



Dance Video Creation as an Arts-Based Learning Practice: The Role of Self-Efficacy, Emotion, and Narcissistic Tendencies in Elementary Dance Education

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Abstract

This study examines dance video creation as an arts-based learning practice in elementary dance education, focusing on how self-efficacy, emotional experience, and narcissistic tendencies shape students' creative engagement. Positioned within arts education, the study explores the interaction between psychological traits and embodied artistic processes in dance learning. Data were collected from 37 elementary school students participating in a dance program in Taipei, Taiwan. Using Partial Least Squares Structural Equation Modeling (PLS-SEM), the study analyzed relationships among narcissistic tendencies, creative self-efficacy, perceived value of creating, and positive and negative emotions during dance video production. The results show that narcissistic tendencies positively influence self-efficacy, while higher self-efficacy is associated with a lower perceived value of the creative process. Self-efficacy enhances positive emotions, whereas a higher perceived value of creating intensifies negative emotions, indicating creative tension inherent in arts-based learning. These findings highlight dance video creation as a pedagogical space where emotional experience, artistic exploration, and learning processes intersect, offering insights for designing reflective and process-oriented dance education.

Keywords: narcissism; self-efficacy; perceived value of creation; emotions; dance education

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INTRODUCTION

In contemporary arts education, creativity is increasingly understood not merely as an individual cognitive capacity, but as a process shaped by embodied expression, emotional engagement, and pedagogical context (Ross & Snyder, 2023). Within dance education, this shift has moved learning away from technical mastery alone toward an emphasis on creative process, artistic decision-making, and students' lived experiences during creation (Petsilas

et al., 2019). As a form of embodied art, dance provides a distinctive learning space where movement, emotion, and meaning are negotiated simultaneously.

In recent years, dance video creation has emerged as a pedagogical practice in elementary dance education. Through choreographing movement, selecting visual perspectives, and composing audiovisual narratives, students engage in artistic exploration that extends beyond conventional stage performance (Cook, 2022; Liao, 2023). This practice exposes learners to

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multiple forms of evaluation—from peers, teachers, and imagined audiences—while also confronting them with personal artistic standards. As a result, dance video creation becomes a multifaceted arts-based learning experience that involves creative risk-taking, emotional tension, and self-reflection.

Within this artistic context, students' psychological dispositions play a significant role in shaping how they experience creative learning. Narcissistic tendencies, understood as heightened self-focus and a desire for recognition, may influence how students approach artistic expression and respond to evaluation (Chang & Gong, 2023). While narcissism can motivate learners to invest effort in showcasing their abilities, it may also intensify sensitivity to judgment and heighten emotional pressure during creative work (Roberts et al., 2019; Mojsa-Kaja et al., 2021). In arts education, such tension is not merely a psychological issue but is closely tied to how students negotiate artistic identity and creative expectations.

Another key factor in arts-based learning is self-efficacy, particularly students' confidence in expressing ideas through movement and visual composition. Higher self-efficacy may encourage exploration and persistence in creative tasks (He & Tang, 2024). However, when combined with strong narcissistic tendencies, self-efficacy may also lead to perfection-oriented standards and reliance on external validation, potentially diminishing satisfaction with the creative process itself (Lo & Abbott, 2019). Similarly, students' perceived value of creating—their sense of meaning and importance attached to artistic work—can deepen engagement while simultaneously increasing anxiety and emotional strain (Chen, 2025; de Cassia Nakano, 2022).

Emotional experiences are therefore central to understanding dance video creation as an arts-based learning practice. Positive emotions may enhance creative engagement, while negative emotions may reflect creative tension inherent in artistic

exploration, rather than simple failure or disengagement (Faria et al., 2021). Recognizing this complexity is essential for arts educators seeking to design learning environments that support both artistic growth and emotional development.

