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# A Critical Analysis of the Literature Regarding the Instruction of Dance in the 21st Century

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**P.Panchali Rajan\***

*\*Teaching Assistant, Department of Theatre and Film Studies, Alagappa University, Tamil Nadu, India.*

*Corresponding Email: [\\*panchalirajan91@gmail.com](mailto:panchalirajan91@gmail.com)*

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**Abstract:** *In order to describe the overall development trends and issues of contemporary dance pedagogy and to highlight the core goals and instructional strategies used in dance pedagogy at the moment, literature review research was conducted. The results are presented in this article. The research was conducted with the intention of identifying the general development trends and issues in contemporary dance pedagogy as well as outlining the core goals and instructional strategies. The aim of this research was to provide a description of the general development patterns as well as the challenges that are associated with current dance instruction. After doing a review of the previous research that was relevant to our investigation, we came up with seven key subjects, each of which would be expanded upon in the next paragraphs of this section. The following is a list of the primary topics that will be discussed: dance pedagogy's relationship to dance as an art form; self-control and contemplation, the somatic in dance, a holistic dancing teacher, dance education integrating contemporary media, technology, and other creative forms; variety in dance instruction; difficulties relating to gender and sexuality in dance education.*

**Keywords:** *Holistic Paradigm; Somatic Methodology; Dance Education, Self-Control, and Contemplation.*

## 1. INTRODUCTION

In the most recent few decades, there has been a significant shift in the instructional strategies that are used in dance education. The transmission model of instruction has historically been used in dance education. In this style, pupils learn through copying certain movement vocabularies that are modeled by an experienced instructor. As a result of their own training, the majority of dance educators believe that this is the most natural approach to instruct students in dance in the classroom. In order to motivate and interest their students, teachers require a wide range of teaching strategies. This is because the conversion of dance subject knowledge into knowledge for teaching and learning includes much more than just dance technique and control (Walus, 2019; Chu, 2020). According to Walus (2019), the relationship between the teacher and the student has changed as a consequence of the shift from disembodied knowledge

to embodied knowing. As proposed by Reinhold et al., dance is a reaction to experiences of the world that combines intellectual, physical, and sensory components (2018). She argues that a lot of theorists and practitioners have emphasized the integration of our physical, intellectual, and emotional selves as being essential to understanding the all-encompassing benefits of education in and via dance—which may occur in learning by dance. This is a potential occurrence while learning to dance. This, according to her, is crucial to comprehending the all-encompassing advantages of dance instruction. This is due to the widespread belief among theorists and practitioners that comprehension of the holistic advantages of dance education and dance-based learning is a prerequisite for such comprehension. This is because many theorists and practitioners concur that comprehension of the holistic advantages of dance education and dance-based learning is crucial to comprehension of the holistic

### **Research Questions**

The following study questions were established by us in order to assist us in determining certain tendencies within the educational practices of dance education:

1. What are the broad trends and difficulties that contemporary dance teaching is now experiencing?
2. What are the current most significant goals and methods of dance pedagogy instruction?

## **2. OBJECTIVES OF THE STUDY**

A comprehensive analysis of the pertinent prior research was carried out in order to provide responses to the study's questions. Our intention was to investigate current works that had anything to do with dance education and to provide a synthesis of the most crucial elements of modern dance education as a whole. In spite of the fact that the body of research on dance pedagogy has become significantly more varied over the course of the past ten years (Reinhold et al., 2018; Rowe et al., 2018; Chu, 2020; Bakirova et al., 2021, Clegg et al., 2018), there is not yet a comprehensive overview that compares and analyzes all of this research.

## **3. RESEARCH METHODS**

Articles that were published in scholarly publications between the years 2002 and 2012 make up the body of work for the literature review research. The search was performed in the EBSCO database using the term "dance pedagogy," with the selection basis set to "academic journal," and the "full text" option selected. The results of the search were 220 articles. During the first phase of the filtering process, we read and considered a total of 120 articles, from which we ultimately chose to consider just 48 of them significant. The present study provides a synopsis of the 25 papers that were relevant to the research topics but did not concentrate on too detailed issues. In the next part, we will give our primary findings, which will be categorized according to seven different topics.

