experienced by students, poor examination monitoring, and health complications; these issues marred the effectiveness of the online learning process. According to Zhu et al. (2022), who examined the impact of online and offline learning (Traditional classroom) in developing countries, traditional classrooms offer direct instructional delivery in a structured environment for efficient and effective learning. The study established that each model of teaching, whether online or offline, has its own merits and demerits with respect to students' academic achievement, interaction, and self-efficacy.

In addition to the findings, the authors reported challenges encountered during the study, such as power outages, poor internet coverage, limited data bundles, among others. Another study by Chowdhury and Behak (2022) examined the impact of online and offline learning in developing countries. There were some major highlights from students, such as immediate feedback assisting class engagement, and blended learning enhancing the overall flexibility of learning exercises and expression. The emotional processing systems such as dance, psychology, and neuroscience (Dale, Hyatt, & Hollerman, 2007), are also relevant. The authors continued that emotional development is a collection of different emotional processing systems. Children from the age of zero to five depend heavily on cultural and social experiences to build emotion through exploring the environment and learning within the family (Yates, Tracy, & Luthar, 2008).

Studies have shown that emotional development and experience are important parts of the child development process, especially at early stages. This is why young children are guided continually to avert serious emotional problems that could affect their development into adulthood (Broadhurst et al., 2008; Cross, Acquah, & Ramsey, 2013). Thus, this study combines online and offline approaches, which could strengthen students' motivation and emotional expression through electronic media and face-to-face instruction. On the other hand, dance training is an excellent method of encouraging self-expression and could facilitate bridging the gap between theoretical study and practice. Encouraging children to explore and articulate negative emotions through dance not only fosters emotional intelligence but also cultivates an understanding of how to transform adversity into artistic and personal growth.

1.1. Purpose of the Study

1. What are the positive expressive factors impacting online and offline approaches to emotional expression in primary dance education?
2. What are the negative expressive factors impacting online and offline approaches to emotional expression in primary dance education?
3. What are the impulse strength factors impacting online and offline approaches on emotional expression in primary dance education?

2. LITERATURE REVIEW

2.1. Effectiveness of Online and Offline Learning

Globally, after the COVID-19 epidemic, there was a transition from the traditional face-to-face approach to an online learning approach in an effort to continue pushing the boundaries of knowledge. The online mode of learning has offered some benefits, such as flexibility and convenience, along with learner-paced instruction (Paudyal & Rana, 2021). The authors continue to explain that moving traditional face-to-face learning to an online learning environment has its own demerits, such as limited emotional connection and reduced student engagement. A study by Dhawan (2020) found that online learning increased student mental stress, especially during the COVID-19 epidemic. The study showed that 83% of participants asserted that family chaos, short temper, and sleep disorders marred the adoption of online learning. It was also recorded that key factors affecting mental health and resilience included financial hardship, food shortages, and educational disruption.

Another study by Alturki and Aldraiweesh (2021) examined different learning management systems through self-regulated learning using a quasi-experimental research design. A similar study was also conducted to examine behavior in an online learning environment using the stimulus-organism-response model. The key contribution was the identification of increasing cyberbullying, addiction, longer screen time, personality issues, and improved academic achievement factors, which offer **a** basis for future research on their impact on students (Quansah & Essiam, 2021). Abuhassna et al. (2023) examined the impact of online platforms on students' academic achievement, satisfaction, and self-learning autonomy using transactional distance theory (TDT). The major finding was that since government support for the adoption of online learning began, there has been increased collaboration among students. The study also recorded several factors that hindered the adoption of online learning, such as poor internet connectivity, limited availability of digital devices, and inadequate educational budgeting, all of which contributed to the failure of the system in many countries around the world. Samsul, Yahaya, and Abuhassna (2023) asserted that in countries across sub-Saharan Africa and South Asia, there was an increase in the digital divide, which had a direct impact on online learning programs. The study recommended majoring in educational technology by both schools and governments, given that online learning is more cost-effective for both universities and students. Immediate feedback was recorded, which in turn assisted teachers in organizing remedial classes to address students' inadequacies in a particular course. This also fostered collaboration among students and teachers. Therefore, research

has continued to emphasize the need to combine both online and offline teaching through a blended learning approach, as it fosters experiential learning and skill acquisition.