Focusing on elementary school dance students, this study proposes the Narcissism and Creative Efficacy Model (NCEM) to examine how narcissistic tendencies shape the relationships among self-efficacy, perceived value of creating, and emotional experiences during dance video creation. By situating these psychological constructs within the context of dance education as an arts-based learning practice, the study aims to contribute to a deeper understanding of how creative processes, emotions, and learner dispositions interact in elementary dance pedagogy.

Hypothesis Development

This study examines how narcissistic tendencies shape students' self-efficacy, perceived value of the creative process, and emotional experiences in dance video making, understood as an arts-based learning practice involving creative risk, evaluation, and emotional tension. Narcissism refers to an individual's heightened focus on self-image and self-evaluation, often accompanied by strong confidence and achievement motivation (Johnson & Dave, 2020). In creative learning contexts, students with higher narcissistic tendencies may perceive themselves as particularly capable of artistic expression, leading to elevated self-beliefs. Prior studies consistently report a positive relationship between narcissism and self-efficacy, suggesting that individuals with narcissistic traits often overestimate their abilities (Grapsas et al., 2020; Zhao et al., 2023). In dance education, such confidence may shape how students approach creative challenges and artistic decision-making. Accordingly, this study proposes:

H1: Narcissism directly influences Self-Efficacy.

Self-efficacy represents learners' judgments of their ability to perform creative

tasks and achieve intended goals (Schunk & DiBenedetto, 2021). While high self-efficacy is generally associated with persistence and confidence, excessive confidence may also reduce sensitivity to the intrinsic value of the creative process itself (Kausel et al., 2021). In arts-based learning, this may result in diminished appreciation of experimentation and reflection, weakening students' perceived value of creating (Pretz & Nelson, 2017). Therefore, this study proposes:

H2: Self-Efficacy negatively affects Perceived Value of Creating.

Emotional experiences play a crucial role in shaping engagement and meaning-making in arts education. Self-efficacy is often linked to positive emotions such as enjoyment and enthusiasm during creative activity (Bojanowska & Kaczmarek, 2022). At the same time, unmet expectations may evoke negative emotions, particularly in evaluative creative contexts (Jordan et al., 2022). Based on this perspective, the study proposes:

H3a: Self-Efficacy positively affects Positive Emotions.

H3b: Self-Efficacy negatively affects Negative Emotions.

The Perceived Value of Creating refers to learners' evaluation of the importance and meaningfulness of creative activity. In dance education, higher perceived value may foster deeper artistic engagement and emotional investment, enhancing positive emotions such as accomplishment and joy (Henderson et al., 2023). However, strong valuation of artistic work may also intensify pressure and vulnerability to disappointment, thereby increasing negative emotions (Strasbaugh et al., 2024). Thus, this study proposes:

H4a: Perceived Value of Creating positively affects Positive Emotions.

H4b: Perceived Value of Creating positively affects Negative Emotions.

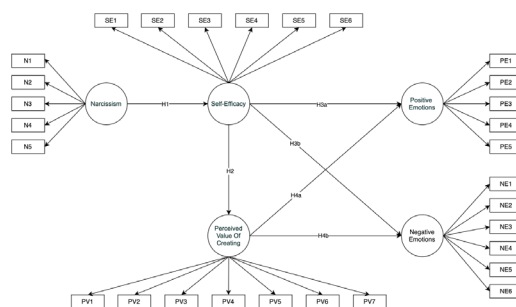


Figure 1. Research Hypothesis Diagram

METHODS

Participants and procedures

This study recruited students from the Taipei Yongle Elementary School dance class in Taiwan. The school's ethics committee approved the research, and all students and their parents provided written informed consent after reviewing the study details.

Researchers collected data on August 21, 2024, starting with a 45-minute lesson on filming dance performances. Next, students formed groups and spent 60 minutes creating dance videos (see Figure 2 below). Afterward, they completed the study questionnaire. Forty-two students participated, but five responses lacked complete data and were excluded, leaving 37 valid responses and an 88.1% response rate. Table 1 presents participants' demographic information.



