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CONTEMPORARY INTERPRETATIONS OF THE PRACTICE
OF A TRADITIONAL KOREAN DANCE
HAN YOUNG-SOOK'S Salp'uri Ch'um

DISSERTATION

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

By
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2000

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ABSTRACT

Study of dance notation has recently become a serious inquiry associated with the practice of advanced movement notation systems. Based on the assumption that dance consists of constitutive properties which can be captured, analyzed, codified, and translated into another medium, dance professionals, especially in the Western world, have limited the scope of dance notation to conceptualization of bodily movement in space and time. Current movement notation practice, however, has been challenged by epistemological questions, especially in regard to interpretative aspects of dance phenomena within different contextual dimensions. This research proposed an ethnographic case study to investigate this problem. Based on interview and observation of three Korean dancers, who are the leading practitioners of Han Young-Sook's Salp'uri Ch'um, a traditional Korean solo scarf dance, this study focused on exploration of the interpretation of Salp'uri Ch'um, relying on the major practitioners' points of view rather than solely on an alien movement notation system, which inescapably presupposes a particular cultural cognitive frame characteristic of a particular movement style. The findings of this study
suggested the need for a broader view in the current practice of dance notation as the traditional Korean dance revealed such traditional phenomena as continuous interpretation and transformation of a dance through the dynamic force of sociocultural contexts. This study is significant in terms of questioning the status quo of movement notation through the effort to understand dance in the broader context of human life.
ACKNOWLEDGMENTS

This dissertation has been made possible through the contributions and support of many people. The greatest thanks should be addressed to my advisor, Dr. Don Krug, whose strong support and knowledgeable insights have guided me in my work on this dissertation. I want to express my appreciation to my dissertation committee, Dr. Vera Maletic and Dr. Michael Parsons, as well as Dr. Sheila Marion, who finally had to leave the committee due to a schedule conflict, for their comprehensive advice and warm encouragement in the exploration of my ideas. I also want to express my deep appreciation to the participants of this study, Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee, for their time and their willingness to share the great resource of their experience. Finally, I want to convey my overwhelming love and gratitude to my parents for their belief in their daughter and their tremendous support for her study.
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FIELDS OF STUDY

Major Field: Dance Notation
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CHAPTER 1

INTRODUCTION

Dance, a spontaneous human activity, became an art form, an intentional creative activity which was simultaneously practiced through spatial, temporal, and bodily dimensions. Since dance does not leave any tangible artifact after the moment of creation, dance has been recognized as an ephemeral art, existing only in the dancing moment.¹

Dance has become an oral-visual tradition in the mode of composition, relying on the dancer or choreographer’s physical presence at the moment of realization. The limitation of this documented tradition, due to the momentary validity in the experience of the dance, has eventually led dance professionals, especially in the Western world, to pursue the ideal of dance literacy.

Dance literacy, on the one hand, stands for recording the dance for the dance’s own sake, as in the desire to have a communicative tool which preserves an artist’s creation, or the need to overcome the lack of referential resources in the

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¹Dance critic Marcia Siegel (1972) wrote that “dance exists at a perpetual vanishing point. At the moment of its creation it is gone . . . [It is] an event that disappears in the very act of materializing” (p. 1).
investigation of historical traces of dance. These aspects are like those of Western music, which accomplished its own notation system\(^2\) over nine hundred years ago and enjoyed major development in the field based on the practice of the notation.\(^3\) On the other hand, as Western philosophy dichotomized mind and body and marginalized the bodily domain, dance, as an art of the body, has remained in the realm of the primitive or marginalized.\(^4\) The desire to claim dance to be a serious discipline in the science dominated world has resulted in the idea that “dance is science—the science of movement—combined with art. . . . A science can only be developed, described, discussed, disseminated through being recorded—in words, figures, and/or symbols—in brief, through notation” (Guest, 1984, p. XI). Thus, the idea of dance literacy is also associated with these historical and social contexts for dance to become a serious discipline with documentary sign systems.

The desire to embody dance literacy for practitioners

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\(^2\) According to Ann Hutchinson (1977), the modern form of music notation was first conceived in the eleventh century, and a uniform system was established in the beginning of the eighteenth century. The communicable aspects of the music notation system are believed to have brought great success in the history of music. Fernau Hall (1983) said, “A young composer, for example, can learn a great deal about orchestration by studying the scores of a composer like Rimsky-Korsakov: not so the young choreographer” (p. 392).

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\(^4\) Ann Daly (1995) also commented on this issue as related to logocentrism, in which dance as “non-verbal” or “feminine” is associated with the body as “pre-verbal.” The future of feminist dance history. In M. Kim (Ed.), International Academic Conference on Dance (pp. 154-159). Seoul: KIDE ‘95.
living in a different time and space has naturally resulted in various attempts to invent a dance notation system in dance history. As a result of these continuous efforts and the development of modern technology, there are now advanced dance notation systems, such as Benesh Movement Notation, Eshkol-Wachmann Movement Notation, and Labanotation or Kinetography Laban, and electronic recording devices such as film or videotape in the contemporary dance field.

These systems, however, hold their own advantages and disadvantages in use along with different conceptual frames to understand the nature of movement or with the unique nature to represent movement through analytic sense of movement notation scores or unified sense of motion pictures. In contemporary practice of dance notation, it is often practical to juxtapose a notation score and an electronic visual aid at the stage of recording or reconstructing a dance in terms of supplementing the different representational natures and potential advantages of each medium. However, especially for the reconstruction of a dance, a research study, in addition to the primary sources of movement notation score and motion picture, is usually conducted in greater depth to retrace the context of the dance. In other words, despite the great achievement of the

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There is also an Effort notation system originated by Laban. With this system, the dynamic elements of human movement—weight, time, space, and flow—can be notated and added to a Labanotation score to facilitate the movement information. However, this notation system alone does not describe bodily movement in the sense of dance notation.
contemporary recording systems, the dance field has not yet accomplished a unified channel for access to the various types of information on a dance work. In this circumstance, dance notation is still challenged to find a better notation environment through which information on the integrated activity of the dance can be deliberately and satisfactorily conveyed.

Statement of the Problem

The research question of this study was initially raised in my previous study, a master's thesis, "Young-Sook Han's Salpuri Chum: Labanotation and Stylistic Analysis of a Traditional Korean Dance" (Yoo, 1995). Using a notation system that primarily focuses on the analysis of observable features of bodily movement in space and time, I felt difficulty in translating certain ideas residing in the dance, such as emotions or muscular dynamics derived from different qualities of breathing action. To capture and translate the inner dimensions of the movement through observable actions in the outer dimensions of the body not only required me to employ numerous signs in the score for every detail of description, but also moved the focal emphasis of the movement from a dancer's inwardness to the creation of a feasible action in the external view. For instance, a series of steps which emphasizes a feeling of
subtle weight shift resulted in the indication of exact weight transference from a quarter foot to the whole foot in each step. For the description of the arm gestures, which generally follow a slightly inward peripheral path in a relaxed manner, both the signs of deviation and contraction had to be added to almost every directional symbol for the arm movements. As a result, ironically, the dance as represented in the score seemed to consist of very complicated movements although the actual dance does not. This can be related to a previous study which claims that a particular notation system has been developed to reflect a particular movement or dance style." My effort to describe a traditional Korean dance in Labanotation thus might have been problematic due to the different conceptual bases between the standardized assumptions of the notation system and the standardized movement patterns of Korean dance.

Another frustration experienced during the study was due to the tendency of exchangeability of the terms "movement notation" and "dance notation." The optimistic belief that movement notation refers to dance notation or vice versa has been pervasive in the contemporary dance notation field based on the fact that movement is the most fundamental and definite element of dance, and the movement notation systems currently available work well enough to convey information on

"Sheila Marion (1997) deliberately explored the relationship between a notation system and its conceptual base in her Ph.D. dissertation."
execution of bodily movement in space and time. However, dance is an explicit phenomenon characterized as a whole activity which comprises not only movement, but also dancers, music, costume, lighting, props, stage set, etc. Although movement is manifest in the constitution of dance notation, movement notation per se is not enough to represent the whole idea of dance notation. In other words, the movement notation score alone is not sufficient to realize the phenomenon of the whole dance.

From these experiences, I have conceived my research question: If an existing movement notation system, such as Labanotation, has limitations in recording a traditional Korean dance due to its cultural bounds reflecting a particular movement or dance style as well as a particular view in understanding a dance phenomenon, what would be a suitable notation for recording a traditional Korean dance? In other words, what should be reflected in a notation for traditional Korean dance in terms of being associated with the Korean way of understanding the movement or dance style as well as the dance phenomenon?

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According to Janet Adshead (1988), the observable features for the description of a dance can be categorized into dancers, visual setting, and aural elements as well as movement.

Usually to reconstruct a dance from a notated score, in addition to reading the notation score, the reconstructor must do diverse research to gather resources or information on the dance in order to infer and facilitate the context of the dance.
Related Literature

The primary function of a notation score is to identify whether a performance is an instance of the given work or not (Goodman, 1976). According to Nelson Goodman (1976), "a score need not capture all the subtlety and complexity of a performance. . . . The function of a score is to specify the essential properties a performance must have to belong to the work" (p. 212). In the music field, for instance, the essential properties of a work such as rhythm, melody, or required musical instruments are systematically prefixed through notation. However, in the dance field, as it is applied after the work is embodied through the medium of the dancer’s body, the practice of notation has come about after the presence of the dance phenomenon so that dance notation confronts the question of how to determine the essential properties of the work by examining the substantiated instance per se (Horwitz, 1988).

To determine what is appropriate or should be prescribed in notation for the ephemeral art, Goodman (1976) observed that one must classify precedent instances in a particular work, then carefully speculate about the work to make "practical decisions" on what are the essential properties constituting "the work" (pp. 121-122). This view suggests that the determination of the essential properties of a work should begin with a concern for what the fundamental
stylistic features of the dance are in terms of identifying the dance as a unique work. In other words, classification of the essential properties might not rest upon the kinds of properties themselves, but upon the concepts through which understanding of the dance provides the basic criteria for examining the essential properties of the dance and identifying the unique style of the work.

In the context of theatrical dance, especially in Western traditions, dance has been understood as an intentional creative activity which shapes its own identifiable style. According to Muriel Topaz (1988), movement is the actual material of dance because it is elaborately manipulated by a creator to explore his or her own movement vocabulary, and it is the manifestation of dance as realized through a dancer's body. In this circumstance, the essential properties can be understood as residing in the compositional style of the dance through the designs of the dancers' bodies in space and time so that a movement notation system which articulates the relationships of space, time, and body might be appropriate for the translation of the essence of the dance phenomenon.

Nevertheless, such a movement notation system itself might be challenged in practice by its own limitations. One limiting aspect is that the notation system per se is a cultural product, like a language system, which presupposes a
conceptual base related to the practices of a particular movement style (Marion, 1997). Janet Adshead (1988) stated, It is notation systems that provide the key to relatively unambiguous communication through the creation of an agreed symbol system. Notation is not totally unambiguous however, in the sense that any system used to notate a dance already encapsulates a description and analysis of the movement as found in a specific context. (p. 17)

Another aspect is that, with only symbols informing where and when the body changes its state and dynamics in a score, understanding of the whole dance has inevitably become a slightly different concern from understanding the movement or the structure of the choreography through the notation score. Janet Adshead (1988) observed that “the problematic nature of the relationship between the study of movement and the understanding and appreciation of dances has been largely overlooked” (pp. 17-18). This problem is not found only in the use of movement notation systems in the context of theatrical dance. If the dance is from another culture from that in which the applied movement notation system was initiated and developed, the gap between understanding the movement through reading the notation score and understanding the actual dance becomes more apparent because the basic concepts applied to understand the phenomenon of movement in one culture might be different from the concepts in another
culture. For instance, dance in Korea has been conceived as a whole phenomenon realized with the elements of bodily movements, rhythms, props, emotions, the dancer's life experiences, and so on. In contrast to some Western traditions, movement in Korean dance is perceived as a very natural thing, which can be expressed any time or place and which is manipulated not through the intention to achieve bodily design but through the dancer's emotions.

Judy Van Zile (1983), a dance ethnographer at the University of Hawaii, conducted an experimental study in the early 1980s as she created a Labanotation score of Ch'ŏyongmu, one of the traditional Korean court dances, to examine the question of how much information a Labanotation score could communicate. The report of this project, on the one hand, shows a positive conclusion in the application of the Labanotation system to draw the overall structural characteristics of the traditional Korean dance. On the other hand, the report reveals the issue of different concepts about the "natural" or "normal" settings of movement assumed in the notation (Venable, 1983).

Dance notation is a translation in terms of capturing and recording the necessary conditions of a work to represent the actual phenomenon. If a movement or dance requires a particular conceptual point of view to be perceived in a certain context, the consideration of the essential properties of the dance must be approached not only through
movement alone, but also in terms of harmonizing the dance notation with the context of the work.

Purpose of the Study

This study aims to illuminate the significance of the conceptual context of a particular dance in the practice of dance notation. In this study, I will investigate a traditional Korean dance which is not considered a choreographer's work intentionally composed with the design of movement in mind so that a current Western movement notation system alone might not be sufficient to convey the essence of the dance. This circumstance suggests the need to seek out the significant aspects of traditional Korean dance, which might embrace not only the movement but also other elements comprising the tangible and intangible aspects of the dance, such as dancers' expressions, costume, music, lighting, props, stage setting, historical background, etc. Unlike existing movement notation systems, which may append the contextual information to the movement score but as a background to the dance movement, I will explore the equal importance of the contextual aspects of dance in dance notation if the conceptual understanding of traditional Korean dance requires recognition of the intercomplementary relationships among those aspects of dance.
This study also intends to reconsider the meaning of dance notation for traditional Korean dance. The initial purpose of dance notation is generally understood as the preservation of a dance work (Guest, 1984). Traditional Korean dance is not considered as a work which is uniquely created as a dance product. Rather, traditional Korean dance is a continuous phenomenon based on a dancer’s reinterpretation of the tradition. Since the nature of tradition per se is never static in time and space, the meaning of making a dance notation—a definite product—for a traditional dance—a process-oriented activity—will be reconsidered in this study.

Limitations of the Study

There is an intrinsic problem in the investigation of a traditional Korean dance as it is associated with a political context which structures particular power relations in the practice of dance. The phenomenon that a traditional Korean dance is a practice-oriented dance rather than a choreographer’s artistic product inevitably involves the issue of “the authority of the tradition” among the practitioners. The conflict of power in the sense of making one’s voice more authoritative in the particular traditional activity has become more and more obvious—and sensitive—in contemporary Korea. However, in this study, it is not my
intention to critique or analyze this political context of traditional Korean dance.

**Dissertation Order and Arrangement**

This chapter is followed by five other chapters. In chapter 2, the issues related to the problem of recording traditional Korean dance will be explored through the existing literature and previous studies. The idea of the constitutive properties of dance in dance notation, the interpretation of the concept of constitutive properties in the current practice of Western movement notation systems—particularly Laban theory based systems, and the problems in the application of such systems to record a traditional Korean dance will be discussed.

In chapter 3, an ethnographic case study will be introduced as the major methodology of this study. The philosophical assumptions in the application of this methodology will be discussed along with the concept of tradition. The actual process of collecting and analyzing the data will be discussed in more detail, e.g., the selection of a traditional Korean dance and the dancers of this particular dance as informants, design of the interview questions, strategies of data analysis employed in the study, etc.

The data that has been collected from Korean informants will be arranged and described in chapter 4. In chapter 5,
the described data will be analyzed according to the design of the analysis discussed in chapter 3. Finally, chapter 6 will look at the significance of the findings of the study and offer suggestions for further exploration of the idea of dance notation for Korean dance.
ISSUES IN CREATING A DANCE DOCUMENTATION
FOR TRADITIONAL KOREAN DANCE

Dance in its very nature is an explicit phenomenon perpetuated in the realm of ephemerality. The efforts to leave traceable evidences for the momentary phenomenon have resulted in the idea of dance notation and, eventually, establishment of advanced movement notation systems, such as Benesh Movement Notation, Eshkol-Wachmann Movement Notation, and Labanotation/Kinetography Laban, in the 20th century.

The idea of dance notation rests on the premise of the translatability of dance into another medium. Dance notation is thus a deliberate act of capturing and recording the necessary conditions of a work to represent the actual phenomenon. The components that must be translated and prescribed in a notation can be understood, according to Nelson Goodman (1976), as the essential elements or constitutive properties of the work. In his speculation on the authenticity of a work of art, Goodman differentiated autographic art from nonautographic or allographic art. Allographic art, like music, is realized as instances of a
work, for example, subsequent performances, through substantiation of what is prescribed in a notation. In allographic art, the instances of the work which strictly comply with the notation are all considered genuine instances of the work while for autographic art, like painting or sculpture, authenticity signifies the history of production. Thus, in notation, description of the constitutive properties of a work, as distinguished from the contingent properties, the interpretative dimension of the work, is essential for an allographic art in terms of "fixing the required features and the limits of permissible variation in each [instance]" (Goodman, 1976, p. 116).

Dance is an interesting case in that the practice of dance does not fit entirely into the category of either autographic or allographic art. However, according to Goodman (1976), dance has the potential for development of a suitable notation system through specification of the constitutive properties of a dance work. In the music field, the constitutive properties of a work, such as rhythm, melody, or required musical instruments, are systematically prefixed through notation. However, in the dance field, as it is applied after the work is embodied through the medium of the dancer's body, the practice of notation comes about after the dance phenomenon itself. Dance notation, therefore, confronts the question of how to determine the constitutive properties
of the work by examining the substantiated instance per se (Horwitz, 1988).

Concerning this problem, Goodman (1976) claimed that, to determine what should be prescribed in notation for an ephemeral art such as dance, one must classify precedent instances in a particular work, then carefully speculate about the work to make "practical decisions" on what the essential properties constituting "the work" are (pp. 121-122). His view suggested that the determination of the essential properties of a work should begin with a concern for what the fundamental stylistic features of the dance are in terms of identifying the dance as a unique work. In other words, classification of the essential properties might not rest upon the kinds of properties themselves, but upon the concepts through which understanding of the dance provides the basic criteria for examining the essential properties of the dance and identifying the unique style of the work. The practice of dance notation is thus deeply interrelated with the problem of how one understands a dance and subsequently defines the constitutive properties of the dance work. This is an important issue of dance notation in terms of revealing the possibility of different perspectives on the constitutive properties of dance based on different perceptions of dance phenomena per se.
Interpretation of the Constitutive Properties of Dance in the Context of Western Theatrical Dance and the Laban Theory Based Movement Notation Systems

In the tradition of Western theatrical dance, dance has been understood as an artistic product, an object which is intentionally created through an artist’s elaboration to convey a meaning. In Dance Notation, Ann Hutchinson Guest (1984) stated that “the first area in which a real need [of dance notation] is felt is in the preservation of ballets, of choreographic works” (p. 1). Dance notation is thus understood in this context as a tool for preservation of the creator’s intention conveyed through the work’s identifiable style.