2.2. Blended Approaches

The combination of both online and offline approaches to improving the educational process cannot be overemphasized (Gerbic, 2011). According to Khalil, Abdel Meguid, and Elkhider (2018) the quest for education to meet learners' needs and solve societal problems has led teachers to adopt both online and offline approaches, especially in instructional design and content delivery. Harnessing the pros and cons of online and offline learning, each approach has necessitated the implementation of blended learning. Chae, Schweidel, Evgeniou, and Padmanabhan (2025) posit that the University Grants Commission (UGC) of most developing countries has designed and implemented policies for educational organizations to blend both online and offline methods for effective knowledge and skill transfer. Additionally, Khan (2021) examined the impact of blended learning along with perceived challenges in developing countries. The study recorded improvements in students' engagement, retention and self-efficacy with respect to technological facilities. Sareen and Mandal (2024) examined the cost-effectiveness and cost-benefit analysis of offline learning compared to online learning. The study recommended that the blended learning approach offers a major advantage over both online and offline modes, especially in primary schools.

2.3. Dance as Embodied Learning

The adoption of dance in learning is a kinesthetic activity that is integrated with thought to achieve a particular goal. Young school learners often learn through sensory experiences and physical play. Scholars like Piaget (1964) and Gardner (1983) and other cognitive theorists assert that kinesthetic learning involves the entire body in action as an embodiment of learning (Skulmowski & Rey, 2018). The authors continued by summarizing dance as an aspect of learning that includes an active learning process. McMahon, Vogel, Peel, and Pegram (2007) examined the impact of dance on pupils' academic performance. The study found that kinesthetic sense assisted students in retaining learning content more effectively. Furthermore, Xu, Wu, Zhu, and Chen (2025) found that learning through dance helps students learn through sensory input by constant practice, thus increasing student engagement. Some of the sensory inputs that are usually activated during learning include emotions, interpretations, action engagement, and concrete physical experiences.

Dance as embodied learning is defined as a form of learning that involves the mind, brain, and the entire body (Anttila, 2018). The author posited that the dancing helps learners learn through expression and demonstration. Similarly, Cooper (2011) maintained that learning through dance is both a cognitive activity and a linguistic expression through which learning takes place. This is because unconscious effort is made through subsequent psychological experiences to enhance learning. Tsouvala and Magos (2016) found in their study that embodied learning is characterized by gestures, emotional commitment, sensory neurons, and focused activities that produce results. Also, dance stimulates the transformation of emotional and sensorimotor systems, including all body parts, to achieve stable memory and cognitive representation. This, in turn, creates experiential learning. Thus, there is a need to examine dance in both online and offline environments.

Dance is defined as a physical effort that combines creativity and self-expression through physical discipline, requiring continuous practice and patience to perfect the outcome (Dearborn & Ross, 2006). This is why dance is a form of physical self-development, endurance, and improved motor functioning. Studies have shown that there is a correlation between creative dance and learning at a young stage of life. This involves the need to be physically fit, to learn how the body works, and to understand physical self-awareness (Becker, 2013; Raheb, Stergiou, Katifori, & Ioannidis, 2019). According to McFee (2003) dance improves gesture by enhancing spatial awareness and memory processing through coordination. Dance involves all the activities of the entire body; this enhances movement and

the possibility of skill mastery. It also offers young learners the opportunity to move using different muscles and improves thinking, feeling, flexibility in learning, and habitual patterns.

2.4. Positive Expressivity Factors Impacting the Online and Offline Approach

Emotions and creativity are important for primary-level education, and they are often fostered through dance education. The ability to express positive emotions such as excitement, joy, and enthusiasm supports children's development of emotional expression. Teaching and learning in dance settings can occur online, offline, or through both modes (Marriott & Buchanan, 2014). According to Kwon, Kim, and Kim (2013) there are various approaches through which physical dance takes place in the classroom, such as body language, gestures, and inter- or intrapersonal interaction. The authors maintained that a supportive learning environment and teachers who encourage free expression by students foster emotional exploration. Emotional exploration can occur in offline settings such as peer interaction, physical presence, and verbal and non-verbal communication (Arıcak, Dündar, & Saldaña, 2015). The authors further noted that teachers who smile and encourage humor often inspire students to develop emotional confidence through bodily expression.

Improving students' knowledge and skills to interact and relate with others and to convey their feelings through dance is key. Dancing to rhythms and music helps students internalize and connect emotionally to the learning process. In an online learning environment, emotional expression has its perceived pros and cons, especially in terms of how emotions are conveyed. Online learning is typically carried out remotely through video conferencing and social media platforms, leveraging the advantages of time and space for learning (Lieberman & Schroeder, 2020). Nevertheless, when displaying emotions, teachers are encouraged to use kind gestures through the screen, such as emojis and digital content, to support emotional expression online. Learning in an online environment requires the adoption of digital tools that enhance personalized learning. Prompt feedback helps pupils articulate and demonstrate knowledge and skills. However, many students may be affected by limited physical interaction, which can hinder emotional exchanges, highlighting the need for active student engagement. According to Zhu et al. (2022) displaying dance in educational settings supports the development of emotional growth, whether online or offline. Learning in a blended environment that combines both online and offline approaches through dance education helps students build confidence, empathy, and a sense of belonging (Davis, 2012). This is because positive expressivity encourages learners to become central to the learning experience.

