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DEVELOPING A SOMATIC TEACHING METHOD FOR KOREAN TRADITIONAL DANCE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By

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* * * * *

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ABSTRACT

Since the Japanese annexation (1910) and rehabilitation (1945) of Korea, Korea has experienced political, economic, and cultural changes. Particularly, in the world of Korean dance, the introduction of the western stage (1902) and the birth of Shindance, a new art form which was influenced by the Japanese dancer Suk Jung Mak, were distinctive events. However, in this process, traditional dance started to lose its essential qualities, such as self-amusement and an introverted, self-oriented or subject-oriented character (Heyman, 1964). Because the characteristics which are being lost seem to be the somatic elements intrinsic to Korean dance, the researcher proposes the introduction of somatics as a way to preserve and recover the authenticity of Korean traditional dance forms.

In this dissertation, the researcher shows the interrelation between somatics and western dance from the 1970's to the 1990's in terms of the therapeutic aspect and the potential for human movement education. Also, to demonstrate the justification of the somatic approach for Korean dance, the somatic characteristics immanent in Korean dance will be explored.
To develop teaching strategies, particularly for Korean traditional dance, through the somatic approach is one of the significant purposes of this study. Moreover, at the end of the study, several somatic teaching strategies designed by the researcher will be applied through a pilot study in the Dance Department at Sejong University, Korea.
To my parents, who have supported me throughout my life,

and my husband, Intae Jeon

who watched with love and patience

throughout this project
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CHAPTER 1

INTRODUCTION

The somatic movement, which emerged in the 1970's, has influenced the social and cultural environment of the Western world traditionally dominated by dualistic ideology. Particularly, the perspective of somatics as a holistic viewpoint for considering body and mind seems to derive benefit from phenomenology and pragmatism. These two philosophies emphasize the significance of the subjectivity of human beings and their lived experience in a Western society dominated by rationality and objectivity. The concepts from these philosophies are integrated into the fundamentals of somatics. However, the importance of somatics can be realized in its having a more holistic approach than these two cognitive disciplines because somatics is achieved by personal experience, cultivation, bodily practice and self-awareness rather than by a cognitive pathway (Kleinman, 1990, p. 7). In somatics, the mind and the body are intertwined, the cognitive thinking and bodily practice are integrated, the subject and object dichotomies are transformed into a whole person doctrine, and Eastern and Western cultures meet.
In this dissertation, the interrelationship between somatics and dance will be explored, and it will be proposed that Korean dance be considered as an artistic somatic discipline. The motivation of this idea comes from my personal understanding and experience of Korean dance and somatics. As a Korean dancer and dance educator, my doctoral study in somatics started with a vague perception that Korean dance and somatics were closely related. However, understanding the theories of somatics fully was not easy although some of them were similar to Eastern philosophies which were familiar to me. During the period of course work, the various movement experiences, such as Yoga, Body-Mind Centering, the Alexander Technique, Laban Movement Analysis, and Ideokinesis, provided me enjoyment and interest in the body itself, as the integration of spirit, mind and body. To me, these somatic disciplines seemed to give real knowledge, which cannot be achieved by cognitive thinking. Thus, I started to investigate Korean dance in terms of a somatic perspective. First, Korean dance seemed to share several characteristics with Eastern Martial Arts, which are considered significant somatic disciplines. For example, Korean dance originated in the Eastern world, in Korea, and thus has a common geographical background with Eastern Martial Arts. Therefore, the basic philosophies, such as Taoism and Buddhism, are shared in these disciplines. Moreover, the fundamental educational system of Korean dance and Eastern Martial Arts has been dominated by apprenticeship under a master teacher, often within the same family, and focused on a nonverbal and experiential
approach through the body [including mind] rather than a rational approach centering in the mind (Chung 1999, Dann 1978, Draeger 1973, Schmidt 1983 & Sung 1998). On the other hand, speaking practically, while Eastern Martial Arts have an athletic character, Korean dance has essentially an artistic character.¹ To me, the connection between somatics and dance seemed to be addressed only in terms of therapeutic aspects rather than artistic somatic disciplines. Although the relation between somatics and Martial Arts or therapy is often dealt within somatic studies, research of somatics as an artistic discipline seemed to be rare. Furthermore, I found that such somatic principles as the first-person perspective could also be considered as the ultimate goal in Korean traditional dance. Therefore, Korean dance, as an artistic somatic discipline, ultimately became my focus in somatic studies and provided the beginning step for this dissertation.

The main concerns of this dissertation can be divided into three portions. The first concern is to demonstrate historically the interrelationship between somatics and western dance from the 1970's to the 1990's. During the 1970's, the field of somatics began to be known to the public. Particularly, the meeting between somatics and dance was established through dance or movement therapies for the prevention of injury to dancers. However, the development of dance somatics did not end with this perspective. Dance somatics moved toward its potential for human movement education, when considering such questions as “how does movement proceed?” and “how can it be performed
with greater efficiency?” In the 1980’s, the somatic movement flourished through various private institutions or higher education systems. Somatic disciplines developed by dancers were widely taught and many dancers were trained as somatic educators. In the 1990’s, the somatics movement seems to have spread into public education. For example, the Manifesto of the Global Alliance for Transforming Education promulgated a holistic perspective in 1991. According to this Manifesto, in the holistic perspective, physical, moral, social, and spiritual aspects are emphasized with intellectual and vocational aspects of human development in terms of multiple ways of knowing. This holistic perspective in public educational settings seems to reflect a significant change in western society.

Secondly, to consider Korean dance as an example of a somatic discipline, the somatic characteristics immanent in Korean dance will be mentioned in terms of philosophy, expression of movement, and education. Korean dance emphasizes individual introspection, naturalness, and self-cultivation. These characteristics are also reflected in the works of Anna Halprin, who is one of the early pioneers of therapeutic dance. Through this approach, the rationale for considering Korean dance as a new model of somatic dance and discipline will be shown.

In addition, several methods for Korean dance teaching will be suggested in terms of a somatic approach. Many scholars in the field of Korean dance have observed that increasingly the unique characteristics of Korean
dance are being forgotten due to the influences of modern western civilization (Heyman 1964, Kim 1989, & Park 1993). Unfortunately, however, the characteristics which are being lost are the essential qualities of Korean dance, which may be considered the somatic element intrinsic to Korean dance. Therefore, the restoration of Korean dance will be a significant undertaking for the present generation. The introduction of somatic teaching strategies may be viewed as a way to offset this loss and an effort to preserve the authenticity of Korean traditional dance forms. The usefulness of these somatic strategies will be explored through an experimental class in the Dance Department of Sejong University, Korea.
Statement of the Problem

The process of modernization of Korean dance was established during the period of the Japanese annexation of Korea (1910-1945). As a result, therefore, there was a tendency for unqualified acceptance of the modernization of Korean dance rather than natural evolution through the external influence of Japan. According to Seon-Ouk Park, the new flow in the dance field was established without systematic development, and this created confusion because there was no basis of resistance (1993, p. 23). For example, the introduction of the western stage since 1902², in such theaters as Heuprulsa, Wonkaksa³, Kaungmoodae, and Yenheungsa, contributed to the birth of Shindance⁴ as a new art form; however, in the new form, the traditional Korean dance, which has the character of self-amusement,⁵ has been changed to object-oriented dance which focuses on outward beauty. Moreover, after the rehabilitation or independence of South Korea (1945) achieved through victory of the allied forces in World War II, the dissemination of modern Western civilization, particularly the culture of America, has engulfed the traditional culture as well as the political and economic system of Korea. For example, as in the entire Korean educational system, American influence has been revealed in the dance education from 1963 to present.⁶ However, some people have begun to worry about the change in the traditional arts. They believe that more
and more the qualities of traditional arts are being lost in the flood of western culture. Alan C. Heyman criticized the changing figures of Korean dance as follows:

The once introverted character of the people [Korean] is rapidly giving way to the extroversion of the West, and the dance has followed suit. The art of spontaneous improvisation has turned into a rigid system of prescribed, stylized movements, so that the elements of creativity and individuality within the framework of tradition - so vital a part of Indian dance, too - have become stifled. The qualities that once gave Korean dance its uniqueness and greatness are passing into oblivion, and with them mut and heung. (1964, p. 5)

Of course, I do not believe that every Western dance has an extroverted, prescribed, and stylized movement quality, as reflected in the consideration of Anna Halprin's works. However, we cannot deny that if the qualities being lost comprise the essence of Korean dance, it is necessary to make every effort to recover the essential qualities of Korean dance. The researcher has found that the somatic approach for Korean traditional dance teaching and learning is significant because the somatic concept can provide a meaningful alternative in the approach to movement experiences and has a number of similarities with the teaching and learning methods of Korean traditional dance. For these reasons, the researcher has studied the somatic characteristics immanent in Korean traditional dance and proposed a somatic teaching method as a new approach based on both somatics and Korean traditional methods for Korean dance education.
Purpose of the Study

As a somatic educator, Seymour Kleinman describes his perspective toward human movement as an awareness of the self.

Knowing one's body is not revealed by scientific analysis or observation . . . . To the phenomenologist, to understand the body is to see the body not in terms of kinesiological analysis but in the awareness and meaning of movement. It's to be open to gestures and action; it's the grasping of being and acting and living in one's world. Thus movement becomes significant not by a knowledge about the body but through an awareness of the self—a much more accurate term. (1972, p. 178-179)

Kleinman's mention of awareness and meaning of movement provides a new insight toward dance education, particularly, the intention of movement teaching. Since traditional teaching methods, whether of the West or the East, have been based on copying and memorizing movement as the only way to achieve movement skill, they have often led to controversy about the body in terms of objectivism or subjectivism. Teaching dance from a somatic viewpoint stresses the phenomenological view of "the living body" and seeks to enhance embodiment, awareness, and meaning of movement.

The purpose of this research is to demonstrate the interrelationship between somatics and dance, to explore the somatic characteristics of Korean dance, and to suggest several strategies for teaching Korean traditional dance in terms of a somatic approach. The following questions will be considered in this research:
1. Historically, what kinds of relationships have existed between somatics and dance?

2. What are the characteristics of Korean dance? Are they closely related to somatic principles?

3. What is the rationale for a somatic approach in dance education, particularly in Korean dance education? Why is it important?

4. How can a somatic approach help improve the performance of Korean dancers? What kinds of strategies can be used for the teaching of Korean traditional dance?
Significance of the Study

This study explores the interrelationship between somatics and dance, particularly, Korean traditional dance as a cultural performing art form. In this context, Korean dance may be considered as a somatic artistic discipline. Many movement arts, such as Yoga, Judo, Hapkido, and Taekwondo, have been considered significant disciplines in somatic studies (Criswell, 1978, Hsu, 1983, Liu, 1998, Mogul, 1980, Schmidt, 1983, Spiegel, 1999, Staal, 1983 & Taylor, 1977); however, research in artistic somatic disciplines seems seldom to be found. Therefore, this study will contribute to providing a foundation for research that deals with the relationship between somatics and the performing arts. Moreover, this research will serve to broaden the application of somatics to consideration of the artistic aspects of movement.

This research will provide a new interpretation of Korean dance through the universal concepts of somatics. Also, this somatic interpretation of Korean dance may offer appropriate terms and meaning in order to introduce Korean dance to Western people.⁷

On the other hand, because somatics addresses aspects of the lived experience of the whole person, such as embodiment, self-awareness and self-authority, which have often been emphasized in the process of learning Korean dance, the somatic approach in teaching methods can help bring about better
understanding for the dancer as well as serve as a tool for the improvement of performance skills in Korean traditional dance. Furthermore, this approach will provide positive influences for the restoration of essence in Korean dance because of the somatic characteristics of traditional Korean dance. I believe that somatics may help dancers to recover the forgotten essence of Korean dance through the understanding of somatic characteristics immanent in Korean dance.
Key Concepts

In this research, several terms carry a special meaning; therefore, the following terms are defined in order to facilitate the reading of the dissertation.

Somatics and Somatic Education: According to Glenna Batson, somatics is defined as “a colloquial term referring to a large body of movement approaches in which information and knowledge is gained/learned directly through bodily experience” (1998, p. 23). Thomas Hanna, who coined the term, defines it as follows:

SOMATICs (so.ma.tiks) n. pl. (construed as singular) 1. The art and science of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole: the field of somatics. 2. The study of the soma, soma being the biological body of functions by which and through which awareness and environment are mediated. It is understood that the word soma designates any living organism, animal or plant. It is also understood that all such somas have, to some degree, the capacity for awareness (sensorium) of the environment and intentional action (motorium) in the environment. 3. The common usage somatics relates to somas of the human species, whose sensoria and motoria are relatively free from the determination of genetically fixed behavior patterns, thus allowing learning to determine the inter-relational process between awareness, biological function and environment. [Gk, somatikos, soma, somat-body. F. somatique.] (1983, p. 1)

Moreover, Hanna defines somatic education as follows: “the use of sensory-motor learning to gain voluntary control of one’s physiological processes. It is ‘somatic’ in the sense that the learning occurs within the individual as an
internalized process" (1990-91, p. 4). Somatic education is often used as synonymous with the terms somatic re-education, body therapy, mind-body integration, somatic movement therapy, and bodywork (Myers, 1988). Also, "somatic education can be defined as the educational field which examines the structure and function of the body as processes of lived experience, perception and consciousness" (Linden, 1994, p. 16).

**Body Awareness:** According to Kleinman (1986), to be aware refers to bringing sensation, thought, or raw stimuli into consciousness. In this research, body awareness means the ability to feel body signals, such as kinesthetic sense, tactile sense, sense of energy, and proprioceptive sense.

**Proprioception and Kinesthetic Sense:** In her dissertation, Jill Green defines proprioception as "a general inner sensory communication system" (1993, p. 10-11). She also distinguishes proprioception from kinesthesia: "While the kinesthetic sense refers to an inner sense of movement in the body, the proprioceptive sense is related to inner sensory communication" (Ibid., p.10-11).

**Kinesthetic Awareness:** Lea Bartal and Nira Ne’eman explain the term kinesthetic awareness as "awareness of one’s own body while moving in space" (1975, p. 14).
Korean Traditional Dance: First, the concept of tradition should be understood.

According to Johann Zoh, a Korean aesthetcian, tradition is a way of feeling and behaving which determines the character of a society (1999, p. 259-60). He describes the character of tradition as follows:

The term tradition does not mean the adherence to old customs or the past. In tradition, there are conventions which should be broken and a heritage which should be adhered. Therefore, intelligence is required in order to distinguish heritage from convention. (Ibid, p. 260)

T. S. Eliot says that the term tradition does not have critical ability; therefore he uses the term orthodoxy instead of tradition. Orthodoxy implies the capability to change or stimulate patterns from the past into new figures according to the transition of the time and can be considered a power for the perpetuation of the essential life of tradition (1933, p. 30). From these two scholars' opinions, tradition in the sense of Eliot's orthodoxy can be defined as follows: creation of perpetuation of an authentic living form of a society with critical intelligence and historical intuition.