### **Findings**

#### **Instructor of holistic dance**

A holistic dance teacher, one of the key trends in dance education in the 21st century, must see a person as a whole that is made up of many different aspects that are related to one another. A learner's worldview is shaped in a methodical manner. A holistic approach to today's

fragmented society should entail pulling everything together in order to treat the full person. This includes bringing together individuality and education, the mind and the body, and the classroom and the neighborhood. In this way, holistic approaches would address the human being as a whole. The educator needs to be able to recognize both the actual and potential connections that exist between the various components of the whole, as well as be able to make beneficial use of both kinds of connections. Taking into account the fact that the whole is made up of separate, valuable parts is essential.

According to holism, Boetto (2019), everything exists in relation to one another within a framework of connection and significance. On a global or universal scale, this adage is not particularly beneficial in terms of practical application, but it is very applicable at the level of the full individual. The whole person is made up of several layers, such as the mind, emotions, body, society, the arts, creativity, and the spirit. The world and the learner are connected via the holistic dance instructor. She sees the person as a whole and may use her skill to bring both sides together since she sees the person as a whole. "To conceive of teacher knowledge as the collection and intersection of instructors' professional orientation, intellectual capacity, and subject-area expertise," Fyall and Metzler (2019) said. Professional orientation is "the constellation of a teacher's emotional qualities that lends goal, direction, and emphasis to educational decision making and practice," according to Fyall and Metzler (2019). Positions, priorities, preferences, values, attitudes, and dispositions are some examples of these emotional qualities. According to Korthagen (2018), the term "mission" refers to another crucial aspect of professional orientation. He recognized purpose as the deepest level of transformation and says it is involved with very personal issues like why a teacher wants to conduct their profession or even what they believe to be their own calling. A clearly defined sense of purpose and a positive professional orientation focusing on promoting learning for all students should be among the objectives of teacher preparation (Korthagen, 2018). The development of teachers' intellectual capabilities should also be a goal of teacher training. According to Fyall and Metzler (2019), the core of these abilities is the ability to evaluate, examine, and make defensible decisions regarding teaching methods in terms of student learning and the consequences of student learning in the classroom, institution, community, and society. Rowe et al. (2018) state that dance teachers need to be knowledgeable about and employ pedagogical principles, classroom management strategies, and theories of learning and child development. Teachers need to be knowledgeable about these topics in addition to the dance content they are teaching, which includes dance skills, choreographic ideas and methodologies, somatic techniques, dance cultures, histories, and philosophies (Rowe et al., 2018). This is also connected to the abilities of a modern dance instructor and the self-control and introspection that are more fully discussed in Chapter Three.

Teacher education programs should focus on fostering educators who are well-versed in educational theory and practice, as well as in the methods of implementing and assessing curriculum, instruction, and assessments in the classroom (Fyall & Metzler, 2019). The construction of the curriculum must start with the requirements of the students for there to be a successful conclusion for the dance instructors. "It is crucial that dance instructors take responsibility for their students' development as dancers (technique), dance creators (creativity), and dance art appreciators" (awareness of dance in society). These three types of dance education are supported by both the National Dance Education Organization's "Guidelines for Learning and Teaching Dance in the Arts: Ages 5-18" and the National Dance Association's (NDA) criteria for dance education (Fyall & Metzler, 2019). Then, a holistic

dance instructor tackles education from a human perspective by considering the unique characteristics of pupils as people and connecting dance to their own human plans. A growing amount of focus must be placed on the human being and how they interact with their surroundings; each individual must also be aware of their part in the process. A crucial element is also recognized as having openness and readiness for change. Lessons, individual learning activities, course design, program design, and curriculum design all show a dedication to holism in holistic dance teacher education. According to Starck et al. (2020), the innovative notion that teachers are individuals is fostered via holistic teacher education.