2.5. Negative Expressivity Factors Impacting the Online and Offline Approach

Emotional expression in primary education is mainly concerned with pupils' ability to connect with instruction through art forms (Li, Guan, Li, & Wang, 2024). The authors maintained that there are factors inherent in the environment which affect pupils' interest and engagement in learning, such as anger, sadness, and frustration. These significantly contribute to the negative expressions of a young learner. This can occur both online and offline during the educational process. Arıcak et al. (2015) posit that teachers can directly or indirectly contribute to the pupils' negative expression through body language, gestures, or withdrawal of love to that particular child, especially in offline learning. The authors continued that when a child feels frustrated or withdraws from the group, it may affect the ability to learn. It may also affect the pupil through the criticism and overshadowing he receives from fellow students. This, in turn, will affect the entire atmosphere of the classroom. There are other factors that may affect negativity expressivity in the classroom, such as instructors' approach and cultural diversity. This is reason why Livingstone and Helsper (2007) assert that the teacher who is skilled in handling students' emotional sensitivity may reinforce a negative atmosphere in the classroom. A teacher who is skilled and knowledgeable in the emotional sensitivity of the students can refocus the students' negative emotions into learning opportunities. The learners can now express their feelings of inability through arts instead of being destructive children.

Furthermore, in an online learning environment, there are ways that well-packaged virtual dance education will address negative expressions in students. Waterloo, Baumgartner, Peter, and Valkenburg (2018) explained negativity expression can be carried out through reduction of nonverbal compliment this may make it difficult for the teacher to identify those students struggling with emotions. Verhagen, Nauta, and Feldberg (2013) stated that pupils who are frustrated and angry may display certain attitudes when asked to carry out simple instructions like turning on their camera. The authors further explained that negative attitudes in children can be influenced and amplified by affecting their engagement in the classroom, often as a result of feelings of isolation. It is now the responsibility of teachers to introduce innovative methods and strategies, such as consistent humor, praise, rewards, and compliments, to counteract these negative emotions. According to Omeh and Olelewe (2021), there are now digital technologies that pupils can use to express negative emotions, which may affect personalized learning, such as chat boxes. Because of the non-physical interaction between the teacher and the student, there is a need for the teacher to nurture, support, and earn the trust of the students in the virtual classroom. Basil, Nwokoye, and Aduku (2021) maintained that negative expressivity, usually in primary education, is left unaddressed, thus marring the growth and creativity in the young learner, especially in both offline and online learning. This study now tries to examine those negative expressivity factors in relation to dance education to foster creativity and turn negative expression into a learning opportunity.

2.6. Impulsive Expressivity Factors Impacting the Online and Offline Approach

Emotional expression in primary education is primarily concerned with pupils' ability to connect with instruction through art forms (Li et al., 2024). The authors maintained that there are factors inherent in the environment that can diminish pupils' interest and engagement in learning, such as anger, sadness, and frustration. These significantly contribute to the negative expressivity of young learners and can occur both online and offline during the educational process. Arıcak et al. (2015) posit that teachers can directly or indirectly contribute to pupils' negative expression through body language, gestures, or withdrawal of affection from a particular child, especially in offline learning. The authors continued that when a child feels frustrated or withdrawn from the group, it may affect their ability to learn. It may also impact the pupil through criticism and being overshadowed by fellow students. This, in turn, affects the overall atmosphere of the classroom. There are other factors that may influence negative expressivity in the classroom, such as the instructor's approach and cultural diversity. This is the reason why Livingstone and Helsper (2007) assert that a teacher who lacks skill in handling students' emotional sensitivity may reinforce a negative atmosphere in the classroom. A teacher who is skilled and knowledgeable in students' emotional sensitivity can help refocus students' negative emotions into learning opportunities. Learners can then express their emotional struggles through the arts instead of exhibiting destructive behavior.