According to ByungHo Chung (1997), Professor Emeritus at Chung-Ang University, Korea, 376 traditional Korean dances exist at the present time. The dances can be divided into ritual dances⁸ [Jonggyo Uisick Muyong - sacred rite dances by religious persons, such as shamans, Buddhist or Confucian monks], court dances⁹ [Gungjung Muyong - royal dances by male dancers and geishas], folk dances¹⁰ [MinSok Muyong - by commoners, particularly farmers], and Kyobang or Kibang dance¹¹ [performed by male and female geisha]. Although the movements are performed differently according to the social
function and characteristics of the dances, Eleanor King describes the characteristic Korean movements as follows: “the heel walk, and turning on the heels; raising the body softly and lightly from bent knee position; slight vibrations from the hips up; the pulses from the shoulders; economy of movement, and improvisation” (1983, p. 32). She also mentions the most distinctive of Korean movements: “the suspended position, balancing on one foot with the free leg extended while the shoulders softly rise and fall” (Ibid., p. 32). According to her interpretation, this expression conveys a deep sense of ecstatic power. Ecstasy permeates all of the types of dance - not only the shaman and farmers folk dance, but even the extremely formal limited court dance has shoulder pulsations - actually from the chest, in breath rhythm - indicating that secret inner joy of motion which we call Dionysian. Compared to the decorative restrained Japanese dancers with their tightly controlled formalism, which I like to consider indicative of the Apollonian order, it seems to me that the soul of Korea as revealed in their dances, proclaims them to be the Dionysians of East Asia. (Ibid., p. 32)

In this dissertation, Korean ritual dances, folk dances, court dances, and kyobang dances will be considered in terms of their somatic characteristics.
Endnotes

1 Although some people, like Gim (1998), say that the athletic character is not the essence of Eastern Martial Arts, we cannot deny the athletic character in some sense because the origin of Eastern Martial Arts is based on self defense against the attack of another person.

2 According to the Korean cultural encyclopedia, Heuprulsa was established as the first national theater in December, 1902. This encyclopedia says that it served as the first inside theater to be opened to the public (1991, p. 806).

3 Wonkaksa was founded in 1908 (Ibid, p. 806).

4 Shindance refers to new dance in Korean. It can be considered the type of dance which was introduced through Japanese dancer Suk Jung Mak’s Seoul performance in March 21, 1926 (Cho, 1962, p. 71). According to Eun-Hee Kim (1991), Suk Jung Mak developed a pure dance form based on western modern dance method and theory. This form was introduced as a new art movement against traditional Japanese dance [Kabuki] and ballet (p. 6). Seon-Ouk Park also says that it was not intended to be a modern dance but
Suk Jung Mak's style of creative dance. Moreover, the dance of Suk Jung Mak became a turning point in dance development and resource for Korean modern dance influencing Seung-Hee Choi and Taek-Won Jo, who opened the first chapter of Shindance (1993, in abstract).

5 According to Byung-Ho Chung, Korean dance is dance for mirth, merriment or self-enjoyment (1997, p. 1). The dance of mirth occurs when a dancer or mover is enraptured by the dance [this trend can also be found in the shaman's dance]. Therefore, the form of dance is improvisatorial and for the dancer or mover him/herself, not explicitly a performance for spectators; in other words, there are no clear distinctions between dancer/spectators [non-dancers] and between the dance stage/life space. Hence, traditionally, people who were watching could dance if they were amused, and the stage for dance was not a modern theatrical stage but rather dance could occur anywhere, for example, in a playground, park, or the front yard of a home.

6 According to Kyunghee Kim, "Ewha Womans University became the first university in Korea to establish a dance department" (1993, p. 1).
The field of Korean dance has only vague terms to explain the essence of dance. However, the principles and terms of somatics may provide exact terms for the essence of Korean dance, which can be implicitly understood by Koreans but hard to explain to Western people.

The ritual dances include the Shamans’ dances, Buddhist dances, Confucian dances and Funeral dances.

- Shamans’ dances: According to Heyman, “shamanism has played a significant role in dance since Korea’s earliest history and it may rightfully be called “the fountainhead of folk art” (1964, p. 25). A shaman, referred to in Korea as a *mudahng* performs the *Goot* as a ritual with sword, fan, bell, etc.

- Buddhist dances include: *Nabi Choom* [Butterfly dance - uses extremely broad sleeves in the dancer’s costume, which hang from the shoulder to the floor along the entire length of the arm], *Para Choom* [Cymbal dance - the performers hold large cymbals that they twirl over and around their heads as they dance] and *Buk Choom* [Drum dance - the performer dances before a large round drum struck at certain intervals during the dance] (Heyman, 1998, p. 48).

- Confucianist dances: *Il-Mu* - the so-called line formation dance performed by eight lines of eight dancers is divided into the *Moon-Mu* and *Moo-Mu*. In the *Moon-Mu* (Civil dance), a *yahk*, a type of flute, is held in the right hand.
and in the left hand, a *juk*, a stick bearing pheasant feathers suspended from a dragon’s head is held. In the *Moo-Mu* (Military dance), a *Kan*, a shield with a dragon’s head painted on it, is held in the left hand while the right holds a hatchet, known as a chuck, carved in the shape of a dragon’s head.

According to Heyman, “the *Il-Mu* is a series of simple ritual movements performed solely for the purpose of ceremony and the offering of sacrifices rather than for the sake of dance” (1964, p. 25).

- Funeral dances - The funeral dances are performed as a communal ritual and accompanied by music, songs, and dances in order to overcome sorrow and pain (Chung, 1999, p. 161).

9 The court dance of Korea, often referred to as *ChongJae*, is divided into the *HyangAhk ChongJae* created in Korea and *T’angAhk ChongJae* imported from China.

- *HyangAhk ChongJae*: the *Chuhyong-Mu* (Mask dance) is performed by five dancers clad in costumes each of a different color - blue, white, red, black, and yellow - symbolizing the east, west, south, north, and center of the universe, respectively. Also included in *HyangAhk ChongJae* are *Sason-Mu* (the dance of the four fairies), *ChoonAengJun* (Nightingale dance), *Kum-Mu* (Sword dance), *Kainjunmokdahn* (Beautiful persons picking peonies), *Mu-Go* (Drum dance), *Muae-Mu*, *Hahk-Mu* (Crane dance), and *Bongraeeui*. 

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- **T'angAhk ChongJae**: *Pogurak* (Ball throwing dance), **OYangSon** (Five sheep fairies), **YonHwaDaes-Mu** (Lotus pavilion dance), and **KwangSu-Mu** are included.

10 The representative folk dances of Korea are **NongAhk** (Farmers dance), **Tal-Choom** (Mask dance-drama) and **Kahngkahngsoowolae** (Women’s circle dance).

- **NongAhk**, which means agricultural music, is not only for ritual and entertainment but also to enhance work in the fields. Moreover, this dance was performed by professional or semiprofessional groups of roving musicians and dancers who assisted in village shrine rituals and exorcistic rites.

- **Tal-Choom**, the masked dance drama, has basically common themes such as satirizing the corrupt Buddhist clergy, the decadent aristocracy, and the triangular relationship of husband, wife, and concubine; however, according to the regions, in which it is performed, there are some differences in masks and dance movements. According to Heyman, “those of the northwest are large, gruff, and grotesque, whereas the movements of the central and southern regions are smaller and gentler, and the masks are more humanlike” (1998, p. 47).

