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Revisiting McCutchen's Teaching Dance as Art in Education: Bridging Embodied Learning and Digital Archives

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Article Info

Article history:

Received 2026-04-12

Revised 2026-06-07

Accepted 2026-07-28

Keywords:

Critical book review

Dance education

Digital archives

Embodied learning

Pedagogy

ABSTRACT

This article critically reviews Brenda Pugh McCutchen's *Teaching Dance as Art in Education* (2006) to recontextualize its pedagogical framework within discussions of embodied learning, ethnopedagogy, and digital archives. Using a qualitative critical book review approach, the study examines the book's four cornerstones: *Dancing and Performing*; *Creating and Composing*; *Knowing History, Culture, and Context*; and *Analyzing and Critiquing*. The review finds that McCutchen's framework remains pedagogically relevant because it integrates embodied practice, creativity, cultural understanding, and critical reflection. However, it also reveals limitations, particularly its Euro-American orientation, limited ethnopedagogical perspective, and lack of attention to digital technologies. To address these gaps, the article proposes a conceptual extension that links embodied learning with digital archives as complementary tools for documentation, preservation, accessibility, and cultural transmission. While digital archives cannot replace lived bodily experience, their integration with McCutchen's framework may strengthen dance education by supporting preservation and critical engagement with dance knowledge. As a conceptual study based on a single primary text and selected literature, this review does not include empirical data or practical implementation. Nevertheless, it suggests that combining embodied learning and digital archives offers a valuable direction for dance education in the digital era.

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1. INTRODUCTION

Dance, as an artistic and pedagogical practice, is inherently embodied. Knowledge in dance is constructed through bodily engagement, sensory awareness, movement experience, and reflective practice [1], [2], [3]. In this sense, dance education does not merely transmit technical skills, but also cultivates embodied ways of knowing in which the body becomes a medium for thinking, feeling, creating, and communicating. Scholarship

further recognizes dance as a creative and educational tool that integrates cognitive, emotional, and physical domains, fostering creativity, self-expression, collaboration, and interdisciplinary learning [4], [5], [6]. However, the ephemeral nature of dance presents a fundamental challenge: how can embodied knowledge be preserved, analyzed, and transmitted across time and space? This question becomes increasingly significant in the digital era, where knowledge systems are expected to be accessible, reproducible, sustainable, and adaptable to changing educational environments.

Pedagogically, dance education has increasingly adopted constructivist and student-centered approaches that emphasize inquiry, exploration, creativity, and personal expression [7], [8], [9], [10], [11]. Such approaches align with broader progressive educational theories and highlight the role of the learner as an active agent in meaning-making rather than a passive recipient of movement instruction. In addition, interdisciplinary integrations such as combining dance with visual arts and academic subjects have been shown to enhance creativity, deepen cultural understanding, and broaden the function of dance as a medium for holistic learning [12], [13]. At the same time, the field faces persistent challenges, including limited teacher preparation, insufficient resources, and resistance to creative pedagogies in formal education systems [14]. These challenges indicate that dance education requires not only strong pedagogical foundations, but also new frameworks that can respond to demands for accessibility, documentation, and reflective learning.

Philosophically, dance education extends beyond technical training to encompass ethical, aesthetic, and communal dimensions, contributing to moral awareness, cultural understanding, and interpersonal development [15], [16]. Meanwhile, technological advancements are reshaping pedagogical possibilities, with digital tools and online platforms expanding access, enabling new forms of creativity, and supporting reflective learning processes [17]. In this article, digital archives refer to organized digital systems for collecting, storing, describing, preserving, and providing access to cultural and educational materials, including dance documentation, videos, images, notation, metadata, and contextual information. In the context of dance education, digital archives are not understood as substitutes for live embodied experience, but as complementary systems that can preserve traces of embodied practice and support analysis, reflection, and reinterpretation.

Teaching Dance as Art in Education by Brenda Pugh McCutchen (2006) offers a comprehensive framework for understanding dance as an aesthetic and educational practice grounded in embodied learning [18]. This book is selected as the main object of review because it provides a systematic and influential pedagogical framework for positioning dance as an art form in education rather than merely as physical activity or performance training. Through the concept of four cornerstones Dancing and Performing, Creating and Composing, Knowing History, Culture, and Context, and Analyzing and Critiquing McCutchen articulates a curriculum model that integrates technique, creativity, cultural understanding, and critical analysis. The book is particularly relevant for dance education because it offers a structured vocabulary for discussing how dance can be taught as embodied, creative, cultural, and reflective knowledge.