Furthermore, in an online learning environment, there are ways that well-packaged virtual dance education can address negative expression among students. Waterloo et al. (2018) explained that negative expression can be displayed through a reduction in nonverbal cues, making it difficult for teachers to identify students struggling emotionally. Verhagen et al. (2013) stated that pupils who are frustrated and angry may show resistance when asked to carry out simple instructions, such as turning on their cameras. The authors continued that negative attitudes in children can be triggered and amplified, thereby affecting their engagement in the classroom due to isolation. It is the responsibility of the teacher to introduce innovative strategies such as humor, praise, rewards, and compliments to counteract these negative emotions. According to Omeh and Olelewe (2021) there is now digital technology that pupils can also use to express negative emotions that may affect personalized learning, such as through chat boxes. Due to the lack of physical interaction between teachers and students, there is a need for educators to nurture, support, and earn the trust of students in the virtual classroom. Basil et al. (2021) maintained that negative expressivity in primary education is often left unaddressed, thus hindering the growth and creativity of young learners—especially in both offline and online learning environments. This study now seeks to examine factors contributing to negative

expressivity in relation to dance education as a means of fostering creativity and transforming negative emotions into learning opportunities.

3. METHODOLOGY

3.1. Area of the Study

Shenzhen, located in Guangdong Province, China, is a growing metropolis that centers on innovation and cultural diversity, creating a conducive environment for arts education across different levels of education. Shenzhen's cultural diversity has encouraged the adoption of both classical and folk arts into the primary education system. This study randomly selected four primary schools from Shenzhen, Guangdong: Huanggang Primary School, Futian Elementary School, Shenzhen Fuhua Elementary School, and Sanlian Young School. Huanggang Primary School has a rich history and has evolved into a modern educational institution with active students and teaching staff. The school emphasizes moral education, teacher development, and student creativity. Futian Elementary School (Futian District) operates under the Futian District Education Bureau. Located in Huafu Village, it emphasizes bilingual education and cultural literacy, focusing on holistic development and digital learning. Shenzhen Fuhua Elementary School is a well-established public school in the heart of Shenzhen's central business district. It is known for modern facilities, a strong academic track record, and an emphasis on STEM education and bilingual instruction. These schools possess technological infrastructure that facilitates learning with digital technology. The consent form was signed by both the parents of the fourth-grade students and their school authorities. Additionally, the ethical committee on research in Shenzhen, Guangdong, approved the study. Finally, the university committee on research and ethics also approved the research, with Ethical Clearance Number: UTM 2-2024-011.

3.2. Design and Sample of the Study

Descriptive survey research design was adopted for this study. According to Creswell, Fetters, and Ivankova (2004) defined the survey research design that adopts a systematic method in data collection to review responses, opinions, attitudes, and characteristics. Specifically, the descriptive survey research design provides insight into characteristics and opinions at a specific point in time, thereby assisting researchers in explaining, describing, and analyzing patterns. The design of the study was considered appropriate because it elicited the opinions of pupils on the factors affecting their emotional expression in the adoption of online and offline learning in dance education. Six research assistants, supervised by the teacher, in grade four of the selected schools assisted in data collection. A total of 180 pupils were sampled from six Shenzhen, Guangdong primary schools, representing a population of 1,200 pupils (Data from the Office of Shenzhen, Guangdong Province, 2023). Sample adequacy was determined using STATA software, with an effect size of f=0.31 obtained. A simple random sampling technique was adopted based on the cultural diversity and technological advancement in the primary schools in the province that adopt online and offline learning. The study sample consisted of 73 males and 107 females pupils; since it was only grade four, their age ranged from 5 to 7 years.

3.3. Instrumentation and Procedure

This study adopted a structured questionnaire designed by the researchers titled "Factors Impacting Online and Offline Approaches on Emotional Expression Questionnaire" (FIOAEQ). The instrument has two sections: A and B. Section A elicits responses about demographic variables such as age, gender, among others. Section B consists of a 16-item questionnaire used to elicit students' responses on the factors impacting online and offline approaches to emotional expression. Cluster A has a 4-item questionnaire that elicits responses on "positivity expressivity factors impacting online and offline approaches." An example of an item is "I always feel strong." It has 5 options ranging from total disagreement = 1 to agreement = 5 (Kwon et al., 2013; Marriott & Buchanan, 2014). Cluster B has a 5-item questionnaire that elicited responses on negativity expressivity impacting online and offline approaches. An

example of an item is "Once I am feeling good, it always shows" (Davis, 2012; Lieberman & Schroeder, 2020). It has 5 options ranging from total disagreement = 1 to agreement = 5. Cluster C has a 6-item questionnaire that elicited responses on impulse impacting online and offline approaches. An example of an item is "I most of the time cry during class." It has 5 options ranging from total disagreement = 1 to agreement = 5 (Zhang et al., 2015; Zych et al., 2023).

Three experts from the education foundations and measurement and evaluation validate the instruments used for the study. The reliability was calculated using Cronbach's alpha, which was 0.73. The coefficients obtained were $\alpha = 0.74$ for positive expression, $\alpha = 0.79$ for impulse expression, and $\alpha = 0.71$ for negativity expression, indicating that the instrument is reliable for the study. The factor loadings and the Figures 1,2,3 range from 0.57 to 0.68 for the PEF 1 (PEF=positive expression factor), 0.86 to 0.91 for the NEF (negative expression factor), 0.77 to 0.92 for the IEF (impulse emotion factor).