Figure 2. Students learn how to film dance videos.

Table 1. The profile of participants

Item	Category	Frequency	Percentage (%)
Gender	male	0	0
	female	37	100.0
Grade	3rd grade	6	16.2
	4th grade	11	29.7
	5th grade	12	32.4
	6th grade	8	21.6
Age	9 years old	7	18.9
	10 years old.	10	27.0
	11 years old.	20	54.1
Total		37	100.00

Instruments

This questionnaire has two parts. The first gathers basic participant information (e.g., gender, grade, and age). The second presents 29 questions that assess five latent variables: Narcissism (five indicators), Self-Efficacy (five indicators), Perceived Value of Creating (seven indicators), Positive Emotions (five indicators), and Negative Emotions (six indicators). Each question uses a five-point Likert scale to evaluate the influence of each variable.

We designed the questionnaire by adapting Raskin and Hall (1979) *Narcissistic Personality Inventory*, Yeung et al. (2024) *Writing Self-Efficacy Measure* and *Perceived Value of Writing*, and Watson et al. (1988) *Positive and Negative Affect Schedule*. We modified the *Narcissistic Personality Inventory* to measure Narcissism, applied the *Writing Self-Efficacy Measure* to assess Self-Efficacy, adopted the *Perceived Value of Writing* to gauge the Perceived Value of Creating, and used the *Positive and Negative Affect Schedule* to capture Positive Emotions and Negative Emotions. The questionnaire content appears Table 2.

Data Analysis

This study used partial least squares structural equation modeling (PLS-SEM) for statistical analysis. PLS-SEM handles non-normally distributed data more effectively than traditional covariance-based

methods and has gained popularity in educational research (Goller & Hilkenmeier, 2022; Hair & Alamer, 2022; Lin et al., 2020). We used Smart LS 3.0 to conduct data analysis in two stages. The first stage examined the measurement model's reliability and validity. The second stage evaluated the structural model, including predictive relevance, path coefficient significance, indirect effects, and moderation analysis.

We determined the sample size based on the number of regressions in the research framework. According to the tenfold rule, the minimum sample must exceed ten times the most significant number of paths pointing to a single construct (Wagner & Grimm, 2023). We also followed guidelines for a power level of 0.8 and a significance level of 0.05 (Nicholson et al., 2021), which required at least 20 samples. Because our actual sample size met these criteria, it adequately supported the PLS-SEM analysis.

Although this study used quantitative statistical modeling, the interpretation of the results was positioned within an arts education framework. Statistical findings were understood as part of the creative learning process and body-based artistic experiences in dance education, not merely as separate psychological outcomes.

RESULTS AND DISCUSSION

The following research results present statistical relationships between psychological variables observed in dance video-making activities, which in this study are positioned as arts-based learning practices.

Measurement model assessment

This section assesses the measurement model's reliability and validity to ensure accurate and robust results. We first evaluated reliability by checking indicator reliability and internal consistency. For indicator reliability, factor loadings should exceed 0.5 (Hair et al., 2019). Table 3 shows that all item loadings surpass 0.5, meeting