- **Kahngkahngsoowolae** recalls a legend that to defend against Japanese pirates, some three centuries ago, the maidens and women living around 20
South Cholla Province of Korea gathered into groups on the hills and built bonfires to give the approaching enemy the impression that huge forces were awaiting them. They danced and sang the song *Kahngkahngsoowolae*. After the war, the women of the coastal area gathered annually to commemorate their victory. It became a tradition, and this dance and song are performed every autumn.

```
  Kyobang dances were often performed in a small space; therefore, the content of the dance was gradually changed into artistic and expressive features rather than religious or ritual meaning. Moreover, the form of the group dance was transformed into an individual form (Chung, 1999, p. 221). *Salpuri Choom* (Exorcism dance), *Seung-Mu* (Buddhist dance), and *Taepyung-Mu* (A dance for peace) are examples of Kyobang dances.
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- In *Salpuri Choom*, which illustrates some of the main principles of genuine, traditional Korean art, a white native costume and a silken scarf are employed. Heyman says that

  as the dance progresses, one can feel the presence of something indescribably different, an exotic apparition, perhaps, a kind of vapor animating the body of the dancer and causing her [him] to take the form of a sprite - a gay, beautiful, bewitching sprite, whose joy seems boundless. (1964, p. 40)

This name of *Salpuri Choom* itself was first associated with Sung-Jun Han’s dance performance at Puminkwan in 1936; in this performance, Sung-Jun Han transformed the traditional scarf dance, which was usually performed by
a female artist called a Kisang, into a pure art form for proscenium stage (Kim, 1976 & Yoo, 1995).

- **Seung-Mu** is considered the most fundamental of Korean dances because, in the past, Korean dancers took the first step of their professional lives with this dance in the beginning of their period of training. Nevertheless, a dancer may not achieve full mastery of this dance during his/her whole life. The costume of the dancer consists of a long sleeved jacket crossed with a red sash and a peaked white cap. According to the performance program of Ae Joo Lee, who is a Professor at Seoul National University, Korea, the costume itself is reminiscent of the robes of a Buddhist monk who performs ritual dances in the temple. Yet this dance does not belong exclusively to any one tradition, but rather is part of a country-wide genre of mask, folk, and ceremonial dances. . . . The dance movements come from the daily actions of ordinary life. In addition, built upon this framework is a spiritual element, perhaps a legacy of the monks. (Lee, 1996)

- **Taepyung-Mu**: The music of this dance is derived from the ritual celebrations of Kyongki Province, which surrounds Seoul. In the dance, the match between exquisite steps and the rhythm of music is particularly emphasized.
In this chapter, for a better understanding of the field of somatics, some principles or assumptions within somatic theory, such as holism, first-person perspective, the human being as a soma, and the significance of phylogenetic knowing and awareness, will be explored. Thorough comprehension of the above concepts is necessary because these assumptions are often accepted and mentioned by many somatic scholars. Although each principle is explained in a separate section, these are interconnected in some sense, holistically. Therefore, some parts of the sections may be overlapping.

**Holism: Nothing is wholly separate and independent.**

What is holism or the holistic way? According to the *American Heritage Dictionary*, the term holism means "a theory or belief emphasizing the importance of the whole and the interdependence of its parts" (1994, p. 400). As the distinctive somatic perspective, the conception of holism has been
emphasized by many somatic scholars, such as Green (1993), Hanna (1980), Kleinman (1990), Knaster (1996), Lee (1998), etc. This concept seems to be a radical reflection in contrast to the dualistic tradition which has dominated western philosophy and society. In this section, the concept of holism will be presented in several ways, for example, as unity of mind and body and as a holistic process of stimulus and response.

In the history of philosophy, according to Susan J. Bandy (1986), a professor at San Diego State University, the oldest and most fundamental problem is the "disquieting ambiguity" about the relation of mind and body, and dualism seems to be the starting point of Bandy’s disquieting ambiguity. The tradition of dualism, which has greatly influenced Western culture, goes back to the Pythagoreans in ancient Greece. Drew A. Hyland says that for Pythagoreans who held to a religious conviction,

souls, at death, simply transmigrated from the now dead body they had formerly occupied into a different body (sometimes not even of the same species). In order to hold this, they had to make a clear distinction between two substances, the body and the soul. (1990, p. 90)

According to this view, the body and the soul are separate and in this given separability, the "real" person is the soul rather than the body because the soul is regarded as the crucial dimension in the "personality" of the person. In other words, the superiority of mind over body already exists within the original concept of dualism. Once more, this point of view is revealed in a passage from Plato’s book Phaedo, which portrays Socrates on the day of his death: "He [Socrates] is not really going to die, that death is really the separation of soul
from body and the freeing of the soul from body so that it can ascend to the ‘higher’ world of the forms” (qtd. in Hyland, 1990, p. 90). Plato also distinguishes the characteristics of soul and body in his dualistic viewpoint: the soul is invisible, pure, noble, immortal and divine while the body is visible, unintelligible, changeable and mortal (Plato, 1988). Furthermore, Plato says that “when the soul and the body are united, then nature orders the soul to rule and govern, and the body to obey and serve” (Ibid., p. 96). Although Plato emphasized the importance of early and continuing education in gymnastics, in another representative work, the Republic (1953, p. 117), for Plato, a well-trained body was not a goal in itself; however, it was a tool to create a more suitable home for the mind. This dualistic view of mind and body was perpetuated in Western thought and appeared in the philosophy of Rene Descartes in the seventeenth century.

Like Plato, Rene Descartes, who is often called the “father of modern philosophy,” regards mind and body as separate and distinct entities.

Mind is defined by Descartes as an unextended substance, an immaterial, thinking thing which does not exist in space but in time. In contrast, body is defined as a bounded figure which can be located in some place, occupying space in such a way that every other body is excluded from it; it can be perceived by the five senses. Body is a material, nonthinking, extended substance. (Ross, 1986, p. 18)

Moreover, in the book Meditations On First Philosophy, Descartes proposes a hierarchical relationship between mind and body:

Certainly my idea of the human mind, in so far as it is a thinking being, not extended in length, breadth, and depth, and participating in none of the qualities of body, is incomparably more distinct than my idea of anything corporeal. (1951, p. 51)
In other words, as in Plato's dualistic viewpoint, Descartes maintains the
dualistic position that the mind, which has an intellectual quality, occupies a
superior domain to the body as an extended substance.

On the other hand, in the holistic perspective which is emphasized in
somatics, “human beings cannot be reduced to isolated entities but must be
understood as part of a mutually interrelated web” (Greene, 1997-98, p. 53).
According to Hanna, the mind, which has been considered the most significant
dimension of the human being, particularly, in dualism, is understood as a
function that “does not live ‘in the body.’ It lives in sensory experience of a world
in which and through which it makes its way” (1991, p. 95). Thus, mind refers to
adaptation, intention, and effort of the human body. This idea of Hanna has
some similarity with Merleau-Ponty’s concept of mind and body. For Merleau-
Ponty, mind and body are explained as “part of the same function in relating
man constantly to his environment: the function of perception” (Hanna, 1970,
p. 198). Therefore, in the holistic perspective, mind and body are understood as
inseparable functions in the perception of human beings.

The concept of the unity of mind and body is often found in Eastern
philosophy and tradition. Hanna says that

the Asian viewpoint wisely and correctly sees the human being as a
single unity with many gradations, whereas the Western viewpoint has
seen the human as a phantasmagoria of matter and spirit with no real
connection. The Asians have been blessed with a unitary, holistic
conception of human nature; the occidentals have been cursed with a
Hellenic-Christian conception of human nature. The former sees the
human as an integrated unity; the latter as a disinterested duality. (1984,
p. 7)
The following article of Frits Staal supports Hanna’s idea about the wisdom of the Asian viewpoint:

Mythological support is often sought in Asia and it is therefore not surprising that countless contemporary publications tell us that “mind and body are one” in the mysterious Orient. . . . The classical Hindu and Buddhist views are that the human personality is an aggregate, not of two entities that are entirely distinct from each other (such as body and mind), but of five levels that constitute a hierarchy of closely related features. I have translated one of these levels, the Indian means, as “mind,” but this is merely a conventional translation and should not mislead us into supposing that this “mind” is the same as the “mind” of Western dualism. . . . The human person is far more complex than any simple division into “two” or “five” can account for. But the Indian view, with its gradual transitions, provides a better conceptual framework than the Western, with its insistence on an unbridgeable gap. (1983, p. 35)

Along with Hindu and Buddhism, Taoism also reflects the holistic viewpoint.

Bennett explains the belief of Taoism, which was developed in ancient China, as follows:

these were two kinds of energies in the universe, yin and yang. When these two energies worked together in harmony or interplay, in tune with each other, they complemented each other and life flourished and grew. (1992, p. 29)

The theory of yin and yang reflected in Taoism has been influential in other countries in Asia, such as Korea and Japan as well as China. This holistic approach is revealed in many practices, like T’ai chi of China, Taewondo of Korea, and Budo of Japan as martial arts forms. The interesting figure in these practices is that “cultivation of the body is required not only in order to reach a so-called ‘physical’ goal (such as health and strength), but also in order to achieve so called ‘spiritual’ goals” (Staal, 1983, p. 35). The integration of body,
mind and spirit through the training of movement becomes the final goal of these practices.

As another example of holism, the relationship between stimulus and response in the somatic concept is different from the traditional concept of stimulus and response - body responses to external stimulus by the instruction of mind. According to the somatic concept, the relationship between stimulus and response is reviewed as a holistic process:

there is no stimulus-response separation; they are simultaneous. Stimulus and response are collapsed into one, and living beings maintain themselves by coordinations of “moving equilibrium which is constantly being reshaped with reference to an end” (Bode, 1940, p. 228). We move in the world from the inside out as part of a continuous flux. Everything is together at once, and everything is connected with everything else in full somatic immediacy. (Greene, 1997-98, pp. 52-53)

This new concept of stimulus and response appears in some research in modern science. In this the research, body is no longer considered the servant of mind. According to an article of the New York Times,

the gut has a mind of its own, the enteric nervous system. Just like the larger brain in the head, researchers say, this system sends and receives impulses, records experiences and responds to emotions. Its nerve cells are bathed and influenced by the same neurotransmitters. The gut can upset the brain just as the brain can upset the gut. (Blakeslee, 1996, January 23)

In the above articles, we can realize that mind is not located in the brain or head but rather, as Johnson mentions in his argument that the mind is in every cell, every cell and organ have the function of mind (1983, p. 167); in other words, every cell and organ is mind. Therefore, body and mind are not separable, and stimulus and response are simultaneous.
First-person perspective

As a representative viewpoint of somatics, Thomas Hanna introduces first-person perspective and distinguishes it from traditional third-person perspective as follows:

When a human being is observed from the outside -- from a third-person viewpoint -- the phenomenon of a human body is perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma. . . . Physiology, for example, takes a third-person view of the human being and sees a body. This body is an objective entity, observable, analyzable, and measurable in the same way as any other object. . . . From a first-person viewpoint, however, quite different data are observed. The proprioceptive centers communicate and continually feed back a rich display of somatic information which is immediately self-observed as a process that is both unified and ongoing. (1986, pp. 4-5)

The third-person perspective seems to focus on external body, which can be observed through the eyes of other people. Therefore, in this point of view, every human being is considered to have same quality. However, the first-person perspective accepted by many somatic scholars emphasizes the significance of the inner experience of the human as self, in other words, as soma. According to Hanna, soma, which refers to a “living, self-sensing, internalized perception of oneself,” is radically different from “the externalized perception of body” (1988, p. 20). Therefore, data acquired from first-person perception are very different from data derived from a third-person point of view. For example, the inner workings of somatic dynamism, such as inner feelings, sensations, intentions, and internal functionings, may be invisible from the third-
person perspective of viewing an objectified body (Greene, 1997, p. 51).

Although both first-person and third-person perspectives provide useful and legitimate information, Greene says, first-person perception is privileged in the somatic framework (Ibid., p. 51).

The human being as a soma

In the field of somatics, it is essential that the most important concept, "soma," should be understood. Soma, which is used to distinguish a particular human body from any other body in the world, comes from a Greek word. According to Mickunas and Stewart,

the German Korper refers to a physical object; Leib indicates the body as it is lived and experienced. German also distinguishes between bodily experience (Erlebnis) and the experience of an object (Erkenntnis). French makes the same distinction between vecu (lived experience) and experience (experience of a detached nature). (1974, pp. 96-97)

On the other hand, the English language has no word that incorporates body, mind, and psyche. For this reason, phenomenologists have used the terms "lived body" and "lived experience," and somatic scholars like Thomas Hanna have used the terms "soma" to indicate the living body in its wholeness and "somatic experience." Also, for Hanna, "body" has the connotation of a piece of meat (1970, p. 35). Hanna explains the reason why he insists on use of the term soma as follows:
To say that the soma has an element of timing is the same as saying that the soma is not a thing or objective body but, rather, is a process. That is another reason for holding to the word soma rather than the word body. The latter word [body] suggests something that is static and solid. A soma is neither static not solid; it is changeable and supple and is constantly adapting to its environment. (1993, p. 6)

Hanna emphasizes that “the soma is not an object, it is a process. In the same way, life is not a ‘what’ but a ‘how.’ To understand the soma and its process is to understand the how of life” (Ibid., p. 8). Moreover, because the soma is changeable and supple, the necessity of somatic education or the possibility of re-education in habitual patterns in human life is revealed. Therefore, somatics and somatic education can be defined as follows: somatics is “a field which studies the soma; namely, the body as perceived from within by a first-person perception” and somatic education is “the use of sensory-motor learning to gain voluntary control of one’s physiological processes. It is ‘somatic’ in the sense that the learning occurs within the individual as an internalized process” (Hanna, 1986, p. 4 & Hanna, 1990-91, p. 4).

The significance of phylogenetic knowing in somatics

According to Hanna, human beings obtain information about their environment in two ways — ontogenetic and phylogenetic:

One way is for this information to be imprinted within us (“taught” to us) after our birth, during the course of the individual development of our lives; this is ontogenetic information. The other way is for this information to have already been imprinted within us as of the moment of our birth; this is phylogenetic information. (1970, p. 24)
From the somatic perspective, to learn about the self-body through body movements may be related to the phylogenetic way of obtaining information. Hanna believes that self-knowledge, which pertains to phylogenetic information, is gained through non-verbal learning while ontogenetic information is obtained by verbal learning. Therefore, somatic education, including movement or dance, might be a fine means for recovering phylogenetic information because a mover or dancer becomes familiar with his/her body through movement experience; moreover, basic movement patterns and functions, which he/she had forgotten or had never learned correctly, can be restored and improved through somatic disciplines. For example, Bartenieff Fundamentals created by Irmgard Bartenieff, and Body-Mind Centering invented by Bonnie Bainbridge Cohen provide basic human movement patterns, such as Upper-Lower Connectivity (Homologus), Body-Half Connectivity (Homolateral), or Cross-Lateral Connectivity (Contralateral), from the process of early human development, especially in a baby’s developmental process. Through these movement experiences, we can regain phylogenetic knowledge.

The significance of awareness in somatics

A common feature in somatic disciplines may be the emphasis on awareness. According to Frank Pierce Jones, awareness is defined as follows:
Awareness is knowledge of what is going on while it is happening -- of what you are doing it. It is a generalized alertness to present events. . . . Awareness, as I conceive it, is a general, unfocused condition in which a person is wide awake and alert to whatever may be going on without being concentrated on anything in particular. It has been compared to a spotlight on a dark stage. . . . The ability to give attention -- to concentrate -- is much sought after and is often overvalued in proportion to its intensity and the degree to which everything else is shut out. . . . The spotlight may be too bright and the rest of the field too dark to make the observation. (1967, pp. 1-2)

Another somatic scholar, Seymour Kleinman, says, furthermore, that to be aware is the unity of knowing and doing (Knaster, 1996, p. 130). As we notice in the above words, awareness seems to be acceptance of present-moment reality and appreciation of the present moment. Moreover, it allows us to move “from the surface of human experience toward its depths, from the outer aspect of life toward the inner” (Staal, 1983, p. 40). However, it also establishes connection between knowing and experiencing. The most important point in the effort to reach the condition of awareness is to be yourself, not to try to become anything else and letting yourself be.