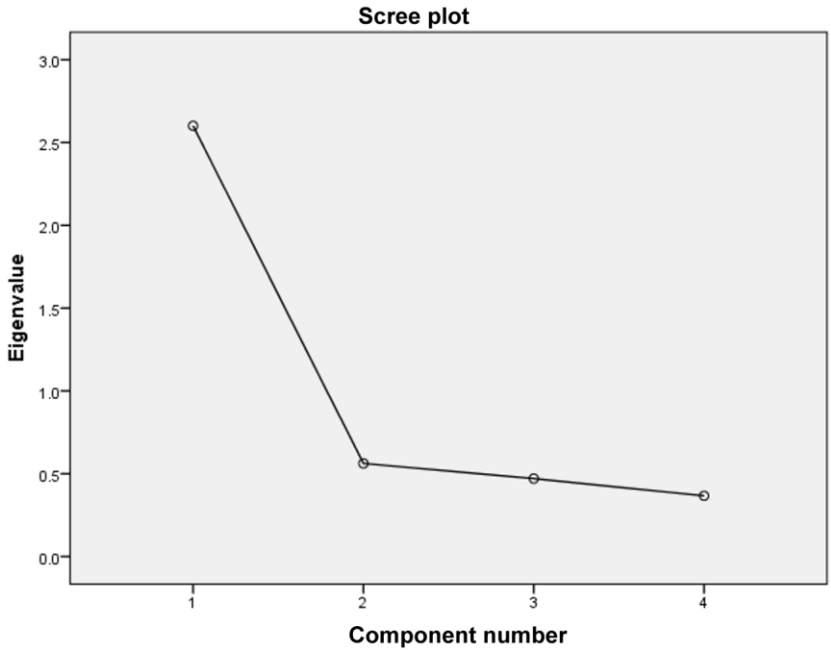

Figure 1. Positivity expressivity factors impacting on the online and offline approaches.

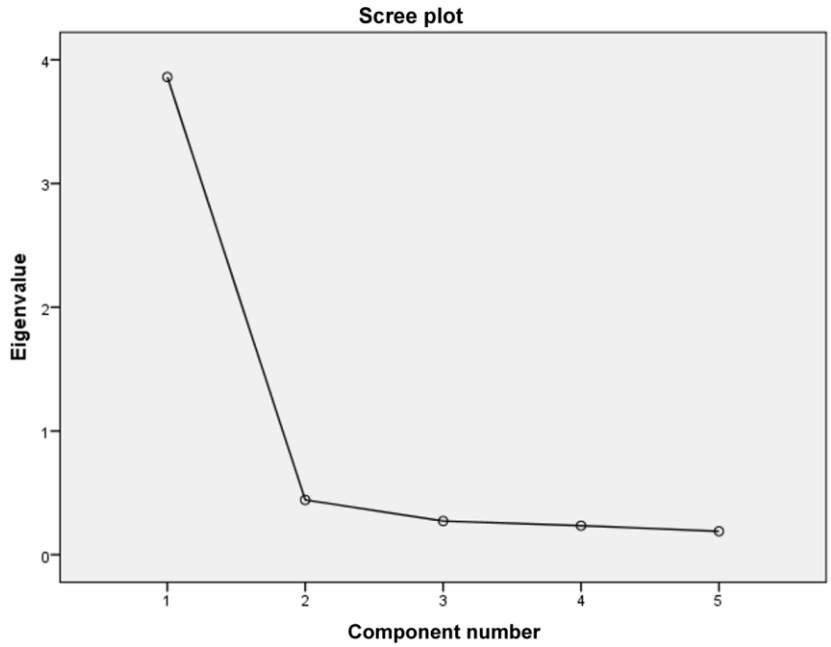

Figure 2. Negativity expressivity impacting on the online and offline approaches.