Although McCutchen's framework remains influential in dance pedagogy, limited critical attention has been given to how the framework can be expanded through digital

archival practices. While the framework is robust in positioning dance as an art form within education, it largely remains within a studio-based and physically situated paradigm. This creates a significant conceptual gap in relation to the current digital turn in arts education, particularly concerning how dance knowledge may be preserved, accessed, analyzed, and reinterpreted through digital systems. Addressing this gap is important because digital archives may offer new possibilities for connecting embodied learning with documentation, cultural preservation, and reflective pedagogy in the digital era.

This review critically examines McCutchen's framework by bridging embodied learning with the concept of digital archives. Specifically, this article aims to: (1) identify the key pedagogical concepts in *Teaching Dance as Art in Education*; (2) analyze the strengths and limitations of McCutchen's four-cornerstone framework in relation to dance education; and (3) propose a conceptual extension that connects embodied learning with digital archival practices. By doing so, this review argues that while embodied experience remains central to dance education, digital archiving systems can complement embodied pedagogy by supporting preservation, accessibility, and reflective analysis in learning environments.

2. METHOD

2.1 Research Design and Primary Source Selection

This study employs a qualitative approach using a critical book review method, a structured academic practice aimed at evaluating a text's content, style, merit, and scholarly significance [19], [20]. The primary source of analysis is *Teaching Dance as Art in Education* by Brenda Pugh McCutchen (2006), published by Human Kinetics. The book was selected purposively because it is widely recognized as a foundational text in dance education, offering a comprehensive pedagogical framework that positions dance as an artistic, educational, and embodied form of knowledge. Its systematic articulation of the four cornerstones of dance education has made it an influential reference for educators, curriculum designers, and researchers interested in dance pedagogy.

2.2 Literature Selection and Search Strategy

As this article is not intended as a systematic literature review, the supporting literature was selected purposively to contextualize and critically extend McCutchen's framework. Contemporary studies were identified through searches in major academic databases, including Scopus, Google Scholar, and Web of Science. The search process employed combinations of keywords such as *dance education*, *embodied learning*, *dance pedagogy*, *digital archives*, *digital heritage*, *dance documentation*, *arts-based learning*, and *cultural preservation*. Priority was given to publications published between 2010 and 2026 to ensure relevance to educational and technological developments, while several earlier seminal works were retained when they provided important theoretical foundations.

2.3 Inclusion and Exclusion Criteria

The inclusion criteria consisted of: (1) peer-reviewed journal articles, books, and book chapters; (2) publications directly related to dance education, embodied learning, digital archiving, cultural heritage preservation, or arts pedagogy; and (3) studies providing

conceptual, empirical, or methodological insights relevant to the objectives of this review. The exclusion criteria included publications lacking direct relevance to dance education, studies focused solely on technical aspects of digital systems without educational implications, and sources that did not contribute substantively to the conceptual discussion developed in this article. This purposive selection strategy was employed to support interpretive depth rather than exhaustive coverage.

2.4 Critical Review Procedure

Following established genre conventions of critical reviews, the analysis is organized into four interrelated stages: (1) introduction, (2) summary, (3) critical analysis, and (4) conclusion[21]. The introduction contextualizes the book's relevance within dance education scholarship, while the summary provides a concise synthesis of its key arguments without excessive detail [20]. The core of the method lies in the critical analysis, which includes both positive evaluation (e.g., conceptual clarity, pedagogical contribution, and theoretical relevance) and constructive critique (e.g., limitations related to digital integration, ethnopedagogical perspectives, and scalability), ensuring a balanced and scholarly assessment.

2.5 Analytical Framework

Analytically, the study proceeds in three stages. First, content analysis identifies central concepts in the text, particularly the four cornerstones of dance education and the inquiry-based pedagogical approach proposed by McCutchen. Second, thematic evaluation examines the framework through four analytical dimensions that are consistently applied throughout the review:

1. Pedagogical Coherence, referring to the conceptual integration among curriculum components, learning objectives, and instructional strategies.
2. Embodied Learning, referring to the extent to which bodily experience functions as a mode of knowing and learning.
3. Cultural awareness, referring to the treatment of history, identity, cultural diversity, and contextual understanding.
4. Digital Archival Relevance, referring to the framework's potential relationship with practices of documentation, preservation, accessibility, and digital knowledge management.

Third, a conceptual synthesis extends the book's arguments by bridging embodied learning with digital archives, drawing on literature from dance studies, digital humanities, archival studies, and arts-based research.