Thomas Hanna says that the lack of self-awareness is a major catastrophe in modern society. His observation is based on the following reasons:

It is catastrophic because the steady loss of our sensorimotor abilities guarantees that by the time men and women reach middle age, they will most likely discover - always to their surprise - that their vertebrae are distorted and that they have lower-back pains, sciatica, and chronic stiffness and soreness in the neck and shoulders. For another thing, the lack of sensory self-awareness allows unperceived strains and pressures to accumulate over such a long period that strokes, heart attacks, and other physiological breakdowns occur without warning. Lack of self-awareness is not simply a moral problem, it is the major public health problem of contemporary society. (1993, p. xi)
Through somatic education, these modern health problems can be cured, or at least reduced. Moreover, the awareness practices help bring people closer to their living experience rather than staying removed from it in their intellect. It means that they tend to focus on their own bodies. Finally, through awareness, we have a chance to free ourselves without concentration, and our eyes have a chance to open up to a new world, an unconscious world. Moreover, Knaster says, self-confidence is developed and strengthened.
CHAPTER 3

THE INTERRELATION BETWEEN SOMATICS AND DANCE

In this chapter, some literature will be reviewed, particularly literature from the 1970's, the quickening period of the field of somatics, to the 1990's, the time of alliance between somatics and dance as perfect partners. The chapter reflects my personal motive or the reason why I, who have been trained in Korean dance, wanted to study somatics as my doctoral study. The field of somatic literature is enormous and overwhelming, yet I would like to suggest some essential writings chronologically in terms of the fundamentals of somatics and the significance of the meeting between somatics and dance.

1970's: The beginning of the somatic movement

During the twentieth century, particularly since World Wars I and II, the speed of technological and scientific development rapidly changed human beings in several ways. In the art world, people were confronted with a perplexing profusion of art styles, forms, practices and agendas. Michael Archer
says, “There no longer seem to be any particular materials that enjoy the privilege of being immediately recognizable as the stuff of art” (1997, p. 6). For example, air, light, sound, people, television, computer, etc., as well as oil paint, metal, and stone have been used as material for art. Furthermore, all previous assumptions and conceptions about art were to be put to the test: “Art itself had been understood to contribute a challenge to the established social equilibrium” (Ibid., p. 6).

In the case of the dance world, the appearance of “post-modern dance” was the most remarkable movement of the 1960’s. Sally Banes, dance critic, says that the term “post-modern” started to be used to categorize the work of Yvonne Rainer and her peers at Judson Church (1987, p. xiii). Like Pop artists such as Robert Rauschenberg, Yvens Klein in the 1960’s challenged the concepts and practices of abstract expressionism, saying that the task of post-modern choreographers was to purge and ameliorate “historical modern dance, which had made certain promises in respect to the use of the body and the social and artistic function of dance that has[d] not been fulfilled” (Ibid., p. xv).

With the arrival of post-modern dance, in another significant change, the activities by videoartists such as Nam June Paik stimulated the development of the new field “videodance,” which entered into the 1960’s dance world. According to Vera Maletic, in a videodance, spatial, temporal, and qualitative components of movement can be integrated more effectively than in a theater dance performance.
While a theater dance piece is confined to the performance space (which may include areas other than the stage), a videodance piece can use multiple spaces which can be altered even within the span of a single dance phrase. The videographic time can lengthen or shorten the moment of now and juxtapose it to past and future in more flexible ways than theatrical time. Various dynamic qualities, such as those of weightlessness and flight, extreme speed or slowness, can be enhanced by video technology. (1987-88, p. 3)

On the other hand, in terms of philosophical perspective, the appearance and development of phenomenology and pragmatism, which provided the basis for the birth of somatics, offered a new vision about the relation of mind and body against traditional dualism, which has been dominant as the principal ideology of the Western world since the ancient Greek classical period. In other words, for the phenomenological and pragmatic thinker, to overcome the distinction of mind and body has become the most significant task. In this kind of environment, the name “somatics” became known through Thomas Hanna’s signature piece Bodies in Revolt: A Primer in Somatic Thinking in 1970. At first, Hanna describes the human suffering and alienation experienced in the modern technological revolution.

The period of the past century or more has been a period of anxiety, of unheralded dislocation and human suffering. It has been demonstrably a time of “What is the meaning of it?” and “Where are we going?” It has been a time when human power and human aggression have finally expanded to an all-encompassing terrestrial dimension, with a consequent destructiveness and pride and error never, in its extent, equaled in human history. (1970, p. 8)

Of course, Hanna’s argument as reflected in his book does not mean that he denies the benefits of the development of technology entirely. However, Hanna focuses on the human being or “soma,” who has suffered in a dominating
political, economic, and cultural environment. This statement from Hanna is
germane to the discussion of Feldenkrais, who was the inventor of the somatic
disciplines "Awareness through Movement" and "Functional Integration," and
the work of Therese Bertherat. For example, from the viewpoint of Feldenkrais,
"society has done a poor job through its educational systems and cultural
pressures. Chief among them, he believes, are conformity and competition,
which lead people to neglect their sensations and feeling" (Myers, 1983, p. 14).
In her book, *The Body Has Its Reasons*, Bertherat reveals a vision similar to
those of Hanna and Feldenkrais.

Exactly where you are at this very moment, there is a house that bears
your name. You're its sole owner but, a very long time ago, you lost the
keys. So you stay outside; you're familiar only with the facade. You don't
live in it. That house, the hideaway of your most deeply buried, repressed
memories, is your body. (1977, p. ix)

These innovators believe that human bodies as a great source of wisdom, need
to be reeducated. For Thomas Hanna, the foundation of the debate goes back
to Immanuel Kant, Soren Kierkegaard, Karl Marx, and Maurice Merleau-Ponty,
who are called somatic philosophers by Hanna and who stood against their
traditional society. Particularly, as one of the great influences for the
development of somatics, phenomenology provides a new perspective, the
"return to things themselves" (Husserl, 1965, p. 20) in a mind-oriented,
traditional world. Kockelmans explains Husserl's phrase "return to things
themselves" as follows: knowledge based on experience must be emphasized,
and, in experience, subject and object are not separate but present to each
other at the intuitive level (1967, pp. 29-30). This idea - the accentuation of knowledge based on personal experience - means that rational, logical thinking, which was significantly considered in Cartesian dualism, is not the only certain way to achieve knowledge; in other words, human physical activity executed by the "body" should be regarded as an important source for the manifestation of knowledge. Moreover, while mind and body are separate entities and the mind, which is characterized by the intellectual quality, occupies a superior domain to the body in Cartesian dualism, the relationship of mind and body is "inexorably inseparable" and the body is viewed as the locus of man's existence in the world as subject in phenomenology. To Merleau-Ponty, Zaner says, the self is perceived as embodied, body-subject, both mind and body simultaneously. The body can no longer be considered an exclusively physical thing: "It is only by experiencing my body-proper that I can apprehend it as experienced by me" (1971, p. 138). The concepts of unity of mind and body as subject and human existence as lived experience inherited from phenomenology provide the primary assumptions for the theoretical development of somatics.

Pragmatism may be considered another significant pillar of somatics, which represents the "holistic" view of a person, particularly in terms of the educational point of view. Seymour Kleinman's statement about the implications of dualistic philosophy is interesting in establishing pragmatism as a fundamental tool of somatics. Kleinman observes that the separation of mind
from body leads us to view a person in an “unnatural way” and has created unhealthy practices in the educational milieu. He says that as a result of dualism, we tend to see ourselves as separate and distinct entities — mind, body, and spirit, each a separate and distinct institution, which has established its own particular set of rules, methodologies, procedures, and language to care for and attend to it, for example, universities, hospitals, and churches, respectively (1990, p. 5). In opposing the tendency to view life as a series of compartmentalized experiences, for western people, Kleinman says, the emergence of pragmatic philosophy made it possible to establish physical education and dance as legitimate subjects, particularly in Colleges of Education in the United States and Canada (Ibid., p. 6). This seems to mark the beginning of a change of concept from abstraction to experience in the educational field, at least. This kind of influence which associated pragmatism with phenomenology became the significant basis for the birth of somatics.

While phenomenology and pragmatism have a tendency to be cognitive disciplines, somatics and somatic education are capable of offering us a more holistic approach, although somatics shares a similar philosophical perspective with phenomenology and pragmatism. Maybe the reason for the more holistic approach is that somatics is achieved by personal experience, cultivation, and practice through movement and awareness rather than by a cognitive pathway (Ibid., p. 7). This belief implies that “true knowledge cannot be attained simply by means of theoretical thinking (Ibid., p. 6).”
In this context, the meeting between dance and somatics seems not to be an astonishing event, and may have been inevitable. The contact between the fields can be discovered first in dance therapy. According to Irmgard Bartenieff, the root of dance therapy appeared in the works of Franziska Boas, Marian Chace, Lilyan Espenak, Trudi Schoop and Mary Whitehouse, who were modern dancers from different backgrounds in the thirties and forties (1972-73, p. 7). Bartenieff says that the growth of dance therapy [somatics in the dance field] coincided with the growth of modern dance:

Modern dance replaced the fading content of Western dance [ballet] with certain key notions: spontaneity, authenticity of individual expression, awareness of the body, themes that stressed a whole range of feelings and relationships. The great pioneers of its early years personified themes of human conflict, despair, frustration, and social crisis. Frequently, the choreography of the modern dancer crystallized into the age-old form of ritual. Such key innovations lead directly to the essence of dance therapy. (Ibid., p. 6)

Although the root of dance therapy can be found in the thirties and forties, the time when dance therapy began to be considered a big issue or a subject of concern to the public in the dance world may have been the 1970’s. Martha Myers, a dance scholar, reflects on the situation of the seventies as follows:

Although somatic disciplines such as the Alexander Technique, Ideokinesis,
Bartenieff’s Fundamentals and Laban Movement Analysis were not associated with the term “somatics,” these practices began to be designated by the comprehensive term “the body therapies” (Myers, 1983). For dancers, the moment of contact with the body therapies may have been the American Dance Festival in 1969, for which Charles Reinhart was selected as the director and Martha Myers as the Dean of the festival. In the six-week summer program, Myers, who believed that studies such as the body therapies provide tangible benefits to dance education, brought a new curriculum to the Festival, with such classes as anatomy, kinesiology, Laban Movement Analysis, various body therapies, and massage for dance training and education. According to Myers, most dancers regarded the body therapies as adjunctive or “extra stuff” they did not need and the teachers of those classes became persona non grata (Myers, 1991, p. 6). This tendency, however, has changed. Maybe one of the main influences can be discovered in the founding of various publications and organizations. For example, Thomas Hanna began biannual publication of Somatics: Magazine-Journal of the Bodily Arts and Sciences in 1976. Through this journal, the term “somatics” was popularized, and research about body/mind disciplines started to attract public attention. Furthermore, the ADF Center for Professional Dance Training and Education, which focuses on presenting workshops, particularly about dance medicine and somatics, was established (Ibid., p. 7). For people in the dance field, the body therapies seem to be helpful in the following ways: as a tool to protect dancers from injury; to
extend dancers' performing lives; as a tool to train performers more effectively; to maintain or restore dancers' health.

Table 1.
The beginning of the interrelationship between somatics and dance
1965 - Irmgard Bartenieff founded the Effort/Shape Certification Program at the Dance Notation Bureau in New York City, New York.
1966 - The American Dance Therapy Association was founded under the leadership of Marian Chase.
1968 - Mabel Todd's books The Hidden You and The Thinking Body were republished by Dance Horizons (originally published in 1937).
1969 - Anatomy, kinesiology, dance therapy and body therapies were added as new offerings in the curriculum of the American Dance Festival.
1973 - The School for Body-Mind Centering was founded in New York City by Bonnie Bainbridge Cohen.
   - Lulu Sweigard's Ideokinesis was added as a part of the curriculum of the American Dance Festival, taught by Irene Dowd.
1976 - Somatics: Magazine-Journal of the Bodily Arts and Sciences was first published by Thomas Hanna.
1978 - Irmgard Bartenieff founded a year-long intensive course, the Certificate Program in Laban Movement Studies, at the Laban/Bartenieff Institute of Movement Studies.
1980 - The 1st Dance Medicine Conference was held in Durham, North Carolina.

- Irmgard Bartenieff published her book *Body Movement: Coping with the Environment* with Dori Lewis.

- Bonnie Bainbridge Cohen's School for Body-Mind Centering offered a two-year certification program.

**1980’s: The flourishing of the somatic movement**

As we mentioned in the previous section, in the 1970’s, the contact between somatics and dance, particularly with the public in the dance field, seems to have been established through body or dance therapies. Especially, the certification programs in different disciplines stimulated dancers' interest in body movement and with this to create momentum, many somatic teachers trained in various body disciplines, such as Irmgard Bartenieff’s Fundamentals, Laban analysis, Bonnie Bainbridge Cohen's Body-Mind Centering, Lulu Sweigard's Ideokinesis, and the Alexander Technique, started to educate a wider public, including dancers in universities and institutes. For example, Lulu Sweigard taught her Ideokinesis for more than twenty years in the dance department at the Julliard School, Teachers College, Columbia University and at New York University (Cho, 1998, Myers, 1983 & Todd, 1968). In the following
section, the somatic disciplines mentioned which are more familiar to dancers will be reviewed in terms of their principles and practices.

Irmgard Bartenieff's Fundamentals

The term Bartenieff Fundamentals refers to a method created by Irmgard Bartenieff “to reawaken your awareness of muscles and joints that are not used, used inadequately or misused so that you can extend your movement possibilities in both energy and expressiveness” (Bartenieff, 1980, p. 230). According to Martha Myers, the important concepts in the Fundamentals can be summarized as Dynamic alignment, Body attitude, Initiation of movement and Weight transfer (Myers, 1983, p. 5).

- Dynamic alignment: unlike a fixed ideal or aesthetic model, dynamic alignment responds accurately and sensitively to changes in standing, walking, and sitting, and provides a flexible relationship with the environment.

- Body attitude: body attitude, which is expressed as the body’s “accommodation” to space in Laban theory, reflects a mover’s internal feelings. It is also considered as a personal signature because body attitude reveals part of a person’s life history.

- Initiation of movement: This refers to how and in what part of the body a particular movement begins. Proper initiation is essential to improving performance and preventing injury.
• Weight transfer: How a person transfers weight, from one body part to another while moving through space.

In particular, these four concepts are incorporated into the designs of six fundamental exercises performed on the floor to achieve full capacity, ease and expressiveness in movement. These are:

• Thigh lift or femoral flexion
• Forward or sagittal pelvic shift
• Lateral pelvic shift
• Body half (vertical) relationship
• Knee reach diagonal - knee drop
• Arm circles

The distinctive feature of these exercises is that the movements are performed with minimum effort and space.

Laban Movement Analysis

As an open system for movement description, Laban Movement Analysis (LMA) or Labananalysis, initiated by Rudolf Laban, addresses movement as psycho-physical behavior (Groff, 1995, p. 30). Accordingly, functional and expressive body movement can be described in terms of qualitative as well as quantitative aspects. However, the greatness of Labananalysis seems to be in its qualitative description, which is a more significant tool for study of the specific meaning of movement in personal and cultural interpretations.
In Labananalysis, there are four major categories -- Body, Effort, Space and Shape. First, the study of body as the central component is related to the knowledge of physiology, the use of the body, its parts, their functions, their constant interrelationships with each other, etc. The Bartenieff Fundamentals, exercises designed by Irmgard Bartenieff with the purpose of reawakening awareness of muscles and joints, help us to understand these interrelationships. Effort is the most subtle of the movement components of qualitative description. In the effort dimension, the dynamic changes of human movement are articulated in flow, space, weight, and time. Different attitudes, conscious or unconscious, can be defined with sequences of these four elements. In the space component, Laban organized movement possibilities with reference to geometric shapes, such as the cube, octahedron and icosahedron, and sequences called scales. The study of Space helps to increase spatial awareness of pathways and directional changes. The shape component, which is often combined with the Space component as mentioned in Bartenieff's book *Body Movement: Coping with the Environment*, addresses the capacity of the body to shape itself in space and provides a vocabulary for identifying design elements such as curved, symmetric, asymmetric, angular, etc (Bartenieff, 1980, p. xiii & Groff, 1995, p. 29). First of all, in learning Labananalysis, it is of critical significance is that the four major categories -- Body, Effort, Space and Shape -- are seen as very closely connected as a whole without fragmentation. Kleinman emphasizes that "the principles of effort-shape