Table 2. Survey Questions of This Study

	Latent variable	Question Content
N1	Narcissism	Do people see me as a natural leader?
N2		Do I have a unique gift for persuasion?
N3		Do group activities lose their spark without me?
N4		Do I know that I am special because people often tell me so?
N5		Will I likely become a rising star in specific fields?
SE1	Self-Efficacy	Do I find conveying a theme through dance videos easy?
SE2		Do I find brainstorming ideas easy?
SE3		Do I find it easy to incorporate settings into my dance videos?
SE4		Do I think creating visually appealing dance videos is simple?
SE5		Do I find adding different elements or special techniques (like creative camera angles) easy when I film dance videos?
PV1	Perceived Value of Creating	When I learn that my dance videos will be graded, do I film them more boldly?
PV2		When I start filming, do I generate many ideas?
PV3		Do I relax when I film dance videos?
PV4		Can I accurately capture my own ideas?
PV5		Before I begin filming, do I already believe I will do well?
PV6		When I shoot, do I think organizing my thoughts is simple?
PV7		Do I like having my dance videos graded?
PE1	Positive Emotions	Do I feel excited when I film dance videos?
PE2		Do I feel enthusiastic when I film dance videos?
PE3		Do I feel proud when I film dance videos?
PE4		Do I feel inspired when I film dance videos?
PE5		Do I feel invigorated when I film dance videos?
NE1	Negative Emotions	Do I feel scared when I film dance videos?
NE2		Do I feel ashamed when I film dance videos?
NE3		Do I feel irritable when I film dance videos?
NE4		Do I feel terrified when I film dance videos?
NE5		Do I feel disgusted when I film dance videos?
NE6		Do I feel shy when I film dance videos?

this requirement. To ensure consistent scale interpretation, we examined composite reliability and Cronbach’s alpha (Aguirre-Urreta et al., 2019; Hayashi & Yuan, 2023). Following Fornell and Larcker (1981a),

composite reliability should exceed 0.6, and Cronbach’s alpha should surpass 0.5 Perry et al. (2004). Table 3 confirms that all composite reliabilities meet these standards, indicating strong internal consistency.

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Next, we examined convergent validity and discriminant validity. For convergent validity, Fornell and Larcker (1981a) recommend an average variance extracted (AVE) above 0.36. All constructs in this study exceed that threshold (see Table 3), confirming good convergent validity. For discriminant validity, Fornell & Larcker (1981b) suggest that each latent variable's AVE square root must exceed its highest correlation with any other variable. Table 4 shows that all AVE square roots meet this guideline, indicating strong discriminant validity. Henseler et al. (2015) also propose that the heterotrait-monotrait (HTMT) ratio be below 0.85. The HTMT results in Table 5 remain under 0.85, further confirming the model's robust discriminant validity.

Structural models

This section presents the path coefficients (see Table 6). As expected, narcissism has a substantial positive effect on self-efficacy ($\beta = 0.690$, $p < .001$), supporting H1. This result suggests that individuals with higher narcissistic traits tend to believe more strongly in their capabilities, consistent with prior studies emphasizing the link between self-perception and confidence.

Self-efficacy also significantly affects the perceived value of creating, though the relationship is negative ($\beta = -0.490$, $p = .008$), supporting H2. This inverse effect may indicate that learners with higher self-efficacy value creating less as an external reward, perhaps viewing it as an internalized skill rather than as something that requires validation.

Regarding emotional outcomes, self-efficacy positively predicts positive emotions ($\beta = 0.430$, $p = .047$), supporting H3a. This finding suggests that confidence in one's abilities enhances student satisfaction with the creative process. However, its effect on negative emotions is insignificant ($\beta = -0.028$, $p = .863$), indicating that self-efficacy alone may not sufficiently buffer against negative emotions such as frustra-

tion or anxiety; thus, H3b is not supported.

As for the perceived value of creating, it does not significantly predict positive emotions ($\beta = 0.341$, $p = .219$), so H4a is not supported. This result may indicate that valuing the creative task does not elicit positive emotional experiences. Interestingly, perceived value has a substantial positive effect on negative emotions ($\beta = 0.610$, $p < .001$), supporting H4b. This may imply that when students place a high value on creating, they also experience increased emotional pressure or fear of failing to meet expectations.

H1, H2, H3a, and H4b are supported (see Figure 3).