Researcher reflexivity was considered throughout the analytical process. As a researcher working in the field of dance education and cultural studies, the author acknowledges that prior knowledge and professional engagement with embodied learning, dance pedagogy, and digital archiving may influence the interpretation of the text. Rather than attempting to eliminate this perspective, reflexivity was employed as an analytical resource to critically engage with the book while remaining attentive to the author's original intentions and historical context.

To enhance credibility and trustworthiness, the analysis involved repeated close readings of the primary text, iterative thematic coding of key concepts, and continual comparison between McCutchen's arguments and recent scholarly literature. Interpretations were refined through cross-referencing multiple sources and examining consistencies and divergences between the book and debates in dance education. This process helped ensure that the conclusions were grounded not only in the reviewed text but also in broader developments within the field.

2.6 Use of Artificial Intelligence (AI)

The preparation of this article was assisted by generative artificial intelligence (AI), specifically ChatGPT, for limited purposes such as language refinement, translation support, grammar checking, and improving the clarity of academic writing. The AI tool was not used to generate the study's analytical framework, interpret findings, formulate arguments, or draw conclusions. All critical evaluations, thematic interpretations, conceptual syntheses, and scholarly judgments presented in this article are the sole responsibility of the author and are based on the author's independent reading, analysis, and interpretation of the reviewed text and supporting literature.

2.7 Ethical and Scholarly Considerations

In line with best practices for critical reviewing, the study maintains sensitivity to the author's intentions while offering constructive critique and avoiding reductive or overly negative judgments [19], [20]. Beyond summarizing content, this methodological approach contributes to critical scholarship by situating *Teaching Dance as Art in Education* within discussions of embodied learning, cultural pedagogy, and digital archival practices.

3. RESULTS AND DISCUSSION

4.1 Summary of the Reviewed Book: Focus on Part II of *Teaching Dance as Art in Education*

This section summarizes the reviewed part of Brenda Pugh McCutchen's *Teaching Dance as Art in Education*, particularly Part II, "Clarifying the Content of K–12 Educational Dance (The Cornerstones)." The review focuses on Chapters 5 to Chapter 9 because these chapters provide the conceptual foundation for McCutchen's four-cornerstone model of dance education. Chapter 5 introduces the cornerstone framework, while Chapters 6–9 elaborate the four major components: *Dancing and Performing: Cornerstone 1; Creating and Composing: Cornerstone 2; Knowing History, Culture, and Context: Cornerstone 3; and Analyzing and Critiquing: Cornerstone 4* (pp. 123–282) [18].

Chapter 5, "Identifying the Cornerstones of Dance as Art in Education," establishes the book's central pedagogical structure. McCutchen frames dance education through four interrelated dimensions that balance technical practice, creative exploration, cultural understanding, and critical reflection. The chapter also emphasizes the role of inquiry as a pedagogical principle, positioning students not only as movers, but also as creators, historians, observers, and critics. This orientation is important because it shifts dance learning from imitation-based instruction toward reflective and exploratory learning.

Chapter 6, “Dancing and Performing: Cornerstone 1,” focuses on performance, technical development, and the artful use of dance elements. The chapter includes discussions of the relationship to national standards, the overview of the cornerstone, the use of dance elements, vocabulary systems, dance technique and skill development, and the Dance Cornerstone Curriculum framework (pp. 125–152) [18]. In this chapter, dance performance is not treated merely as physical execution, but as an embodied artistic practice that requires awareness of body, space, time, energy, dynamics, and relationship. This provides the basis for interpreting McCutchen’s model as an early articulation of embodied learning in dance education.

Chapter 7, “Creating and Composing: Cornerstone 2,” develops the creative dimension of dance education. It discusses creative process and products, creative dance for children, choreography, and the Dance Cornerstone Curriculum framework (pp. 169–194) [18]. This chapter highlights the importance of exploration, improvisation, composition, and choreographic decision-making. Its emphasis on creative process resonates with views that dance composition is not simply the production of a finished work, but a reflective process through which students translate ideas, feelings, and cultural meanings into movement [22], [23].

Chapter 8, “Knowing History, Culture, and Context: Cornerstone 3,” addresses the cultural and historical dimensions of dance learning. The chapter includes sections on cultural diversity, dance history, preservation and documentation, and the Dance Cornerstone Curriculum framework (pp. 209–234) [18]. This chapter is particularly significant for the present review because it provides the strongest textual basis for connecting McCutchen’s framework with cultural preservation and digital archives. McCutchen’s inclusion of “Preservation and Documentation” indicates that dance education is not only concerned with live performance and classroom practice, but also with remembering, recording, reconstructing, and transmitting dance knowledge.