Muriel Topaz (1988) stated that there are three general categories of elements which contribute to what a viewer perceives as the style of a dance: the vocabulary or the steps themselves; ancillary materials such as music, costumes, or decor; and the choice of subject matter. Among them, movement has been predominantly recognized as the actual material of dance because it is elaborately manipulated by a creator to explore his or her own movement vocabulary. Movement is the manifestation of dance as realized through a dancer’s body. The constitutive properties, in this context, can be understood as the compositional style of the dance through designs of the
dancers' bodies in space and time. Therefore, the study of dance notation systems in Western tradition has typically searched for an appropriate way to translate primarily the phenomenon of movement residing in the dancer's body, especially the relationships of space, time, and body, into a certain kind of recorded form.

In the early twentieth century, Labanotation, initiated by Rudolf Laban, was introduced with the claim of its universal applicability to record any form of movement through scientific analysis of the body in motion. Originating in European dance styles, the Labanotation system emphasized awareness of space and body in terms of "the moving body in space rather than attitudes of the body in relation to itself" (Marion, 1997, p. 155). Laban conceived of the dancer's space, the dancer's kinesphere, as "living architecture" which is "created by human movement and is made up of pathways tracing shapes in space" (Marion, 1997, p. 155). Based on this vision, movement in Labanotation is perceived as designs traced by the dancer's body in spatial and temporal relations so that the signs used in the notation score represent the dancer's body moving in space for a certain duration. The microstructural description, based on the analysis of the bodily articulations in space and time accumulating to a certain length, allows for a vision of the macrostructure of the dance. The movements themselves are the actual materials of dance, and the actual sequences of the
movements consequently identify the idiosyncratic characteristics of the dance, which ultimately allow identification of the dance style (Topaz, 1988).

In spite of the great capability of the Labanotation system to capture the movement facts, further studies based on questions about the limitations of the structure-based movement notation have been pursued. As it is realized through dancers' bodies, a dance work is inevitably accompanied by coloring action, such as movement dynamics, or dancer's intent and emphasis, beyond the compositional structure and intention initiated by the choreographer. In the rationale of the study "Phrasing and Effort," Vera Maletic (1989) stated that "although it is desirable that there be a creative tension between the composer's design [revealed through the Labanotation score] and its various interpretations by directors and performers, there also may be a danger of losing the essence of the work" (p. 105).

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9 In the practice of Labanotation per se, it is assumed that a notation score conveys the intentions in the execution of movement as well. This assumption is based on the fact that there is more than one single description available for any complex bodily movement due to different intention or emphasis, just as different expressions can be chosen for the same meaning in the linguistic world according to the different intention or emphasis of the writer. A particular movement is thus examined and described through speculation on any possible different intentions, usually as directed by the choreographer, in Labanotation. For instance, if a dancer turns her head 90 degrees to the right, the intention might be within the turning action itself or in the act of looking at something at the side. The simple movement of extending the arm into the forward middle can be described as a whole arm movement going into the direction, as an action of the elbow joint stretching, or even as a transitional movement which is not important enough to be stated in the movement context, etc.
Analysis and description of the qualitative dimensions of movement have received significant attention for the purpose of achieving a “correct” performance facilitated by more detailed information. One of the results was Laban’s Effort analysis and notation. Speculating about the expressive qualities in dance, Laban developed the Effort theory in the 1940s, based on his observation of “inner impulse or motivation as the link between the mental and physical components of movement” (Maletic, 1989, p. 106). Laban’s speculation on the common denominators of the inner impulse for movement finely shaped the Effort theory with four Motion factors: Weight, (strong/firm or light/fine touch); Time, (sudden or sustained quality); Space, (direct or flexible/indirect); and Flow (bound or free).

Vera Maletic’s (1991) Phrasing notation offered another means to describe the qualitative aspects of movement, particularly the manner of execution of movement qualities. Eight main types of Phrasing were identified: Even Phrasing, Increasing Phrasing, Decreasing Phrasing, Increasing-Decreasing Phrasing, Decreasing-Increasing Phrasing, Accented Phrasing, Resilient Phrasing, and Vibratory Phrasing. Increasing Phrasing can be referred to as Impactive/Impact if the quality reaches an accented climax. Decreasing Phrasing is referred to as Impulsive/Impulse if the diminution occurs after a sudden outburst. These Phrasing types can occur consecutively or concurrently in a movement. The Phrasing
signs can also be used with Effort description placed along with the Phrasing signs, in order to define the specific dynamic content in detail. The patterning of the dynamic rhythms then becomes clearer in terms of the indication of what Effort element or combination of elements is maintained, or changed, in what pattern. For instance, a 360 degree turn with a sudden element in Time in Increasing-Decreasing Phrasing indicates the dancer’s speeding up, then slowing down, during a single turn. Maletic (1991) distinguished Phrasing, which implies organizing the qualitative rhythm of a movement or a series of movements, from Phrase, which is defined as “a shorter or longer compositional unit of movement” (p. 73).

These means of Effort notation and Phrasing description are valuable tools for examining the dancer’s dynamics, intent, and emphasis, especially in a movement analysis study. However, for the purpose of dance notation, these means do not stand on their own because the dancer’s dynamics, intent, and emphasis are often considered to belong to the interpretive nature of the work—the contingent properties of the work in Nelson Goodman’s term (1976)—in the context of Western theatrical dance. The annotations of movement qualities are complementary means of improving the structural notation by specifying the qualitative aspects of movement as constitutive properties of the work if the description in the structural notation does not convey
sufficient information about the movement or dance for a correct performance with particular dynamics. Therefore, determining the extent of the quantitative and qualitative description of movement for dance notation with Laban theory based notation systems is usually bounded by the need to convey the essential properties of the dance based on the original creator’s intention in the context of Western theatrical dance.

Issues in the Use of the Labanotation System for Translating a Dance from Another Culture

Despite the continuous effort to facilitate the capability of a movement notation system to perform as an appropriate tool with universal applicability to record any form of movement, recently this optimistic effort has been challenged through the realization that any notation system per se is a cultural product. Like language, notation systems presuppose a conceptual base related to the practices of a particular set of signifying codes. Janet Adshead (1988) stated:

It is notation systems that provide the key to relatively unambiguous communication through the creation of an agreed symbol system. Notation is not totally unambiguous however, in the sense that any system used to notate a dance already encapsulates a
description and analysis of the movement as found in a specific context. (p. 17)

One example provided by Judy Van Zile (1979), a dance ethnographer at the University of Hawaii, brought attention to this issue.

One day the cause of the impasse became clear: she [Van Zile’s Hawaiian student] could not grasp the material on elevation because there is virtually no elevation involved in Hawaiian dance. She had no kinesthetic understanding of what elevation is all about and hence could not apply Labanotation theory to her own muscular experience. (p. 26)

Van Zile also provided another example in her experimental study of the early 1980s as she created a Labanotation score of Ch’öyongmu, one of the traditional Korean court dances. She examined and questioned how much information a Labanotation score could communicate (1983). Her study showed a very positive conclusion in the application of the Labanotation system to draw overall structural characteristics of the traditional Korean dance. However, the most significant comment about the project addressed the issue of different concepts of the “natural” or “normal” settings of movement assumed in the notation. To describe the naturalness or fundamental characteristics in Korean movement, Van Zile used observation and description:

The carriage of the body in most Korean dance is
relaxed. The torso is straight, but is not held rigidly—it is allowed to breathe with the movement. The knees are held similarly. Movement is most frequently initiated by the breath and the body is relaxed so that the movement may then flow from the center outward. This produces a sequential ‘rippling’ which is most often seen in the upper body. It is as if an inhalation caused the spine to lengthen upward, which in turn led to the shoulder rising slightly and the arms lifting outward or upward (with the upper arm moving first). (Venable, 1983, p. 108)

As she became familiar with the movement details and the overall dance styles while producing the score, Van Zile eliminated details of movement which she thought natural or normal from the score. The Ohio State University project team, who had never had any prior experience with traditional Korean dance and who reconstructed the dance solely by reading the notation score, responded: “Since this is a dance of another culture, the reader wants all the details in the score! . . . Besides having a performance tape of the dance, it would be good to have a tape of some of the teaching sessions” (Venable, 1983, pp. 107-108).

This response is very intriguing in terms of its tendency to limit the maximum applicability of the
Labanotation score for an unfamiliar dance style. Helen Priest (1937) said:

One of the basic principles of this system [Labanotation] is that the most natural movements require the least number of signs. This does not mean that a natural movement is not a complicated one, but that only the essential parts of a movement are notated, the rest not notated is to be done in a natural manner.

(Priest cited in Marion, 1997, p. 183)

However, the "natural manner" per se, such as breathing or body posture in Korean movement as described by Van Zile, allowed room for stylization in different contextual circumstances. Moreover, more symbols were required to include details in the score to support a layman's understanding of that specific naturalness in the movement. If one of the basic principles of the Labanotation system is to employ the least number of signs for the most natural movement, why does "natural" in Korean dance require more symbols and attention? According to Sheila Marion (1997) as well as Adshead (1988), a movement notation system has a particular conceptual base since the system has been developed to reflect a particular movement or dance style. The awareness of natural movement in a notation system is thus related to a particular movement or dance style in the cultural context in which the notation is documented.
In fact, the Labanotation system provides for an in-depth coded description of analyzed movement. The question, however, goes to the aspect of reading symbols to interpret recorded movement. According to Judy Van Zile, because a notation system cannot convey the feeling or soul merely through symbols, preconception of movement style is highly significant in the effort to understand connections among symbols on a notation score and what they represent in real action (personal communication, November 12, 1998). This aspect raises another issue in the practice of movement notation, the need for interpreting movement in the cultural contexts of dance.

With only symbols informing where and when the body changes its state and dynamics in a score, understanding of the whole dance has inevitably become a slightly different concern from understanding the movement or the structure of the choreography through the notation score. Janet Adshead (1988) observed that "the problematic nature of the relationship between the study of movement and the understanding and appreciation of dances has been largely overlooked" (pp. 17-18). The belief in the translatability of dance through a movement notation system has been based on the idea that movements are the actual material of dance and the intentional manipulation of movements can be understood as the manifestation of the constitutive properties of "the work." This conceptual system has now begun to give way to
the perspective that movement notation is a practical analysis which can only partially convey the holistic aspect of the actual phenomenon.

If the dance is from another culture from that in which the applied movement notation system was initiated and developed, the gap between interpreting the movement through reading the notation score and understanding the actual dance becomes more apparent because the basic concepts applied to understand the phenomenon of movement in one culture might be different from the concepts applied in another culture. In some traditions of Western theatrical dance, dance is perceived as an intentional activity growing from human creative power. Dance movement is typically understood as the primary material manipulated by the creator as well as the practitioner, for the manifestation of the intentional creation. Therefore, the role of movement notation in specifying the bodily articulations in space and time or the sequential design of these articulations significantly comprises the concept of dance notation in the Western world.

On the other hand, dance in Korea, for instance, has been conceived as a whole phenomenon realized with the elements of bodily movements, rhythms, props, emotions, the dancer's life experiences, and so on. In contrast to some Western traditions, movement in Korean dance is perceived as a very natural thing which can be expressed any time or place, and which is manipulated not through the intention to
achieve bodily design but through the dancer’s emotions (M. - K. Kim, personal communication, October 22, 1998). In this cultural context, a movement notation system which specifies primarily steps and choreography does not seem to be a sufficient tool to translate the phenomenon of traditional Korean dance. Rather, in terms of complementing the understanding of dance in Korean culture, dance notation needs to deal with the contextual conditions of the culture (Krug, 1997). A notation system which includes movement and elements beyond the movement facts of the dance has significance not only in terms of accomplishing better communicative documentation for unfamiliar forms of dance like traditional Korean dance, but also in terms of closing the gap between interpreting movement and a fuller understanding of dance in the practice of the current notation system.

In sum, the movement notation systems predominantly practiced in the dance field are basically agreed upon symbol systems for describing primarily movement phenomena. This current circumstance is a result of the determination of the constitutive properties of dance within a certain context, particularly, the context of Western theatrical dance. Since there is actually no predetermined standard to define such properties for traditional Korean dance, consideration should be given to the conceptual point of view of traditional Korean dance in order to seek out significant aspects of the
dance which might be interpreted as constitutive properties. These might include not only movement, but also the contextual properties associated with the historical, political, social, and cultural conditions of Korean dance.
CHAPTER 3

METHODOLOGY

The attempt to create a dance notation system usually begins with the idea of constitutive properties of dance which might be used to represent the actual phenomenon in a form of translation. Development of a particular notation system or a documentation tool for dance, thus, is a follow-up concern which emerges after the constitutive properties of dance are specified.

The idea of constitutive properties is deeply connected to a dichotomous view in understanding an art phenomenon, "the work" versus "an instance" of the work, as initially discussed in Nelson Goodman's (1976) speculation on allographic art. Goodman distinguished the constitutive properties, the essential elements of a work, from the contingent properties, which are the variable parameters residing in the interpretative dimensions of the work, such as a performer's emotional expressions. The constitutive properties of a work are what should be prescribed in notation for the identification of a subsequent performance as an instance of "the work," while the contingent properties
are not recorded. "An instance" is a phenomenon which is realized through the combination of both the constitutive properties and contingent properties of the work.

This dichotomous view of "the work" and "an instance" has influenced dance people's understanding of the constitutive properties of dance and eventually was reflected in the development of the contemporary advanced movement notation systems in the Western world. In the tradition of Western theatrical dance, a dance has been understood as an artistic product, an object which is intentionally created through an artist's elaboration, so that it has commonly been practiced in association with the title of the work and the name of the original creator. "The work" in this context is generally recognized as "choreography,"\(^{10}\) dance composition, and every performance of the choreographed work as "an instance" of "the work." The constitutive properties of dance in the tradition of Western theatrical dance, therefore, have been sought through the investigation of the activity of choreography, that is, structuring a dance with a choreographer's elaboration in creating his or her own movement vocabulary through the designs of the dancers' bodies in space and time. The constitutive properties in this

\(^{10}\) According to Laurence Louppe (1994), "to choreograph is, originally, to trace or to note down dance. This is the meaning that Feuillet, the inventor of the word, assigns it in 1700, in the title of his work Choreography, or the art of describing dance with demonstrative characters, figures, and signs... today 'choreography' refers, not to the activity of notation, but rather to the creation of dance, or to 'composition'" (p. 14).
context have been understood as the elements which can convey the choreographer's compositional style as it emerges in the dance, and the contemporary movement notation systems have been recognized as the best outcomes in terms of reflecting this perception about the constitutive properties of dance in a system to record movement or the sequence of movements through analysis of the relationships of space, time, and body.

In traditional Korean dance, however, dance is not understood as an artistic product which conveys the original creator's intention through the compositional style. Rather, dance is considered an ever-interpreted phenomenon as it is actively practiced and modified by the dancers themselves. In other words, traditional Korean dance is a practice or performance oriented dance since the practitioners' interpretations are the motive power which influences the continuous phenomenon of the traditional dance in Korea. As an existing work, practiced through the dancer's bodily actions in space and time, such a dance also inevitably has structural aspects through the established movement vocabularies and their organization. However, this compositional dimension of the dance cannot be considered choreography in the sense of Western theatrical dance choreography since the composition is not a fixed elaboration, but a re-creating or an ever-interpreted activity in traditional dance.
In this circumstance, the idea of choreography is no longer clearly distinguishable from performance in Korean dance. In other words, the boundary between “the work” and “an instance” becomes highly blurred since “an instance” is eventually transformed to “the work” through a dancer’s interpretive or re-creative activity for a period of time. Accordingly, the specification of constitutive properties—elements which convey the choreographer’s compositional style—and contingent properties—the interpretative dimension of the dance—in the tradition of Western theatrical dance is not suitable for traditional Korean dance in terms of identifying a performance as an instance of the work. In this context, an important question emerges. If traditional Korean dance is not understood to be a dichotomized phenomenon with the idea of choreography as “the work” and the performance as “an instance” of the work, how should the constitutive properties of such a dance be understood and what kind of referential framework should be used for their specification?\(^{11}\)

Interestingly, this question of the blurred boundary between “the work” and “an instance” of the work raises another fundamental question, that is, is there such a

\(^{11}\) Since a traditional dance is usually taught by representatives of the older generation authorized in particular practice, the referential issue might not be significant because the teacher’s instruction would work like the choreographer’s intention. However, is the teacher’s instruction another interpretation of the work or a representation of the work in a specific time and place if the nature of tradition is not static?
concept of "the work" in practice oriented dance? In traditional dance, subtle but continuous changes in the dance are unavoidable as the dance is practiced through time due to the differences of the contextual conditions among the practitioners. Even a great master, for instance, does not maintain exactly the same particular quality of the traditional activity due to the changes in his or her values, dance style, change in posture with aging, and so on. In this circumstance, where is "the work" since there is not such a thing as a moment of "perfect tradition" in the practice of the dance?

In a commonsense view, tradition has been understood as the "internal handing on through time" (Kroeber, 1948, p. 411) with a sense of givenness, boundedness, or essence (Handler and Linnekin, 1984). Tradition, however, is neither a static phenomenon, nor a complete transformation with arbitrary changes. Based on this realization, Edward Shils (1981) observed that traditional phenomena "change in the process of transmission as interpretations are made of the tradition presented" (p. 13). He also claimed that the "essential elements [of tradition] persist in combination with other elements which change, but what makes it a tradition is that what are thought to be the essential elements are recognizable . . . as being approximately identical at successive steps" (p. 14). Shils' (1981) understanding of the essential elements of the tradition
seems to suggest the idea of the constitutive properties of an art as discussed by Nelson Goodman (1976). According to Handler and Linnekin (1984), Shils' understanding of the essential elements of tradition presupposes that "the past leaves some objective definable inheritance, a 'substantive content' (Shils, 1981, p. 263)" (p. 275). However, Handler and Linnekin (1984) claimed that tradition is a wholly symbolic construction in terms of an ongoing interpretation of the past in the present so that 'traditional' is not an objective attribute of cultural practices or a property of phenomena, but a designation or meaning that is always assigned in the present.