### **Reflecting and Controlling Oneself**

In the previous century, the majority of dance education was devoted to learning dance methods to achieve the best performance possible. From the middle of the 20th century, new trends of various dance techniques began to emerge. The influence and effects of dance on personal growth were also seen, so the students were no longer just trained bodies. By adapting Rudolf Laban's concepts into a free and kid-centered dance education program they called "creative dance," Chatzopoulos et al. (2018) made a significant addition to the mindset. Chu (2020), a dance researcher, divided dance instruction into three models based on their theoretical frameworks: direct teaching, which was based on the old school, the child-centered Chatzopoulos et al. (2018) approach, which was based on the problem-solving method, and a new midway method, which was based on both approaches. Whatever dance instructor, at any level of instruction, will not be able to automatically adapt their own thoughts to the bodies and brains of the students given the steady rise in self-consciousness among today's students. People's traits and how their whole personalities are developing must be taken into consideration.

Dance education in the twenty-first century has the same difficulties as other forms of education. Many scholars in the field of dance feel that it is not enough to only teach the dances we are familiar with to the students we have taught in the past at the institutions we have studied in utilizing the methods we are most comfortable with Chu, 2020; Bakirova et al., 2021; Clegg et al., 2018. The importance of preparing teachers for the problems of the twenty-first century is emphasized by these scholars.

Concerning the history of people's general growth, the following questions are crucial. What benefits should more extensive dancing instruction bring? How can collective/ personal voice and compositional/ craft knowledge be reconciled when imparting dance education? The purpose of dance instruction goes much beyond only developing bodies. According to Bakirova et al. (2021), "problem-solving, identifying connections, recognizing linkages, self-discipline, effort toward a goal, being your own teacher, being fully awake and present, and collaboration are more essential than any dance topic we teach." The demands placed on dance by the society, both as instructors and students, are becoming more and more complicated. The present tendency in dance education may be observed in the ability to understand the relationships between actions and outcomes, the creative problem-solving that involves taking cognitive risks, and the focus on possibilities rather than limitations. In order for dance education to remain current and sensitive to societal concerns, it is also crucial to take into account the development of dance literacy. Wenn et al. (2018) asked the question, "Is it truly great dance instruction if students are taught merely moves without the history behind them or the aim and purpose of the movements?"

The idea of dance literacy, which is explored in further depth in Chapter 4 of the book "Somatic in dance," is now serving two significant and supplementary purposes. Literacy in and about dance, as well as learning via dance, in which the skills and experiences obtained in one kind of dance may be applied to other forms of education, are two of these, as outlined by Buck (2022). Through guided improvisation, imaginative problem solving, sharing, responding to, and critical reflection, students in a formally structured learning setting are able to explore concepts through movement and create shared meaning.

Students' increased level of involvement in dancing classes has increased the need for teachers to encourage them to develop skills in self-control and introspection. Turdimurodov asserts that "reflection increases pupils' awareness of their body and movement experiences, which is necessary for developing top-notch dance talents" (2021). Students must engage in thoughtful reflection if they want to grasp the range of possible responses to their performance or choreography. The value of reflection in understanding the socio-cultural context and evaluating physical activity has been highlighted by Weber (2019), Phataruthai and Narapong (2019), and others. For their professional growth, students pick up communication skills with others and in novel circumstances (Clegg et al., 2018). Despite the great importance, Hsia and Hwang (2020) noted that dance students run into a number of obstacles while engaging in reflection exercises. Students who study dance, for instance, often overlook the good parts of their experiences in favor of the bad ones, struggle to express themselves verbally, and find it difficult to dispute the advice and remarks of professors. In a different research, Lin et al. (2019) supported the reflection activities of tertiary dance students by using a video-based learning environment. Their results demonstrate the usefulness of video-based facilitation in facilitating reflection activities for dance students, as it allows teachers to better direct their classes and gives students new chances to take more responsibility for and pride in their education. The latter has to do with Chu's suggestion that, in addition to the more traditional direct teaching method, open-ended problem-solving learning strategies be used (2020). Cultivating creativity (individuality, subjectivity, and feeling) and fostering dance technical skills (such as acquisition/training of the methodologies, dance literacy) are two poles she has recognized in the aims of dance education. Both of these are crucial to the study of dance because they assist both self-regulation and the study of dance as a single phenomena. We thus want to draw attention to Wenn et al (2018) 's arguments that "dancing is a creative art form." An environment conducive to creativity may foster rich, in-depth thought processes that include a harmonious partnership between the mind and the body. When dance teachers have students only mimic their movements, they ignore the worth of their students' imaginations and the potential of their minds.