Chapter 9, “Analyzing and Critiquing: Cornerstone 4,” focuses on aesthetic valuing, critical thinking, dance criticism, and curriculum development (pp. 251–282) [18]. This chapter positions critique as an essential component of dance education. Students are expected to describe, analyze, interpret, and evaluate dance works through informed aesthetic judgment. This aspect of McCutchen’s model is important because it shows that dance education should develop not only skilled performers and creators, but also reflective thinkers capable of articulating artistic and cultural meanings.

Overall, Part II of McCutchen’s book provides a coherent structure for teaching dance as an art form. The four cornerstones work together to construct dance education as a multidimensional learning process involving bodily practice, creative inquiry, cultural knowledge, and critical reflection. However, while this structure remains pedagogically valuable, the framework requires further interpretation in relation to issues, particularly ethnopedagogy and digital archival practices.

4.2 Embodied Learning in McCutchen’s Four-Cornerstone Framework

McCutchen’s four-cornerstone framework strongly reflects the logic of embodied learning, even though the book does not always use this term explicitly. Embodied learning

refers to a pedagogical process in which bodily experience becomes a central mode of knowing, thinking, creating, and interpreting. In the context of dance education, this means that students do not merely learn about dance conceptually; they learn through moving, sensing, performing, composing, observing, and reflecting.

The first cornerstone, *Dancing and Performing*, provides the clearest connection to embodied learning. Through the use of dance elements such as body, space, time, energy, dynamics, and relationship, students are guided to understand the body as both an artistic instrument and a site of knowledge production. This aligns with perspectives that understand dance as a multimodal learning system integrating physical, cognitive, and affective domains [23], [24]. The emphasis on technique, vocabulary, and safe movement practice further shows that performance in McCutchen's model is not limited to physical skill, but includes body awareness, somatic understanding, and artistic intention [14].

The second cornerstone, *Creating and Composing*, extends embodied learning into the domain of creativity. Students are encouraged to explore, improvise, develop movement ideas, and organize them into choreographic structures. This means that the body becomes a medium for problem-solving and meaning-making. The creative process described in Chapter 7 supports the idea that dance composition involves both divergent exploration and convergent refinement. This perspective is consistent with contemporary scholarship that frames choreography as a creative process of transforming ideas into movement-based form [22]. Therefore, McCutchen's model can be read as a pedagogical framework in which embodied experience is linked to creativity, imagination, and reflective artistic decision-making.

The third cornerstone, *Knowing History, Culture, and Context*, expands embodied learning beyond individual bodily experience toward cultural embodiment. Dance is presented as a form of knowledge shaped by historical, social, and cultural contexts. This is important because embodied learning in dance is never culturally neutral; movement carries values, identities, social meanings, and inherited practices. Contemporary studies similarly show that dance functions as a living archive of cultural heritage, preserving communal memory and identity through bodily practice [15], [25]. Thus, McCutchen's third cornerstone provides a bridge between embodied pedagogy and cultural transmission.

The fourth cornerstone, *Analyzing and Critiquing*, demonstrates that embodied learning also includes reflective and interpretive capacities. Students are not only expected to perform and create, but also to analyze aesthetic qualities, interpret meanings, and evaluate dance works. Critique, therefore, becomes an embodied-intellectual process in which bodily experience informs aesthetic judgment. This corresponds with the view that dance critique is a signature pedagogy that integrates kinesthetic awareness with intellectual engagement [26].

Taken together, McCutchen's four cornerstones provide a strong foundation for embodied dance pedagogy. However, the framework primarily assumes that embodied learning occurs within direct studio, classroom, and performance settings. This creates an opportunity to ask how embodied learning may be extended through digital archives without reducing dance to static documentation. The next sections address this issue through ethnopedagogical and digital archival perspectives.

4.3 Cultural Context, Western-Centric Assumptions, and the Need for Ethnopedagogical Expansion

One of the strengths of McCutchen's framework is its explicit inclusion of history, culture, and context [18]. Chapter 8 acknowledges cultural diversity, dance history, and preservation as important components of dance education [18]. However, the framework also reflects several Euro-American assumptions that need to be critically examined [27], [28]. These assumptions are visible in its strong orientation toward K–12 educational standards, studio-based instruction, individual student development, formal curriculum progression, and aesthetic critique as a structured classroom activity.