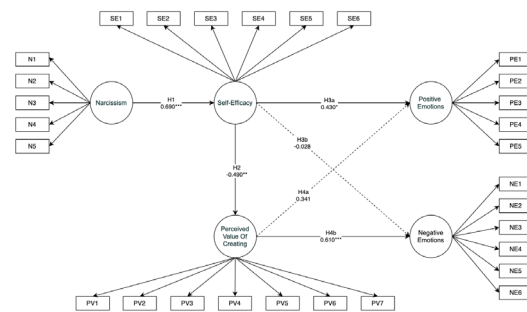


Figure 3. Structural Model

Discussion and theoretical implications

This study examines dance video making as an arts-based learning practice in elementary school dance education, highlighting how students' self-efficacy, emotional experiences, and narcissistic tendencies shape their creative engagement. We developed the Narcissism and Creative Efficacy Model (NCEM), which reveals that narcissistic tendencies shape final creative outcomes. Findings show that Narcissism directly affects Self-Efficacy, so students with high Narcissism feel more confident about completing dance videos (Zhao et al., 2023). In contrast, those with low Narcissism doubt their abilities. (Chang & Gong, 2023). *In the context of dance education, high self-efficacy not only reflects psychological self-confidence but also indicates students' readiness to take expressive risks and assert their artistic presence in the dance video-making process.*

While self-efficacy is generally associated with positive learning outcomes, its

Table 3. Descriptive statistics and assessment results of the measurement models.

Construct	Item	Std. Estimate	Cron- bach’s alpha	Composite reliability (CR)	Average variance extracted (AVE)
Narcissism	N1	0.757	0.775	0.831	0.519
	N2	0.829			
	N3	0.640			
	N4	0.717			
	N5	0.640			
Self-Efficacy	SE1	0.886	0.803	0.859	0.514
	SE2	0.579			
	SE3	0.886			
	SE4	0.528			
	SE5	0.677			
Perceived Value of Creating	PV1	0.766	0.784	0.828	0.440
	PV2	0.537			
	PV3	0.519			
	PV4	0.664			
	PV5	0.584			
	PV6	0.819			
	PV7	0.694			
Positive Emotions	PE1	0.753	0.751	0.760	0.502
	PE2	0.719			
	PE3	0.584			
	PE4	0.762			
	PE5	0.710			
Negative Emotions	NE1	0.698	0.879	0.887	0.622
	NE2	0.847			
	NE3	0.740			
	NE4	0.837			
	NE5	0.837			
	NE6	0.760			

effects may vary depending on learners’ underlying psychological traits. In creative contexts – particularly among highly narcissistic individuals – strong self-efficacy may not always enhance the perceived value of creating. Prior research suggests narcissistic students tend to set overly idealistic goals and rely heavily on external

validation (Mück et al., 2023; Zajenkowski & Gignac, 2024). When their creative output does not meet these internal standards or fails to receive recognition, they often experience disappointment and dissatisfaction (Di Blasi et al., 2020). This emotional tension can weaken their perceived creative value (Chang & Gong, 2023). In

Table 4. Discriminant validity (Fornell and Larcker)

Construct	Correlation of the constructs Fornell and Larcker				
	Narcis- sism	Self- Efficacy	Perceived Value of Creating	Positive Emotions	Negative Emotions
Narcissism	0.720				
Self-Efficacy	0.690	0.717			
Perceived Value of Creating	-0.361	-0.490	0.663		
Positive Emotions	0.479	0.263	0.130	0.709	
Negative Emotions	-0.298	-0.327	0.624	-0.069	0.788

Table 5. Discriminant validity (HTMT ratios)

Construct	Correlation of the constructs HTMT ratios				
	Narcis- sism	Self-Effi- cacy	Perceived Value of Creating	Positive Emotions	Negative Emotions
Narcissism					
Self-Efficacy	0.785				
Perceived Value of Creating	0.477	0.592			
Positive Emotions	0.614	0.379	0.347		
Negative Emotions	0.367	0.376	0.655	0.347	