### **The Somatic Aspects of Dancing**

Somatic method aims to bring learners to their bodies and educate them to recognize their unique characteristics. It lacks an applicable standard or quantifiable form. It is not required to employ external elements in the classroom, such as mirrors, because the outcomes stem from an individual's perspective of where a movement starts, stops, or what type of effect it has. Then, mirrors could only be utilized, if necessary, in the latter phases. The growth of pupils may also be aided by practices like the Alexander technique, the Feldenkrais method, yoga, pilates, etc. which all encourage students to examine their emotions and express them. The somatic approach emphasizes the need of avoiding bodily harm or injury via movement,



whether done intentionally or unconsciously. The body's growth, repair, and enhancement might be stated as the objectives. The somatic approach highlights the cognitive component of dance's physicality, even though it is primarily thought of as a physical and aesthetic discipline. Dance is unquestionably a physical and aesthetic discipline, thus one way to see the teacher's role in the somatic approach to dance is to encourage students to start with their own bodies and unique physical features.

Both postsecondary dance education and postmodern contemporary dance heavily rely on the somatic method as a primary learning tool. A number of publications (Kampe et al., 2021) highlight many significant facets of the somatic approach that aid in elaborating on that idea. Being aware of sensations, movements, and goals while experiencing one's body somatically has the ability to make one's perception of themselves more sensitive. It entails following one's own body's cues and disliking authoritarian paradigms. "With so much environmental destruction, human isolation, and body-numbing technology in our lives, why not identify and utilize dance as a component of the positive, healing, embodying side of the world's equation?" ask Kampe et al. (2021).

An ecosomatic method of dance instruction, as proposed by Kampe et al. (2021), should prioritize the following.

- a) Feeling from the inside out as opposed to depending only on imitational behaviors
- b) Experiential learning methods, including authentic movement, improvisation, experiential anatomy, or other methods.
- c) Methods that recognize and use a fundamental understanding of how the body is constructed socioculturally.
- d) A variety of educational philosophies and practices, including a non-authoritarian, stimulating learning atmosphere that pushes every student.
- e) Encouraging the development of every student's unique, artistic dancing voice. innovative methods to addressing problems while acquiring technical ideas and skills.
- f) The discipline of dance as an organically motivated conscious practice derived from somatic authority and empowerment.
- g) The ardent encouragement of creativity and imagination.

The idea of embodied understanding has also been used to characterize the somatic method. "Dance instructors are especially focused on establishing more 'literacy' about an embodied manner of knowing," explain Hsia and Hwang (2020). It is used in a movement context to express how dance instructors want kids to be able to create and interpret utilizing both their own and other people's physical movement (similar to the ideas of employing audibly based languages for reading and writing). The foundation of this movement literacy was the ability to "feel" movement from inside, the development of "thinking physically" as a component of a "connected thinking body-mind," and the ability to move with "full self-awareness." This was done in conjunction with a focus on reciprocity.

Hsia and Hwang (2020) stress the importance of "this embodied knowledge" in fostering creative learning in the field of dance. Personal/communal voice and craft/compositional knowledge are intertwined and connected via aesthetic knowledge based on embodied knowledge. When compared to traditional approaches to dance education, such as direct instruction, the somatic approach paves the way for new avenues of exploration. Direct instruction and problem-solving have been combined with a somatic component in Chu's

(2020) middle ground paradigm. According to Kampe et al. (2021) "those working in the domains of dance educators, performers, choreographers, ecopsychology, dance movement therapy, and somatic education approaches still need to have a meaningful conversation with one another" to bring about wholeness, healing, and new ways of expressing what it is to be human in the most fundamental and universal manner possible.