We can no longer speak of tradition in terms of the approximate identity of some objective thing that changes while remaining the same. Instead, we must understand tradition as a symbolic process that both presupposes past symbolisms and creatively reinterprets them. (p. 287)

Handler and Linnekin (1984) stated:

All handing down . . . depends upon the use of symbols and is thus continuously reinvented in the present. In the limiting case we may unreflectively perform some action exactly as we learned it from our parents; yet the performance is never completely isomorphic with past performances and, more important, our understanding of the performance is a present-tense understanding,
generated from the context and meanings of the present.
To do something because it is traditional is already to
reinterpret, and hence to change it. (p. 281)

This view of tradition ultimately shifts the attempt to
define a traditional Korean dance as "the work" comprised of
the essential elements of the tradition to a symbolic process
carried through a dancer's reflection and interpretation of
the past—the dance from the previous generation—in the
context of the present. In this circumstance, Goodman's
(1976) idea of the constitutive properties is no longer valid
for the consideration of a suitable dance notation system for
traditional Korean dance. Rather, such a consideration should
begin with a search for the meanings which can be "attributed
to symbols and practices" since "symbols and practices are
selected, reselected, highlighted and recomposed to resonate
further appropriated and particularized meanings" (Willis,
1990, p. 21).

The exploration undertaken in this study has been an
effort "to understand our own and our subjects' interpretive
models" (Handler and Linnekin, 1984, p. 274). Instead of
applying a quantitative approach, this study has employed a
qualitative approach because "the paramount objective is to
understand the meaning of an experience. In contrast to
quantitative research, which takes apart a phenomenon to
examine component parts . . . , qualitative research strives
to understand how all the parts work together to form a whole" (Merriam, 1988, p. 16).

In this research, case study was chosen for the major methodology since case study is a design particularly suited to situations where it is impossible to separate the phenomenon's variables from their context (Yin, 1984), such as Korean dancers' understanding of their dance from their practice of the traditional Korean dance. An ethnographic case study with observation, interview, and documentation was specifically selected to collect in-depth data from some major practitioners of a traditional Korean dance. This methodology was used to investigate the question of how the contemporary practitioners themselves conceptualize and interpret their dance cultures in terms of constructing the meaning of the tradition through their own interpretive or re-creative activity in the present.

Design of the Study

In this study, a traditional Korean dance called Salp'uri Ch'um was examined to probe the practitioners' interpretation of the practice-oriented dance. Salp'uri Ch'um has been selected because it is known as one of the most representative traditional Korean dances, one which conveys the essence of the Korean people's artistic and emotional characteristics as well as their outer styles. Since Salp'uri
Ch’um is a traditional dance form which exists in various rechoreographed versions by different artists at the present time, one particular version of the dance, Han Young-Sook’s Salp’uri Ch’um, was considered for this investigation.

Han Young-Sook’s dance is one of three nationally acclaimed interpretations of theatrical Salp’uri Ch’um and is popularly practiced by many dancers at the present time in 2000. Han Young-Sook, the primary dancer, was an Intangible National Treasure designated by the Korean government in 1967 with her Sūngmu ‘Buddhist Monk’s Dance’ (Ku, 1992). She passed away in 1989, and her best students are now representing the tradition, which has been passed down through several generations in Korea since the initial performance by Han’s grandfather, Han Sung-Joon. This particular dance presents the interesting problem that it has been actively practiced without the authoritative voice of the tradition since the primary dancer who elaborated this version of Salp’uri Ch’um passed away about 10 years ago. Therefore, the supporting data which was collected from the major practitioners of the dance would show the contemporary practitioners’ points of view, which might already have begun to become diversified in terms of interpreting the meanings associated with Han Young-Sook’s Salp’uri Ch’um.

Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee, the dancers known as Han’s best students, were selected as the major informants in this study. Lee Ae-Joo is currently a faculty
Since Han Young-Sook's death in the late 1980s, Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee have not danced together except on a very few special occasions commemorating their great teacher. Due to their busy lives as professional dancers and teachers at universities, they no longer work together to share the knowledge and experience of their teacher's dance. They now represent Han's tradition as individual practitioners so that the data collected from these dancers can be considered their own interpretations reflecting the current context of their dance.

The central methods used to collect the data were observation, interviews, and documentation. At least two interview sessions were held with each informant. Every
interview session was videotaped for analysis of the data in later stages. An attempt was made to observe and videotape at least one dance class of Salp’uri Ch’um taught by the informant to his or her students as a supplementary resource for the analysis of the primary data collected from the interviews. However, the accessibility to the class environment was limited or the particular dance Salp’uri Ch’um was not being taught during the interview period so that the material obtained has little relevance.

Four semi-structured questions were asked to each dancer during the two interview sessions.

1. When and how did you start dancing Salp’uri Ch’um in general, and, specifically, Han Young-Sook’s Salp’uri Ch’um?

2. If you yourself documented Han Young-Sook’s Salp’uri Ch’um for future dancers, what aspects of the dance would you record?

3. What were the aspects of the dance that Han emphasized while she was teaching you her Salp’uri Ch’um?

4. What are the aspects of the dance that you emphasize while you are teaching Han’s Salp’uri Ch’um to your students?

Question 1 was designed initially for the sake of my own understanding of the context of the dancers, especially how they became involved in the practice of the tradition of Han Young-Sook’s Salp’uri Ch’um.
Question 2 directly asks the dancers' interpretation of the meanings associated with their practice of Han's Salp'uri Ch'um, allowing potential responses about contextual aspects of the dance which might be considered significant for dance notation. The design of this open-ended question was based on my intention to look at the dancers' own understanding and interpretation of their dance in the broader context of the Korean culture.

Questions 3 and 4 were intended to provide information about the relationships among the dancers' interpretations and their experiences in learning and teaching the dance. The responses to these questions might suggest how the dancers' symbolic processes in the traditional activity have reflected certain meanings as associated with particular contextual conditions.

For analysis of the data, the videotapes from the two interview sessions of the three informants were first fully transcribed in Korean. This raw data was translated into English and described in Chapter 4 as the primary data of this study. The analysis was conducted based on several strategies among the twelve tactics suggested by Miles and Huberman (1984): "counting," "noting patterns and themes," "seeing plausibility," "clustering," "making metaphors," "splitting variables," "subsuming particulars into the general," "factoring," "noting relations between variables,"
"finding intervening variables," "building a logical chain of evidence," and "making conceptual/theoretical coherence."

In this study, each dancer's responses were considered a single case and analyzed through some of the suggested tactics. The strategies of "noting patterns and themes" and "clustering" were initially applied during the process of the description of data in that the dancer's responses were arranged according to the relevance of the ideas, not the chronological order.

In Chapter 5, the three dancer's individual cases were initially analyzed. First, the three individual dancers' responses to Question 1 were analyzed to seek out any commonalities in the backgrounds of the dancers when they became Han Young-Sook's students. Second, each dancer's responses to Questions 2, 3, and 4 were investigated together based on the following concerns: What are the aspects of the dance that are highly emphasized as significant by the dancer? and how are those particular interpretations associated with certain contexts?

The three individual cases were then brought together and probed to build abstractions across the cases. The guiding questions were: Are there patterns that are shared by the individual cases? and can they be developed to explain the interrelationship of the concepts? How can the findings of the entire analysis be understood in the context of dance

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notation? The full data analysis will be provided in Chapter 5.
CHAPTER 4

DESCRIPTION OF DATA

The focus in this chapter is the collected data for the study. Analysis of the data will follow in Chapter 5. Three major dancers of Han Young-Sook's Salp'uri Ch'um were interviewed about their understanding and interpretation of Salp'uri Ch'um and their practice of the dance in the context of its tradition. Interviews were conducted in Korea with three dancers, Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee. There were two interview sessions with each dancer, and each session lasted from about thirty-five minutes to one hour. Lee's and Jung's interviews were videotaped with their permission while Park preferred to be audiotaped. The interviews with Lee Ae-Joo (01/05/00 and 01/13/00) took place in her office at Seoul National University. The interviews with Jung Jae-Man (01/07/00 and 01/20/00) were held at the Samsung Dance Company studio in Seoul where he works as the artistic director. The first interview with Park Jae-Hee was held in a hotel coffee shop in Seoul (01/12/00) since her office at Chongju University was about a two-hour drive from her home in Seoul, and the University was on winter break at
the time. The second interview with Park (01/18/00) was in her hotel room in Pusan, the second largest city in Korea. She was conducting a three-day special workshop of Han Young-Sook’s Salp’uri Ch’um for Korean dancers and students in the Pusan area.

During the two interview sessions, four semi-structured questions were presented to each dancer.

1. When and how did you start dancing Salp’uri Ch’um in general, and, specifically, Han Young-Sook’s Salp’uri Ch’um?
2. If you yourself documented Han Young-Sook’s Salp’uri Ch’um for future dancers, what aspects of the dance would you record?
3. What were the aspects of the dance that Han emphasized while she was teaching you her Salp’uri Ch’um?
4. What are the aspects of the dance that you emphasize while you are teaching Han’s Salp’uri Ch’um to your students?

The three dancers were allowed to take as much time as they wanted to elaborate thoughts about a given question. I asked impromptu questions and discussed some responses during the interview. I felt that the dancer’s response was based on his or her own beliefs in regard to whatever matters were implied in the original question so that the response should be further developed no matter how close or distant it was relevant to the question initially asked.
In this chapter, the data is described according to the four main questions, each one followed by responses of the three dancers in the order of Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee. The data in each response is arranged in terms of the relevance of the ideas rather than the chronological order used by the interviewee. Some responses are excluded in this study because of their high degree of irrelevancy in relation to the study.

The data described in this chapter is a translation of the dancers' responses originally given in Korean. This translation was based on my assiduous effort to stay as close as possible to the dancers' original Korean words, ideas, and metaphors although the process of translation naturally involves the translator's interpretative activity in some degree. I used present tense in the description as a way to make their voices more active. However, since this is a translation rather than a direct transcription of the interview, I used the third person point of view, referring to each dancer by name in their personal stories. I think the dancer's name helps the reader to clarify who is speaking in the particular stories.

There are certain limitations in the description of data. First, language certainly has cultural bounds. Translation of Korean to English in this study required reliance on my own understanding and interpretation in the process of searching for appropriate translations of those
words for which direct translation was possible but required further elaboration due to the shading of connotations, and especially for those which did not even have specific words in English associated with an idea as denoted in Korean. In approaching these words, I put the Korean term directly in the text as spoken by the interviewee and used single quotation marks to inform the reader of what the glosses or direct translation might be as suggested by a Korean-English dictionary, and/or what the implied meaning would be based on my own understanding, experience, and knowledge of Korean language and culture. A romanized transliteration was inserted in italics after the Korean words if it seemed helpful. The romanization appearing in this dissertation was based on the McCune-Reischauer system, a widely used romanizing system in Korea (Jones and Rhie, 1995).

Second, the translation of Korean to English required a certain degree of modification to make sense of the meaning of Korean in an English context. Korean communication tends to generalize ideas while the English language articulates ideas with when, where, who, what, how, etc. to clarify the meaning. For instance, in Korean, Lee Ae-Joo said 어떻게 무보를 해요? 'How do dance notation without knowing meaning?' In English translation of this sentence, there are blanks to be filled in for the clarification of the meaning of this sentence: How (who, dancer? or dance notator?) can do
(create? or practice?) dance notation without knowing meaning
(of what, the dance? or the idea of dance notation?). Because
of this cultural difference between Korean and English styles
of communication, I sometimes modified the Korean sentence by
suggesting an English translation based on my own
understanding of the Korean words, ideas, and context.

Moreover, through the whole process of translation, my
qualified proficiency in English also suggested a potential
limitation of the data description. I have attempted to
provide the best translation I could achieve with a certain
level of Korean and English skills and some knowledge of
Korean dance, rather than the finest translation available
among existing expressions.

Responses to Question 1
1. When and how did you start dancing Salp’uri Ch’um in
general, and, specifically, Han Young-Sook’s Salp’uri Ch’um?

Lee Ae-Joo

Lee started dancing when she was about five years old,
even before she attended elementary school. As a gifted child
in dance and a self-taught dancer, she was often called on to
dance before adults in meetings or parties. Lee’s formal
dance education began with her parents’ realization of their
daughter’s artistic potential. Lee’s parents took her to Kim
Bo-Nam, who eventually became Lee's first dance teacher, when she was six or seven years old. Kim Bo-Nam was a dancer and musician at one time in the service of the Korean court, who later became one of the initiators of the Korean Traditional Performing Arts Center, where he and his colleagues from the court worked as music and dance teachers, performers, and administrative staff.

Kim had been a student of Han Sung-Joon. Han Sung-Joon was the grandfather as well as the dance teacher of Han Young-Sook, who later became Lee Ae-Joo's dance master. Kim taught Lee a brief, skeletal version of Han Sung-Joon's Sŭngmu 'Buddhist Monk's Dance.' Sŭngmu, says Lee, can be considered as the whole body of Korean dance in that it is the most basic dance but still includes all the elements of Korean dance. According to Lee, Kim's experience of learning Sŭngmu from Han Sung-Joon enabled him also to perform and teach Salp'uri Ch'um, as he followed the teacher Han Sung-Joon's mode of expression and style of movement revealed through the Sŭngmu, and realized them in a form of Salp'uri Ch'um, which was still called 측중무 chūkhūngmu 'improvisational dance' or 수건춤 sugŏn ch'um 'scarf dance' at that time. Lee says that her first experience of Salp'uri Ch'um was with Kim Bo-Nam since the movements learned from Kim during her early years were related in some degree to the ones she learned from Han Young-Sook when she was in her 20s.
However, Lee clearly states that she has to recognize Han Young-Sook as her first teacher of Han Young-Sook’s Salp’uri Ch’um.

Jung Jae-Man

Jung Jae-Man has been dancing for about thirty-five years in general and around thirty years in traditional Korean dance, from the time he met his dance master, Han Young-Sook, during his high school years. Jung first learned dance from Song Bum, who taught him somewhat modified versions of traditional Korean dances associated with the influence of Western theatrical dance styles.

Jung first learned Salp’uri Ch’um from Song Bum, whose dance was a somewhat modified version of Han Young-Sook’s Salp’uri Ch’um. Song Bum and Han Young-Sook were very close friends and often visited each other’s dance studios in their own homes. As one of Song’s students, Jung was observed by Han and invited to learn Han Young-Sook’s Salp’uri Ch’um directly from Han herself. Jung remembers that the first Salp’uri Ch’um he learned from Han was ‘Basic Salp’uri Ch’um,’ performed with bare hands. He later learned from her the current form of Salp’uri Ch’um with a scarf held in the hands.

Han Young-Sook was designated by the Korean government an intangible national treasure with her Sŭngmu in 1967. Han
then requested that Song give his two students, Jung Jae-Man and Lee Ae-Joo, to her so that they could be registered with the government as official students of Han. Jung and Lee thus became the first official students to whom Han handed down her dances, which were designated as Important Intangible Cultural Assets by the Korean government. According to Jung Jae-Man, Han tended to neglect male students who came to her to learn her dances because she accepted the pervasive social understanding that dance was woman's activity. However, ironically, it was Han herself who chose Jung to be one of the first official students to learn her dances.

Park Jae-Hee

Park first met her great dance teacher, Han Young-Sook, in 1969, when she was an undergraduate student majoring in dance at Ewha Womans University. Han was then an instructor of one of Park's dance classes and became the first teacher to introduce traditional Korean dance, including Salp'uri Ch'um, to Park. According to Park, when the Korean government established the Cultural Property Preservation Bureau in the 1960s, a new consciousness about the significance of the study of traditional Korean heritage, such as traditional Korean dance, emerged in the whole nation. It was in the late 1960s that Han was designated by the Bureau as one of the intangible national treasures. Park remembers that it was about that time that many universities embraced studies in
the Korean classics, and dance departments were not exceptions in terms of teaching traditional Korean dances along with 신무용 shinmuyong 'New Dance,' which was then the major curriculum of most dance departments in Korea. Shinmuyong, New Dance, was a dance form influenced by Western theatrical dance styles developed in the early 20th century to explore themes or motifs from traditional Korean movement such as 무당굿 'shaman ritual,' 농악 'farmer's folk music,' and 탈춤 'mask dance.' During the dance classes with Han at the university, Park never felt at ease or close to her teacher because Han already held the title of intangible national treasure at that time and was always surrounded by dancers who hoped to be chosen as one of Han's official students.

In 1972, the year Park graduated from the university, the Korean government sent a group of Korean performing artists initially to the Summer Olympics in Munich, Germany, and then for a continuous performing tour to twenty-four other countries for four months. The cultural delegation for the international events included both renowned Korean dancers like Han Young-Sook and younger dancers like Park, who were selected through a very rigorous auditioning process to become members of the tour group.

After coming back from the four-month performing tour, Park went to Han Young-Sook's dance studio to learn T’aep’yŏngmu 'peace dance,' a dance incorporating various
unique rhythms; these rhythms were what actually motivated Park to come to Han to learn the dance. Park eventually became the first of Han’s students to master that dance. At the time, Han was looking for a student to fill the remaining space in the second round of official students to follow Lee Ae-Joo and Jung Jae-Man. Park Jae-Hee became one of Han’s official students and was registered with the Korean government in 1972. Park, with great thanks to her teacher, remembers that Han selected her to fulfill the vacancy even though she herself had never dreamed of becoming Han’s official student due to the intense competition among many young dancers for the position. She has worked very hard in her own pathway, Park says, as a way to thank her teacher for the decision she made to include Park. In Park’s life, Han was the only—the first and the last—teacher who taught her traditional Korean dances such as Sùngmu, Salp’uri Ch’um, and T’aep’yŏngmu, while Han’s other official students, Lee Ae-Joo and Jung Jae-Man, had had other traditional Korean dance teachers before Han.

Responses to Question 2

2. If you yourself documented Han Young-Sook’s Salp’uri Ch’um for future dancers, what aspects of the dance would you record?
Lee first says, "살을 풀다는 얘기지, 살풀이는 [Salp’uri means to untie Sal]." 살, pronounced Sal, means something tied and is usually thought to have a negative meaning as it is commonly found in a 무당굿 'shaman ritual' for untying or dissolving Sal which is negatively tied to one’s life, e.g., when one is seriously ill or has a long smoldering grudge. However, to Lee, there is positive Sal as well, such as 행사 ‘the sun’s Sal, sunbeams,’ the rays shed by the sun, and 수례살 ‘the spokes of a wheel,’ which allow the wheel to move forward in a progression. Lee explains that the thing tied as a result of 행사 ‘the sun’s Sal, sunbeams’ is the fruit which appears after the flowers have bloomed in the sunshine. Thus, all production of fruits and vegetables is positively tied Sal resulting from the good work of the sunbeams. To untie Sal in this context is to pick the fruits and eat them, and then to spread the waste on the ground.

