

teaching dance in the 21st century: a literature review

difficulties in dance pedagogy

traditionally followed a transmission model of teaching, students imitate teacher

now widely accepted that transforming dance content knowledge into knowledge for teaching and learning more than technique, need ways to engage student.

shift from disembodied knowledge to embodied knowledge

dance is an intellectual, physical and sensorial response to experience of the world

integration of physical, intellectual and emotional self; holistic learning

holistic dance teacher

-seeing a person as a whole

-uniting mind and body,

-whole is compromised of independent valuable parts (eg practical and theory)

-teachers need to be able to teach as well as just be good dancers. classroom management strategies as well as dance technique, choreographic principles and processes, somatic practices,

-dance history, cultures and philosophy

-dance teachers are responsible for student progress as dancers, creators and appreciators of dance as an art form

m.joyce 1994 first steps in teaching creative dance to children

child centred scheme of dancing, creative dance

smith autard (2002) the art of dance in education

old school direct teaching (imitation)

child centred creative dance approach

mid way

sims and erwin

if students are learning only movements without the history behind them or the intent and purpose of the movements is that really quality dance education

Somatic in dance (techniques whose primary focus is the dancers personal physical experience. Sensing,

Dance literacy has Two essential purposes

Buck 2003

Says that these are the development of literacy in and about dance and the development of learning through dance, where dance experience can be used to enhance learning in other areas (Aie learning in and learning through the arts)

Two poles in aims of dance education

-developing dance technical skills and developing creativity

Both essential

Sims and Erwin 2012

Dance is a creative art for. The type of thinking fostered in creative movement can be rich and deep, involving a symbiotic relationship between the mind and the body.

Somatics in dance

Goal is to lead learners to their bodies

Don't need mirrors, introspective, immeasurable

Development might be supported by other disciplines e.g. Yoga etc that challenge learners to look inside and act out feelings

Injury prevention

Cognitive side of physicality in dance

Role of teacher is to encourage learners to originate from body

Embodied knowing

Holistic approach presumes the dance teacher to perceive a human as a whole in connection with the learners as well as themselves

Individuality creative and subjectivity towards learner and learning process

Somatic approach applying this way of thinking to teaching dance techniques.

Dance artists as teachers need pedagogical skills/training

Teacher is catalyst

Role of teacher is guidance in world of different possibilities. Dance technical and compositional knowledge and skills, openness for interrogation for arts.