lend themselves to the evolution of a movement experience methodology that appears to be inherently compatible with the objective of movement education” (1974, p. 22). Maybe this is the reason he uses Laban’s work as the basic of a class in movement theory and practice, in a laboratory setting such as a dance studio or gymnasium.

Laban Movement Analysis has been used in varied disciplines, such as in coaching athletes and Tai Chi, one of the Eastern martial arts (Hamburg, 1995 & Honda, 1995) as well as in dance education and dance therapy, because it offers a number of benefits. First, it provides a comprehensive vocabulary for identifying the ingredients of movement expression, describing and analyzing movement. Second, in dance or movement education, Laban Movement Analysis is a tool which enables students to explore, develop, and record techniques with greater clarity, meaning and direction. Third, the effort component in Laban Movement Analysis is particularly helpful in describe inner movement and the qualities of movement. Fourth, Laban Movement Analysis helps to integrate the experiential with the conceptual/abstract.

Bonnie Bainbridge Cohen's Body-Mind Centering

Body-Mind Centering (BMC), which was developed by Bonnie Bainbridge Cohen, has been described as an ongoing, experiential journey into the alive and changing territory of body. The explorer is the mind--our thoughts, feelings, energy, soul, and spirit. Through this journey we are led to an understanding of how the mind is expressed through the body in movement. (Cohen, 1993, p. 1)
In the study of Body-Mind Centering, cognitive and experiential learning are included for exploration of such topics as physiology - the skeleton, ligaments, muscles, and organs; the senses and the dynamics of perception; developmental movement (both human infant development and the evolutionary progression through the animal kingdom); and the art of touch and repatterning. The Basic Neurological Patterns (BNP) in the developmental stage receive particular emphasis. According to Mary Seereiter, who is the director of the dance program at Lane Community College in Eugene, Oregon and certified practitioner of BMC, the reason for this emphasis is that the movement patterns represent perceptual and intellectual patterns and each pattern has some effect on the others. Therefore, “if we have not developed fully in any given stage then we are limited in that area, which would reflect a certain limitation perceptually and intellectually” (1995, p. 9). The Basic Neurological Patterns are divided into pre-vertebrate and vertebrate patterns.

* Pre-vertebrate Patterns

~ cellular breathing: the expanding/contracting process in breathing and movement in each and every cell of the body

~ navel radiation: the relating and movement of all parts of the body via the navel

~ mouthing: movement of the body initiated by the mouth

~ pre-spinal movement: soft sequential movements of the spine initiated via the interface between the spinal cord and the digestive tract
Vertebrate patterns

~ spinal movement: head to tail movement
~ homologous movement: symmetrical movement of two upper and/or two lower limbs simultaneously
~ homolateral movement: asymmetrical movement of one upper limb and the lower limb on the same side
~ contralateral movement: diagonal movement of one upper limb with the opposite lower limb

Through process-oriented developmental movements, Cohen says, we facilitate the evolution of our consciousness as well as alleviate body-mind problems at the root level. Moreover, we are better able to understand ourselves and learn about individuality within the context of community (1993, p. 5).

Lulu Sweigard's Ideokinesis

The basis of Ideokinesis created by Lulu Sweigard goes back to the "psychophysical" system of Mabel Todd, who taught at Teachers College, Columbia University in the 1920's. Mabel Todd recognized "the importance of the interplay between physical stimulus and psychological response in the working of the neuromuscular system that produces our movement" (Myers, 1983, p. 17). This kind of idea led Todd to create a new method, visualization based on factual images, for movement training.
A protégé of Todd, Lulu Sweigard followed the concept of movement which was first proposed by Todd. According to the basic concept, all voluntary contribution to a movement must be reduced to a minimum to lessen interference by established neuromuscular habits. The all-important voluntary contribution from the central nervous system is the idea of the movement. Concentration on the image of the movement will let the central nervous system choose the most efficient neuromuscular coordination for its performance, namely, the innate reflexes and feedback mechanisms. The idea of the movement alone suffices to start all movement along its most suitable path. (Sweigard, 1974, p. 6)

Sweigard coined the word “Ideokinesis,” as distinct from Todd’s term “psychophysical,” and she describes Ideokinesis as follows:

Kinesis is motion, here defined as physical movement induced by stimulation of muscles and characterized by qualitative and quantitative positional changes of the skeletal parts. Ideo, the idea, the sole stimulator in the process, is defined as a concept developed through empirical mental process. The idea, the concept of movement, is the voluntary act and the sole voluntary component of all movement. Any further voluntary control only interferes with the process of movement and inhibits rather than promotes efficient performance. Imaged movement is best defined as an ideokinetic facilitator. (Ibid., p. 7)

Particularly, Sweigard designed Nine Lines-of-Movement to improve the efficiency of body alignment.

- A line-of-movement to lengthen the spine downward
- A line-of-movement to shorten the distance between the mid-front of the pelvis and the twelfth thoracic vertebra
- A line-of-movement from the top of the sternum to the top of the spine
- A line-of-movement to narrow the rib-case
- A line-of-movement to widen across the back of the pelvis
• A line-of-movement to narrow across the front of the pelvis
• A line-of-movement from the center of the knee to the center of the femoral joint.
• A line-of-movement from the big toe to the heel
• A line-of-movement to lengthen the central axis of the trunk upward

For these Nine Lines-of-Movement, Sweigard believed that the effects of each line are pervasive throughout the whole body and that "imagined movement can help to increase the efficiency of the whole person in a manner which can never be equaled by voluntary movement of any part or section of the body" (Ibid., p. 196).

In the study of Ideokinesis, first, the student must gain understanding of anatomical structure through observation and feeling rather than memorizing. Secondly is to the creation of images for visualization or imagery, particularly on the basis of the movement of bones. Finally, the student learns to reeducate the body through the repetition of imagery. To visualize the particular pattern of movement through the neurological pathway stimulates the movement of various muscles and improves body alignment (Dowd, 1983).

Some differences and similarities between Mabel Todd and Lulu Sweigard in terms of perspective toward human movement are identified below:
* Similarities

~ Both focused on the structures of the skeleton rather than those of musculatures, particularly, the location and direction of movement in the skeletal framework (Cho, 1998, p. 54).

~ Both used visualization or imagery for the reeducation of movement.

* Differences

~ While Todd studied the general characteristics of the human being, such as social activities, the condition of feeling, the function of movement, and human intelligence, Sweigard focused on the mechanical aspects of movement, exact reformation, and the systematic development of Ideokinesis.

~ Sweigard avoided the mention of psychological effect in her teaching (Ibid, p. 54).

~ While Todd used the term “psychophysical” system, Sweigard coined the term “Ideokinesis” to describe her theory.

**Alexander Technique**

The Alexander Technique developed by Australian Frederick Matthias Alexander (1869-1955) is one of the oldest of the body therapies and is intended to improve “ease and freedom of movement, balance, support, flexibility, and coordination” (Conable, 1995, p. 1). One of the principles of Alexander technique is “Primary Control,” which means a particular use of the
head and neck in relation to the total body. According to Conable, an Alexander teacher, in relation to primary control, human movements may be summarized as follow:

1. Habituated tensing of the muscles of the neck results in a predictable and inevitable tensing of the whole body. Release out of the tensing in the whole must begin with release in the muscles in the neck.

2. In movement, when it’s free, the head leads and the body follows. More particularly, the head leads and the spine follows in sequence. (Ibid. p. 2)

Along with primary control, another significant concept of Alexander Technique is “inhibition.” Alexander believed that people can change inefficient movement into harmonious and efficient movement through mental control. Three basic steps in applying the Alexander Technique are: awareness of a movement pattern, inhibition of that pattern, and substitution of a new one (Myers, 1983, p. 10).

As with other somatic disciplines, the benefit of Alexander technique for dancers will be the improvement of awareness of his/her own “self-use.” This will lead to an inner kinesthetic sense and help the dancer to develop his/her own technique based on individuality.

Somatic disciplines in general seem to share similar characteristics:

- **The unity of mind, body and emotion in contrast to the traditional concept of the dualistic mind / body relationship** - Trudi Schoop, a pioneer in dance therapy says:

  When psychoanalysis brings about a change in the mental attitude,
there should be a corresponding physical change. And when dance therapy brings about a change in the body behavior, there should be a corresponding change in the mind. . . . The approach of dance therapy is through body-mind. Both methods [psychoanalysis and dance therapy] want to change the total being, mind and body. (Bartenieff, 1972, p. 9)

Because body disciplines deal with all levels of disharmony which have occurred in the interconnections among body, mind, and feeling or emotion, "the effort should be made, not to minimize any separate aspect, but to understand more about all aspects so that their interrelationship can best be understood" (Bartenieff, 1980, p. 145). Moreover, the somatic teachers believe that the practice of body movement can change the movers' thoughts, feelings, and attitudes (Myers, 1983).

- **Neuromuscular connection** - Even though an exercise concentrates on one body segment, it will affect all parts of the body because of the integrated neuromuscular connections in the body (Myers, 1983 & Seereiter, 1995).

- **The emphasis on individuality** - Dr. Alexander Lowen, a psychiatrist trained by Wilhelm Reich, says:

  It is an axiom of bioenergetic analysis that a person can only feel his body. One cannot feel the environment except through its effect upon the body. In reality then, one feels how one’s body reacts to the environment or to external objects and the perception of this feeling is projected upon the stimulus. . . . All our feelings are body perceptions. How much we feel and how deeply we feel is a function of self-awareness. (Bartenieff, 1972, p. 11)

Because each person is unique, the goal of movement should be revealed in his/her own way.
• **Process oriented movement** - The intent of the mover is revealed in the process itself rather than in the conclusions of movement, such as the end position (Bartenieff, 1980, p. 16).

• **Training for Kinesthetic awareness** - The training of kinesthetic awareness is the most vital aspect of the somatic work.

• **Benefits of neuromuscular repatterning** - For dancers, the somatic approach to neuromuscular repatterning helps to improve their movement quality, aid in their rehabilitation, maintain health, and even increase technical flexibility and virtuosity (Myers, 1983, p. 4).

**1990’s : The extension of the somatic approach into the general education system**

In this part, a new breakthrough in choreography related to somatics beyond dance therapies will be discussed through Anna Halprin’s philosophy and dances. Her works provide a model of somatic dance. Moreover, along with the present situation of somatics in the dance field, the influence of the holistic approach in the public education environment will be mentioned through a description of the Manifesto of Global Alliance for Transforming Education (1991).
The influence of somatics in choreography: Anna Halprin's philosophy and dance works

While dance therapies emphasize "the psychotherapeutic use of movement as a process which furthers the emotional, cognitive, social and physical integration of the individual" (ADTA, Internet, 19 August, 1999), sometimes dance itself is used in "exploring ways in which dance can foster personal growth and communal solidarity" (Anderson, the New York Times, 13 June, 1999). Anna Halprin may be considered one of the representative figures who has been one of California's most influential dance artists since the 1950's and one of the early pioneers of therapeutic dance. Influenced by Moshe Feldenkrais (Awareness through Movement), Ida Rolf (Structural Integration), Randolph Stone (Polarity Therapy), Fritz Perls (Gestalt therapy), Carl Rogers and Thomas Gordon (active listening technique), and her husband and lifetime collaborator, Lawrence Halprin (environmental design and the RSVP Cycles), Halprin defines her dances as holistic experience.

When I think of dance, I think of it as a holistic experience. And, if in fact it is a holistic experience, then I think the spiritual component is intrinsic to the experience. In my own experience as a dancer, I feel this connection in the feedback process between movement, feeling and association (imagery). The integration of those three acts takes me to another level, like a symbiotic relationship. . . . Your total resources are being activated, whether the activation is initiated by a movement, or whether it's initiated by an association. It doesn't matter, so long as the feedback process between all of those components works in harmony. (Serlin, 1997-98, p. 14)
Thus, for her the criteria for evaluating a dance are very different from our conventional contemporary attitudes about dance performance. Anna Halprin says that

the criteria would need to be whether the dance did, in fact, create change. Did the dance change the dancer? Are people able to feel that their health level has changed, that they were somehow or other able to face some aspects of their own dark sides, or a life-threatening illness, be it cancer, AIDS, or whatever it is, and able to face it with a great sense of aliveness, a greater sense of living their lives more fully? That would be a criterion of whether or not the impact of the dance fulfills spiritual intentions. It’s not whether the dance looks pretty or receives good reviews; those are not the criteria that one would use. The criteria would be very different criteria if the intention is one of spirit. (Ibid., pp. 14-15)

Moreover, one of the notable characteristics of Anna Halprin’s works is that the barriers between life and art do not exist. It seems that she seeks forms through which to integrate dance and art into the daily life of the individual (this idea is often revealed in folk arts as ritual, for example, in folk dances in Korea. Korea’s dances will be mentioned in the next chapter). This idea is reflected in Halprin’s work *Apartment 6* (1965). Halprin explains the rationale behind this piece as follows:

Performers in dance, or drama, are simultaneously themselves and their own instruments. There is no separation between the artist and art medium, as there is in visual arts or music. Therefore, the untapped psychological life of the performer in the here and now could be used as the material for a dance performance that would bridge art and life. (Nisenbaum, 1997-98, p. 22).

Despite of her age (now 79), Anna Halprin’s somatic journey toward the connections between body, mind and emotion continues through her choreography and collaboration with audiences.
Finally, through the characteristics of Anna Halprin’s philosophy and dance, which have been mentioned, we can recognize the qualities present in what may be called “somatic dance,” which demonstrates the holistic perspective.

- It is more important to cultivate the dancer’s own creative expression than to imitate someone else’s style. Moreover, in teaching, teachers should enable their students to subjectify their experience; this is reflected from the point of view of Margaret H’Doubler, who was Halprin’s true mentor (Ibid., p. 16).

- Although a dancer subjectifies his/her own experience in a dance, the dance must move consciously into the realm of dancing for the people of the audience. Thus, Halprin’s dances can be considered rituals — dancing for a change to happen in the life of the community, in the life of the planet, in the life of a relationship (Ibid., p. 16).

- Although a choreographer in the traditional sense takes an authoritarian position toward his/her dancers, through Halprin’s process of “taking part,” the dances created should be dances that anybody can do and will return people to an awareness of movement, which is one of our most essential birthrights. This was the intention in the Circle the Earth, choreographed by Halprin (Ibid., p. 17).

- To realize the mover’s own style induced from lived experience is one of Halprin’s most important contributions to somatic dance: “In exposing themselves as real people on the stage, the performers were creating a new
aesthetic. . . . In this new aesthetic, beauty is the expression of the lived experience in the here and now rather than in form or technique”
(Nisenbaum, 1997-98, p. 23).

The somatic environment in higher education and public education

The diffusion of somatic ideas or principles and the benefits of somatic disciplines toward movement education has created an awareness of a new human value in a modern society characterized by radical changes. The term “somatics” or “somatic education” has become familiar to people in dance fields, and at present, a number of universities in the United States provide coursework in the somatic disciplines. In dance departments, Laban Movement Analysis, Bartenieff Fundamentals based on Laban theory, body conditioning for dynamic alignment, and Yoga are offered for dance majors and dance scholars of the future. According to a personal investigation of the Internet, New York University, Western Michigan University, Wesleyan University, University of Georgia, the Ohio State University, University of Colorado, George Mason University, and the University of Hawaii seem to be representative universities. For example, in the case of the Ohio State University, the first somatics class in the dance department was initiated in the fall of 1974 by Lucy Venable,³ who was one of the faculty members. According to personal communication with Venable, she introduced the work of F. M. Alexander, Lulu Sweigard, Moshe Feldenkrais and Irmgard Bartenieff to assist students to find ways of improving
how they moved and consequently ways of improving how they danced.

Venable says that although this class was only an elective experimental class inspired by her personal interest, it later became a required course for incoming graduate students and senior undergraduate students. Since the retirement of Lucy Venable in 1992, somatic classes such as Dance 803/691 are taught by Prof. Melanie Bales under the title "Seminar in Body-Mind Approaches." In the classes, students gain knowledge of movement as a somatic phenomenon through somatic disciplines such as Lulu Sweigard's imagined movement, Constructive Rest Position, Alexander Technique, Body-Mind Centering, and Bartenieff Fundamentals, and discuss their everyday and dance activities as applications of course discoveries. These classes seem to be very significant because students realize the mind-body connection both in theory and practice.

Moreover, in terms of dance therapy, unlike other Dance/Movement Therapy programs, which are included as part of another department [often a dance therapy program is included with such programs as Applied Psychology, as in the case of the Antioch New England Graduate School (1994, p.57-58)] the University of California at Los Angeles will be offering a graduate specialization in the dance department, "Dance as Healing and Therapy" from Fall 1999 (UCLA, Internet, 19 August, 1999).