Lee understands Sal as a fully realized concept with both negative and positive dimensions. Salp’uri, thus, means to untie all the good as well as bad things fruited in human history. Salp’uri ultimately enables the fruited things to be reincarnated or transmigrated as it turns the wheel around again. Lee claims that Sŭngmu and Salp’uri Ch’um are based on this principle of reincarnation, continuous rotation without ending. However, it is not at all a vacant cycling in a
dance, but a constant rotation which makes the world turn and flow into a different world with the moments tied when they should be tied and the moments untied when they should be untied.

For documentation of such a dance, Lee says, it is crucial to have rhythm and body movement first. She believes, however, that dance notation inevitably has limitations in the effort to describe a dance precisely since any media, such as words, pictures, or computers, are not able to replace the nature of dancing per se. Nevertheless, for a dance documentation or any kind of analysis for the purpose of dance documentation, Lee claims, one's understanding of the meaning of a particular dance must become the primary concern of the work. Without this, a movement notation score of Salp’uri Ch’um produced in a Western movement notation system, such as Labanotation or Benesh Movement Notation, would be useless because the applied system would fail to achieve an appropriate way to decipher, understand, and perform Salp’uri Ch’um. Lee says that one Labanotation score of a Korean court dance, produced by Loken Kim in the 1970s, emerged as something totally irrelevant to Korean dance because Kim clothed the Korean dance with a Western movement notation system and a Western perspective. According to Lee, the feeling of Korean dance cannot be conveyed through a Western movement notation system or any dance notation system which is based on a Western perspective, as is the movement
notation system devised by North Koreans to record North Korean dances. Lee asserts that dance notation for Korean dance must start from the consideration of "our" Korean dance per se, not from the direct application of an alien notation system with "their" perspective. Lee says that any notation system based on a Western perspective should be verified according to this point of view and then may be adapted as a reference in making a documentation of Korean dance. In other words, the benefits of a Western movement notation system can be useful and harmoniously unified with Korean dance only after 토대 'the foundation,' 중심 'the center,' and 뿌리 'the root' of the idea of dance notation for Korean dance are properly established first.

To Lee, dance notation is an outcome which is equal to how deeply the creator of the notation understands and experiences dance through his or her own perspectives toward dance and the dance world, and his or her own view of life and personal experience. Western movement notation systems are the finest results coming out of the Western people's own history. However, Lee understands Western movement notation system to be a dance notation without life. Lee asserts that we all need a living dance notation, and, to achieve this, dance notation must go to a totally new dimension. The new concept of dance notation should not begin with a Western perspective at the base. The concept of dance notation,
especially for Korean dance, has to avoid artificially revealing something which is unrevealable. Lee believes that this process of artificial revelation attempts to split and dismantle the essence of the dance with analysis, and this process deadens Korean dance and life.

Lee prefers a picture type of dance notation with colors and face shapes to a codified system with only symbols such as Labanotation. This idea is a reflection of her own experience of understanding a dance without breaking the dance into fragments through an analytic process. She researched 고구려춤 Koguryŏ ch’um ‘dance from the period of Koguryŏ, one of the ancient nations in Korean history’ from a wall painting of dancing figures found in a tomb from the Koguryŏ period. Lee says that she arrived at the study of Koguryŏ dance in her search for the origin of her practice of the traditional Korean dances Sŭngmu and Salp’uri Ch’um through historical evidence. This wall painting of a tomb is the first visual evidence of the earliest Korean dance form. According to Lee, it not only shows the basic discipline of Korean dance, but also fully represents the essence of Korean drawing, dancing, and sound. Lee refers to the title of a book, 아는 만큼 보인다 ‘A person can see as much as he or she knows,’ and says that she can see more than one hundred different kinds of dances of the Koguryŏ period from the one scene of the wall painting. With the depth of her own view of
history, knowledge, and understanding of Korean dance, she sees the wall painting itself as containing everything about the particular period, e.g., discipline, ideology, philosophy, history, artistic sense, and the movement discipline of the Koguryø people. This way of understanding a dance in which everything in the dance is fused and comes to her body as a whole, rather than analyzed and interpreted on the surface is, according to Lee, the essence of Korean dance. Lee could revive Koguryø dance from one scene of a wall painting, which served as an efficient dance notation of Koguryø dance to Lee not only for reconstructing the external style of the dance, but also for creating the empathetic power to appeal to the emotion of an audience. She tells a story of her performance of a revived Koguryø dance wearing a costume like the one in the wall painting of the tomb during her presentation about Koguryø dance at an international conference on the Koguryø period held in Japan. Most of the people in the audience were crying because they thought the dance seemed to be performed by the soul of the ancient Koguryø people, who lived thousands of years ago.

Lee, however, states that her Koguryø dance not solely realized from looking at the wall painting, but also by viewing referential materials through various historical documents. Since direct descriptions about Koguryø dance are rarely found in the historical documents, Lee used any available written descriptions and existing sculptures
related to Koguryŏ dance and movement as a reference to gain a better understanding of the discipline of Koguryŏ movement. For instance, she read about the discipline of 수족상용 ‘correspondence of hand and foot’ in a historical document and also found the discipline represented in the composition of the dance that appeared in the wall painting of the tomb. Lee believes that a living dance notation cannot be realized if the parts of a dance are separated and considered in abstraction. A living dance notation system should be in tune with current needs and observed through a contemporary perspective and from a contemporary position given depth by a full understanding of the nature of dance in history.

Lee is currently working on the revival of 발해춤 Palhae ch’um ‘a dance from Palhae, one of the ancient nations after the Koguryŏ period in Korean history’ using the same method that she applied to the revival of Koguryŏ dance. She confesses, however, that the revival of Palhae dance is much more difficult than the work done in Koguryŏ dance due to the extreme lack of visual evidences of Palhae dance. Lee has been continuously looking for visual or written evidence of Palhae dance; for instance, she has visited a mountain fortress wall of Palhae and a tomb of a princess from the period. Lee claims that after she has accumulated these experiences of the Palhae period within herself for about 10 years, she will be able to revive Palhae dance as she
unravels what she has felt about Palhae dance through her body. This is, according to her, the Korean style of dance composition. It is completely different from the Western style of choreography, in which a dance would be composed through, for instance, only the idea or concept of Palhae dance. With this in mind, the idea of dance notation for a Korean dance per se should be different from the Western idea of dance notation, and the medium of description employed for a notation system should be specifically associated with the nature of Korean dance. The codified symbols characteristic of most Western styles are difficult for Korean dancers to read and uncomfortable enough to give a strange feeling to the Korean dance because those symbols are perceived through a totally different sense of the nature of dance. Thus, use of the Western notation system eventually has the potential to distort the world of Korean dance and change the taste of Korean dance.

Jung Jae-Man

First, Salp’uri Ch’um has a particular form—the dancer holds a scarf in his or her hands. However, this form alone, if it does not carry the characteristics of the dance, such as the dancer’s internal expression, beauty of 정중동 chǒng-chung-tong ‘movement within stillness,’ 질제미 ‘beauty of moderation,’ and the moments of tying and untying in the
dance, does not necessarily identify a dance as Salp'uri Ch'um. Jung mentions hearing Han Young-Sook talk about some contemporary performances of Salp'uri Ch'um as a scarf play because those dances maintained the form of holding and manipulating a scarf, but not the aspect of dancing with one's true heart. Jung claims that a dance notation system describing only the form and the external dimension of movement in detail, such as Labanotation, may leave a record of Salp'uri Ch'um similar to one for a ribbon exercise in gymnastics. According to Jung, traditional Korean music also faces this kind of dilemma, that is, even though Korean music can be recorded through the Western music notation system, without describing particular qualities of the sound made through a player's feeling and emotion, the score cannot properly convey the right flavor of Korean sound. For dance documentation, likewise, the inner qualities as well as the form of the dance should be significantly considered as in, for instance, making a food that not only appears to have the right color and shape but has the right taste as well.

Jung himself believes that the recording of dance can never be perfect. He says that the recordings of ballet and Korean court dance might be considered close to the original dance form. In ballet, every movement is arranged exactly with a certain name associated with a certain form. Similarly, Korean court dance has a clear purpose in creation, such as blessing the king of the country, and each
single movement, e.g., lowering the arm, raising the arm, 
turning the arm, has a particular meaning associated with it. 
Both dances emphasize ‘beauty of form’ so that those 
dances might be perfectly recorded as the form of the dances 
is focused and then realized.

In contrast, Korean traditional dance or folk dance 
manifests disposition. When the arm is raised from front low 
to front middle, for instance, one dancer can do this 
movement in a very plain way while others may do the same 
movement differently by folding the arm slightly and swinging 
it a few times in harmony with their feeling during this 
path. In the latter case, writing simply 평겨 p’yŏng-gō 
‘Jung’s visual description of the movement of raising the arm 
in a straight path until it makes a right angle in front of 
the body’ is not a full enough description to convey the 
feeling of the actual movement. In the same way, Jung 
observes, Labanotation, with its codified symbols, cannot be 
considered suitable to describe Korean dance unless the 
system is given an alternative way to deal with the emotional 
aspect of Korean dance. For instance, symbols of particular 
colors could stand for different depths of emotion, like the 
color red for deep emotional involvement, the color blue for 
a light emotional involvement, and the color black for no 
emotional involvement, etc.
Jung asserts that the most significant thing in Korean dance is to dance with the heart. The process must be different according to the feeling of the dancing moment, the ability of the dancer, and the sex of the dancer. It is hard to leave a perfect record of a Korean dance, but a lot of explanation and several points of emphasis must be attached in order to create a better record. The appended explanation, however, would not indicate the form or shape of movement, for instance, the movement of raising the arm, but rather how to raise the arm, with what mind, with what breathing technique, and with what bodily attitude, to convey why one raises the arm, where the feeling is in the movement of raising the arm or bending the arm, where the breath arrives after it has departed from 단전 tanjôn ‘the center of the abdominal region,’ where the energy pulled from the heart is buried, and so on. In ballet, there is explicit description such as “arm position 1” to instruct the dancer to raise the arm in a particular form. However, traditional Korean dancers raise the arm with a concern for the point in space the energy or feeling should go out to and be pulled in again from after it has departed from 단전 tanjôn ‘the center of the abdominal region,’ passed through the chest, and moved to the arm and the tip of the hand. Jung reiterates that, even though the form of movement is important in dance documentation, it is also crucial to know about heart, with
what feeling to raise and bend the arm, with what mental attitude to stand, how to handle breathing, etc.

If Salp’uri Ch’um is the dance being notated, recognition of the content of the dance suggests where the feeling of pain is placed in a movement, where the breath, which is gradually pulled up from 단전 tanjŏn ‘the center of the abdominal region,’ with a pause at the level of the chest, should go next, for instance, continuously upwards, lowered down then pulled up again, briefly out to the arm then slightly pulled back again, or straight out to the arm then fully pulled back again. These choices are made through one’s experience in the dance. The more experience and practice, the better the choices of movement to convey a proper expression of the dancer’s feeling, such as a sense of pain coming from how much the arm is raised, loneliness coming from how much the wrist is bent, or sadness coming from how much the palm of the hand is turned over. Just as playing Kayagŭm, a traditional Korean musical instrument with 12 strings and 12 supports placed under each string at different intervals to produce different sounds, requires long practice for the player to make the right sound by pressing an undetermined but certain part of the string with the fingers, with more experience and practice, the dancer can derive the right feeling in the fluid movement of Korean dance.
The feeling of 한 han 'unsatisfied desire' in Salp'uri Ch’um can come from a movement of contraction, especially squeezing and relaxing the area of 오장육부 'the five vital organs and the six viscera: all the internal organs in general.' Contraction and release are the most basic motions of life as well as primitive actions of the human being in the sense that a woman gives birth to a baby as she squeezes and relaxes her genital organs. Dance people say that a woman without the experience of contraction and release during sex, or stretching and releasing with intense pain to give birth to a baby cannot dance Salp’uri Ch’um with the right taste and deep quality. If Salp’uri Ch’um is performed by someone who has truly experienced those feelings of contraction and release in her life, the dance can convey the right flavor of the dance since the dancer knows life more fully. Otherwise, the dance attains only the form accorded by the prettiness of a dancer, a kind of surface decoration achieved through the dancer’s manipulation of the scarf.

Jung says that, even if a dance is fixed with a particular sequence of movement, every dancing moment must be different in Korean dance since people’s emotion and feeling change momentarily. For instance, the feeling of fullness right after having a meal changes to lightness due to digestion. Jung observes that dances emphasizing 형태미 'beauty of form,' such as Western ballet, can maintain the
sameness of every performance because the form exists for its own sake. A dual turn in ballet aims to be a dual turn in every performance although the nature of performance might inevitably allow subtle changes. In contrast, since Korean dance seeks to express something which has been immersed in the heart, sameness in every dancing moment means the dance will be a "stuffed dance," like a spectacle of group movement without emotion or feeling, while the nature of emotion and feeling is never to be static. Even a movement as small as silently bending a knuckle of a finger with feeling can be considered as dancing in Korean dance. Jung claims that this way of realizing movement is characteristic of Eastern culture, which does not relate a bigger movement to better communication of one's expression. Thus, one can see a dancer shrinking not only in a big movement of contraction and release as found in Western Modern dance, but also in the small movement of a finger flicked and folded in Korean dance.

The quality of 정중동 chŏng-chung-tong 'movement within stillness' in Korean dance is also possible in this context. Jung says, for instance, that a still moment with the dancer holding the air after a movement done with inhalation is not the end of the movement, but a pause to be connected to the next movement with exhalation. 정 chŏng 'silence' coming after 동 tong 'action' is thus connected to, or a preparation
for, another 풍 tong 'action.' This is the central quality that enables Sùngmu 'Buddhist Monk’s Dance,' which sometimes lasts over an hour, to be done without placing a period in the middle of the dance. The entire dance ends with the pose of the dancer’s hands joined together in front of the dancer’s body. If 정 chông ‘silence’ appears literally as a momentary stop in a dance, the dance no longer has life on stage since it has revealed a blind point. Jung says that the character of 정 chông ‘silence’ concentrates everything to make the next 풍 tong ‘action’ better, more dramatic and showing more strength. This moment of preparing one single movement which will burst out can be compared to everyday Korean experience, such as preparing for a party by cleaning the place and cooking foods so as to burst out with all the prepared things on the day of the party.

A Korean dance does not end with the dance itself, but contains the Korean people’s life. Jung claims that, if Salp’uri Ch’um is carefully scrutinized, a general sense of older Korean people’s life and their spiritual culture can be gained. Such an examination can also reveal regional characteristics of Korean people’s life, such as people’s habits and food culture, as different versions of Salp’uri Ch’um from different regions tend to be associated with different ideas, mental attitudes, and internal philosophies about the dance. Jung says that Han’s Salp’uri Ch’um, which
originated in the central region of Korea, is generally described with the qualities of 'light, simple, plain,' 
우아 'elegance, grace, refinement,' and 격조 'nobility, style,' which eventually became keys for inferring the characteristics of the people and their food culture in the central region of Korea. For instance, when brewing Korean rice wine, if the wine is filtered and squeezed immediately after the rice wine ferments in the liquor jug, it becomes 막걸리 makgŏlli 'unstrained raw rice wine.' If the raw rice wine is placed in a strainer for a certain period of time, the clear wine rises up and can be drawn off to obtain 약주 'a strained rice wine with good quality.' 절제미 'beauty of moderation,' one of the qualities attributed to Han's dances, can be inferred through the example of making the clear rice wine, a metaphor suggesting that Han's dances are felt to be noble.

Jung differentiates Han Sung-Joon and Han Young-Sook's 춤 'dances from the central region of Korea' from 호남류 춤 'dances from the Honam district, the southwestern part of Korea,' which is usually represented by Lee Mae-Bang, an Intangible National Treasure of Korea for his Salp’uri Ch’um. The appropriate dancing and expression of a particular Salp’uri Ch’um begins with the feelings, emotions, and ideas immanent in the dance. Differences in the level of movements
are also considered. Jung provides the example that the
texture of a cloth feels very smooth and fine if silk is used
to weave the cloth, and it feels rough and coarse if a thick
cotton thread is used. In this way, a performance of Salp'uri
Ch’um can have a different flavor according to the dancer’s
choice of the quality of movement, with the silken texture of
fine lines or the cotton texture of rough lines in the bodily
actions.

Dances from the Honam district are generally known as a
dance form developed in the context of 가방 ‘a Kisaeng house,
where Kisaeng, professional female artists or entertainers,
performed dancing and singing for aristocratic men.’ A dance
from the Honam district shows the distinctive nature of
playfulness and improvisation as practiced in the context of
the Kisaeng house, where the role between performer and
audience was not clearly defined. Salp’uri Ch’um from the
Honam district has 교태미 ‘beauty of coquetry’; there is no
directional orientation with one side of the room as a
dancer’s front since the dance was commonly performed by a
female entertainer for male audiences sitting around the
room. In the dances from the Honam district, unique movements
are usually understood to be doubling the movement of bending
down actions in the joints of knees or wrists, or walking
with very small steps moving faster to the fall at the end of
the arched path of rising and falling.
On the other hand, dances from the central region of Korea were mainly developed when Han Sung-Joon rearranged and transformed traditional Korean dances for a proscenium stage, where the relation of performer and audience is clearly defined. According to Jung, there are stories telling that Han Sung-Joon played music, performed dance, and even taught dance in the Korean court. Korean court dances have specific rules since they were created to be performed before a king. There is a clear distinction between dancer and audience, the king and his royal family, whose place is considered to be the dancer’s front. The movements in court dances were based on 음양설 ‘theory of ǔm and yang, harmonious dual forces like the Chinese yin and yang.’ Thus, there is a regular form—one movement associated with the right side is followed by the same movement but with the left side; one movement to the front is followed by the same movement but to the back; or there is simultaneous movement with both arms in opposite directions or to the center. Jung relates the story of Han Sung-Joon’s experiences with court dance to Han’s own dances because Han’s dances for proscenium stage also show the basic form of the court dance, clear distinction between the dancer and an audience by whose place the dancer’s front is determined and the movement directions of the harmonious dual forces are realized. Although, in Han’s dances from the central region of Korea, there is a clear distinction between
Jung says that a dancer maintains rapport with the audience by drawing their attention into the dance through a thread of connection between the dancer him or herself and the individuals in the audience. Some movements considered to be unique in Han's dances are arm and palm actions turned out to palm up and turned in to palm down, or a movement of sharp popping with the tip of the hand.

These two schools, the dances from Honam district and those from the central region, are handed down as people practice a particular dance associated with particular feelings for a long time. It is like the blood of a family, through which the members of different generations resemble each other to a certain degree. To keep the legitimate traditional qualities of a dance while transferring it to another dancer, a teacher should also consider the similarity of the dancer's characteristics to those of the teacher in order to maintain the teacher's qualities in the dance as they are. For instance, both Han Young-Sook and Kang Sun-Young were students of Han Sung-Joon; however, the same dance they learned from their teacher became a significantly different dance in their practice. Han Young-Sook's dance is usually described with the terms 'grace, dignity,' 'noble, refined character,' 'elegance, grace,' 'light, plain, simple,' 'elegance, refinement, grace,'
which were characteristics of Han Sung-Joon’s dance, while Kang’s dance is described as ‘splendid, brilliant’ and ‘decorative, ornamental.’ This, according to Jung, is due to the differences in the personal characteristics of Han and Kang.