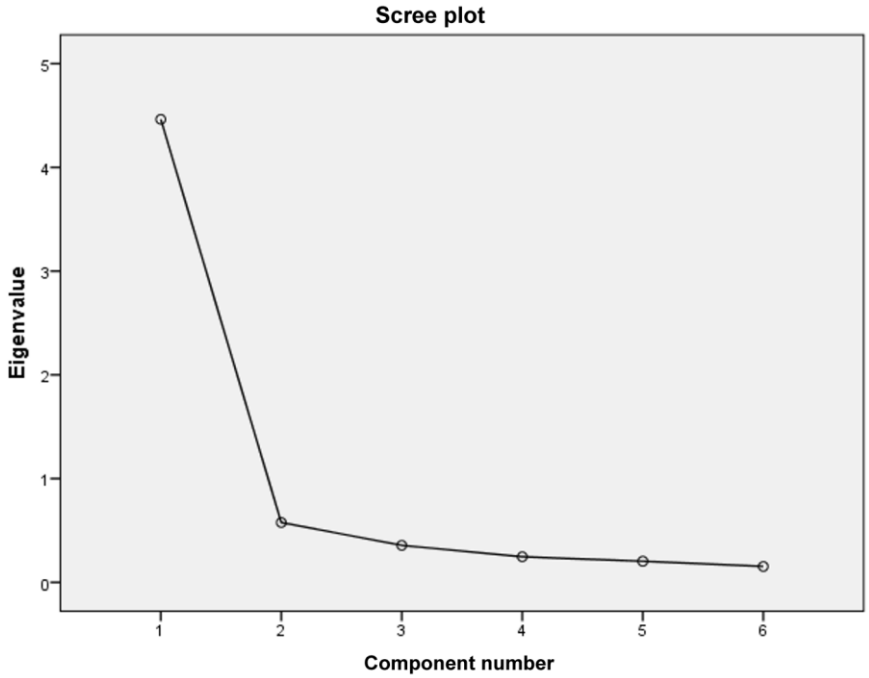

Figure 3. Impulse impacting on the online and offline approaches.

3.4. Procedure

The researcher coordinated the data collection process, coding, and analyzing the data with the aid of six research assistants. The instrument was administered through Google Forms. In total, 180 questionnaires were correctly filled, with 60 copies incorrectly filled, resulting in an 83.4% response rate upon which the analysis was based. To manage and analyze the data, the researchers used SPSS version 26. For demographic variables, simple percentages were employed, whereas mean and standard deviation were used to answer the research questions. The cut-off point for the mean score of 2.50 and above was regarded as "agreed," while below 2.50 was regarded as "disagreed."

Table 1. Mean, standard deviation, and factor loadings for positivity expressivity factors impacting online and offline approaches in primary dance education.

S/N	Positivity expressivity factors impacting on the online and offline approaches	M	SD	F
PEF1	People can easily see through my feelings online and offline learning.	2.21	0.82	0.57
PEF2	I laugh loudly at every funny joke, both online and offline classes.	3.36	0.81	0.67
PEF3	My emotions always show my mood both online and offline learning.	3.51	0.87	0.68
PEF4	I most often feel strong both in online and offline learning.	3.59	0.92	0.66

Note: PEF1 - *Positivity expressivity factors*, M=Mean, SD= Standard deviation, F=factor loading.

3.5. Result of the Study

Table 1 shows positivity expressivity factors impacting on the Online and Offline Approaches. Respondents considered item PEF1 (People can easily see through my feelings online and offline learning) as a "disagree" Positivity expressivity factor, while items 2, 3, and 4 were rated as "strongly agree."

The mean responses for pupils ranged from 2.21 to 3.59, indicating that the items fall into the category of "agree," while the Standard Deviation (SD) ranged from 0.81 to 0.91.

The low SD values suggest that the mean responses are clustered around the mean. Based on the mean responses, it can be inferred that students have similar opinions on the Positivity expressivity factors impacting Online and Offline Approaches.

Table 2. Mean, standard deviation, and factor loadings for negativity expressivity factors impacting online and offline approaches in primary dance education.

S/N	Negativity expressivity impacting on the online and offline approaches	M	SD	F
NEI1	I don't allow people to see what I am feeling during learning.	3.56	0.95	0.87
NEI2	My fear always shows during learning.	3.66	0.87	0.86
NEI3	Keep calm is my nature when I am not happy during learning.	3.80	0.88	0.91
NEI4	I always show my emotion during learning	3.63	0.75	0.86
NEI5	I cannot control my emotional expression sometimes.	3.72	0.83	0.88

Note: PEF - *Negativity expressivity factors*, M=Mean, SD= Standard deviation, F=factor.

Table 2 shows negativity expressivity impacting the Online and Offline Approaches. Respondents considered item NEI 1 (I don't allow people to see what I am feeling during learning) as "disagree." Negativity expressivity impact is evident, while items 2, 3, 4, and 5 are rated as "strongly agree." The mean responses for pupils ranged from 3.56 to 3.80, indicating that the items fall into the category of "agree," while the Standard Deviation (SD) ranged from 0.75 to 0.95. The low SD values suggest that the responses are clustered around the mean. Based on the mean responses, it can be inferred that students have similar opinions regarding the negative expressivity factors impacting the Online and Offline Approaches.