In the public educational environment, the GATE (Global Alliance for Transforming Education) Manifesto concerning Education 2000 promulgated a holistic perspective in 1991. The Preamble to this manifesto begins as follows:

We believe that our dominant cultural values and practices, including emphasis on competition over cooperation, consumption over sustainable resource use, and bureaucracy over authentic human interaction have been destructive to the health of the ecosystem and to optimal human development as well. (p. 1)

This reflection on the situation of modern society leads to recommendation of the holistic perspective in terms of a new educational viewpoint.

Holistic education celebrates and makes constructive use of evolving, alternate views of reality and multiple ways of knowing. It is not only the intellectual and vocational aspects of human development that need guidance and nurturance, but also the physical, social, moral, aesthetic, creative, and spiritual aspects. (Ibid., p. 4)

In the Western world, this holistic perspective, particularly in the educational setting, seems to be a very radical paradigm because the education for mind or intelligence in western society has always occupied a superior position while the education of body has been considered secondary. The concept of holism, which has led to holistic education, enlightens us and our society with the assumption that “the universe is an integrated whole in which everything is connected” (Ibid., p. 4). In holism, there is no hierarchy and no separation between mind and body, only horizontally personal differences and uniqueness exist. Moreover, dance and physical education, even spiritual education, rediscover their significance in the holistic perspective.
As explained in this chapter, the field of dance has benefited from the emergence of somatic disciplines, such as Laban Movement Analysis, Body-Mind Centering and Bartenieff Fundamentals. Relaxation, protection from injury in dance activities, and rehabilitation or remediation are often mentioned as common benefits; moreover, the “neutral” easy-going style, which is one of the characteristics in a somatic-based dance class, can provide fertile ground for the body knowledge necessary to improve technical and choreographic skills (Eddy, 1991, p. 26). It can be considered fundamental to dance or movement.

Furthermore, as we can perceive from the GATE Manifesto, the holistic perspective in a general education setting, whether it has been influenced directly by somatics or not, holds the potential that “the entire field of education can benefit from a holistic approach.”
Endnotes

1 Sally Fitt, Janice Plastino and Dr. Ernest Washington became instructors for anatomy and kinesiology and Irene Dowd, Cecily Dell, Peggy Hackney and Missy Vineyard taught different body therapy systems.

2 The term “taking part” means that in the dance, participants should be infused with feeling and images connected directly to their own individual stories. Also, taking part allows each participant to collaborate in the creation of the collective story (Serlin, 1997-98, p. 17).

3 An Emeritus professor of the Ohio State University, Lucy Venable became a Labanotation teacher and Labanotator certified by the Dance Notation Bureau. She was the director of the Dance Notation Bureau from 1961-1967 and the director of the DNB Extension at the Ohio State University for 12 years. Also, she developed a software program, Labanwriter, with Scott Sutherland.
CHAPTER 4

KOREAN DANCE AS A SOMATIC DISCIPLINE

In chapter three, we considered Anna Halprin’s dances as a model of somatic dance in terms of philosophy, the approach to the ultimate goal, and perception of the evaluation of human movement. Does somatics and dance mix well? Does it make sense to integrate them? In this context, in chapter four, the somatic characteristics immanent in Korean dance will be explored through the principles of the Korean people’s artistic expression and distinctive forms or ways of moving, as an application of the somatic principles.

This study may be viewed as an exploration of the unique characteristics of dance or an instinctive form of Korean art and aesthetics. In general, the representative characteristic of Korean beauty is found in naturalism. Yoo-Sup Ko, a Korean aestheteician of the 1940s, expressed the essence of Korean beauty as “a grand savory taste,” “a craft of non-craft,” and “a desolate humor.” Won-Yong Kim, a Korean art historian of the 1960s, defined it as “naturalism” which minimizes artificial traces as much as possible and is quite different from the meaning in Western art ¹ (Zoh, 1999, p. 9). For example, according to
Myung-Hee Han, the differences between Western and Eastern music, particularly the music of Korea, are described as follows. Western traditional music is based on the beating of the heart, which has dynamic energy; on the other hand, Korean traditional music is based on the breathing cycle, which has a static or meditative characteristic. Moreover, in the use of material for musical instruments, the Western musical instrument uses wire, which has the quality of metal; on the other hand, the Korean musical instrument uses silk thread, which imparts soft, warm, and meek characteristics to the music. Therefore, Western music may convey feelings of challenge and conquest over nature while Korean music gives the feeling of adaptation to nature (Han, 1994, pp. 30-33 & pp. 38-42). The characteristics revealed in Korean traditional music are also found in Korean traditional dance. In this chapter, we will consider Korean dance as an artistic somatic discipline. Moreover, the universal value of somatic dance, the possibility of the developing somatic dance in other cultural contexts as well as the essence of Korean dance and aesthetics will be discussed.

First, the introverted characteristic of Korean dance may be considered one of its major somatic characteristics. In Korean dance, particularly in folk dance, intense feelings originating from within the body are expressed. According to Byungho Chung, Korean folklorist, one of the characteristics of Korean dance is that the individual/dancer's introspection is emphasized and given expression through three meaningful qualities, "mut, heung, and
"shinmyung" (Chung, 1997, p. 1), which together mean “irrepressible joy. . . .
almost reaching the point of giddiness. . . , a joy pouring forth from within. . . ,
from a deep sense of beauty. . . , a state of everlasting exhilaration” (Heyman,
1964, p. 5). Folk dancers [mostly farmers] often have no regular dance
education; however, they have lived in an environment which contains various
folk games, songs, dances, and plays of their own, mainly related to the
agricultural cycles [The oldest art forms in Korea, folk dance and song seem to
come spontaneously from their productive lives or religious rites]. The
environment, moreover, has taught the people to be natural dancers and
musicians. Therefore, it may be difficult to find delicate, structured, or stylized
components, which are often observed in court dances, in the folk dances.
Instead, free, plentiful, creative and improvisational movements become the
vital elements in folk dance. Furthermore, Korean dance, particularly folk dance,
can be referred to as subject-oriented dance.

Second, natural or nonartificial beauty is one of the significant principles
in Korean dance and other art forms, such as painting, calligraphy or gardening.
This idea is based on the Korean belief that a human being is a part of nature;
therefore, the beauty of naturalness rather than artificial beauty is regarded as
the ultimate end or goal of the Korean art style. For example, Byungho Chung
shows the difference between Korean and Japanese aesthetics in gardening.²
The Japanese like to bring nature into their home, and, then, they plant the
natural tree in a pot, as in *bonsai*. On the other hand, Koreans enter into nature
and make a small pavilion, called the Jeung-ja (Chung, 1997, p. 2). In the Korean belief system, nature has the greatest beauty and is absolutely perfect; therefore, Koreans do not like orderly, mechanical, and artificial techniques for expression in the arts. For this reason, in dance, unsophisticated, effortless, and simple movements, often imitating nature, never uneasy or undignified ones, are preferred for artistic expression rather than arrangements of decorative movements. The normal posture before a dance begins, for example, is a relaxed state to lead to natural movement. In particular, the feet make an angle between 30 and 40 degrees, the knees are slightly bent, not straight up, and hand and wrist are also in a relaxed state. Koreans maintain the belief that the power to move the human heart lies in simple and normal movement. The distinctive foot movement in Korean dance provides another reflection of the naturalism in Korean aesthetics. As in the normal step, the heel of the foot in Korean dance meets the ground first and then the whole foot touches gradually. The movement creates a rolling and curving motion, and this is emphasized by the line of the traditional-style Korean sock, PoSon, which is worn in traditional dance. According to Alan C. Heyman, this movement shows a strong attachment to the land, as a source of spiritual foundation. Heyman offers an imaginative description of Korean dance:

The dancer's step expresses the character of a bird's flight, a crane or a heron: the dancer's foot (where female), hidden beneath the folds of a long, wide, flowing skirt (the ch'ima), is like a bird in hiding, assimilating both freedom and adherence to the earth and consolidating them. Korean dance appears only lightly dependent on the ground; it overflows with airy beauty yet retains gravity. (Heyman, 1998, p. 45)

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Although this has now become a stylized movement, it seems to arise from a natural walk.

Third, self-cultivation is required for learning a dance or movement. This learning process seems to be similar to the learning process for the Martial Arts:

Learning the martial arts and ways embodies the idea that suffering and hardship are necessary parts of life that need to be experienced if one is to become a 'whole' person, imbued with the quality of a mature and wholesome inner enlightenment. (Schmidt, 1983, p. 47)

As in Martial Arts, to achieve the integration of mind and body, which is of fundamental importance in Korean dance, dancers have to experience the suffering and discipline of self-cultivation. For example, Sungjun Han (1874-1942), who was one of the greatest choreographers in the Korean dance tradition, seemed to experience a harmony of mind, spirit, and body through breathing, rhythmical motion, and self-cultivation. Indeed, he spent more than three years in a temple of Buddhism, Suduksa (Sung, 1998, p. 109), where people devoted themselves to spiritual discipline. Through his life, he emphasized that the basic attitude in learning Korean dance is self-cultivation, and this seems to be related to the somatic practices - integration of mind, spirit, and body. In the case of ritual dances for Buddhism, this characteristic is undoubtedly revealed. Outwardly, Pomp'ae and Chakpop, which are performed by monks in the temples of Buddhism, have the function of imparting Buddha's teachings to the audience. On the other hand, Sun Ock Lee, Zen
dancer, says that the Zen dances are expressions of the inner world of the performer on the path toward enlightenment.

Inwardly, for the performer, *Pomp’ae and Chakpop* are expressions of devotion to the Lord Buddha, through invocation and supplication. Thus, the performer seeks Enlightenment by surrendering his mind and body as an offering to Buddha, and thereby partaking in the fruits of Buddha’s efforts. (Lee, 1985, p. 104)

Therefore, to surrender the dancer’s mind and body and to prepare for enlightenment, meditation through self-effort has been considered an indispensable element of Korean dance training. Particularly, because most Korean dances have a slow rhythm, a dance can often be referred to as moving meditation, or meditation in movement and offers opportunities for self-awareness and enlightenment as in many somatic techniques.

Fourth, Korean dance begins with the breathing, the central impetus for the movement. Many Korean dancers believe that the source of breathing for Korean dance is found in the lower abdomen area, in Korean, the *tanjun* area, rather than in the chest as in normal breathing, because “the *tanjun* area (midway between the navel and the pubic bone) is considered to be the center of one’s vital energy, known as *Ki*” (Lee, 1985, p. 106). The explanation of Song Dahm, Son [meditation] Master, about *tanjun* breathing gives a deep impression.

Breathing through the *tanjun* is as if your lower abdomen were like a balloon which you inflate and deflate as you inhale and exhale. Experiencing the center of gravity of your body, namely, the *tanjun*, corresponds to finding the center of gravity of your mind. Body and mind are not two; they are merely different expressions of the same thing . . . . Correct thinking is comprised of the concentration of your entire being in the tanjun area, through *tanjun* breathing. (Ibid., 70)
According to Byung-Ho Chung, Korean dance associates the change of movement with breathing, particularly, through three processes of breathing - tie or finish (on Korean, the verb maed-da), wiggle or flow (in Korean, the verb eareu-da) and untied (in Korean, the verb pool-da). At first, the tie movement can be shown as the stopped state of movement during inhalation; in other words, the movement created in this stage becomes static even though the dancer is still in a state of movement. The flowing movement has the function of adjusting the state of internal feeling between tying and untying movements. The untied movement refers to discharge of the Ki [energy] which is contained within the body during exhalation; therefore, the movement created by this process becomes dynamic. When these processes are expressed naturally, the delight of Korean dance occurs. This expression of Korean dance is the variation of movement created by the internal feeling or Ki, and this manner of expression in Korean dance can be explained as the integration of spirit, mind, and body (1999, p. 302). Usually, when inhalation occurs, the two arms are spread in an outward direction, and when exhalation occurs, the arm movement is stopped. However, it is important to note that the movements are continuous, rather than separate because the end of movement becomes the beginning of movement and vice versa. This can be described as the continual change from yin to yang and again from yang to yin [the flow of Ki ], and it will be observed in the form of infinite curves, which are created in space by the performer's whole
body and costume. Byungho Chung, moreover, emphasizes the function of the

Ki in Korean dance tradition as follows:

The Ki as the fundamental source of expression in Korean dance gives the dancers a means to communicate their feelings with the audience or other dancers. Therefore, without Ki, the dancer cannot touch the audience's heart. (Chung, 1999, p. 301)

If we can approach the unity of mind and body described by Song Dahm through tanjun breathing and the Ki, expressed as a result of tanjun breathing, is closely related to Korean dance, these may be considered somatic characteristics of Korean dance.

Fifth, another characteristic of Korean dance is the feeling of heaviness. As a Korean dancer, I think that this is an effect which comes from breathing which leads to the serenity of the inner world. Conveying the feeling of heaviness, as described in the Korean verb mugopta, is emphasized in the traditional forms of Korean dance like the well known Seung Mu [monk's dance]. This Buddhist dance does not belong exclusively to any Buddhist tradition, in spite of its literal name, but rather is part of a country-wide genre of mask, folk, and ceremonial dances. In the Seung Mu, the dancer wears a long sleeved jacket crossed with a red sash and a peaked white cap, which is reminiscent of the robes and symbolic ornament of a Buddhist monk in the temple (Lee, 1996). At first, in this dance, the dancer seems to be involved in a spiritual discipline to enter the stage of nothingness or emptiness. The Buddha-nature, and the movements of the long sleeves symbolize the struggle to free the dancer from the internal and external worlds, or spirit and flesh. The
movements of the dance change with the different rhythms and finally, in the end, the dancer plays a drum to express attainment of the stage of emancipation and enlightenment which are the ultimate goals of meditation. Moreover, Christine Loken mentions that the concept of the feeling of heaviness exists in both Japan and Korea. However, the approach is different. Loken observes:

Although in neighboring Japan the dance also has a stress on heaviness, for the Japanese this is a downward force which represents a sense of settledness, ochitsuita, of immovability or stability. In Korean dance, however, we feel this as a rejuvenating force, something which the dancer uses to rise again. (Loken, 1983, p. 75)

In Korean traditional dance, as Loken says, the feeling of heaviness seems to exist in the flow or balance between rising and sinking and reflects the life style of the Korean people. For example, there is the tendency to avoid a frivolous and fickle temperament and to seek a life of balance in Korean Jungyong, between the internal and external worlds. The term Jungyong may come from Confucian ideas, which have dominated Korean society as moral principles.

Sixth, in Korean dance, a dancer’s body moves as a unit - arms with chest, chest with tanjun breathing, breathing with lifting away from and giving in to gravity. Loken describes the impression in Korean dance:

In general, I feel that Koreans do not use their bodies as a conglomeration of many separate parts, which can be manipulated individually, but rather as a group of single units... they do not break into various distinct angles. Koreans do not isolate the pelvis, the knee joints, the head or the shoulders. (Ibid., p. 78)
For example, in the relaxed hand, the fingers and thumb are moved as a single unit. Also, both hands are the extension of the line of the arms, and they do not appear as separate or isolated entities. This interrelatedness of the whole body creates the beauty of temperance, refinement and elegance which are often seen in Korean court dance. For example, Ch’unaeng Mu or Ch’unaengjon of the Yi dynasty (1392 - 1910), which is one of the court dances, portrays a nightingale singing in springtime and is performed on a large (8 by 12 foot) straw mat with designs of cranes and flowers. In this dance, the dancer uses long rainbow-colored sleeves, the Hansam. The use of long sleeves is one of the characteristics of court dances. The sleeves are thrown into the air. At this time, breathing and the movement of both arms occur through the chest as a unit. If a dancer moves only the wrists, the quality of movement will be broken and this is called impudent or frivolous deportment. Alan C. Heyman mentions the source of the qualities of court dance as follows:

It features a subtle and restrained exposition of innermost feeling; for this reason, the dancer’s overt physical features are hidden to the greatest extent possible. Such restraint is a byproduct of the influence of Confucianism, which was the state religion during the Yi dynasty. (1998, p. 49)

In Korean dances, moreover, when some movement is achieved or is in stillness, even if the movement is small and infrequent, it is believed to be very dynamic in an esthetic sense, or within the body. This concept is often referred to as the beauty of motion within stillness or, conversely, stillness within motion, in Korean chong’joong’dong, denoting quiescence (Chung, 1997, 1999,
Heyman, 1998 & Sung, 1979). According to Loken, the concept of chong'joong'dong can be described as follows: "Korean dance has essentially a kinetic rather than a sculptural quality. The dancer is never still, something is always moving and this basic quality alone makes it appear graceful and gentle" (1983, p. 74). This concept of chong'joong'dong seems to be created by the interrelatedness of the moving body as a unit.