The Euro-American orientation does not make the framework invalid, but it does shape the way dance education is imagined [29]. First, the framework is organized around national standards and curriculum accountability, which reflects formal schooling systems typical of Western educational contexts [30]. Second, the model emphasizes the student as an individual performer, creator, historian, and critic, which may not fully represent communal modes of dance learning found in many indigenous, local, or traditional societies [31]. Third, the framework tends to treat cultural diversity as content to be introduced into the curriculum, rather than as a living pedagogical system embedded in community rituals, oral transmission, apprenticeship, and collective participation [32], [33].

This is where ethnopedagogy becomes important. Ethnopedagogy refers to educational practices rooted in local wisdom, cultural values, community knowledge, and inherited modes of learning within specific sociocultural contexts [34], [35]. In dance education, ethnopedagogy means that dance is not only taught as technique or artistic composition, but also as a medium for transmitting values, identity, ethics, spirituality, social relations, and communal memory [36], [37], [38], [39]. From this perspective, local and indigenous dances are not simply “materials” to be included in curriculum; they are knowledge systems with their own pedagogical logic [40], [41].

In Indonesian dance education, for example, many traditional dance practices are learned through imitation, repetition, bodily correction, oral explanation, ritual participation, musical sensitivity, and community performance. These processes often occur outside formal classroom structures and involve elders, artists, cultural bearers, and community members [42]. Such contexts challenge the assumption that dance education must be organized only through standardized curricular stages. Instead, dance learning may be understood as a situated and communal process in which knowledge is embodied, transmitted, and validated through participation.

Therefore, an ethnopedagogical reading extends McCutchen's framework by asking how the four cornerstones can be reinterpreted in local and community-based contexts. Dancing and Performing can be expanded to include ritual embodiment and communal performance. Creating and Composing can be connected to local creative processes rooted in tradition and collective memory. Knowing History, Culture, and Context can move beyond cultural appreciation toward cultural participation and transmission. Analyzing and Critiquing can incorporate local aesthetic criteria, community-based evaluation, and culturally specific ways of judging artistic value.

In this sense, the critique of Western-centric orientation is not intended to reject McCutchen's model, but to expand it. The framework remains useful, yet it becomes more culturally responsive when read through ethnopedagogical perspectives. This expansion is necessary for contexts where dance functions not only as an art subject, but also as heritage, ritual, identity, and community-based knowledge.

4.4 Preservation and Documentation as the Entry Point to Digital Archives

The discussion of preservation and documentation in Chapter 8 is the most direct textual entry point for connecting McCutchen's framework with digital archives. In the section "Preservation and Documentation," McCutchen highlights the importance of recording, notating, reconstructing, and preserving dance works for future generations (p. 230) [18]. This indicates that the book already recognizes the problem of dance ephemerality, even though it does not fully develop a digital archival framework.

This point is significant because dance is an art form that exists most fully in live bodily practice. Once the performance ends, what remains are traces: memory, notation, video recordings, photographs, oral accounts, critical responses, and contextual documentation. McCutchen's attention to documentation therefore opens a conceptual space for rethinking how dance knowledge can be sustained beyond the live event. However, in the digital era, preservation can no longer be limited to recording and notation alone. Digital archives make it possible to organize, describe, retrieve, compare, and reinterpret dance materials across time and space [43], [44], [45], [46].

Digital archives refer to structured digital systems that store and provide access to cultural materials through metadata, searchable interfaces, multimedia documentation, and preservation protocols. In relation to McCutchen's model, digital archives may extend the third cornerstone by transforming preservation from a supporting activity into an active pedagogical process. Students can use digital archives to study historical context, compare movement styles, analyze choreographic structures, and reflect on performance practices. Thus, the archive becomes not only a repository, but also a learning environment.

Digital preservation studies emphasize the importance of metadata, interoperability, authenticity, and long-term access in sustaining cultural materials [47], [48]. Open-source archival platforms and digital collection systems also provide opportunities for institutions to document and manage cultural heritage more systematically [49], [50], [51]. However, these discussions should not be separated from McCutchen's model. Rather, they revise and extend her idea of preservation by showing that documentation can become interactive, searchable, and pedagogically reusable.

Nevertheless, digital archives cannot replace embodied experience. They preserve traces of movement, not the full lived sensation of dancing. For this reason, the relationship between embodied learning and digital archives should be understood as complementary. McCutchen's model emphasizes learning through bodily experience, while digital archives can support learning before and after the embodied event. Students may prepare for practice by studying archival materials, reflect after practice by reviewing documentation, and connect their own movement experience to broader cultural and historical contexts.