### **The Connection between Dance Education and Dancing as an Art Form**

Graduate dance education has to keep investigating the common misunderstanding of the artist-educator divide, building on the suggestion given for teacher education by Bakirova et al. (2021). Under the new paradigm, there should be a merging of the functions of dance choreographer and dance teacher. Higher education institutes in dance have made the conscious decision to educate dancers in dance instruction. The necessity to educate students how to teach dancing is contested among dance students. The desire to depend only on choreography and self-improvement when faced with the necessity to teach seems to be growing.

The question posed by Rowe et al. (2018) is how the artist and the teacher may begin to communicate with one another. Different authors' (Fyall & Metzler, 2019; Rowe et al., 2018; Wenn et al., 2018) findings will be highlighted as we search for these answers. Concepts such as professional orientation, intellectual capacity, and professional knowledge are presented by Fyall and Metzler (2019) and are shown to have evolved independently for each person and to need varying degrees of effort in their growth. According to Rowe et al. (2018), it is crucial for artists to be familiar with the ins and outs of choreographing, performing, and analyzing dance. They have a command of the subject matter, procedure, and strategy of developing and executing curricula, syllabi, and evaluations, and they are able to employ the creative process to facilitate integrated and interdisciplinary teaching and learning. Wenn et al. (2018) warn that trained dancers should be wary of moving into teaching positions before gaining experience in the field. Teachers of dance should be able to "translate their content expertise into pedagogical techniques that are optimized for the unique qualities of their students and their classrooms" (Wenn et al., 2018). Because of their magnetic personalities, it's possible that, while pursuing their artistic goal, they might unwittingly do harm to the students. People working in dance need to be able to investigate, analyze, and synthesize in order to contribute to the development of modern dance instructors. That we recognize and appreciate the whole dance ecosystem; that we identify and value the relevance of both teachers and researchers; that we understand and value the significance of practice; and that we recognize and value the importance of practice. However, a dance instructor is also a researcher since he or she is curious about the full individual. The latter is predicated on the aforementioned holistic and somatic strategy for advancing dance. Korthagen's (2018) mission notion, or the question of how a dancer sees themselves, has significance here.

Wenn et al. (2018) note that all of the higher education dance instructors who participated in their research indicated adopting the instructional strategies and practices of their prior instructors. The participants replicated the teaching methods of their old instructors even after attending pedagogy classes, further demonstrating that teaching dance is more important than taking pedagogy courses. To guarantee that these traditions are handed down from generation to generation, it is crucial for the dance community to ensure that all dance teachers use management and teaching techniques that are both successful and efficient. An opportunity to intentionally address the issues would be made possible through guided reflection in higher

education teaching. using, for instance, the Philipsen et al. (2019) developed five-stage ALACT reflection model as its foundation, to assess the circumstances through the phases of reflection with the supervisor. The approach aids students in understanding the subject matter of their activity and making a connection between it and their purpose.

### **Using new media, technology, and other creative forms to teach dance**

The dance phenomenon has a broad range of applications, therefore it is not only a body-oriented activity anymore. People interested in dancing might benefit from instruction in all readily available and relevant arts (light design, sound design, graphic design, etc.). It improves both the individual and the art (s). According to Li et al. (2018), using computer-mediated innovations like video editing, web design, and graphic design to develop students' professional abilities and job chances also opens doors for cross-disciplinary cooperation between academics and artists. The scenario is made more lively by the inventive use of technology in the creative process and performance. “ Dance increasingly incorporates technology components in training, performance, and choreography, much like other creative arts. Due to these technological advancements, it is now more crucial than ever for undergraduate dance students to acquire and retain the technical know-how that is now used for generating, developing, and recording artistic and academic endeavors.

