



Strategies for Applying the Concept of Human-centered Education in Dance Teaching

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Abstract: This article aims to explore how to effectively apply the human-centered educational philosophy to dance education, addressing current challenges in teaching to improve educational quality and students' learning experiences. Through strategies such as personalized teaching, fostering student interests, emotional education, autonomous learning, and teacher-student interaction, this article presents a series of specific methods and practical cases, demonstrating the application effectiveness of the human-centered educational philosophy in dance education. Research indicates that these strategies not only improve teacher-student relationships but also significantly enhance students' motivation to learn and artistic performance, injecting new vitality and innovation into dance education.

Keywords: human-centeredness; dance teaching; applied strategies

1. Introduction

The human-centered educational philosophy originates from humanistic psychology, placing emphasis on respecting and attending to the uniqueness of individuals, while valuing their holistic development. In the realm of education, the human-centered approach has progressively gained widespread acceptance and application, particularly within disciplines that emphasize personalization and autonomy. Dance, as a comprehensive artistic expression, involves not only the impartation of technique but also the cultivation of emotion, creativity, and expression. Therefore, the effective application of human-centered educational principles in dance instruction has become a focal point for educators today. Traditional teaching methods in dance often overly emphasize technical proficiency and norms, neglecting students' individual differences and emotional experiences. This approach can lead to feelings of frustration and pressure during learning, potentially dampening students' interest and enthusiasm for dance. In contrast, human-centered education advocates enhancing teaching effectiveness by respecting students' individual differences and focusing on their interests and emotions.

2. Overview of the concept of human-centered education

The humanistic education philosophy is rooted in humanistic psychology and pedagogy, emphasizing the uniqueness and autonomy of students as independent individuals, focusing on their holistic development and psychological well-being. This philosophy transcends the limitations of traditional educational models that prioritize teaching, shifting towards a modern educational perspective that centers on learning. It underscores the students' agency in the learning process and acknowledges individual differences. This paradigm represents not only an innovation in teaching methods but also a profound transformation in educational ideology. In dance education, the humanistic philosophy is particularly crucial. Dance is not merely a technical skill but an artistic expression that carries emotions and cultural meanings. Traditional dance education often emphasizes technical proficiency at the expense of students' personalities and creativity, potentially leading to disinterest and resistance to learning. Introducing the humanistic education philosophy revitalizes dance instruction by injecting new vitality [1].

3. Strategies for applying the concept of human-centered education in dance teaching

3.1 Personalized teaching

Personalized instruction represents a pivotal approach in integrating the human-centered educational philosophy into the practice of dance teaching. It underscores the customization of teaching plans tailored to individual differences and specific needs of students, thereby fostering the realization of each student's maximum potential. Within dance education, the application of personalized instructional strategies holds particular significance due to the art form's reliance on personal physical conditions and emotional expression. Effective personalized instruction first demands teachers to deeply comprehend their students. This encompasses not only assessing students' physical conditions but also gaining insights into

their interests, personalities, learning styles, and emotional needs. Through observation and communication, teachers can discern each student's uniqueness, enabling the design of teaching methods and exercises that suit them best. For instance, for students with limited flexibility, instructors may arrange additional stretching exercises; for those who express emotions more reservedly, guiding them to release emotions through dance movements can be beneficial. Furthermore, personalized instruction entails flexible utilization of teaching resources and methods [2]. In dance education, this may involve selecting diverse music, choreographing dance movements suitable for different skill levels, or employing multimedia teaching tools to enhance students' learning experiences[3].

3.2 Stimulating students' interest

The key juncture where the human-centered educational philosophy thrives in dance instruction is the ignition of students' interests. Interest serves as the most profound instructor; within students' learning journeys, it not only enhances motivation but also amplifies the efficacy and outcomes of learning endeavors. Dance, as a comprehensive art form, efficaciously kindles students' learning curiosity through diversified and personalized pedagogical strategies, facilitating self-improvement within a joyful ambiance. Practically, the creation of vibrant instructional contexts stands pivotal in igniting interests. By introducing various dance styles and cultures, educators broaden students' horizons, allowing them to experience the boundless allure of dance artistry. Lively classroom atmospheres, spirited instructional dialogue, and situational performance training all subtly guide students into an affection for dance. Moreover, leveraging modern technological tools such as multimedia teaching and virtual reality experiences enhances classroom interactivity and allure, further engaging students' interests. Educators act not merely as disseminators of knowledge but as leaders in cultivating interests. Addressing students' emotional needs and psychological states, fostering a supportive teacher-student relationship, constitutes crucial prerequisites for igniting student interests[4].

3.3 Emotional Education

Emotional education holds a pivotal role in dance instruction, focusing on enhancing students' expressive capabilities and artistic insight through emotional communication and embodiment. Human-centered educational philosophies emphasize that education entails not merely the transmission of knowledge, but also resonates with emotions and enlightens the soul. In dance education, emotional education aids students in deeply comprehending and portraying dance compositions, thereby fostering holistic development of their mind and body. Effective implementation of emotional education in teaching necessitates teachers possessing heightened emotional sensitivity and communicative prowess. Educators should employ delicate language and bodily expressions to convey the emotions and narratives inherent in dance works, guiding students to embody various emotional states. For instance, when teaching a dance piece about love, instructors can articulate the background, plot, and emotional state of characters, enabling students to naturally express sentiments of both sweetness and bitterness in their dance performance. Emotional education not only interprets dance pieces but also nurtures and guides students' emotional worlds. Dance teachers should prioritize establishing sincere emotional connections with students, understanding their emotional needs and psychological changes, offering timely care and encouragement. In moments of setbacks and difficulties, teachers' comfort and support can aid students in overcoming psychological barriers, reinforcing their confidence and perseverance. This emotional support enables students to feel warmth and strength in their dance learning, encouraging active engagement in dance creation and performance[5].

4. Conclusion

In delving into the exploration of human-centered educational principles within the context of dance instruction, it becomes evident that the implementation of these principles transcends mere pedagogical refinements; it signifies a profound transformation in educational philosophy. Strategies such as personalized instruction, the evocation of student interest, emotional education, autonomous learning, and interactive pedagogy are designed to comprehensively elevate the learners' educational experience and aesthetic cultivation, facilitating their discovery of individual worth and modes of expression within the realm of dance. These applied strategies not only deepen students' affection for the art form but also foster the development of their autonomous learning capabilities and creativity. By attending to the individual distinctions and emotional needs of students, educators can more effectively guide them, assisting them in overcoming obstacles during their learning journey and fostering a sense of confidence and achievement. Simultaneously, these strategies offer educators novel pedagogical insights and methodologies, rendering the teaching process more vibrant and efficacious.

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