Therefore, the digital archive extends McCutchen's framework in three ways. First, it strengthens preservation by ensuring that dance materials are stored and accessible over time. Second, it expands reflection by allowing students to revisit and analyze movement documentation. Third, it supports cultural transmission by connecting embodied practice with historical, contextual, and community-based materials. In this way, digital archives do not replace McCutchen's embodied pedagogy; they provide a contemporary infrastructure for sustaining and extending it.

4.5 Bridging Embodied Learning and Digital Archives: Revising McCutchen's Model

The main contribution of this review is the proposal to bridge embodied learning and digital archives as a way of extending McCutchen's four-cornerstone model. This bridge is necessary because McCutchen's framework provides a strong pedagogical foundation for dance as embodied, creative, cultural, and critical knowledge, but it does not fully address how such knowledge can be preserved and accessed in digital learning environments.

The bridge can be understood through the relationship between the four cornerstones and digital archival practices. In *Dancing and Performing*, digital archives can support students by providing access to video documentation, movement references, and performance analysis materials. These resources may help students observe technical details, compare styles, and reflect on their own embodied practice. In *Creating and Composing*, archives can function as creative resources that allow students to study choreographic patterns, historical works, and cultural motifs as inspiration for new compositions. In *Knowing History, Culture, and Context*, archives can provide access to contextual materials, oral histories, photographs, notation, and documentation of cultural practices. In *Analyzing and Critiquing*, archives can support aesthetic interpretation by allowing repeated viewing, comparison, annotation, and evidence-based critique.

This extension also responds to developments in digital pedagogy. Digital archives are increasingly understood not as static repositories, but as interactive spaces that support inquiry, co-creation, and reflective learning [52], [53], [54]. In this sense, digital archives align with McCutchen's inquiry-based orientation because they invite students to ask questions, compare evidence, interpret meaning, and construct knowledge from documented materials. The archive becomes a site of inquiry rather than merely a storage system.

However, this revision must remain cautious. Digital archives can document and extend access to embodied practices, but they cannot fully reproduce the sensory, affective, and relational experience of dancing. The body remains central in dance education. The archive supports the body by providing memory, context, evidence, and reflection. Thus, the revised model should not be understood as a shift from embodiment to digitalization, but as a complementary relationship between embodied practice and digital knowledge infrastructure.

Based on this analysis, McCutchen's model can be expanded into a framework consisting of five interrelated dimensions: (1) embodied performance, (2) creative composition, (3) cultural and historical understanding, (4) critical and aesthetic reflection, and (5) digital preservation and access. The fifth dimension does not replace the original four cornerstones, but strengthens their continuity in the digital era. It allows dance education



to address ephemerality, support reflective learning, and preserve cultural knowledge through accessible digital systems.

4.6 Critical Evaluation

McCutchen's framework remains valuable because it offers a coherent pedagogical model for teaching dance as an art form. Its strongest contribution lies in integrating performance, composition, cultural knowledge, and critique into a single curriculum structure. This makes the framework useful for educators who need a systematic approach to teaching dance beyond technical training. It also supports ideas of dance as embodied, creative, and reflective learning.

However, the framework also has limitations. Its emphasis on national standards, curriculum accountability, and studio-based progression reflects Euro-American educational assumptions that may not fully accommodate local, indigenous, or community-based dance traditions. Although Chapter 8 includes cultural diversity and preservation, the discussion remains oriented toward incorporating culture into curriculum rather than understanding culture as a pedagogical system in itself. This limitation becomes visible when the framework is applied to contexts where dance is inseparable from ritual, oral tradition, communal identity, and local knowledge.

The framework also requires expansion in relation to digital archives. McCutchen's discussion of preservation and documentation provides an important foundation, but the book does not address metadata, digital access, online repositories, multimodal annotation, or interactive archival learning. These developments are central to dance education because they make it possible to preserve and analyze dance materials beyond the live studio or classroom.

Thus, the critical value of revisiting McCutchen's book lies not in replacing the original framework, but in extending it. The four cornerstones remain pedagogically relevant, yet they can be strengthened through ethnopedagogical perspectives and digital archival practices. Such an extension allows dance education to remain embodied while also becoming more culturally responsive, accessible, and sustainable in the digital era.

4.5 Discussion

McCutchen's framework offers several strengths that can be understood across five interrelated dimensions. First, pedagogical Coherence is evident in the way the model integrates technique, creativity, cultural literacy, and critique through the four cornerstones, allowing dance education to be organized as a progressive and connected curriculum rather than as isolated practical activities [18]. Second, multidimensional learning is reflected in the framework's ability to bring together cognitive, affective, and psychomotor domains, positioning dance as an embodied and multimodal form of knowledge [55]. Third, creative and inquiry orientation is demonstrated through its emphasis on exploration, improvisation, composition, and student-centered inquiry, which cultivate creativity, problem-solving, and learner autonomy [18]. Fourth, cultural awareness appears through the inclusion of history, culture, and context, enabling students to understand dance as both artistic expression and

cultural practice. Fifth, reflective assessment is developed through analyzing and critiquing, which promotes higher-order thinking, aesthetic judgment, and reflective practice [18].