Since new media has followed students in and out of class, the issue for the dance instructor is adjusting to, adopting, and controlling these new technologies. The ongoing mass media raises fresh issues and difficulties. Learners often have a wide range of experiences. Teachers should be enthusiastic to integrate the new methods with their current abilities and open-minded. Dance education is now also accessible through distance learning.

Vyomakesisri et al. (2020) identify scenarios that provide new challenges for instructors who focus on teaching dance as an art form or as a physical discipline in a world where pop culture permeates and often dominates people's attention (online, on Facebook, on YouTube, at live events, etc.). However, since today's students are so used to using technology, the widespread availability of dance via media may improve dance education while simultaneously sparking student interest in the classroom. Media's use of dance as a connecting factor between the familiar (pop culture) and the foreign might be useful to dance teachers (dance as art). “The following would be the methodological approach: (1) provide students with the resources they need to establish their own environment for lifelong learning, exploration, contemplation, and inquiry; (2) be receptive to the needs of today's and tomorrow's students, not those from yesterday; and (3) Enhance student learning by incorporating research, creativity, and involvement into the curriculum and providing opportunity for students to practice preparing for the real world. All efforts have been made to ensure that the student's needs are met, that they learn and grow, that they feel safe and secure in their environment, and that they stay in school, with particular focus on the implementation of technological programs in a way that is clearly in the student's best interests (Li et al., 2018). Dance's "limits" are being more surpassed in its phenomenological form. By combining different creative forms, new media, and ICT's tools and capabilities, new and exciting combinations are created. Interdisciplinarity could no longer be considered multidisciplinary but rather a field unto itself.

### **Diversity in dance instruction**

The modern world is now a multi-cultural place thanks to general globalization, the European Union, and other cultural unions. We now live in multicultural cultures and communities,



which provide unique challenges for every teacher. Cultural and national traits of learners are seen in their behavior, attitude, and working techniques. The instructor must be able to take into account their unique qualities while still embracing and promoting the student's cultural heritage and national identity.

The growth of culturally relevant pedagogy and multicultural education have come to be recognized by Floyd (2021), Parkhouse et al. (2019), and Lawrence (2020), who also reached this conclusion. It is becoming more difficult for instructors, many of whom have pupils with very various cultural and educational backgrounds, to respond to the varying needs and interests of kids in the classroom. They must be aware of these disparities, comprehend them, and learn how to successfully handle them. 2020 (Lawrence). Floyd (2021) emphasizes the need for the teacher to create a welcoming and open classroom setting where each student's cultural and linguistic background is accepted and wanted in order to provide the greatest learning environment possible. The study of dance technique might then be used in the dance class as a sociological experiment or as a cultural activity. These programs are often used for communication, self-study, language learning, community building, and education.

The lesson is made richer by each student's knowledge and culture thanks to the learner's capacity to be aware of and cherish their heritage. In circumstances that are relevant to their own lives, Lawrence (2020) points out that youngsters who experience dance as participants, producers, observers, and critical inquirers gain confidence in themselves as learners and as valuable group members. Along with intercultural differences, Rowe et al. (2018), McGreevy-Nichols and Dooling-Cain (2020) also mention additional differences, i.e., socio-cultural ones. Families exist in a variety of socioeconomic classes, with varying levels of money and issue networks. Younger students, in particular, bring their daily issues to class, which gives the instructors the opportunity to either ignore them or come up with solutions. Community dancing initiatives aim to increase social inclusion by giving people who feel marginalized a voice (at-risk children, differently-abled persons etc.). Dance as a practice may thus serve as therapy for both individuals and communities, but despite its potential therapeutic value, social work cannot see dance as a core component of its mission. Though art is not therapy, it may have therapeutic effects by itself, unconsciously resolving many social problems.