Jung claims that a recorder’s artistic sense is another factor in producing a dance notation which properly conveys the quality or feeling of Korean dance. How long the recorder has practiced and how well he or she understands Korean dance affect the choices made in describing a particular movement, i.e., how one should execute the movement. For instance, one notator simply says to raise the right arm to the side and above the shoulder line for three counts, then bend and lower it for one count to place the hand over the right shoulder area while another says to raise the arm heavily during the earlier path and gradually lighten it during the rest of the path before bending and lowering the arm. The recorders’ differences in saying “how” to execute the movement definitely influence the reader’s emotion, which emerges through the reader’s dancing. It is also the case for the reader that, with greater experience in the dance recorded, the reader can bring out a fuller interpretation of the dance. If someone without previous experience in the recorded dance reads the score by simply decoding melody and rhythm as
done with a music score, the dance later realized from the score might be distanced from the original work.

At the present time, Jung is working on his own notation, or documentation of Han Young-Sook’s Salp’uri Ch’um, which is intended not only for serious readers like dance colleagues, but also for casual readers of the general public. Jung says that, although this will not be a perfect notation, he feels that it is important for him to make a dance notation to bring together ideas that he has thought about many times. His work will include movement sequence, where the emotion is placed in a movement, the loci where the breath pulled from 단천 *tanjŏn* ‘the center of the abdominal region’ finally reaches to, for instance, shoulder, wrist, or out in space, background of the dance, stories related to the dance, and interesting stories from his time learning the dance.

To describe the dance form—the composition of the dance in a sequence of movements, Jung took more than 500 pictures of his own performance showing exact poses on every beat of the music. According to Jung, this is like seeing every major frame of a videotape of the dance. Jung says that one can learn the sequence of the dance as he or she follows the movements appearing in the pictures in rhythmic order. However, as a picture of a tiger can become a picture of a cat if one draws it poorly, the pictures need to be
associated with more detailed explanations, such as description of movement, mental attitude, breathing technique, and other matters that demand special attention, like placing of the gaze. For example, for the first movement of Han Young-Sook's Salp'uri Ch'um, besides the picture of the starting position, a general explanation is given: a dancer, holding a scarf with one part in each hand, stands still and listens to the 느린 네박 [slow 3/4] Salp'uri music for the first three counts, then bends the knees on the forth count. Here, the measure is divided into 4 counts. For the first two counts, the dancer listens to the music in a comfortable posture with silent breathing. On the count of three, the dancer slightly rises with his or her inhalation, and sinks back down, bending the knees with exhalation on the forth count.

Jung considers patterns of breathing, such as 숨을 올리다 'pulling up the breath, inhalation' and 숨을 내리다 'pulling down the breath, exhalation,' to be a part of the form of the dance, like raising, lowering, or bending the arm, or turning the palm face down or up. Thus, he is devising a simple code to describe breathing patterns next to the picture along with the description of movement. Jung's initial effort has resulted in the establishment of a short horizontal line as a standard center line, with a wavy line placed either under or over it to indicate whether the breath is placed under 단천.
tanjŏn 'the center of the abdominal region,' which is caused by exhalation, or over 단전 tanjŏn 'the center of the abdominal region,' which is caused by inhalation. For instance, a movement in which a dancer bends the knees for one count and rises for three counts is represented by a wavy line under the short horizontal line next to the picture of the first bending action to indicate the dancer’s exhalation, and a wavy line placed over the horizontal line next to each picture of the rising action to indicate the dancer’s continuous inhalation during the next three counts.

Although a pattern of breathing as well as the form of the dance can be described in such a way, Jung claims that the important thing is to dance with feeling, which is realized even in a simple movement only after one’s practice of the same movement has been repeated countless times. Jung says that description of the internal aspects of Korean dance, such as a dancer’s mental attitude and feeling, is always insufficient in dance notation. Jung believes, however, that if dance notation fixed too much, for instance, how a dancer’s eyes twist into a scowl in one movement and open in another movement to show a particular emotion, all expressions would become uniform. Feeling is different from one person to another, and, even in saying the phrase “I love you,” the nuances can be very different according to who is talking, child, adult, or older person with more life.
experience. Thus, the expression of the dancer's feeling should not be fixed, but naturally delivered through his or her own being—the dancer's own personality, color of dancing, and stage of dancing virtuosity. The depth of expression, which is revealed through movement and is the factor that impresses the audience, depends on how long the dancer has danced, how much effort the dancer has put forth, how fully the dancer can express his or her emotions, and how much of life the dancer has experienced. These are very significant aspects of bringing out the right flavor in Korean dance, but, according to Jung, these aspects are largely unrecordable. Jung says that, in dance documentation, it is better to describe only the major elements that direct special attention to particular qualities of the internal aspect of the dance. For instance, there is a specific scene in Han's Salp'uri Ch'um with a movement of flicking the scarf in space, pulling it back toward the dancer's chest area, and grasping it with both hands, with one hand simultaneously holding the skirt at the abdominal area. At this moment, Jung says, the movement of grasping the scarf should be done with a feeling extended through the scarf, which is conveyed through the unified body and mind focused on one thing, such as 한 han 'unsatisfied desire.' The movement of one hand holding the skirt should also have a special quality of 사뿐히 즐려잡아 끼기다 'lightly held and slightly pulled up.' Thus,
pulling in and up both the scarf and the skirt with a feeling like that of twisting a wet dustcloth to completely squeeze it dry, Jung says, gives the entire movement a taste of extreme sorrow and pity.

In his notation of Han Young-Sook's Salp'uri Ch'um, Jung also talks about the meaning of the dance. Since the initial appearance of the name Salp'uri Ch'um in a Han Sung-Joon performance, the dance has been commonly considered as something related to shamanistic activity due to the literal meaning of the name. However, Jung is interested in Salp'uri Ch'um as contemporary people see it. Jung says that Korean people live with a common truth that once tied, something must be untied later. For example, once tied, a wrapping cloth must be untied later for the things placed inside to be pulled out. In the ordinary expressions of Korean language, people say 'to untie or clear up the bitter feeling toward each other after a fight,' or 'to untie the feeling of stress in a celebration after an intense event such as an exam or a performance is over.' The continuous repetition of tying and untlying, rather than simply progressing forward, is how Korean people live their lives. This repetition forms a continuous turning just as the sun which rose yesterday is rising today and will rise again tomorrow and the day after tomorrow. This is also a characteristic of traditional Korean dance. According to
Jung, Salp’uri Ch’um is the dance which best conveys the essence of Korea in terms of untying something which has remained (been tied) painful and difficult in everyday life. In general, Salp’uri Ch’um is considered to be a dance with 한 han ‘unsatisfied desire.’ However, the feeling 한 han does not end in itself, but is untied and sublimated to 등 hŭng ‘joy, pleasure,’ 명 mŏt ‘grace,’ and 신명 shinmyŏng ‘enthusiasm, excitement.’ This transformation of sadness to delight is, Jung says, a wisdom which is reflected in the people’s lives. For instance, when people move a dead person from a house to the place of burial, in a traditional Korean funeral, the people sing songs and dance with their shoulders to reduce their sadness and relax their intensely tired bodies instead of continuing to cry. This is a wise transition because, if the people kept crying over the sadness of their loss, they themselves would be at risk of also dying from grief and exhaustion.

In Korean dance, costume should be associated with the character of the dance. The basic form of traditional Korean dress is different for men and women—trousers and a jacket for a man, and a long skirt tied under the arms and a jacket down to the mid chest area for a woman. In Han’s Salp’uri Ch’um, a female dancer wears a traditional woman’s dress. However, in the same dance, Jung wears a male costume that he designed for himself with an extra long jacket, like a
woman's skirt, over the man's trousers. This is, according to
Jung, to be associated with the characteristics of Han's
Salp'uri Ch'um, 평위 'dignity' and 격 'style.' If the
character of a dance does not require a particular form or
quality, as that of 허튼춤 'improvisational dance with any
kinds of dancer's own movements,' an ordinary costume with
trousers and a jacket is appropriate for a male dancer. To
make his costume harmonize with the character of Salp'uri
Ch'um, Jung created a costume with a traditional look based
on ordinary male dress and an extra layer called 도포 top'o
'a jacket for a full-dress attire which is long enough to
hide the knees.' This form of dress was worn by noblemen with
dignity and style. Jung claims that the skirt-style jacket
over trousers helps him dance with concentrated breath and
feeling while, when he is dancing in only trousers and the
shorter men's jacket, his breath and feeling seem to be
unfocused.

According to Jung, there is no gender distinction in the
roles of dancers in most traditional Korean dances, including
Salp'uri Ch'um. Dance in contemporary Korea is pervasively
considered as a female activity due to the lasting influence
of the social conditions of the Yi dynasty, which were deeply
affected by Confucianism from China. In this particular
society, men and women of higher classes were directed not to
be involved in 경거망동 'a rash and thoughtless action,' such
as dancing. Thus, dance became a lower class activity practiced mainly by Kisaeng, professional female artists or entertainers who danced and sang for aristocratic men. Casually intimate relationships between man and woman were not allowed either, so that social dances based on the need for play or the expression of courtly love between men and women, with elements like holding hands in Western folk dances or ballroom dances, were not developed in Korea. In fact, there were male dancers, called 박수 paksu 'male shaman' or 무동 mudong 'male court dancer,' as well as female dancers. However, a traditional Korean dance usually did not show distinct gender roles for male and female because their roles were rather defined by the purpose or character of the dance, such as praying to a god as a shaman or amusing a king and his royal family as a court dancer. In other words, according to Jung, developing spontaneously in the context of a subordinate relationship to a god or a king, ancient Korean dances did not aim to amuse the people themselves in terms of their own relationships so that who was performing—whether man or woman, or both—was not an important consideration in most Korean dances. Since Han Young-Sook's Salp'uri Ch'um was initially shaped by Han Sung-Joon, who was a male dancer, this solo dance has been performed by both men and women, but with no emphasis on the dancer's gender.
Jung advocates the use of live music rather than recorded music for Salp'uri Ch'um because Korean dance in general has both 언변 'unfulfilled space' and 즉흥성 'an improvisational nature.' Korean dance is a spatio-temporal dance, which means that every performance, ten out of ten performances, must be different, not in terms of the form but in terms of the feeling because a person's feeling is different in every moment. 언변 'unfulfilled space' refers to the freedom given to the dancer, who can elaborate the dance and draw the audience's attention by filling the space with his or her artistry. The process of making dance as fulfilling the potential of space is improvisation, and it makes the dance more polished, depending on the dancer's age, capability, dance technique, and momentary sensibility, wit, and sense. It is live music that leads to a dancer's skillful improvisation in the unfulfilled space of Korean dance, including Salp'uri Ch'um. Korean dance has a form, of course, but is not fully fixed due to the aspect of 언변 'unfulfilled space.' Recorded music predetermines a dance based on its form; it may make a dancer feel somewhat burdened by forcing him or her to dance exactly to the music, with a resulting deficiency in the nature of the improvisation, which flows from within the dancer. Jung claims that he can dance with more artistry through improvisation of the dance when the music for his dance is performed by live musicians. When the
musicians play the beat, it is important that the dancer take the beat through the body and dance it as bringing the music back out to the dancer's skin along with the dancer's own feeling and capability. For instance, in a movement that is predetermined to be done in one measure of the music, if the musicians play the beats with different accents, the dancer should change the accent of the associated movement according to the altered accent of the beats. According to Jung, that is the merit of live music. It makes the dance look more polished, eminent, and alive through the winding interaction that the dancer establishes with the musicians. Jung adds that a dancer should be able to move slightly faster to lead the music if the tempo seems to be drawn out and needs to be tightened. The dancer should also be able to follow and extend the music by taking a little more time in the movement than the musicians' tempo suggests. The dancer who does not listen to the music may be considered a dancer who lacks artistic sense. This reciprocal nature of improvisation also influences the musicians. If a musician does not have an understanding of the dance and plays only the exact beats of the music, the dancer feels limited in dancing with his or her feeling of joy and enthusiasm. Jung says that, for this reason, a dance can become more alive and enthusiastic if the music is played by the dancer's teacher or a person who knows the dance very well.
Jung differentiates 'improvisational nature' from 'improvisational dance.' An improvisational dance, e.g., 허튼춤 hŏt’ŭn ch’um, 막춤 mak ch’um, or 놀이판춤 norip’’an ch’um, can be understood as a dance comprised of any movements realized at the particular moment as the dancer likes. It can be a movement of imitating an animal, such as a frog or a monkey, or any movement that the dancer has learned, such as Korean movement as well as disco, or rap dance. A dance with an improvisational nature refers to improvisation within the basic form of a dance like allowing freedom within the legal limits in a society. Tradition has a certain form to some degree so that unrealized dimensions can be added in reference to the form. In the case of tangible traditional properties, a missing part on one side is commonly reconstructed with reference to the remaining part on the other side. In dance, improvisation is based on such forms as breaking longer units into smaller, like a movement for 4 counts to the right and left followed by the same movement for 2 counts to the right and left, then 1 count to the right and left; or moving to one side, the opposite side, then the middle. These forms can guide not only the momentary improvisation of a dance, but also the reconstruction of a traditional dance that does not exist as a complete form in the present.
The improvisational nature of Salp'uri Ch'um means to have the freedom to fill the 염백 'unfulfilled space' of the dance based on the dancer's understanding of the traditional form of the music and the movement of Salp'uri Ch'um. Improvisation in Han Young-Sook's Salp'uri Ch'um, thus, can be realized, not simply after a dancer has finished learning the form of the dance, but only after the dancer fully understands Han's Salp'uri Ch'um as a whole. Jung says that, just as giving an impromptu speech about a certain subject without preparing and memorizing notes is only possible for a fluent, knowledgeable speaker, improvising dance within the form of the dance along with the musicians' live music requires that a dancer have the capability of a high level of dance technique and acquired experience.

For improvisation in Han Young-Sook's Salp'uri Ch'um, a dancer first needs to learn general aspects of the dance, the form and movements which comprise Han's Salp'uri Ch'um, and then focus on understanding characteristic movements of the dance, such as arm and palm turning out to face up and turning in to face down, or a sharp popping in the tip of the hand. Based on this, the 자유성 'free nature' and 염백 'unfulfilled space' are placed in the dance through variations of the movement with different accents in the music and through the dancer's feeling. For instance, one dancer gives an accent in a movement on the third beat of a
certain measure while another does the same movement but with an accent on the first beat of the next measure, or one takes four steps on every beat of a measure while another stays on the spot for the first two beats and takes faster steps for the next two beats to move as far as the first dancer on the same path. Jung says that, with only the study of characteristic movements of Han Young-Sook’s Salp’uri Ch’um, a dancer cannot convey the proper flavor of the dance that should be carried on; thus, it is essential that a dancer study full aspects of the dance pertaining to both mind and body. Because he has practiced Han’s Salp’uri Ch’um for a long time, Jung says, any movements he dances as he likes to live music without any predetermined movement sequence will still have the fragrance of the dance, as, for instance, his twelve children would all have his fragrance since they were all his babies.

Based on his claim that a dance can be alive when life or the dancer’s journey of life is also understood, Jung divides Han Young-Sook’s Salp’uri Ch’um in three stages, early, middle, and end, to represent the difference in her age as well as the changes that occurred in Han’s dance. This distinction is based on Jung’s own interpretation of Han’s life and dance, which were felt and learned through Jung’s very close relationship with his teacher. Some people negatively view the fact that Han’s dance did change. However, according to Jung, since dance is a person’s life,
and a person's appearance per se changes with his or her age in the 20s, 40s, 50s, and 70s, the look of a dance should never remain the same as in the dancer's youth in the dancer's 30s, or in the 60s. It would then become a stuffed dance, without life. Along with the dancer's age, the changes in the feeling of the dance occur very naturally, from the fresh-looking dance of younger days to a weighty and dignified dance as one gets more wrinkles. According to Jung, the era of Han Sung-Joon, Han Young-Sook's grandfather, can be considered as a sketch phase of traditional Korean dance in terms of rearranging and polishing the dances for a proscenium stage, while Han Young-Sook's dance can be considered as an elaboration of her grandfather's dances in terms of the flowering of her grandfather's dances with more grace and nobility.

The early stage of Han Young-Sook's Salp'uri Ch'um shows simple, less deep, and less weighty movements than in her later stages because she was practicing basically the dance handed down from the sketch era of her grandfather, Han Sung-Joon. Han Young-Sook's dance at that time also began to reveal the feeling of 한 han 'unsatisfied desire.' No one could understand how Han could convey such a bitter feeling as 한 han 'unsatisfied desire' in her dance since Han's life seemed to be brilliant and filled with pleasure. However, as Jung lived very close to Han, spending most of his time at
Han’s home and joining her for breakfast every day, he could feel and see many aspects of his teacher’s life and dance. Even without Han’s own words to verbally explain what Salp’uri Ch’um is or is about, the long time that Jung spent together with Han enabled him to communicate with his teacher nonverbally and to understand Salp’uri Ch’um deeply. The close relationship also allowed Jung to understand how Han could express 한 han ‘unsatisfied desire’ with her true heart in Salp’uri Ch’um. According to Jung, Han gave birth to a daughter after she met a lover during her maidenhood. The baby was, however, separated from Han and taken to North Korea by her mother. Although most people still think that Han lived alone without giving birth to a child of her own, Jung claims that Han had such an experience, and the pain from the loss of her baby became immanent as a feeling of 한 han ‘unsatisfied desire’ in her dance. Han, however, concealed the bitter experiences and no longer showed these emotions in Salp’uri Ch’um during the middle stage of her dancing life. She expressed her emotions only through holding back and controlling herself as if she had forgotten everything, and showed only a coolness whenever her feeling was revealed, all of which made her dance become much deeper during the middle stage. The later stage of Han’s Salp’uri Ch’um developed to a softer, more weighty, and slower dance as she reinterpreted all aspects of her life and attained a
certain exalted level of dance. Jung says that dance goes along with one’s journey of life so that a dance recorder should be aware of the dancer’s life and feelings to leave a dance notation which helps a reader to realize the right flavor of the dance.

Park Jae-Hee

Salp’uri Ch’um can be considered as having two aspects, external form and internal dance, for dance documentation. In Park’s view, the external form refers to costume, props, hair style, and music. Changes can naturally occur in the external form of a traditional activity; however, there must be a basic pattern through which the changes emerge. In Han Young-Sook’s Salp’uri Ch’um, Park claims, the basic pattern should be found from what Han Young-Sook herself did in her own Salp’uri Ch’um.