However, several limitations emerge when the framework is examined against developments in dance education. First, its Western-centric orientation is reflected in its emphasis on K–12 national standards, formal curriculum accountability, studio-based progression, and individual student development. These assumptions are productive in formal schooling contexts, but they do not fully account for local, indigenous, ritual, or community-based dance learning systems. Second, the framework has limited ethnopedagogical integration. Although culture is acknowledged, the model tends to frame culture as curricular content rather than as a living pedagogical system rooted in community knowledge, oral transmission, ritual participation, and local aesthetic values. Third, the framework shows insufficient technological integration, as it does not explicitly address digital tools, online platforms, metadata systems, or data-driven approaches that increasingly shape arts education. Fourth, its conception of documentation remains relatively static, focusing more on recording, notation, and preservation than on interactive, metadata-rich, and participatory digital archiving. Fifth, the studio-based orientation may create restricted scalability, particularly in online, hybrid, and distributed learning environments.

These limitations reveal a critical gap between embodied pedagogy and digital ecosystems. The absence of explicit digital perspectives constrains the framework's capacity to address issues of preservation, accessibility, and knowledge dissemination. Digital archives may help address this gap when understood not merely as storage systems, but as interactive, metadata-rich, and pedagogically usable environments that support documentation, reflection, comparison, and reinterpretation. In this sense, digital archives can extend McCutchen's framework by strengthening the continuity between performance, composition, cultural understanding, and critique.

Nevertheless, the integration of digital archives must be approached critically. Digital archives cannot fully reproduce the sensory, affective, spatial, and communal experience of dancing. The smell of the performance space, bodily fatigue, touch, collective energy, musical vibration, and relational presence between dancers and communities cannot be completely translated into digital data. There is also a risk that embodied practice may be reduced to visual records, metadata categories, or computational patterns. When this happens, dance may be treated as information rather than as lived cultural experience. Therefore, digital archives should be positioned as complementary tools that preserve traces of embodied practice, not as substitutes for bodily participation.

Ethical and cultural concerns are equally important. Digital documentation of dance raises questions of copyright, ownership, consent, and cultural sensitivity. Many traditional and community-based dances are not merely artistic products but are connected to ritual authority, sacred knowledge, collective memory, and local identity. Archiving such materials without proper consent from dance communities may reproduce extractive practices and detach dance from its cultural owners [56]. Metadata systems may also carry bias when they categorize movements, styles, or cultural meanings according to external institutional standards rather than community-based knowledge systems. In addition, unequal digital access may limit who can benefit from digital archives, especially when

communities that produce the knowledge do not have the same technological infrastructure as academic or cultural institutions.

For this reason, expanding McCutchen's model through digital archives requires an ethical, participatory, and culturally responsive approach. Digital archives should involve dance practitioners, local communities, cultural bearers, teachers, and students in decisions about what is documented, how it is described, who can access it, and how it may be used pedagogically. Such an approach would prevent the archive from becoming a detached repository and instead transform it into a collaborative cultural learning space.