Table 3. Mean, standard deviation, and factor loadings for impulse expressivity factors impacting online and offline approaches in primary dance education.

S/N	Impulse expressivity factors impacting the online and offline approaches	M	SD	F
IEF1	I most of the time cry both online and offline learning.	3.76	0.83	0.80
IEF2	My body reacts very strongly to emotional situations during learning.	3.62	0.79	0.87
IEF3	I am sometimes unable to hide my feelings even though I would like to during learning.	3.65	0.81	0.91
IEF4	Whenever I feel negative emotions, people can easily see exactly what I am feeling.	3.68	0.90	0.92
IEF5	I experience my emotions very strongly both in online and offline learning.	3.61	0.88	0.88
IEF6	What I am feeling is written all over my face, both online and offline learning.	3.59	0.85	0.77

Note: IEF- Impulse expressivity factors, M=Mean, SD= Standard deviation, F=factor.

Table 3 shows impulse expressivity factors impacting on the Online and Offline Approaches. Respondents considered item IEF 1 (I most often cry both online and offline learning) as "disagree" impulse expressivity impacting, while items 2, 3, 4, 5, and 6 were rated as "strongly agree." The mean responses for pupils ranged from 3.59 to 3.76, indicating that the items fall within the "agree" category, while the Standard Deviation (SD) ranged from 0.79 to 0.90. The low SD values suggest that the mean responses are clustered around the mean. Based on the mean responses, it can be inferred that students have similar opinions on the impulse expressivity factors impacting online and offline approaches.

4. DISCUSSION

Table 1 shows grade four primary school students' responses on positive expressivity factors impacting emotional expression in online and offline primary dance education. This supports the finding that positive expressivity factors influence students' emotional expression across both modalities. A majority of students asserted that people can easily see their feelings, regardless of whether the class is online or offline, thereby influencing their eagerness to stay positive and learn.

This aligns with the study by Kwon et al. (2013), who posited that the emotional expressions of most primary school pupils are visible through their actions and feelings. Similarly, Zhu et al. (2022) asserted that it is the educator's responsibility to refocus students whenever distractions occur, particularly those that cause learners to lose interest, whether online or offline.

Additionally, most primary school pupils said they laugh loudly at jokes during both online and offline classes. These jokes were usually cracked by teachers as a form of positive reinforcement to keep students engaged in the teaching and learning process. This supports the findings of Marriott and Buchanan (2014) who maintained that young learners, especially, respond well to humorous examples that reinforce educational concepts.

This also aligns with the findings of Arıcak et al. (2015) who posited that teachers should use both verbal and non-verbal communication to make learning enjoyable and ensure effective instructional delivery. The authors asserted a strong relationship between teaching methods such as the play method and academic achievement in sixth-grade learners. Reinecke and Trepte (2014) in their experimental studies, they found that students who felt loved and happy outperformed those who were not exposed to such emotional environments, especially in grade five. The authors emphasized that educators' passion for their work and their relational approach to students significantly motivate learners, particularly younger ones.

Table 2 presents students' responses regarding negative expressivity in the context of online and offline approaches in primary dance education. This supports the finding that negative expressivity factors also influence emotional engagement. A majority of students claimed that they do not allow people to see their feelings, regardless of whether the class is online or offline, which impacts their willingness to stay engaged and learn. This contradicts the study by Lieberman and Schroeder (2020), who asserted that it is the teacher's responsibility to ensure all students maintain positive emotional engagement throughout the learning process. They emphasized that students should feel safe and relaxed in order for effective learning to occur, and that negative emotions should be addressed to cultivate a supportive classroom climate. In another study, Davis (2012) emphasized that expressions such as fear should be removed from classroom settings to ensure effective instructional delivery. Educators should strive to build trust with learners; otherwise, students may not open up emotionally. As educators, it is crucial not to be overly judgmental, to know when to reward positive behavior, and to correct negative behavior with love and empathy.

Most primary school pupils also said they remain calm in class, regardless of whether they are happy, both in online and offline settings. This supports Wall, Kaye, and Malone (2016) who maintained that young learners need support to identify and overcome challenges, especially when they exhibit a calm demeanor. The authors asserted that there is a strong relationship between emotional display and academic achievement in primary education. Other negative emotional patterns that affect students' learning, such as difficulties controlling emotions, require careful intervention. Educators should consider talking individually with students showing signs of emotional distress. This aligns with Waterloo et al. (2018), who maintained that students' negative expressivity often affects their self-efficacy in learning. The authors further explained that teachers should report prolonged negative emotional patterns, especially when they affect the child's learning performance. Often, students carry emotional burdens from home into the classroom, whether in online or offline settings.