The basic pattern of the music is that, even though the melody or the exact number of measures may not be precisely fixed, a specific tune called Salp’uri is played in the order of beginning in a slow tempo, changing to a faster tempo, and ending with a slow tempo again. The basic pattern of the costume and hair style in Han Young-Sook’s Salp’uri Ch’um is to wear 치마저고리 ‘skirt and jacket: a traditional Korean dress for women with a long skirt tied under the arms and hanging down to the ground, and a jacket which comes down to
the chest area with long rounded sleeves and tied with two strings at the front of the body' with 쳄진머리 'a round chignon fixed with a Korean traditional ornamental hairpin.' Han Young-Sook sometimes changed the color of the costume or put an ornamental pendent or an extra short string on the skirt to give a visual accent to her costume. However, she never changed the basic pattern of wearing 치마저고리 with 쳄진머리. Park says that Han presented the typical figure of a Korean woman through her pure and elegant appearance with the costume and the hair style. Han's choice of extra ornaments or the color of costume was associated with her own criteria for realizing the pure and elegant appearance of her dance. These ornaments and the colors were never so bright or complicated as to visually disrupt her figure of purity and elegance.

The prop used in Han Young-Sook's Salp'uri Ch'um is a long white silk scarf. According to Park, there are other dances which use a scarf, but the scarf has a square shape, e.g., 입춤 ip ch'um or Scarf Dance, which is a previous form of today's Salp'uri Ch'um from 권번시대 'the kwonbŏn era.' In Han's Salp'uri Ch'um, a long white silk scarf has been the correct prop since Han Sung-Joon first used it in his dance along with the name Salp'uri Ch'um. Han Sung-Joon handed this form down to his granddaughter, Han Young-Sook, according to Korean dance history.
In addition to the external form of Han Young-Sook's Salp'uri Ch'um, Park emphasizes the other aspect of the dance, the internal aspect. Park says that the realization of the meaning or spirit of Han's Salp'uri Ch'um is essential in terms of avoiding the dance's becoming 'dance of a scarecrow: a dummy dance of surface movement.' Nevertheless, the meaning or spirit is generally the same as that found in other styles or versions of Salp'uri Ch'um. Park believes the most significant concern for the dancer of Han Young-Sook's dance is to fully learn Han's breathing technique, found only in Han's dances Sûngmu, T'aep'yöngmu, and Salp'uri Ch'um; dancing Han Young-Sook's Salp'uri Ch'um means to convey the distinctive character of Han's dance, or Han's breathing technique.

According to Park, 호흡법 hohüpbôp 'the breathing technique' consists of three parts, 호 ho 'exhalation,' 흡 hüp 'inhalation,' and holding the breath. The different order and timing of the three aspects of breathing associated with the different rhythms of a movement comprise different qualities of breathing in a movement, e.g., exhaling/inhaling very slowly and lightly, exhaling/inhaling briefly and strongly, exhaling then inhaling followed by holding the breath, or inhaling then holding the breath followed by another inhalation, etc. According to Park, the last example of the sequence of inhalation-hold-inhalation creates the most
representative quality in Han’s dance, the taste of sharp popping, as the second inhalation is naturally done with a quick pulling in of the air after holding it. Many people have commented on the distinctive character of Han’s dance with the beautiful movement of her feet in the steps, the pure and clean quality of movement, and the moment of sharp popping. Park observes that the taste of sharp popping associated with the sequence of inhalation-hold-inhalation is a fascinating feature of Han’s dance as a moment of deviation or the beauty of irregularity, a momentary escape from Han’s pure and clean quality, which might otherwise become monotonous.

Besides the breathing technique, the characteristics of Han’s movement are also very significant in considering the internal aspect of Han’s Salp’uri Ch’um. According to Park, Han’s dance excludes artificial movement, as found in some other styles of Salp’uri Ch’um. Park says that Han Young-Sook possessed a movement through which Han’s mental attitude was naturally expressed outward to her body. Han’s Salp’uri Ch’um is a very frank and open-hearted dance with an emphasis on beauty of moderation and beauty of unfulfilled space. Park claims that, in an observer’s view, Han’s dance was very natural, without any moment of greed or artifice. In other words, this is a dance exactly fitting to the expression of neat and proper as it
expresses the concept of unselfishness through a mental attitude that permits control of one's own mind and heart, which are to be cleansed after the body is first made upright. This is, according to Park, descriptive of Han Young-Sook's nature. Park says that a dancer's nature is spontaneously revealed through his or her dancing. In 1969, Park watched a performance of T'aep'yongmu danced by Han Young-Sook and Kang Sun-Young, both of whom were students of Han Sung-Joon. Even though they wore the same costume and performed the same dance side by side on the stage, their dances were totally different in terms of the clean and elegant nature of Han, and the active and splendid nature of Kang. Currently, the differences between their dances may be more obvious due to changes that have occurred in the costume as well as the movement of the dance. However, Park's feeling about the different qualities of their dance has been largely unchanged since the time she first saw their duet and noticed the difference in their characters.

Han's dance, says Park, also gives a very strong image, which involves a viewer's unlimited imaginative power in the unfulfilled space of the dance. This is possible through the concise and simple look of the movement moderated by the whole image of Han's dance, 'frank and open-hearted,' 'clean,' 'unselfish,' and characterized by 'moderation,' 'the idea of nothingness,' and 허의 개념.
'the idea of emptiness.' Park believes that if one fails to carry these distinctive images of Han's dance naturally in the flow of his or her own dance, it is difficult to say that the person is performing Han's dance even though the dancer's movement might be recognizable as a version of Han's dance. In other words, to properly perform Han's dance, it is crucial for a dancer to gain the distinctive characteristics of Han's movement in his or her own movement and not to simply mimic every detail of the form of Han's movement.

The recognition of the distinctive images of Han's dance is very important to Park in terms of accepting those images as a holistic picture of the dance rather than assigning particular meaning to every detail of the dance. She says that it is not understood in music that Do symbolizes one thing and Mi symbolizes another; yet, one can feel pleasure, sadness, or delight from listening to the flow of the entire work. In the same context, it is significant in Korean dance not to give definitive meaning to every detail of a dance, but to know how one can feel the dance from the images as a whole. This also allows a dancer room for his or her own interpretation of the meaning of certain movements in the dance. Park personally prefers to understand Han's Salp'uri Ch'um as a dance for cultivating her own body and mind with the movement of a scarf. She does not intend to give specific meanings, for instance, sadness or difficulty, to particular movements or to the whole dance. Park adds that she dances
Salp’uri Ch’um in the state of mind of desiring or praying for something through the manipulation of the scarf.

In Park’s view, the mental attitude of Han’s Salp’uri Ch’um, the intention of cleansing and purifying oneself by controlling and cultivating one’s own mind and body through the dance, is more important than the meaning of the name Salp’uri, understood as dissolving Sal or eliminating ill luck. Although the feeling of han ‘unsatisfied desire’ and 슬픔 ‘sadness’ is commonly emphasized in Salp’uri Ch’um, Park claims that those feelings must be sublimated to the level of cleansing and purification of one’s mind and body through the mental attitude characteristic of Han’s Salp’uri Ch’um. According to Park, han ‘unsatisfied desire’ is not that important in Korean dance because a dance with han rarely ends with han per se, but is usually elevated to 흥 hŭng ‘joy, pleasure’ or 신명 shinmyŏng ‘enthusiasm, excitement.’ Han’s Salp’uri Ch’um is not a dance symbolizing han with pitiful sadness, but rather a dance which attains 고고함 ‘a proud loneliness’ and 풍격 ‘dignity’ through its elegant and pure look. Han might be considered one of the characteristics of Korean culture in general. However, although han may be an underlying element at the base of Korean dance, the emotion of han or 흥 in Han’s Salp’uri Ch’um should not be expressed directly in the dance, but must
be revealed ‘plainly’ through moderation of feeling. Han Young-Sook's dance should be performed in a serene state of mind without, for instance, a smile on the face to express the feeling of ḥūng during the faster music of Salp'uri Ch'um.

Concerning the idea of making a dance notation of Han Young-Sook's Salp'uri Ch'um, Park thinks that dance notation should stand by itself to accomplish dance literacy so that, ideally, a notator without dancing experience could record a dance, and a reader without dancing experience could also understand the dance from reading the score. On the other hand, Park questions whether a dance can be properly recorded if the notator does not have sufficient knowledge about the dance that he or she is recording. Finally, she becomes negative about the idea that one who does not have sufficient knowledge of the dance or cannot correctly perform the dance can create a notation of the dance, especially if it is a Korean dance such as Han's Salp'uri Ch'um, since Korean dance strongly emphasizes the internal aspect of a dance, which can only be understood through the process of one's learning and training in the dance.

Park says that Han Young-Sook's dance can not be identified by the exact movement sequence of the dance since Han Young-Sook herself often changed the sequence of movement and improvised her dance according to the changes occurring
in her breathing technique or in response to a performing environment, a given time and space. The total time and the number of rhythms of Sŭngmu, for instance, were changed as Han made some movements initially done in one measure of time twice as long according to her breathing, which had become deep enough to carry the same movement for a longer time. Han also performed the same dance in different lengths, such as a five-minute long or ten-minute long Salp’uri Ch’um, as she put in more movements or took some movements out depending on how much time she was given for her performance in a concert program. Those changes, however, were not completely arbitrary, but based on the particular format of the dance, usually following the pattern of the music.

In spite of the changes, Han’s unique movements can definitely be found in each dance. These commonly appear in most videotapes capturing Han’s own performances although the length and sequence of the dance performances differ. Park claims that the uniqueness of Han Young-Sook’s dance cannot emerge if, no matter how many, Han’s unique movements do not appear at least once during the dance piece. In Park’s view, it is thus important for a practitioner of Han’s dance fully to learn and understand Han’s unique movements.

Nevertheless, indication of Han’s unique movements is not in itself sufficient for the purpose of dance notation. The specification of Han’s unique movements tells the reader about the distinctive features of Han’s dance, but does not
provide the general ideas necessary to understand the whole dance. Park believes that the most crucial concern in documenting Han’s Salp’uri Ch’um centers on whether the flow and the feeling of the dance, conveyed through the dance movement, retain the uniqueness of Han’s dance, especially the aspect of mental attitude. As long as the essential stem is maintained through the basic pattern of the dance, changes occurring in details of the larger format, such as small changes in costume or movement sequence, are not problematic in defining it as Han’s dance. Park says that despite the emphasis on the improvisational nature of Han’s dance, Han’s major students primarily focus on the practice of the entire format of each dance—the longest version, following exactly what Han did, so that, based on their full learning and understanding of Han’s dance, they can maintain Han’s style in their improvisation or changes in the sequence of the dance. Therefore, limited concern with the form of a dance and the unique movements appearing in each of Han’s performances are not sufficient for the purpose of dance notation in terms of helping a reader to understand the depth of Han Young-Sook’s dance and to realize the unique character of Han’s dance in performance.

Responses to Question 3
3. What were the aspects of the dance that Han emphasized while she was teaching you her Salp’uri Ch’um?

Lee Ae-Joo

When Han Young-Sook taught dance, she focused on movement. Han told her students many times to lower their bodies and bend their knees while dancing. The movement of bending and stretching the knees becomes 어깨춤 ‘shoulder dance’ if the movement is repeated on the spot without steps. Lee remembers that, for this specific movement, Han’s instruction was 공굴러 ‘to roll a ball,’ twisting the body as in walking. The dancer remains on the same spot and keeps bending and stretching his or her knees, which seems just like rolling a large ball with the whole body. This is a movement of rotating the whole body in the shape of 태극 ‘the Great Absolute: the source of the dual principle of 양 and 양, or yin and yang in Chinese.’ According to Lee, Han Young-Sook placed great emphasis on this shoulder dance and believed that one could improve dance technique by practicing this specific movement. The shoulder dance, however, emerges differently in different dances. For instance, in Salp’uri Ch’um, the shoulder dance is often realized inwardly and revealed through one’s eyes, in such a slight and quiet movement as to be associated with the quality of 정중동 ‘movement within stillness.’ On the other hand, the shoulder
dance in Sŏngmu is much larger and deeper so that it is more visible. According to Lee, the difference in the shoulder dance is due to the differences in a dancer's feeling and attitude toward the particular dance.

When Lee was a student of Han Young-Sook and followed Han's movement to learn a dance, she experienced no need for verbal communication with her teacher. The teacher spoke everything through her dancing, and few words were exchanged. Lee also says that she was able to experience internal communication with the teacher since she had already accomplished a certain level in dance, with more than 20 years of dancing experience before she met Han. The internal communication with the teacher was also possible because Lee was close to the teacher, which, according to Lee, started from the very basic things in life, such as staying longer at the teacher's house, cleaning the house, having meals together, washing dishes, etc. Lee says that she was used to visiting Han's house regularly and was close to her teacher until the teacher passed away in 1989. According to Lee, Han's dance studio was located at Han's own home, and a class usually lasted for more than three hours. Han and Lee often ate meals together like mom and daughter because, whether a class started in the morning or in the afternoon, either lunch or dinner time usually came during the long lesson. To Lee, everything about Han, such as her eating habits, food preferences, cooking, or their dialogue while having meals
together, has been connected to the teacher's dance. For instance, the ordinary casual dialogue that she had with her teacher in daily life later became a major source for inferring and understanding the teacher's central ideas, such as her world view, view of art, view of life, etc., even though Han did not specifically address and talk about those ideas. Lee remembers that Han cooked a soybean paste stew all the time with a homemade soybean paste prepared by one of Han's nieces. Lee also likes soybean paste, especially the one she was accustomed to eating at her teacher's house, which was very tasty. Lee still eats the soybean paste prepared by Han's niece—either she asks for it or the niece generously brings it to her. Spending a lot of time with her teacher at home eventually influenced even her food preference for such traditional Korean food. Lee regrets that the internal communicability based on one's close relationship with his or her teacher in life has become a missing aspect in the current teaching atmosphere.

Lee believes that there must be a quality of legitimacy within the tradition, 정동의 맥 'the vein of legitimacy.' Lee sees Han Young-Sook as her eternal teacher because the longer she dances, the more she herself truly feels that the vein of Korean movement is naturally centered in Han's dance, that each of Han's dances manifests authentic Korean tradition that has been handed down. As it excludes too much personal
feeling and allows only necessary, adequate expressions, Han’s dance is considered to be clean, dignified, moderated, and not excessive. Significantly, in Lee’s view, this is a reflection of the original nature of the Korean people, their spirit and character. Lee says that she is very glad to feel and be motivated by the fact that she is one who is doing the Korean people’s most representative and symbolic dance following after her great teacher. This feeling has become much stronger in the present as she better sees the internalized aspect of Korean dance through her accumulated experience in dance practice. Lee claims that she can now understand that the first movement in Sùngmu is about how 천, 지, 인 ‘the sky, the earth, and the human’ come together, and that the first movement of Salp’uri Ch’um is to place a dot and then move into an empty world. During the time with Han, Lee sometimes talked about Korean dance as she understood it herself, and Han enjoyed listening to Lee’s stories, laughing and clapping. When Han had an interview schedule with a reporter from a newspaper or a magazine, Lee usually went to Han’s house, sat next to Han, and they all talked together. Lee says that, if she could now talk to Han about what she feels and thinks of Korean dance, Han would be very interested in her ideas and very happy with them. Lee adds that her feeling about Han’s dance as the vein of Korean movement should not be considered flattery of her teacher,
but a true idea of Lee herself, whose way is to continue in Korean dance throughout her life.

Jung Jae-Man

In general, there are two groups of Korean dance teachers. One group teaches students to do exactly the same dance as the teacher’s dance, not allowing any variation in the students’ performance. The other group, including Han Young-Sook, transfers their dance to students with room for improvisation and freedom so that the teacher’s dance can be adjusted to the student’s own dance style. Jung says that, when water contained in a glass is poured into another cup, say, a paper cup, the water is still there but naturally changes to a new form, shape, color, height, etc. due to the different nature and conditions of the container. In just this way, the dance that is transferred from a teacher to a student should be different according to the different natures of the practitioners. In this line, Jung observes that dance taught by the first group can be considered dance without life while the dance taught by the second group is alive since it is allowed to embrace the student’s individual nature, his or her feeling, emotion, and body condition.

Many teachers in school tend to show their dance as high artistry before students. According to Jung, on one hand, the students may very much admire the teacher’s dance. On the other hand, the students can easily come to deep frustration
with their own dance skills because the level of the teacher’s dance seems so out of reach. In her teaching, Han Young-Sook was just like a mother bird which flies easily from one branch onto the next near branch to teach her baby bird how to fly. Han first taught students only one phrase of Sûngmu ‘Buddhist Monk’s Dance,’ which was short enough for everyone to follow. Then, she made the students repeat the same movement for a while before teaching another phrase of the dance. She repeated this procedure until the entire dance had been taught. Jung says that it was Han’s way of teaching that enabled students to learn the one-hour long Sûngmu ‘Buddhist Monk’s Dance’ without ever being bored. Jung also believes that, as Han had her students practice their dances in a small room at her own home rather than in a large dance studio, Han helped students obtain a vision of pursuing a larger space in their dances, just as birds have true longing for freedom and the world outside when they are kept in a birdcage. In Jung’s view, Han naturally led her students to develop in their dances a potential which would explode as a big movement in a large space outside.

In Jung’s memory, Han did not give much explanation about the meaning or characteristics of a dance when she was teaching. According to Jung, the characteristics of a dance are not something which can be clearly defined with words, but a result which is naturally noticed through long term practice. This is just like the rapport between friends, who,
as they spend more time together and become closer, commonly notice each other’s habits or characteristics, such as a certain intonation or accent in speaking. Han, however, sometimes gave a very specific description for a specific movement. For instance, in Sûngmu ‘Buddhist Monk’s Dance,’ there is a movement of twisting the upper body to look up from the position of the dancer, down on his or her knees on the ground. Han instructed Jung to perform this movement as if someone thrust something sharp into the middle of his back so that he twisted the upper body as with an exclamation of pain. For an arm movement folding toward the upper body, Han said to bend the arm as if 오장육부 ‘the five vital organs and the six viscera: all the internal organs in general’ were pulled in together. According to Jung, this is a movement associated with breathing. Han often advised students to dance with the abdominal area, pulling it enough that it meets with the back area as if they felt very hungry. This implies pulling in one’s lower belly area through his or her breathing from 단전 ‘the center of the abdominal region.’