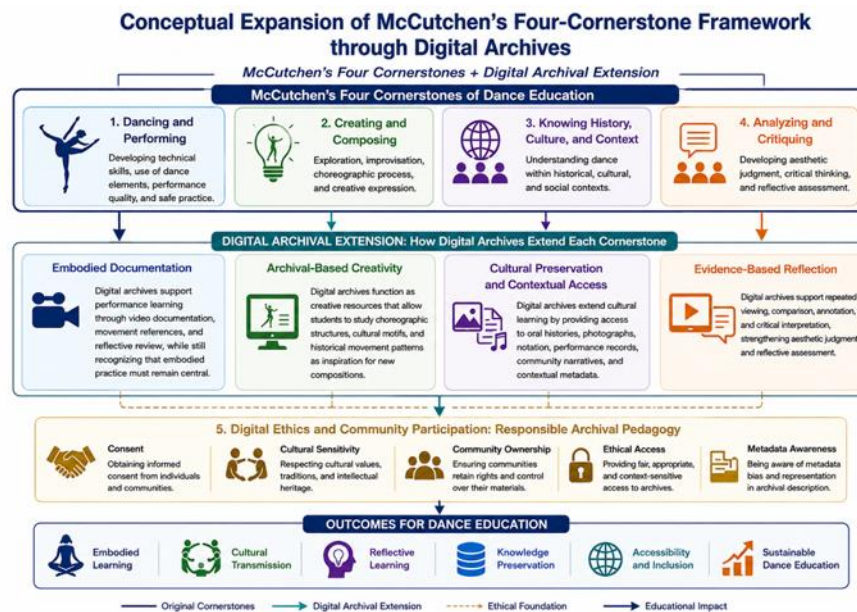


Figure 1. Conceptual expansion of McCutchen's four-cornerstone framework

Based on this discussion, this article proposes a conceptual expansion of McCutchen's four-cornerstone framework. The model may be understood as follows:

McCutchen's Four Cornerstones and Digital Archival Extension

- 1. Dancing and Performing:**
Embodied Documentation Digital archives can support performance learning through video documentation, movement references, and reflective review, while still recognizing that embodied practice must remain central
- 2. Creating and Composing:**
Archival-Based Creativity Digital archives can function as creative resources that allow students to study choreographic structures, cultural motifs, and historical movement patterns as inspiration for new compositions
- 3. Knowing History, Culture, and Context:**
Cultural Preservation and Contextual Access Digital archives can extend cultural learning by providing access to oral histories, photographs, notation, performance records, community narratives, and contextual metadata
- 4. Analyzing and Critiquing:**

Evidence-Based Reflection Digital archives can support repeated viewing, comparison, annotation, and critical interpretation, strengthening aesthetic judgment and reflective assessment

5. Digital Ethics and Community Participation:

Responsible Archival Pedagogy As an additional dimension, digital archival practice must be guided by consent, cultural sensitivity, community ownership, ethical access, and awareness of metadata bias

This proposed model does not replace McCutchen's original framework. Rather, it extends the four cornerstones by adding a digital and ethical layer that responds to educational needs. The relationship can be summarized as: embodied practice remains the foundation; digital archives preserve and organize traces of that practice; reflective learning transforms those traces into analysis; and ethical participation ensures that cultural knowledge is not detached from the communities that sustain it.

Thus, the central contribution of this discussion is not simply to add technology to dance pedagogy, but to rethink how embodied learning, cultural transmission, and digital preservation can work together. McCutchen's framework remains pedagogically valuable because it provides a coherent foundation for teaching dance as art. However, in the digital era, the framework can be strengthened by incorporating digital archives as ethical, reflective, and culturally responsive learning environments.

4. CONCLUSION

This critical review demonstrates that *Teaching Dance as Art in Education* remains an influential contribution to dance pedagogy through its four-cornerstone framework of *Dancing and Performing, Creating and Composing, Knowing History, Culture, and Context, and Analyzing and Critiquing*. The analysis shows that the framework provides pedagogical Coherence by integrating embodied practice, creativity, cultural understanding, and critical reflection into a comprehensive model of dance education. These strengths continue to be relevant for educational contexts, particularly in positioning dance as an embodied, aesthetic, and educational form of knowledge.

At the same time, the review identifies several limitations in relation to developments. While McCutchen acknowledges preservation and documentation as important educational components, the framework provides limited attention to digital technologies, ethnopedagogical perspectives, and participatory archival practices. In response, this article proposes that digital archives can extend rather than replace embodied learning by supporting documentation, preservation, accessibility, and reflective analysis. Such an extension strengthens the relationship between dance as lived experience and dance as documented cultural knowledge, while maintaining the centrality of bodily practice in learning.

This review is subject to several limitations. First, the analysis focuses primarily on a single book as its main object of review. Second, the study is conceptual and interpretive in nature and does not involve empirical classroom data. Third, it does not examine the implementation of actual digital archival systems in dance education settings. Finally, the discussion is informed by selected literature rather than a systematic review of all relevant

scholarship. These limitations should be considered when interpreting the findings and proposed conceptual extensions.

Future research may build upon this review by conducting empirical studies on the use of digital archives in dance classrooms, examining student responses to archival-based learning, and investigating how digital documentation supports embodied learning processes. Comparative analyses of dance curricula across educational and cultural contexts would also provide valuable insights into the adaptability of McCutchen's framework. In addition, further research is needed to develop culturally sensitive digital dance archives that incorporate community participation, ethical access, and indigenous knowledge systems. Studies involving traditional, indigenous, and community-based dance practitioners would be particularly important for ensuring that digital preservation initiatives remain culturally responsive and socially meaningful.

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