Table 3 reports students' responses on impulse expressivity factors, exploring how emotional impulses impact learning in online and offline dance education. This supports the finding that impulsive emotional expressions can significantly affect student engagement. A majority of students revealed that I sometimes cry in class, whether online or offline, suggesting heightened emotional sensitivity that influences their ability to learn. This aligns with Zych et al. (2023), who posited that young learners often express themselves through observable behavior and feelings. As a result of their developmental stage, many students cannot hide intense emotions, especially in response to teachers or the learning environment. Wu and Chien (2019) maintained that emotional regulation is more difficult for younger learners due to age. When a child is unhappy, transferring knowledge becomes challenging, as their negative emotional state impedes learning. These children often exhibit signs through body language or other physical cues, particularly in online environments, where verbal articulation may be limited. Moreover, many pupils said they feel sudden impulses that their peers and teachers can easily observe in both online and offline classes. There is also withdrawal from jokes cracked by teachers, even in offline settings. This supports the findings of Zhang et al. (2015) who maintained that young learners are often driven by intrinsic motivation. The authors asserted a strong link between playful teaching methods and students' impulsive engagement in learning. Other expressions of emotional impulse, such as spontaneous emotions, also influence students' learning experiences and should be taken into account when designing instructional methods.

5. CONCLUSION

Investigating the factors impacting online and offline approaches on emotional expression in primary dance education. This study combines online and offline approaches, which strengthen students' motivation and emotional expression through both electronic media and face-to-face instruction. Dance training, on the other hand, is an excellent method for encouraging self-expression, and a blended approach may help bridge the gap between theoretical study and practical application. Given this, the current study explains how primary school pupils often adopt dance education to drive the educational process, while also keeping their emotional state in check whether the instructional delivery is online or offline. The study found that students laugh loudly at funny jokes in both online and offline classes when their emotional state is positive. It also revealed that pupils' emotions are often clearly reflected in their moods during both modes of learning. Additionally, primary school learners reported that remaining calm is their typical response when they are unhappy during lessons. The findings show that it is the teacher's responsibility to observe and address such emotional dynamics to ensure effective instructional delivery. This is important because students asserted that they sometimes cannot control their emotional expressions in either online or offline settings.

Lastly, students' bodies tend to respond strongly to emotional situations during lessons, and their feelings are often visible on their faces. Therefore, adopting an appropriate teaching method is essential for the effective transfer of knowledge and skills. The findings of this study are significant for selecting a suitable instructional strategy, particularly for teaching young learners through dance education, as it enables teachers to better interpret children's emotional expressions in both online and offline environments. Three major assessment factors should be taken into clear consideration: positive expression, negative expression, and impulse expression. Curriculum planners should also support the integration of dance education, especially in technologically advanced settings, as it assists in the effective instructional transfer of both knowledge and skills in primary schools. However, due to the limited amount of data collected, the generalization of the study's findings may be constrained. As the study was conducted in China, there is a need to replicate it in more technologically advanced countries. Future research should also aim to increase the sample size and examine high school students.

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Gender: Male () Female ()

Age (years): 1-5 () 6-10 more than 10 years ()

Very Low = 1, Low = 2, Undecided = 3, High = 4 and Very High = 5

Table 4. Questionnaire items for positivity, negativity, and impulse expressivity factors impacting online and offline approaches in primary dance education.

S/N	Positivity expressivity factors impacting on the online and offline approaches	1	2	3	4	5
PEF1	People can easily see through my feelings.					
PEF2	I laugh loudly at every funny joke.					
PEF3	My emotions always show my mood					
PEF4	I most times feel strong					
	Negativity expressivity impacting on the Online and Offline Approaches					
NEI1	I don't allow people to see what I am feeling during learning					
NEI 2	My fear always shows during learning					
NEI3	Keep calm is my nature when I am not happy during learning.					
NEI4	I always show my emotion during learning					
NEI 5	I cannot control my emotional expression sometimes.					
	Impulse impacting on the Online and Offline Approaches					
IEF 1	I most time cry during class					
IEF 2	My body reacts very strongly to emotional situations.					
IEF 3	I am sometimes unable to hide my feelings even though I would like to.					
IEF 4	Whenever I feel negative emotions, people can easily see exactly what I am feeling.					
IEF 5	I experience my emotions very strongly					
IEF 6	What I'm feeling is written all over my face					

Table 4 presents the questionnaire items used to measure the three categories of emotional expressivity factors positivity, negativity, and impulse impacting online and offline approaches in primary dance education. Each item corresponds to specific statements rated on a five-point Likert scale, enabling the assessment of pupils' emotional responses across both learning modes.