While Han was teaching Sûngmu, she sometimes said that she could perform a movement of contraction and release in the abdominal area much better than Modern dancers practicing the same movement from Martha Graham technique through her breathing from 단전 ‘the center of the abdominal region.’ Although Han’s descriptions were not based on academic theory
or scientific discipline, Jung claims that they were very practical in helping her students to realize particular qualities of movement in their dances.

Han usually gave instructions on how to do a movement along with a sequence of dance. She rarely danced by herself to demonstrate to students during teaching, not even to familiarize the students with the transitions of the movement sequence. She first taught a movement phrase, then turned on the music player and did other things, such as making a cup of tea or preparing for dinner, while the students were repeating the movement with the music. However, as Jung recalls with wonder, Han never missed an appropriate moment to correct an error in the students' movement even though she did not seem to be looking at the students' dancing. Jung says that she knew everything in a glance. When the music was over, even though the students had expected to finish the class, Han would say to repeat the whole thing for three or four hours in the small dance room. Jung believes that this experience gave him energy, which was accumulated through his training in endurance and patience. This became the main force that enables Jung, now in his 50s, to dance for hours straight, much longer than his present students.

Park Jae-Hee

Han Young-Sook was a teacher with an open mind in terms of encouraging a student to develop his or her own uniqueness
in dancing instead of forcing the student to follow exactly the same dance as the teacher’s, which can still be commonly observed in a senior teacher’s dance class. Park characterizes herself as a student who was simple and honest, without the capability of negotiating a situation. She says that she thus did not have any trouble following whatever the teacher taught her. This leads Park to a wonder whether Han did not seem to strongly direct Park’s dance because Han thought that Park practiced and performed the dance correctly, following whatever Han said, or because it was Han’s teaching style.

According to Park, Han always taught with her true heart when Park was learning her dances alone with Han in the small dancing room in her home. During the early lessons with Han, the class seemed to be a private lesson because the two first-round official students were not able to attend Han’s dance classes. Lee Ae-Joo had an unstable status in Korea due to her political stance against the Korean government at the time, and Jung Jae-Man was serving his military duty in the Korean army. To Park, Han was a hard teacher during the studio time, but was also like a mother when she cooked food and shared meals with Park.

When Han taught a new movement, first, she always demonstrated the dance for Park until she felt sure that Park could perform the movement alone. Then, Han sat aside, made Park repeat the movement for review, and observed Park’s
dancing. Han sometimes touched Park's body to correct the body line or gave a specific description of a movement. For instance, an arm movement rounded and lowered from shoulder to hand should be shaped in an appropriate degree so that a bean could be rolled down from the shoulder to the tip of the hand.

Teacher Han always taught three dances together, Sûngmu, Salp'uri Ch'um, and T'aep'yôngmu. However, she rarely talked about the dances during her teaching. When Han taught T'aep'yôngmu, she did not give an explanation of the rhythms of the dance even though the music was comprised of various rhythms which were very unique and unfamiliar to most dancers. Han taught the dance through the music. She simply counted the rhythm with beats like one, two, three, four when she demonstrated the movements before Park. It was Park who later analyzed and clarified the rhythms of the dance with traditional Korean musicians.

The most impressive scene from Han's teaching in Park's memory is the figure of Han dancing before Park to teach movement. Park believes that dance should be taught through the teacher's demonstration before students. This is, according to Park, a common teaching method of old dance masters. For instance, a long time ago, Park had a chance to observe a senior teacher's class when she was invited as a guest teacher at a dance workshop where Kim Jin-Kul, an old dance master, was also invited as a guest teacher. Park was
very impressed with the strength of Kim. He was already an old man but repeatedly kept silently demonstrating his dance and had the participants of the workshop follow his movement. In just this way, Park says, most senior teachers, including Han Young-Sook, handed down their traditional dances from body to body, not with their words. In other words, senior teachers or old masters transmit all aspects of their dances, e.g., one’s spirit or mental attitude toward a certain dance, by means of letting students become saturated with their profound understanding of the dances. Even though Han did not explain many things about the dance that she was teaching, Park believes that every aspect of Han’s dance as a whole was gradually absorbed by Park, and this was how Park came to understand all aspects of the dances that she learned from Han.

Responses to Question 4
4. What are the aspects of the dance that you emphasize while you are teaching Han’s Salp’uri Ch’um to your students?

Lee Ae-Joo

Lee teaches not only Salp’uri Ch’um per se, but also 기분살풀이 or 본살풀이 ‘Basic Salp’uri,’ a dance comprised of the basics of Salp’uri Ch’um with bare hands. Lee’s primary focus in her teaching is on 몸놀림 ‘bodily movement,’ e.g.,
how to raise the arm, how to take a step with a foot, what to do with the leg. Most significantly, Lee puts great emphasis on the movement of bending the legs. With the knees deeply bent, Lee claims, a person can lift his or her leg naturally and then carry a step. In Lee’s view, contemporary people often do not bend their knees deeply enough. Thus, in teaching, she always emphasizes bending the knees with a true heart, then carrying a step with a foot, all of which is 한발 디딤 ‘making one footstep.’ Arms are naturally raised in harmony with the bending and stretching movement in the knees.

Lee’s teaching is not only about what to do—movement, but also about why a movement is done—meaning. As a student, Lee was accustomed to learning a dance with hardly any verbal explanation. Since she was a kid, she has understood dancing to be a part of everyday life, just like eating meals every day. As a result, all aspects of dance have been naturally merged together for her so that there was no need for verbal explanation. Lee, however, observes that this is no longer valid for contemporary dance students, who do not practice dancing every day and are even absent or late for a dance class arranged at a certain time. For this reason, Lee provides all possible means, e.g., giving verbal description, giving an example, or copying a student’s movement, in her teaching in order to help students more properly understand a
movement. Nevertheless, the most important thing to Lee is still that students follow the teacher's movement with their own bodies to imitate it exactly. As a teacher, Lee believes that it is more efficient to add verbal explanation in her teaching after the students have first followed the teacher's dance movements and become familiar with the movements through their bodies.

Lee Ae-Joo remembers that Han usually gave movement instructions first, mostly letting her students follow what the teacher was demonstrating before them. Han sometimes explained the meaning of a movement as well with an interesting and very specific example. In Sûngmu, there is a movement stepping out to the left-front diagonal as the dancer bends the knees. When Han taught the movement, she instructed Lee to assume that there was a butterfly sitting on a spot at the end of the left-front diagonal and that Lee would have to go there secretly holding her breath so as not to miss the butterfly. This example has been carved in Lee's mind for years, and now Lee gives the same example to her students for the specific movement.

Lee employs this method of using an example in her teaching more frequently than her teacher Han did, because, in her view, contemporary students dance in an opposite or reversed way in terms of imitating only the bodily actions with an absence of meaning. She believes that this should be changed through her teaching, and one good method is giving
students examples. This will help students understand that traditional Korean dance must come from the heart as reflected from deep inside, not from the surface.

Lee says that the breathing technique inevitably differentiates one dance from another; for example, deep breathing makes a profound dance. The difference in the breathing comes from the character or content of the dance and from one’s attitude toward the dance felt through his or her heart. Breath can be manipulated in a dance: as deep but invisible from the outside, deep and strongly revealed outside, or done only in the heart so that it does not seem to be done. The different depth of breathing in a dance depends on a practitioner’s realization of the unique world of the particular dance, such as the world of Salp’uri when doing Salp’uri Ch’um and the world of Sŏngmu when doing Sŏngmu. To avoid teaching Korean dance on the surface and make the learners properly aware of the nature of Korean dance, Lee claims, the teacher must not teach students only the sequence of the dance as a dance production, but must him or herself keep practicing solely Korean dance for decades with complete consecration until his or her death in order to fully apprehend the different worlds of Korean dances.

Korean dance is essential Korean bodily action that is shaped as the expression of a dancer’s inner being is conveyed outward. In Han Young-Sook’s dance, naturalness is one of the central qualities that are expressed from the
inner being of Han. According to Lee, Han performed dance in a very natural way without any superficial technique to embellish her dance. When Lee was a student of Han, she always wondered why it was so difficult for her to follow her teacher's movement quality even though it seemed very natural and easy without any extra effort to prettify it in the teacher's dance. One possible answer is that, despite Han's rarely participating in systematic school education, Han could perform a very precise dance with her natural body movement because she was born in a natural world [non-Western] and lived in it throughout her life. In contrast, people of a more recent time, including the generation of Lee, were born in a Westernized world and grew up with Westernized education, which has naturally influenced many dancers to practice Westernized Korean dance. Lee says that she once taught Sùngmu at Han Sung-Joon Dance School in Hongsŏng. The first movement in Sùngmu is opening the arms over the head and gradually lowering them to the side. When Lee asked participants at the Dance School to do this movement like the sunbeams spread out, dance lay persons did the movement in a very natural way while the dance students or professionals embellished even this simple movement with their formalized dance techniques. Lee asserts that, in this context, contemporary people living in a Westernized world must seek and exert a greater effort to perform Korean dance properly, as Han Young-Sook did with her natural movement.
Jung Jae-Man

Unlike his teacher Han Young-Sook, Jung usually dances before students in a class so that the students can see the teacher's movement while practicing the dance. Jung says that, at that moment, he dances with the idea that he is helping the students understand the dance through their own experience of the teacher. He teaches different sequences of a dance depending on the age of students, or whether he has chosen the shorter or longer version of the dance. However, he does not specifically talk about his ideas during his teaching. For, according to Jung, if the students hear about the differences intended by the teacher, they do not practice the dance, thinking "why should we practice the dance hard every day since we know how to follow the dance whether it is the longer version or the short version?" Thus, instead of talking, Jung teaches with the intention of showing the students how the teacher himself constantly practices the dance.

Jung claims that dance should be taught from person to person because teaching dance not only flows with the sequence of movement, but also flows through the teacher's *ki* 'life energy like Chinese *chi* ' to improve the student's dance. He has had hundreds of experiences that, when he was concentrating on one student to give his energy to only that student among the many students in a dance class, he suddenly
had other ideas in his mind and the student would make a mistake or do something wrong in the dance. Jung feels very exhausted whenever he has been teaching a student through transfer of his $\gamma$ $ki$ 'life energy like Chinese $chi$.' He says that the teacher's exertion in the transfer of $\gamma$ $ki$ 'life energy like Chinese $chi$' to a student is very important, especially in teaching Salp'uri Ch'um, in order to train a good dancer, just as the parents' effort to provide a good education causes their children to become good citizens in a society.

To master a dance, a student must first understand and love his or her own teacher. Jung says that he loves not only dancing but also his teacher, Han Young-Sook. Even though Han passed away about 10 years ago, Jung insists that, in his mind, he and Han still have an interchange of ideas and a dialogue with each other. Jung claims that, even though he is a teacher, he must look back into himself and reflect on his own dance. Since Han's death, Jung sometimes visits Han's grave to dance before his teacher. When he dances before Han's grave, says Jung, he feels that his mental attitude becomes right and he can dance with more thoroughness than when he dances alone because he feels that he is dancing before his teacher. Sometimes Jung relearns a dance from Han in a dream or phones Han in heaven.
Jung believes that a great teacher makes a great student and love ends with giving. In other words, Jung says that, if a teacher wants to take something back from his or her own student after the teaching is completed, the relationship of teacher-student is actually broken. Thus, teaching has to end with giving, although the teacher might be honorably remembered later as the student becomes another great dancer/teacher and voluntarily talks about his or her old master. This attitude of Jung’s is opposite to the views of most old masters, who often did not teach movements and generally let students learn a dance by themselves. This was based on the assumption that the teachers had to be great before the students, who then could take advantage of the teacher’s greatness. For either type of teacher, however, ‘agriculture of students: fostering the next generation of dancers’ is the most significant reality determining whether the teacher’s dance style can survive in the next generation. Jung adds that whether the ‘agriculture of students’ has been successful or not is dependent on whether there has been a student who intuitively understands every single thing that the teacher had in mind through the dancing and talking.

Park Jae-Hee
Park teaches dance according to her analysis of movement, especially the breathing technique, which was developed through Park's long experience and practice of Han Young-Sook's dance. Unlike Han, who never taught a dance with breathing analysis, Park usually explains in her teaching how breathing—inhalation, exhalation, and holding the air—is associated with movement. She especially emphasizes breathing technique when she talks about 'the taste of sharp popping,' one of the most representative qualities of Han's dance, which is realized through the sequence of inhalation, hold, and another inhalation. Park says she has had many experiences like one from a T‘aep’yŏngmu workshop where a faculty member from a university was one of the participants in Park's class. After Park's session was over, the faculty member came to Park and confessed that she should not be teaching students, or now felt some hesitation about teaching, because she had hardly thought about teaching a dance by incorporating a certain analysis of movement to help foster students' understanding as Park had done so delicately during the workshop.

In Park's view, dance is primarily learned from body to body, but she adds explanation of her analysis of dance movement for learners' faster understanding. The analysis is generally concerned with movement techniques, such as how to draw a bodily action through breathing. It is not about
expression per se as, for example, how to understand the meaning of the scarf and treat it in Salp’uri Ch’um. Park usually starts the first class of her teaching with a verbal overview of what she is going to teach, such as history, characteristics or distinctive features of Han’s dance, or mental attitudes toward the dance. However, during the time in the dance studio, she focuses on learners’ practice of the dance through their own bodies. More information about the dance is covered later by the students themselves, as they are assigned to turn in reports about the dance.

Park believes that the old masters’ teaching method through body to body experience without any analysis or explanation of dance was much more profound than the teaching methods of contemporary teachers, including Park herself. According to Park, whether it is on the teacher’s side or the learner’s side, the mental state toward dancing in contemporary practice is different from the one in older days. Park says that old masters or senior dancers usually lived for only one thing, dance. There must inevitably be a difference in the depth of mind or love toward dance between one who has always thought about only one single pathway, dance, and considered it as one’s religion or life per se, and another who has chosen dancing as an occupation among many others in this diverse contemporary society, in which even some priests or ministers choose their religion as a way of earning a living. Park remembers that, in Han’s case, she
even thought about dancing as a religion. She said her religion was nothing else but dancing.
CHAPTER 5

ANALYSIS OF DATA

The description of the three Korean dancers' responses in the previous chapter became a very rich source of data, whose contextual information suggests potential exploration of various research questions. Based on the evidences which were described through the strategies of "noting patterns and themes" and "clustering" in the previous chapter, for this chapter, the data was analyzed through the following steps. First, the three individual dancers' responses to Question 1 were analyzed to seek out any commonalities in the backgrounds of the dancers when they became Han Young-Sook's students. Second, each dancer's responses to Questions 2, 3, and 4 were investigated together based on the following concerns: What are the aspects of the dance that are highly emphasized as significant by the dancer? and how are those particular interpretations associated with certain contexts? Finally, the three individual cases were brought together and probed to build abstractions across the cases on the basis of the questions: Are there patterns that are shared by the individual cases? and can they be developed to explain the
interrelationship of the concepts? How can the findings of
the entire analysis be understood in the context of dance notation?

Background of the dancers

From the responses about the background of the dancers, I found that there are certain contexts that are shared by the three dancers, Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee. All three dancers had previous experience in Korean dance when they met Han in their late teens or early 20s. They became Han Young-Sook’s official students after Han was designated by the Korean government an Intangible National Treasure with her dance Şüngmu in 1967. They are currently faculty members teaching Korean dance at the university level.

An interesting aspect is that it was not the students themselves who sought to become official students of Han’s tradition, i.e., Han Young-Sook’s dances including her Salp’uri Ch’um. It was Han who selected the students and asked them to learn her dances and follow the tradition after she had observed their dancing from a distance for a certain period of time. If there was any set of criteria for the qualification of her students in Han’s mind, the investigation of the criteria would be an intriguing inquiry in terms of Han’s artistic judgment about the students’ potential to keep her tradition.
Lee Ae-Joo

Lee Ae-Joo’s responses show that she considers “the meaning” of dance as the most significant aspect of Korean dance. Lee’s understanding of the meaning is a broad concept which can be differently interpreted as associated with a particular context of Korean dance. In the dance Salp’uri Ch’um, the meaning becomes specific as she draws the meaning of the dance from her interpretation of “Sal” in the name “Salp’uri” in the context of Korean language and culture. “Salp’uri” means an action of untying “Sal,” which refers to something tied in people’s lives. According to her interpretation of both negative and positive sides of “Sal,” represented by ill luck or the fruits ripening in sunshine, the meaning of “Salp’uri” becomes untying all the good as well as all the bad things which are the fruit of human history.

Lee’s interpretation of the meaning of Salp’uri Ch’um is eventually transformed to her interpretation of the principle of Korean dance, the principle of reincarnation—continuous rotation without ending. She interprets “Salp’uri” as the force which causes Sal to alternate from its tied state to an untied state. This cycling dimension of Sal and Salp’uri is associated with her metaphor of a rolling wheel which, in rolling, constantly moves to a different space. This wheel metaphor symbolizes Lee’s understanding of Salp’uri Ch’um as
the dance which turns this world into another world through the principle of reincarnation.

Lee’s emphasis on the meaning of dance also appears in her idea of dance notation. She believes that the movement notation systems based on a Western perspective are dance notation without life because they fail to convey “the meaning” of Korean dance. In the discussion of the concept of living dance notation, she claims that dance notation for Korean dance must “avoid artificially revealing something that is unrevealable.” The meaning of dance, in this context, is something which is unrevealable through the splitting and dismantling which occurs in the analytic process. Her own experience in reconstructing Koguryŏ dance from a wall painting clarifies her interpretation of “the meaning” and the natural process which she contrasts to artificial revelation, that is, every aspect of the dance can be fused and come to Lee’s body as a whole as she interprets the dance through her whole being with a certain stage of dance knowledge and life experience. She believes that the wall painting as well as the referential materials and historical documents of the particular period were an efficient dance notation for her because they enabled her to interpret aspects of the meaning of the dance, such as the ideology, philosophy, history, people’s artistic sense, and movement discipline in the particular period, and to evoke an empathetic feeling for the dance from the audience. In this
context, to Lee, the meaning of dance is not limited to the specific meaning of a particular dance, but represents the holistic context of the dance phenomena.

In her teaching, Lee emphasizes the significance of the recognition of the meaning of movement as she gives her students specific instructions about what to do as well as about why a movement is done. Even a movement as simple as making a step is to Lee a basic movement that should be performed with a dancer’s true heart. From her own learning experience with Han, Lee remembers Han’s particular instructions associated with certain metaphors. The movement called 어깨춤 ‘shoulder dance’ was explained through the metaphor of rolling a body-size ball or drawing the shape of 태극 ‘the Great Absolute: the source of the dual principle of ūm and yang, or yin and yang in Chinese’ in space. Or, for a movement stepping out to the left-front diagonal in Süngmu, Han instructed Lee to assume that there was a butterfly sitting on a spot at the end of the left-front diagonal and that Lee would have to go there secretly, holding her breath so as not to miss seeing the butterfly. Lee gives the same examples to her students for the instruction of certain movements because she believes that these metaphors help contemporary students understand the meaning of the movement. In this context, Lee’s interpretation of “the meaning” suggests more tangible aspects of the dance, such as specific
qualities of the movement, certain ways of breathing, the dancer's attitude in executing the movement, etc.