Seventh, Korean dance is often integrated with song, music, and drama. This does not mean that the dancer is necessarily accompanied by singer, musicians, and actors. Rather, the dancer has several different roles simultaneously, such as singer, musician, and actor. For example, in the Choonaengjun [court dance], "before beginning the dance, the performer kneels before the king [at present, before the audience]. With her face concealed behind the long, rainbow-colored sleeves, she sings a chang-sa wishing the monarch long life" (Heyman, 1964, p. 20). This tradition of chang-sa is a distinctive characteristic of the court dance. In the Nongak [farmers' music and dance], the dancers become moving musicians with gwaeng-ga-ri (a small gong), changgo (a two-headed drum), pook (a round drum), sogo (a small drum) and jing (a large gong). They do not dance without the musical accompaniments because both music and dance are indispensable to obtain mut, heung, and shinmyung. As another example, in T'al'ch'um [mask dance-drama], the performers dance, sing songs and perform several scenes, such as the triangular affair of the aristocrat, his wife, and his concubine in its mockery of
the privileged classes. Particularly, in *T'al'ch'um* and *Nongak*, there is no distinction between the dance space and life space; in other words, dance could occur in any location, such as a playground, market place, or the front yard of a home. Moreover, at the end of both *T'al'ch'um* and *Nongak*, people who were watching and performers always mingle in dance and music, and the dance becomes a free for all. There is no distinction between performers and audience.

Finally, Korean dance has some positive effects in the transitions of human life.³ For example, the folk dance *T'al'ch'um* [mask dance - drama], which was originally a Buddhist morality play, “was transformed into comic plays that satirized the corrupt Buddhist clergy of the time [ancient times], the decadent aristocracy, and the triangular relationship of husband, wife, and concubine” (Heyman, 1998, p. 47). In *T'al'ch'um*, the performers and audience share their feelings of sorrow or suffering, “*Han,*” and both performers and audience are carried from restriction to freedom, from darkness to light, and from bitter feeling to delight through dance. This characteristic is also found in the dance *Salpuri chum*, which is believed to be derived from the Korean shaman's ritual *Kut*. In Korean, *Sal* means

a harsh and vicious energy harmful to human beings as well as objects; thus, in other words, "*sal*" implies evil conduct. "*Puri*" is a noun from the verb "*pulda,*" which means clearing up something wrong, vague or tangled. Finally, "*chum*" means dance. (Yoo, 1995, p. 4)

According to Heyman, at the outset of the dance, there is nothing to indicate a real shaman's ritual;
yet, as the dance progresses, one can feel the presence of something indescribably different, an exotic apparition, perhaps, a kind of vapor animating the body of the dancer and causing her to take the form of a spirit - a gay, beautiful, bewitching sprite, whose joy seems boundless. (1964, p. 40)

The viewpoint of a western observer about the aspect of transformation in Korean dance, especially *Salpuri Chum*, may provide valuable information about this special characteristic immanent in Korean dance. Annette Fieldstone, a graduate student who had no previous experience of Korean dance wrote:

I had the wonderful experience of seeing Mihyun perform Korean dance. But it was more than seeing her "do" the movements. She actually "became" the dance. She was not just a body performing well-rehearsed movements. In each moment, in each movement to the music, she was much more than the Mihyun I had previously known. She was transformed into a being that allowed me to experience, through her, the emotion of the story being told in the dance. I can only describe the experience of watching her as my own transformation, for when her performance ended, my eyes filled with tears of joy that streamed down my face. I think the passion she emitted while dancing flowed through me and left my body in tears of bliss. I use the word passion to describe the total immersion of Mihyun into the Korean dance. Mihyun was more than a dancer, and the dance was more than certain steps. Mihyun, with her passion, her total immersion (body, mind, spirit, perhaps?) into the art form, may account for her transformation into the actual character in the story. This, in turn, transformed me to experience a higher level of joy and bliss. (Personal e-mail with Fieldstone, 1999, October 5)

In summary, the main somatic characteristics of Korean dance are:

1. The individual/dancer's introspection is emphasized through three meaningful qualities, *mut, heung, and shinmyung* - 'subject-oriented dance'.

2. Naturalness in the expression of Korean dance is stressed.

3. Self-cultivation is the essential basic attitude in learning Korean dance.
4. The central impetus for Korean dance is breathing from the *tanjun* area considered to be the center of one's vital energy, known as *Ki*.

5. The feeling of heaviness is connected with the flow or balance between rising and sinking.

6. In Korean dance, the dancer's body moves as a unit.

7. The performance of Korean dancers often integrates the roles of musician, singer, actor and dancer.

8. Korean dance has positive effects in the transitions of human life.
Endnotes

1 According to Johann Zoh, Professor Emeritus at Soong Sil University, Korea, the term naturalism was used in the Renaissance painting and the 19th century French literature in Western art.

In Renaissance painting, it was understood as an attempt to pursue eternity through natural objects. In 19th century French literature, it was an artistic movement with an objective attitude to depict and analyze objects and events with the help of scientific developments. These ideas of naturalism stand in stark contrast with the term used by Kim Won-yong, who loosely apprehended it as a nearness to nature. (1999, p. 9)

2 Even though both Korea and Japan are located in Eastern Asia, their people have created unique cultures.

3 Strictly speaking, this aspect may be considered an effect obtained through a dance performance rather than a principle for artistic expression; however, I believe that it is important to mention of this characteristic as a somatic characteristic of Korean dance.

4 During the 9th Somatic Conference (1999, 5, 14) at the Ohio State University, I had the opportunity to present a paper, “Somatic Characteristics in Korean dance.” As a part of the presentation, the Korean dance Salpuri Chum was performed in order to foster understanding of Korean dance among
participants of the conference who had no previous experience with Korean dance.

5 Annette Fieldstone is currently a Ph. D candidate at the Ohio State University in the area of Psychology and Health. She has taught Yoga over fifteen years, especially to cardiac and pulmonary rehabilitation doctors and patients at major Ohio hospitals (Information from the presenter descriptions of the 9th Somatic Conference, 1999).
In this chapter, new teaching methods for Korean dance, which have abundant somatic characteristics, will be suggested in terms of the somatic perspective. However, some of the teaching methods may not be totally new because they can be recognized as the original or traditional methods which had been pursued by older generations but have not been used or emphasized by the new generation of the present time. The purpose of this new teaching method is to explore the inner and outer world of the bodily being through Korean traditional movement and meditation. Also, I believe that the teaching method may contribute to restoration of the original character of Korean dance. A somatic approach to the methods of teaching Korean dance seems to be appropriate because the expression and manner of movement of Korean dance have numerous similarities with the somatic viewpoint as we considered it in chapter four. In this chapter, several teaching methods or strategies for Korean dance education, particularly for traditional dance, will be developed through the somatic perspective. My experience in learning and teaching Korean dance
and the process of my course work in the United States will provide the foundation for the somatic strategies for dance teaching.

The first strategy is to establish a comfortable milieu for the students. This is significant because it helps students to feel free and to experience closeness with their bodies. Traditionally, in Korea, the king [president], parents, and teachers have been regarded with a similar degree of respect. The influence of this tradition has definitely contributed a lot to Korean society as a positive facet; however, it has also resulted in the figure of the tyrannical teacher in the classroom. I believe that the somatic dance teacher should be willing to turn from the figure of the tyrannical teacher; moreover, the teacher must be an earnest learner as well as a knowledgeable teacher in terms of multi-faceted understanding. Therese Bertherat and Carol Bernstein provide some conditions for the somatic milieu:

The teacher's voice, the tone and rhythm of his words, the presence or absence of other students, the simultaneously neutral and familiar room where the class takes place, its special atmosphere - each element contributes to bringing the student closer to his body. (1977, p. 137)

In a dance technique class, the relationship between students and teacher can create a different environment. To provide comfort and a secure mood will be the first step of teaching through a somatic approach.

As the second strategy, I will develop a meditation method through Korean traditional music. In the teaching and learning process for Korean traditional dance, the congruence of music and dance has been one of the most
important conditions for students. For this reason, great choreographers and
dancers in Korean dance history were also great musicians. For example, Ki-
Sook Sung says that Sung-Jun Han (1874-1942), known as the father of
Korean dance, started to learn dance and music with the same priority in his
boyhood. One of his great dances, TaepyongMoo, shows that he was an
unusual genius in Korean music because the time required to understand the
rhythm of the dance is about several months. Furthermore, his emphasis on the
harmony of dance and music was revealed once again in his period of teaching
at Chosun music and dance institute. He always required a live musical
accompaniment in dance practice as well as in performance. Sung-Jun Han
brought students to live in his studio and taught them the rhythm and melody of
music. Moreover, when his students danced, in turn, each student became a
musician in order to experience fully the basic principles of dance and music
(1998, p. 109). As we noticed in the anecdotes of Sung-Jun Han, the
understanding of music is indispensable in the learning process of Korean
dance. Meditation with the music makes students to familiar with rhythm and
melody and helps in their relaxation and embodiment as well. Moreover, Han’s
teaching method, especially that a student becomes a musician in turn, will be
used in somatic dancing class.

As the third strategy, breathing methods for particular Korean traditional
dance forms will be learned and practiced. According to Eric Franklin,
breath is a very important image intimately connected with movement
flow. When the breath stops, so does the flow. Breath creates drama... At the
core of body language, breath reflects our state of being. We can
imaginatively send our breath anywhere inside and outside our bodies. Movement that is supported by a nonrestricted breath flows. It is difficult to move fluidly while holding your breath. (1996, p. 18)

In the expression of Korean dance, breathing is a very important element as in the other somatic disciplines, such as Yoga and T'ai Chi. In the application of this breathing method, students will practice various basic breathing patterns with music through the arm movements in sitting position. This practice will improve self-awareness and stimulate the kinesthetic sense. Moreover, the use of sounds, such as "oh," "aah," or "iiih," will help foster the awareness of breathing. According to Bartenieff, recognition of the two phases of breathing, the growing and shrinking process, heightens awareness of the center of the body around which the process revolves. Exercises created by Bartenieff (1980, p. 234-251) and breathing patterns created by the researcher will be provided in the experimental class for Korean dance.

The fourth strategy will be applied when the students learn sequential movement. According to my dance experience, dancers prefer to dance in front of a mirror. I can confess that this training method sometimes leads students to focus on external movement rather than inner movement. Orientation to different fronts will give students an opportunity to focus on the inner movements. Through such training, students come to feel confidence in their own external and internal movement, and gain spatial awareness as well.

As the fifth strategy, although the whole movement sequence is provided, students will be encouraged to create their own movements in some part of the
whole dance or in their final project. One of the characteristics of Korean traditional dance is impromptu amusement. I believe that this “tradition” is not like a piece of static and fixed sculpture in a museum, but that it should be changed and flow in terms of a dancer’s artistic taste and preference. In fact, the evaluation of a traditional dance is based on the improvisation of the artist. Although the students make or add their own movements in a traditional dance, the essence of the traditional dance is not changed or extinguished if their movements are based on the integration of mind and body and the expression projected from a first-person perspective, not a third-person perspective, apparently somatic principles. As a somatic dance instructor, my role is to help the student find his/her own unique movement as a whole person.

To provide subjective-oriented dancing time in class is the sixth strategy. In the dance education system at present, a dance is often taught as an objective for official performance and for the spectators of the future. Therefore, the dance class is advanced by the instructor following a fixed curriculum. However, as mentioned earlier, the tradition of Korean dance has a subjective-oriented perspective, and this can be achieved only when a dancer or mover is fully aware of him/herself. In the class, the offer of free dancing time leads students to improvise unique movements as well as to feel subjective-oriented dance. Music in various tempos and styles will be provided in order to encourage students’ interest. Another way to encourage subjective-oriented dance may be to work from students’ lived experiences. The students will be
asked to create movement phrases derived from their past or from the question “who you are?” To this process, the students will particularly be focusing on the internal movement and inner-self rather than external shape of movement. Moreover, if the students are invited to participate in a community festival or event, they will be encouraged to feel a sense of solidarity with the audience in its life space, such as park, church, playground, anywhere but the conventional theater, and in dancing with the audience, they will find a bridge between life and art as seen in Anna Halprin’s works and Korean dance tradition.

In summary, through the above strategies, somatic principles such as the integration of mind and body and the improvement of self-awareness will be achieved. Moreover, somatic principles will be understood through experience with Korean traditional movement, not in a cognitive dimension. Of course, I do not deny or ignore the cognitive level of knowledge. However, as Seymour Kleinman mentions, the bodily knowledge initiated from lived experience will provide extensive channels beyond cognitive knowledge. This cannot be achieved in the cognitive dimension alone. However, in somatic education, bodily knowledge and cognitive knowledge are intertwined.

The essence of Korean traditional dance seems to be consistent with the ultimate principles provided by somatic education. Therefore, Korean traditional dance can be considered as an artistic somatic model in terms of its subjective perspective through self-awareness.
CHAPTER 6

AN EXAMPLE OF SOMATIC TEACHING THROUGH AN EXPERIMENTAL GROUP

According to Glene and Peshkin (1992), before extensive research, a pilot study is important in order to learn about the specific characteristics of the methods, processes, and techniques appropriate to the field. Other scholars mention the significance of pilot study as follows:

This trial run, or pilot study, will, first of all, help the researcher to decide whether the study is feasible and whether it is worthwhile to continue. It provides an opportunity to assess the appropriateness and practicality of the data collection instruments. It permits a preliminary testing of the hypothesis, which may give some indication of its tenability and suggest whether further refinement is needed. The pilot study will also demonstrate the adequacy of the research procedures and the measures that have been selected for the variables. Unanticipated problems that appear may be solved at this stage, thereby saving time and effort later. A pilot study is well worth the time required and is especially recommended for the beginning researcher. (Klein, 1996, p. 115)

In this dissertation research, in preparation for future study about the usefulness of the somatic teaching method for Korean traditional dance, a pilot study was arranged in the Dance Department at Sejong University, Korea, in
the Fall of 1999 (November, 19). The researcher conducted the study in the role of teacher, “insider.”

The Problem

Many Korean dance scholars, such as Kim (1989) and Park (1993), have expressed concern that increasingly the unique characteristics of Korean dance are being forgotten. The researcher believes that one of the reasons originates in movement teaching methods, particularly in the instruction to copy and memorize a movement, (Myers, 1995, p. 21) because the origin of this method lies in the idea of the human body as an object to be physically mastered, not a subject. Therefore, a new teaching method for Korean traditional dance education is necessary.

The Hypothesis

As a new teaching method, the somatic approach, which emphasizes the first-person perspective and self-awareness, will be appropriate to recover the essential qualities of Korean traditional dance.

Participants and the Location of Research

For the first experimental class, participants were freshmen and sophomores in the Dance Department at Sejong University, Korea. The experimental class took place in the Korean dance studio, on the fourth floor of
the dance building. The participants were comprised of three groups, Korean
dance majors (11), ballet majors (7) and modern dance majors (4). They
shared the following characteristics:
1. Ballet and modern dance majors possessed similar skill levels and abilities
in Korean dance. Korean dance majors had more advanced skill in the
performance of Korean dance. However, all participants had no experience
with somatic techniques.
2. They had similar backgrounds and a similar amount of exposure to dance
(at least three years); however, Korean dance majors had dance experience
above three years.
3. They freely volunteered for the study.

**Data Collection**

The data collection occurred intermittently during the experimental class.

The methods of data collection are:
1. Group interview: after each somatic technique taught in the experimental
class, a short discussion was developed;
2. Observations of researcher: as a somatic teacher, the researcher took the
role of insider and participant;
3. Open-ended questionnaire: after the class, all participants were asked to
answer several questions in an open-ended questionnaire (Appendix E).
4. Video taping and transcripts from audio taping: during the class, the participants' movements and voices were tape-recorded by video and audio instruments.

**The Process of Experimental Class**

The experimental class occurred November 19, 1999, at 10:30-12:30 AM, with Professor Sun-Hee Yang's consent. At first, as I mentioned in a previous chapter, the lights were dimmed to provide a comfortable classroom environment, and the students were asked to go bare foot. The researcher started the class with the introduction of somatics through discussion of somatic concepts.