Table 6. Structural Model

				Std.		
				Estimate	P	Results
H1	Narcissism	->	Self-Efficacy	0.690	0.000	Supported
H2	Self-Efficacy	->	Perceived Value of Creating	-0.490	0.008	Supported
H3a	Self-Efficacy	->	Positive Emotions	0.430	0.047	Supported
H3b	Self-Efficacy	->	Negative Emotions	-0.028	0.863	Unsupported
H4a	Perceived Value of Creating	->	Positive Emotions	0.341	0.219	Unsupported
H4b	Perceived Value of Creating	->	Negative Emotions	0.610	0.000	Supported

contrast, students with lower narcissistic tendencies typically set more realistic goals, engage more deeply with the creative process, and value the emotional and developmental aspects of creation itself (Jakupcevic et al., 2021). Thus, although self-efficacy typically promotes confidence, in this context, it may reduce perceived value when perfectionist expectations clash with creative realities. From an arts education perspective, these findings suggest a ten-

sion between technical self-confidence and artistic meaning-making, where mastery-oriented beliefs can overshadow reflective engagement in the creative process. These insights suggest that self-efficacy negatively influences the perceived value of creating.

Finally, Self-Efficacy positively affects Positive Emotions—highly narcissistic individuals often report feeling happier when completing tasks (Mao et al., 2021).

Meanwhile, a higher Perceived Value of Creating intensifies Negative Emotions. Students who view creation as significant may sense tremendous pressure and anxiety (Karagiorgakis & Palmer, 2024), leading to stronger adverse emotional reactions during the creative process.

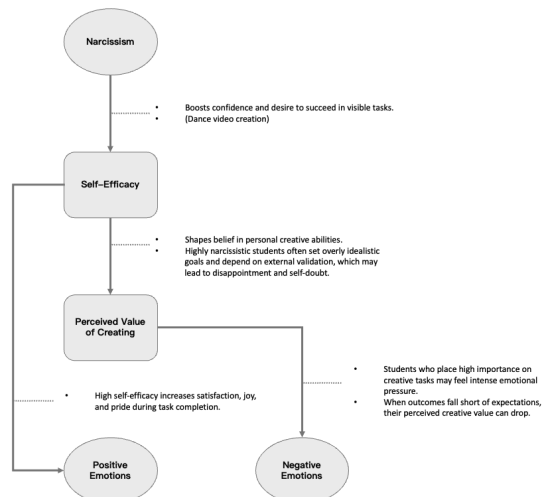


Figure 4. Conceptual Flow of the Narcissism and Creative Efficacy Model (NCEM) in Dance Video Creation

Figure 4 can be explained theoretically through the perspectives of motivation, creativity, and arts learning. Based on self-efficacy theory (Bandura, 1997), an individual's belief in their abilities plays a crucial role in increasing self-confidence and engagement in performative, publicly visible tasks. In the context of dance video production, narcissistic tendencies are associated with increased student self-efficacy because this activity provides a platform for displaying abilities and gaining recognition (Morf & Rhodewalt, 2001; Roberts et al., 2019).

Furthermore, the findings regarding the relationship between self-efficacy, the perceived value of the creative process, and emotional experiences align with expectancy-value theory (Eccles & Wigfield, 2002), which explains that when an activity is perceived as highly important, internal expectations and demands also increase, potentially leading to emotional distress. From an arts education perspec-

tive, this pattern can be understood as a form of creative tension, a condition in which negative emotions do not merely indicate learning failure but are instead an inherent part of the process of artistic exploration (Eisner, 2002; Sawyer, 2012). Thus, the NCEM model in Figure 4 depicts the dynamics among self-confidence, the meaning of the creation process, and emotional experience in the production of dance videos as an arts-based learning practice in elementary school dance education.