### **Gender and Sexuality-Related Issues**

Dance is the most physically demanding art form in contrast to music, visual arts, etc. Thus, physicality is a subject that cannot be avoided in this field. "In dance, the body is the key question for imagination, curiosity, and creative thinking, all of which are asked in a somatic process. Dance education incorporates gender and, by extension, sexuality in its content, body, and presentation since dance and gender are intimately connected via the body (Christofidou, 2018). On stage and in the dance studio, narratives about sexuality and gender are prevalent, whether consciously or unconsciously. Homosexuality is often a crucial subject and particularly in the case of male dancers. It is predicated on the misconceptions that dancing is a feminine activity and that most male dancers are homosexuals.

It is commonplace to observe dancing in the lives of young girls rather than guys. Both the media and dancing instructors themselves help to create and mold these preconceptions. According to Clegg et al. (2018), males are not known for being docile and quiet subordinates, which are expectations in dancing courses even today. The unwritten rules of a normal dance class stipulate that participants must remain silent, except for short interjections from the instructor, and acknowledge that the latter is the only source of authority. Students are expected

to follow instructions carefully, to remain "on task," to refrain from talking to other students, and to attend to only the most urgent personal requirements. Boys are often discouraged from expressing themselves freely and creatively, despite this expectation. As a result, females predominate among those learning to dance. Or the role that guys play in the classroom or on stage differs from that of girls. In the context of dance education, Risner et al. (2018) pose the question: "What can we individually do in our regular dance practices to assure a clear affirmation of LGBT presence, contribution, and equality in dance education? Knowing what we know about the cultural construction of masculinity." (2002). The same tools are used for dance expression as they are for gender expression. According to Christofidou (2018), dance instructors should use dance to explain the gender topic. Without necessarily stressing sexuality, dance encourages awareness of one's own body and its components and offers opportunities for physical expression.

Dancers see using their bodies as naturally as, say, talking, thus it is reasonable to assume that, very often, sexuality is introduced into the scene by viewers rather than by the dancers. The 2018 film Christofidou raises a number of issues around general sexuality and dancing as a very physical activity. Young girls often feel pressure to conform to the ideal by whatever means due to the cult of hypersexuality and ideal body image that is propagated by the media. Shapiro views dancing as a way to securely become aware of one's body, to reconcile with it, and to grow it sensibly without doing any harm, a topic covered by somatic approach.

#### **4. CONCLUSIONS**

This article presents the results of a literature review research that sought to detect trends in dance education's pedagogical approaches. The seven issues covered in this article's seven major sections will be summarized in the sentences that follow. A holistic approach assumes that the dance instructor sees the student as well as oneself as a full person. It is no longer adequate to just instruct the actions using a direct technique nowadays due to the rise in the relative significance of self-regulation and reflection. Personality, originality, and a subjective perspective on the learner and the learning process are crucial. By incorporating the same style of thinking into teaching dance methods, the somatic approach carries on the same path. Additionally, somatic bodily methods like yoga, Alexander's technique, etc. assist the cognitive openness and receptivity. The relationship between the dance artist and teaching is another frequent subject. Dance performers need pedagogical assistance in addition to extremely strong specialty-based talents. The growth of the teacher as a specialist is supported by the acquired, guided, and recognized reflection of one's studies. The blurring of the lines separating various creative genres necessitates an openness to using and acquiring new tools and methods. The introduction of new technologies and media has expanded the problem to include dancing training. The teacher's role in implementing the new methods is to act as a catalyst, filter, and analyzer. In a multicultural setting, supporting cultural identity in dance classes is a need for appropriate behavior. A dance specialist instructor must also deal with sociocultural issues. The subjects of sexuality on stage and in the classroom, homosexuality, and gender are brought up as a result of the unique character of dance as an artistic expression of the body.

In conclusion, we can state that the role of the instructor in the twenty-first century is more than simply teaching students how to dance; it also involves actively directing them through a world of many alternatives. Dance is more of a means to an end than it is a goal in and of itself. Significant objectives include the evolution of a person as a thoughtful and involved teacher,

dancer, or choreographer, as well as the support of their overall development in the context of acquiring dance technical and compositional knowledge and skills. The instructional tactics assume communication between teachers and students as well as an openness to use a variety of creative media.

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