Meditation through Korean traditional music was the first activity in the somatic approach in Korean dance technique class (about 15 minutes). After meditation, students shared their feelings with each other (about 5 minutes).

Next, body awareness and body scanning time was provided (about 20 minutes). The students lay down on the floor in comfortable positions. They were asked to focus on their breathing and to listen to their bodies. They were asked to bring their attention through different parts of the body slowly. Through a brief discussion, the students exchanged perceptions of their internal experiences (about 5 minutes).
As another activity for body awareness, the Rock and Roll (preparatory exercise, especially for foot movement - Batenieff, 1980, p. 234), Pelvic forward shift (Ibid, p. 238) and Lateral shift (Ibid, p. 239) created by Irmgard Bartenieff were taught (about 20 minutes). Then, for the achievement of breathing patterns used in Korean dance, breathing exercises created by the researcher were taught (about 15 minutes). In these exercises, tanjun breathing from the abdomen was emphasized; breathing patterns at different levels were distinguished according to movements (See the video tape).

The last activity was the performance of Korean dance with different fronts. In the case of Ballet and Modern dance majors, the basic movements (Chajinmori) were chosen because the movements were familiar. On the other hand, Salpuri Chum was chosen for Korean dance majors because this dance has been considered a significant work in the mastery of Korean traditional dance. After this practice, the students were asked to respond to questionnaire (Appendix E).

The Findings

After the experimental class, the participants reported their feelings and their personal learning experience as follows.

1. About the meditation and breathing exercise, many students mention a new awareness: “After the breathing exercise, I could feel that my body became lighter and more extended.” “After meditation, my body and mind became...
more comfortable and balanced." "The meditation and breathing exercise helped in the integration of mind and body. This kind of experience is the first in my dance life." "I recognized that there is close interrelationship between breathing and movement." "During meditation, I felt something in my mind, like a feeling of oppression, spread and disappear outside my body." "Through the breathing exercise, my movements seemed to become better than before."

2. About body scanning and body awareness, the participants said: "I recognized my breathing condition. At first, I thought that my breathing starts from my chest, however, finally I understood that the origin of my breathing is my abdomen, not my chest. Moreover, I felt the breathing from the abdomen spread to each part of my body. When I breathed, I felt like my body has spirit or vitality finally." "This training method gave me a fresh feeling." On the other hand, some students reported some confusion: "I don't know. I felt awkward because of the unfamiliar experience."

3. The participants commented about dance performance with different fronts as follows: "When I changed the direction, I had an uncomfortable and complex feeling. Particularly, when I performed the turning movement, I lost the sense of direction and went in the wrong direction." "I felt more comfortable in front of the mirror; however, when I changed to a different direction, I could focus on the direction of my body and eyes. Moreover, I felt that I was focusing on my breathing." "At first, when I changed from the
familiar direction to other directions, my mind became vacant. However, after a few minutes, I could come back.” “When I changed the direction with respect to the mirror, I was strained and had an uncomfortable feeling.”

4. The students reported the differences between generally practiced learning methods (to copy and memorize movements) and somatic learning methods as follows: “Somatic method seems to consider the integration of mind and body. I think this is very important in dance performance. I want to know more about somatics and somatic education.” “To me, the term somatics seemed to feel awkward. However, after today’s class, I could understand a little bit about it. The exercise in breathing and meditation gave me a good feeling when I dance.” “Especially, I felt that to be aware of the body is very important for dancers. The exercises of body scanning and Bartenieff fundamentals gave me a new experience.” “Until today, I felt that technique was the most significant for dancers. I never thought about the impotence of awareness of body. I recognized the importance of monitoring the body.” “I think that this somatic method helps in the performance of efficient and elegant movement.”

**Recommendations for the Future Study**

In general, the participants, who had no experience with somatics or somatic education, evaluated the usefulness of somatic approaches for Korean dance positively. Although they had recognized the importance of breathing in
dance performance, the practice has been ascribed to the dancer's own practice without particular exercises. Therefore, a specific method in breathing exercises should be developed in dance education. I believe that this research contributes to this purpose. It is a limitation of the pilot study, that this experimental class last only about two hours. To better understand the somatic approach in dance technique class, systematic somatic education is required, at least for one or two semesters. This will be necessary for students to understand basic somatic concepts and techniques. In future research, specific somatic teaching methods and systematic education should be established.
Endnotes

¹ Sun-Hee Yang is one of faculty members in Sejong University, Korea. She teaches Korean dance and dance history. Personally, she was the advisor in the researcher’s masters degree program at Sejong University, Korea.
CHAPTER 7

SUMMARY AND CONCLUSION

In this research, one of my intentions was to show that somatics and dance are closely related in many ways. In order to do this, I examined the historical transition of somatics in the field of dance from the 1970's to the 1990's. At first, in the 1970's, the meeting between somatics and dance was established in dance or movement therapy. However, according to Irmgard Bartenieff, the origin of dance therapy goes back to the works of Franziska Boas, Marian Chace, Lilyan Espenak, Trudi Schoop, and Mary Whitehouse in the thirties and forties (1972, p. 7). These were modern dancers who discovered the role of dance as a therapeutic tool and used their dance technique and talent in movement to help with the cure of mental illness and physical problems. Moreover, in Bartenieff's view of the relationship between dance therapy and dance, particularly modern dance, the growth of dance therapy coincided with the growth of modern dance. Bartenieff's perspective is based on her belief that modern dance, with its “spontaneity, authenticity of individual expression, awareness of the body, and themes that stressed a whole range of
feelings and relationships," led directly to the essence of dance therapy (Ibid., p. 6). In the field of dance of the 1970's, somatic disciplines such as dance therapy, massage for dance training, and somatic education became familiar to the dance public under the name of dance science, and some organizations, particularly the American Dance Festival and American Dance Therapy Association, and publications such as Somatics contributed to the extension of dance somatics.

In the 1980's, the relation between somatics and dance became more fully developed. It included the improvement of movement potential such as the efficiency of movement with dance therapies. Somatic education in dance departments was a new trend, and many dancers were trained as somatic educators. Moreover, certified programs in somatic disciplines such as Bartenieff Fundamentals, Labananalysis, and Body-Mind Centering accelerated the growth of the somatic movement.

In the 1990's, the influence of somatics has been reflected in the philosophy and method of choreography. Particularly, we have considered Anna Halprin as a representative figure. Halprin, who employed her dance as a tool for curing her cancer, approaches dance as an instrument to foster personal growth and communal solidarity.

Through this historical overview, we have concluded that the influence of somatics in the dance field has been extended to include dance therapy for the prevention of dancers' injuries, a fundamental study of movement potential for
improvement of the efficiency of movement, and a philosophy and method for choreography. I believe that the reason for the extension of somatics in the dance field is based on the common features of somatics and dance as follows:

1. Somatic education and dance education are both based on movement or the primary experiences of movement.
2. Therefore, these two disciplines are cultivated in the same settings, such as dance studios, gymnasiums, and theaters.
3. In these disciplines, teaching and learning are intertwined, and cognitive thinking and bodily knowledge or experience are integrated.
4. Training in these disciplines gives attention to the first-person perspective, with the individual experiencing as a whole person in a direct way.

Another intention in this dissertation was to discover the somatic characteristics of Korean dance and to suggest that it be considered an artistic somatic discipline. Particularly, in chapter four, we found that:

1. The dancer's introspection is emphasized in Korean dance.
2. Naturalness in expression is stressed.
3. Self-cultivation is the essential attitude in learning Korean dance.
4. The central impetus for Korean dance comes from breathing from the tanjun area, which is considered as the center of human vital energy, Ki.
5. The whole range of movements in Korean dance is based on the flow and balance of energy through the feeling of heaviness.

6. In Korean dance, the dancer's body moves as a unit.

7. The role of dancer is often integrated with performance as musician, singer, and actor. Moreover, life and art are intertwined in Korean dance.

8. Korean dance has a positive effect in the transitions of human life. For example, both performer and audience are carried from restriction to freedom, from darkness to light, and from a bitter feeling to delight through dance experience.

The enumerated characteristics provide evidence of how Korean dance is related to somatics and, therefore, demonstrate the possibility of considering Korean dance a somatic discipline.

In chapter five, as an application of somatic principles, the somatic approach to Korean dance education was explored in terms of several strategies proposed for a class in traditional Korean dance technique. Particularly, in this chapter, my intention was to show that the rationale of a somatic approach does not differ substantially from the traditional teaching method for Korean dance. Through the observation that the significant elements in somatic disciplines, such as self-cultivation and meditation, were emphasized in the learning process for Korean traditional dance in earlier centuries, I have developed teaching methods influenced by somatic disciplines to approach the essence of Korean dance. They are: meditation through Korean traditional
music, breathing practices which reflect both somatic discipline and traditional Korean dance technique, training in the different fronts, etc. Since these strategies are rarely considered in the modern educational system for dance in Korea, it is my belief that the somatic approach can contribute to the restoration of the essence of traditional Korean dance. Moreover, the somatic approach to Korean dance can strengthen the performance of Korean dancers through body awareness and bodily knowledge.

In chapter six, a pilot study has been provided in order to verify the usefulness of the somatic teaching method. A number of participants from the Dance Department at Sejong University, Korea, took interest in learning about the somatic approach and reported positive responses to the somatic learning experience. During the pilot study, data was collected from class discussion, a questionnaire, and video and audio taping. For further research, the development of specific somatic teaching methods and systematic somatic education are indispensible.

In conclusion, through this study I have explored the relationship between somatics and dance. A non-verbal, pre-verbal experience of patterns of movement, flow, and rhythm, which is a shared characteristic of the two disciplines, seems to have significant meaning for exploring and understanding human movement. Knowledge through these disciplines seems to come through either the image or experience of "muscular sensation" (Kleinman,
It is never fully understood through just cognitive and conventional thinking because image and experience function only in the whole person. Therefore, I believe that the education of movement or dance should be based on a somatic perspective, especially the perspective of the whole person. This will contribute directly and immensely to our understanding of human movement. Moreover, this dissertation provides evidence for considering Korean traditional dance as an artistic somatic discipline. It can be seen as an extension of the field of somatics because the mainstream of somatic disciplines has followed disciplines with an athletic character, such as Martial Arts. On the other hand, a new interpretation of Korean traditional dance through the somatic approach can offer a foundation from which to approach the essence of Korean dance as well as useful terms and appropriate tools for introducing the dance to Western people. Therefore, in the field of somatics, East and West meet.

One limitation of the study, particularly for developing somatic strategies in Korean traditional dance, is that the somatic approach might not provide a concrete and solid structure and process for a dance technique class. This limitation is based on the following conditions: in the somatic approach, the way to achieve a movement is different depending on individual dancers, and in the field of somatics the diversity among individuals is respected. On the other hand, essentially, in Korean dance performance, numerous interpretations of the same movement are often revealed according to individual dancers'
movement styles although a teacher teaches a single movement (Yoo, 1995, p. 77). Therefore, this limitation can contribute to development of a tool for enhancing the creativity of the individual and the possibility of individual freedom with the discipline of movement. In this context, the somatic approach may be accepted as an open concept in contrast to a closed concept of teaching and learning in movement education.

Finally, the somatic approach in movement education may mean to create and encourage the somatic moment through movement and dance. Seymour Kleinman says that to confront the somatic moment is to go beyond language, discourse, and text, into the realm of the ineffable--

where sound merges with silence, where word becomes image and the prosaic becomes mystical, where the visible meets the invisible, where public becomes private, where the ordinary is transformed into the extraordinary, where thought and sensation are transcended, and where mundane occurrence becomes an act of creation. And I have found that all of these are manifestations of the intersection of self and other, where consciousness meets the other. But these meeting places are not endings. They represent the beginning, the origin of access to the act of creation. (Kleinman, 1999, p.11)

Dancers, who have a powerful tool, movement or dance, to create an ineffable world, seem to have a unique opportunity to break the distinction between body and mind through kinesthetic thinking or “phenomenological” consciousness.1

Investigation of the validity and applicability of the somatic approach, particularly as a teaching method, will be my future study, and the introduction of the field of somatics, which will be a new field in the world of Korean dance, will be my commission.
According to Maurice Merleau-Ponty, human perception can be divided into two forms, analytical and phenomenological consciousness.

When we are "analytically" conscious, we are perceiving our environment in the manner which Freud and all of us usually refer to as "consciousness." This is to say that what we have always called "consciousness" is only one way of perceiving - the analytical way. . . . [It] is not the whole story about consciousness; rather, it is merely half the story. . . . We have for so long meant "analytical consciousness" when we have spoken of human consciousness that we have been blind to the fact that we also perceive in a quite different manner, a manner so different that it simply never occurred to us to think of it as perception at all, much less consciousness. This other way of perceiving is not practical, it does not look for something and it does not break up experience into units such as we see operating in the figure/ground setup. . . . He [Merleau-Ponty] is insisting that, notwithstanding its impracticality and its elusive non-noticeability, phenomenological consciousness is just as much perception as is analytical consciousness. It is just as significant as is analytical perception. (Hanna, 1970, pp. 199-202)
APPENDIXES
Dear Participants:

The purpose of this research is to explore the possibility and usefulness of the somatic teaching method for Korean traditional dance. As a pilot study, an experimental class will meet November 19, 1999, from 10:30-12:30 at a dance studio in Sejong University, Korea. The participants will have an opportunity to practice the somatic approach for Korean traditional dance.

Information from the pilot study obtained through observation, class discussion, questionnaire, and audio and video recordings will be used in my doctoral dissertation and future publications. Please, understand that I request permission to quote individuals. Pseudonyms will be used in the final document(s) to ensure confidentiality unless you request the use of your name.

As a participant in this research, your responses and contribution will be given careful consideration and greatly appreciated. Thank you for your participation.

Sincerely,

Mi Hyun Chun
APPENDIX B

LETTER TO PARTICIPANTS

(KOREAN)
참가자 여러분께


수업관찰, 토론, 설문지, 비디오와 오디오 녹음에서 얻어진 정보들은 저의 박사논문에 쓰여질 것입니다. 따라서 뒤에 제시된 개인 동의서에 서명해 주시기를 부탁드립니다. 여러분 개인의 특별한 명시없이는 모든 정보들은 익명으로 사용되어질 것입니다.

여러분의 진지한 응답과 도움은 이 연구에 많은 도움이 되리라 믿어집니다. 감사드립니다.
APPENDIX C

RESEARCH PROJECT RELEASE FORM

(ENGLISH)
Research Project Release Form

I grant permission for Mi Hyun Chun to use the information obtained through class discussion, transcripts from audio tapes, video tape, and questionnaire for her dissertation and future publications.

I also agree to be quoted and grant permission for Mi Hyun Chun to use my quotes for this project. I understand that pseudonyms will be used in the final document(s) to ensure confidentiality unless I request the use of my name.

Signature :

Date:
APPENDIX D

RESEARCH PROJECT RELEASE FORM

(KOREAN)
개인 동의 서

본인은 전 미현의 박사논문과 그녀의 미래의 연구를 위하여 이번 프로젝트에서 얻어진 저의 정보들 (수업관찰, 토론, 설문지, 오디오와 비디오 테임을 통한)의 학문적 사용을 허락합니다.

또한 본인의 지칭의 특별한 요구 없이는 익명으로 사용되어질 것을 알고 있습니다.

서 명:
날짜:
Please, answer the following questions.

1. Introduce yourself, giving such information as your status, education background, family, etc.
2. Tell me your opinions about the meditation and breathing exercises provided in this class.
3. Tell me your opinions or feelings about body scanning and body awareness.
4. When you performed dance in an unfamiliar direction, what kind of feeling did you have?
5. When you compare the difference between the traditional teaching method (to copy and memorize movements) and the somatic teaching method, what is your opinion?
APPENDIX F

QUESTIONNAIRE

(KOREAN)
아래 문음에 답하여 주세요.

1. 자신에 대해 소개해 주세요. 예를 들면 교육 배경, 가족, 무용을 배우게 된 배경 등을...
2. 이 수업에서 시도된 명상과 호흡 훈련에 대한 당신의 의견을 말해주세요.
4. 각기 다른 방향에서의 무용 동작의 실행에서 당신은 무엇을 경험했나요?
5. 전통적인 무용 수련과정 (따라하기)과 Somatic teaching method
   을 비교한다면 당신의 견해는 ? 이번 연구수업의 전체적인 당신의 의견을
   부탁드립니다.
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