The impact of this study on dance education

Contemporary dance education promotes creative thinking by integrating diverse materials and media into instructional practice (Jusslin & Höglund, 2020). Prior studies have demonstrated that encouraging students to create dance videos can enhance creativity and engagement (Morejón, 2021). Based on this study's findings, teachers can adjust instructional approaches to better support students with varying narcissistic traits, emotional needs, and levels of self-efficacy. This study contributes to dance teaching in three key ways: (1) refining dance video teaching strategies to improve learning performance; (2) tailoring instruction to influence students' emotional experiences, and (3) using dance video creation as a platform to engage diverse learners.

These pedagogical implications are directly based on the empirical results of the study, which show how self-efficacy, perceived value of the creation process, and emotional experiences interact in dance video making as an arts-based learning practice.

First, the results show that narcissism significantly enhances self-efficacy. Dance teachers can use this insight by designing projects that allow students to display their strengths publicly, reinforcing confidence and motivation. Second, since self-efficacy negatively impacts the perceived value of creating, instructors should carefully scaffold expectations, especially for highly narcissistic students

who may become discouraged if outcomes fall short of internal ideals (Liu et al., 2021). Strategies such as reflective journaling, progress tracking, and peer support may help shift focus toward the creative process rather than outcome perfection. Third, emotional outcomes vary based on how students perceive the importance of the creative task. Dance educators can provide emotional scaffolding to mitigate anxiety and foster resilience for students who feel intense pressure (often associated with higher perceived value) (Mattingly, 2021). Conversely, students with lower narcissism who may lack drive can benefit from structured dance video tasks that promote intrinsic satisfaction (Xia et al., 2022). By aligning instruction with these psychological insights, teachers can create emotionally responsive learning environments that enhance performance, engagement, and well-being in creative dance education.

Limitations and future research directions

This study has several limitations that may affect the generalizability and scope of its findings. First, the sample comprised only 37 female students from a single elementary school in Taipei, which limited gender diversity and precluded examination of gender-based differences. Future studies should recruit more diverse and balanced samples to enhance external validity and explore potential gender-related effects.

Second, although the study developed the Narcissism and Creative Efficacy Model (NCEM) and applied PLS-SEM to examine how narcissism influences self-efficacy, perceived value of creating, and emotional responses during dance video creation, the sample was limited to elementary school dance students. This narrow demographic limits the generalizability of the findings to other age groups or to students with non-dance backgrounds. Future research should explore broader populations to examine potential developmental or domain-specific differences.

Third, the study focused primarily

on individual-level psychological variables and did not account for contextual factors such as teaching style, classroom atmosphere, peer interaction, or family support—all of which can shape students' creative engagement and emotional experiences (Cuellar-Moreno & Caballero-Juliá, 2019). These factors may moderate or interact with psychological traits and thus should be included in future models of dance learning, particularly within the NCEM framework.

Finally, narcissism is a multidimensional construct with distinct subtypes such as narcissistic rivalry and narcissistic admiration (Biolik, 2025). Each subtype may exert different influences on self-efficacy and creativity. Future studies should consider differentiating among narcissism types better to understand their unique effects on learning and emotional outcomes.

CONCLUSION

We developed the Narcissism and Creative Efficacy Model (NCEM) to clarify how narcissism affects self-efficacy, the perceived value of creating, and positive or negative emotions among elementary dance students who produce dance videos. Findings reveal that students with higher narcissism gain confidence more easily but feel dissatisfied by overfocusing on external recognition and high personal standards. Students with lower narcissism feel less confident yet set feasible goals and emphasize the creative process, which leads to more excellent perceived value and satisfaction. When students feel more confident about their creations, they experience more happiness. When they perceive creative activities as meaningful and essential, they may face rising anxiety caused by increased expectations or pressure. This study offers dance educators guidance for tailoring teaching strategies to students' traits and provides a theoretical foundation for exploring the relationship between narcissism and creativity in arts education.

By positioning these findings in the context of dance video production as an

arts-based learning practice, this study confirms the relationship between psychological characteristics, emotional experiences, and creative engagement in elementary school dance education.

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