Lee Ae-Joo's interpretation of the meaning of dance also represents the ongoing symbolic process she associates with different contexts of the practice of Korean dance. For example, she says that she "now understands" that the first movement in Süngmu is about how 천, 지, 인 'the sky, the earth, and the human' come together, and that the first movement of Salp'uri Ch'um is to place a dot and then move into an empty world. These meanings were never explicitly taught by her teacher Han. However, now, as a major practitioner of the dance, Lee interprets the dance and symbolizes the phenomena through the meanings that she has created and developed.

Lee's particular emphasis on the importance of the recognition of the meaning of dance can be understood through her observations about the cultural differences between "Korean" and "Western." To Lee, "Korean" is interpreted as something natural and holistic. "Western" is characterized as something artificial, surfacial, splitting, dismantling, analyzing, partial, separated, etc. so that "Western" ultimately becomes something uncomfortable to Korean dance, something that distorts the value and aesthetic character of "Korean." Lee observes that Western conceptual systems have influenced the holistic nature of Korean dance. For instance, she says that traditional Korean dance must come from the
heart as reflected from deep inside, not from the surface. This quality was naturally present in Han Young-Sook’s performance because she lived in a world with fewer Western influences, such as the analytic point of view. It could yet be achieved by Lee’s generation as they were involved with their whole being in the everyday dance practice and in their teacher’s life through dialogue with the teacher, sharing food, a close relationship with the teacher, etc. However, the contemporary students in the Westernized world and school systems dance in an opposite or reverse way in terms of imitating only the bodily actions with an absence of meaning [not through the participation of the whole being]. Lee sees this as a serious problem that she should address through her emphasis on the significance of recognizing the meaning of dance in her teaching. These cultural contexts of contemporary Korea, thus, become a central factor which leads Lee to emphasize the importance of the holistic view of Korean dance through her wide range of interpretations of the meaning of dance from the specific qualities of a movement to the whole context of Korean dance. To Lee, “meaning” is not to be considered something static or a partial aspect of dance, but is interpreted as the whole Korean dance phenomenon.

Jung Jae-Man
In his response, Jung Jae-Man talks about every aspect of Han Young-Sook's Salp'uri Ch'um as a significant aspect of the dance. However, he does not observe those aspects as individual fragments, but as meanings which can be understood in relation to each other through his concept of "living dance."

Jung's interpretation of "living dance" is contrasted with his concept of "stuffed dance" or "dance without life." Dance which primarily emphasizes its external form is interpreted by Jung as stuffed dance without life. Salp'uri Ch'um has a certain form and technique, for instance, holding and manipulating the scarf or executing a particular breathing technique. Jung employs a metaphor of "making a food with the right color and shape and the right taste as well" for Korean dance. In Jung's view, the concept of "living dance" is the central aspect which makes the external form of Han's Salp'uri Ch'um achieve the "right flavor" of the dance.

According to Jung's interpretation, living dance means something not static, but always changing, never the same. It can be described at the level of technical aspects of the dance, as through the quality of 정동 첨중동 chŏng-chung-tong 'movement within stillness.' 정 chŏng 'silence' coming after 동 tong 'action' is connected to, or a preparation for, another 동 tong 'action.' If there is a moment of complete
stop during the continuous rotation between the silence and the action, in Jung’s view, the dance no longer has life on stage since it has revealed a blind [static] point.

Jung’s concept of living dance is deeply associated with the nonstatic nature of the contextual conditions of the dance. This includes some momentary aspects of the dance, particularly the dancer’s involvement with his or her true heart, feeling, emotion, mental attitude, disposition, internal expression, etc. Jung’s concept of living dance as associated with these momentary aspects is represented in his description of different ways to perform a movement of raising the arm to a certain position according to the dancer’s different feelings at the specific moment. This aspect of Jung’s concept of living dance makes him prefer dancing to live music rather than taped music because, in his view, the momentary aspects of the dancer’s feeling and emotion can be better elaborated through the dancer’s interaction with the musicians.

Jung’s interpretation of the concept of living dance becomes much broader as he embraces the idea of the involvement of the dancer’s whole being. The unstatic nature of living dance refers to not only the momentary aspects of the dancer’s feeling, emotion, or internal expression, but also the contextual conditions associated with the dancer’s sex, age, personality, ability, body condition, color of dancing, stage of dancing virtuosity, experiences in life and
dance, etc. Jung borrows a common assumption about woman's intense pain in giving birth, and connects this experience to a woman dancer's ability to express the feeling of 한 "unsatisfied desire" in Salp'uri Ch'um because he believes that the feeling can be associated with the mental and physical experience of giving birth through the movement of contracting and relaxing the area of 오장육부 'the five vital organs and the six viscera: all the internal organs in general.' Jung's description of the differences in the dances of Han Young-Sook and Kang Sun-Young, which were the same when they learned the dance from Han Sung-Joon but have become significantly different in their qualities, shows his interpretation of the relation between the qualities of the dance and the dancer's personality.

Jung's claim that a dancer has to understand the primary dancer's journey of life to achieve the "right flavor" of the dance broadens his interpretation of the concept of living dance to that of a lived experience associated with the whole context of the dance and the dancer. Jung interprets teacher Han's Salp'uri Ch'um as a dance with three different stages according to the contextual changes occurring in Han's life: the expression of the feeling 한 'unsatisfied desire' in the early stage of her dance due to the forced separation from her newborn daughter; a cool and unemotional expression through a controlled mind during the middle stage of the
dance; and the emotional expressions in the later stage through her reinterpretation of her life and the exalted level of her dance.

Jung’s broader understanding of Han’s dance as her lived experience is finally connected to his interpretation of the concept of living dance as the whole phenomenon associated with the Korean cultural contexts. He claims that scrutinizing a traditional Korean dance can bring about one’s understanding of the old people’s life, spiritual culture, regional characteristics, particular food culture, etc. For example, he employs a metaphor of making a 'strained rice wine with good quality' in the central region of Korea in his description of the quality of 'beauty of moderation' in Han’s dances.

Jung’s interpretation associated with his concept of living dance is a very active symbolic process as he attributes meanings and values to some aspects of the dance and connects and recreates the meanings. A story he once heard about Han Sung-Joon’s experience with Korean court dance becomes the basis of his interpretation of the form of Han’s dance in terms of the discipline of court dance, ‘theory of üm and yang, harmonious dual forces like the Chinese yin and yang’—one movement associated with the right side is followed by the same movement but with the left side; one movement to the front is followed by the same movement
but to the back; or there is simultaneous movement with both arms in opposite directions or to the center. The design of his costume also represents his active meaning making process; a traditional looking costume based on ordinary male dress and an extra layer called 도포 'a jacket for full-dress attire which is long enough to hide the knees.' Jung interprets the characteristics of Han’s Salp’uri Ch’um as 풍위 'dignity' and 격 'style.' To be in harmony with the characteristics of the dance, Jung chose the extra layer worn by noblemen with dignity and style as the appropriate design for his costume. According to Jung, its skirt-like shape helps him dance with concentrated breath and feeling.

Jung’s holistic understanding of Han Young-Sook’s Salp’uri Ch’um is based on his own interpretation of the contextual conditions of the dance. He was not specifically taught this aspect by his teacher Han nor does he teach it to his students. Based on his belief in the flow of 기 ki ‘life energy like Chinese chi’ from teacher to students, he believes that the person to person teaching environment provides the most effective teaching associated with his concept of “living dance” since it does not limit the individual student’s room for interpretation of his or her dance, but provides the student an opportunity to feel and understand the teacher’s dance as well as the teacher’s whole being. Thus, the student himself or herself can be engaged in
the meaning making activity. This is, in Jung’s interpretation, how the student can learn the full aspects of traditional Korean dance through his or her body and mind.

Park Jae-Hee

Park Jae-Hee’s response shows her understanding that the most significant aspect of Han Young-Sook’s Salp’uri Ch’um is what she interprets as “the qualities of Han Young-Sook’s dance.” Park describes the qualities with the terms ‘neat and proper,’ ‘frank and open-hearted,’ ‘clean,’ ‘unselfish,’ ‘moderation,’ ‘a proud loneliness,’ and ‘dignity.’ The description of these qualities has become Park’s central idea through which her interpretations of the other significant aspects of the dance can be understood and connected to each other.

Park initially distinguishes two aspects of Han’s Salp’uri Ch’um, external form and internal dance. The term “external” is interpreted by Park as something other than dancing activity. It includes “costume” with a traditional Korean dress for women; “prop,” a long white silk scarf; “hair style” with a round chignon fixed with a Korean traditional ornamental hairpin; and “music,” a specific tune called Salp’uri, which is played in the order of beginning in a slow tempo, changing to a faster tempo, and ending with a slow tempo again.
These external forms can be changed. However, the boundary of the changes in terms of maintaining the tradition of Han Young-Sook’s dance is associated with Park’s own interpretation of the qualities of Han Young-Sook’s dance. According to Park, Han presented the typical figure of a Korean woman through the “pure and elegant” appearance of her costume and hair style. Han’s choice of extra ornaments or the color of costume was associated with her own criteria for realizing “the pure and elegant” appearance of her dance. Park’s interpretation of Han’s pure and elegant appearance in this context is drawn from Han’s choice of ornament and color, which were never so bright or complicated as to visually disrupt Han’s figure of purity and elegance.

Park’s term “internal dance” refers to the dancing activity. Park observes that there are two aspects in the internal dance, breathing technique and the distinctive images of Han’s dance. Her emphasis on the breathing technique is based on her interpretation of the aesthetic qualities of Han’s movement. Park says that many people have commented on the distinctive character with the taste of sharp popping’ in Han’s dance. According to Park, this quality of sharp popping is created by the sequence of inhalation-hold-inhalation as the second inhalation is naturally done with a quick pulling in of the air after holding it. Her emphasis on the breathing, especially the
sequence of inhalation-hold-inhalation, is based on her idea that Han’s pure and clean quality might be perceived as monotonous. This sharp popping is interpreted by Park as a fascinating feature of Han’s dance in terms of its being a moment of deviation or the beauty of irregularity, a momentary escape from Han’s pure and clean quality.

Another aspect of “internal dance” in Park’s interpretation is the distinctive images of Han’s dance, which are described by Park with the terms of frank and open-hearted, clean, unselfish, neat and proper, and characterized by moderation, the idea of nothingness, the idea of emptiness, a proud loneliness, and dignity. Park sees these “unique qualities of Han’s dance” as associated with Han’s personality. According to Park, a dancer’s nature is spontaneously revealed through his or her dancing. Park employs an example of the different qualities of the same dance performed by two of Han Sung-Joon’s students, Han Young-Sook and Kang Sun-Young, as associated with their unique natures and personalities. Based on this connection in Park’s mind between the dancer’s nature and the qualities of the dance, Park emphasizes the significance of having a particular mental attitude for the appropriate performance of Han Young-Sook’s Salp’uri Ch’um, that is, the intention of
cleansing and purifying oneself by controlling and cultivating one’s own mind and body through the dance. In other words, in Park’s interpretation, based on her assumption of the spontaneous externalization of the dancer’s internal being, a dancer should achieve Han’s particular mental attitude in his or her mind in order to realize “the particular qualities of Han’s dance” in his or her dance.

To Park, thus, for achieving “the qualities of Han’s dance,” realization of Han’s particular mental attitude in one’s performance is more important than recognizing the meaning of Salp’uri Ch’um as dissolving Sal or eliminating ill luck. In Park’s interpretation, through the particular mental attitude, the feelings of 한 han ‘unsatisfied desire’ and 슬픔 ‘sadness’ can be sublimated to the level of cleansing and purification of one’s mind and body. The qualities of Han’s dance then can be conveyed to the audience as the distinctive images of the dance, which offer the audience the whole picture of the dance rather than several partial meanings. This is what Park interprets as the concept of flow in her discussion: the most crucial concern for recording Han’s Salp’uri Ch’um must center on whether the flow and the feeling of the dance, conveyed through the dance movement, retain the uniqueness of Han’s dance, especially the aspect of mental attitude.
Park claims that "the qualities of Han's dance" should be achieved through one's holistic understanding of Han's dance. Park maintains that this holistic understanding of Han's dance could be achieved through the teaching methods used by senior teachers or old masters, including Han Young-Sook. In Park's interpretation, the presence of the teacher's whole being without distracting activity, such as verbal explanation about the dance, enabled a student to experience the teacher's spirit or mental attitude toward a certain dance, so that all aspects of the dance could be transmitted by means of the student's becoming saturated with the teacher's profound understanding of the dances. Park feels that, in this way, every aspect of Han's dance as a whole was gradually absorbed by Park even though Han did not explain many things about her dance. Park believes that the old master's teaching was profound in terms of providing a whole being experience to the students. This, however, has been changed in her own teaching environment as associated with the changes occurring in the cultural context of contemporary Korea.

Cross-case analysis

From the analysis of the three dancers' responses, several patterns were found. First, the dancers' interpretations of the significant aspects of Han's Salp'uri Ch'um are not represented by individual properties which are
fragments derived by the dancer's analytic process. Rather, they are connected meanings threaded through the dancer's central idea and associated with the contextual conditions of the dance. Lee Ae-Joo's central idea is "the meaning of dance," and her meaning is a broad term covering from the specific qualities of movement to the whole context of Korean dance to emphasize the significance of the holistic view of Korean dance. Jung Jae-Man's concept of "living dance" emphasizes the unstatic, changing, and interpretative nature of Korean dance associated with the contextual conditions of the dance and the dancer. Park Jae-Hee's interpretation of "the qualities of Han's dance" is based on her understanding of the contextual dimensions of the dance associated with the primary dancer's nature.

Second, each of the dancers provided his or her own interpretation of a suitable dance notation for traditional Korean dance. These interpretations are also associated with their central ideas about the dance. To Lee Ae-Joo, such a notation should convey the meaning of dance, which indicates a holistic view of Korean dance. To Jung Jae-Man, it should be a notation which can convey the dance as a lived experience associated with the contextual conditions of the dancer. To Park Jae-Hee, such notation should convey the flow and the feeling of the dance through association with the qualities of Han's dance, especially the aspect of mental attitude.
Third, their interpretation of Han Young-Sook's Salp'uri Ch'um is associated with their different perspectives on the dance in the context of Korean dance. In Lee Ae-Joo's response, it is obvious that she does not limit her understanding of Han Young-Sook's Salp'uri Ch'um to the particular dance, but extends it to the larger contexts of traditional Korean dance, such as Salp'uri Ch'um in general or Sùngmu, or even to dances which seem to be related to current Salp'uri Ch'um in Korean history. As revealed through her motivation for reconstruction of Koguryō dance in seeking the origin of the current traditional Korean dances through historical evidence, Lee observes Salp'uri Ch'um within the broader context of Korean dance as a whole.

Jung Jae-Man understands Korean dance as an umbrella term which embraces different genres of Korean dance, such as court dance, informal improvisational dance, traditional folk dance including Süngmu and Salp'uri Ch'um, etc. The forms of Salp'uri Ch'um are also divided into different styles according to the unique styles of the initiators or the regional background. Jung's interpretation of Han Young-Sook's Salp'uri Ch'um, thus, has multiple layers since, in his description, Han Young-Sook's Salp'uri Ch'um certainly has some characteristics particular to the dance per se, and, at the same time, many aspects of the dance are shared and explained as one of the general characteristics of Korean dance.

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Compared to Lee Ae-Joo and Jung Jae-Man, Park Jae-Hee pays special attention to the characteristics of Han Young-Sook's dances even though she sometimes relates her understanding of Han Young-Sook's Salp'uri Ch'um to a general sense of Korean dance. She clearly focuses on the characteristics of Han's Salp'uri Ch'um per se as she differentiates Han's Salp'uri Ch'um as a separate dance form even from Han's other dances such as Sŭngmu or T'aep'yŏngmu.

Finally, in the three dancers' responses concerning the aspects of Han's Salp'uri Ch'um which were emphasized during their learning and are now emphasized in their teaching, they devoted most of their time to talking about Han's or their own teaching methods, teaching conditions, and the relationship between teacher and student, rather than the aspects of the dance. This indicates that, in their conceptual frame, a dance cannot be interpreted as a solely separable object, but is a phenomenon associated with the contextual conditions as a whole.

Reflecting on their own learning experiences, all three dancers, Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee, remember that Han Young-Sook usually taught dances through bodily demonstration of dance movements before the students, and never intended to limit her students' dances to certain interpretations. She rarely employed verbal explanations about the ideas or meanings in her dances; however, she sometimes gave the students specific descriptions of her
movements, generally about the qualities associated with particular movements, through examples that could be easily imagined or found in people's ordinary life, e.g., a feeling of pain as when poked by a sharp object, or an attitude to permit one to catch a closer glimpse of butterfly settled at a distance. According to the dancers' responses, their learning experience was primarily a "body-to-body" [presence of the whole being] experience, that is, everything about the dance—whether it pertained to the internal, external, or contextual dimensions of the dance—was merged and absorbed in the dancer's body through the teacher's presence and her profound understanding of the dance. This "body-to-body" learning, however, took place not only during the dance studio time with Han's demonstration and the students' practice, but also through the students' life with Han, who was a mother figure as well as a teacher to the students, by means of meeting with them in the studio at her own home, sharing meals with them, taking part in ordinary casual dialogue, sharing her life itself until she died in 1989.

The "body-to-body" experience of the three dancers in their learning environment with Han has been changed in their current teaching. In Lee's teaching, she puts great emphasis through her verbal explanation on the meaning of movement and dance. For instance, she explains that the basic movement of bending the knees with a true heart, then carrying a step
with a foot, all of which is 한 발 더 잡 'making one footstep,' is not only a technical aspect of the movement, but also conveys the meaning of the movement because a simple step made without a dancer's true heart does not achieve the real quality of Korean dance. Park Jae-Hee emphasizes Han's breathing technique to the students. She uses her own analysis of Han's breathing technique in her teaching because, in her interpretation, the most unique qualities of Han's dances are due to the breathing technique initially performed by Han. Jung Jae-Man believes that dance should be taught person to person because teaching dance not only flows with the sequence of movement, but also flows through the teacher's whole being with 기 ki 'life energy like Chinese chi' to the student. In fact, all three dancers agree and strongly believe that, even though specific descriptions of certain qualities of movement might be helpful for their contemporary students' quicker understanding of the dance, the "body-to-body" experience that they had with their teacher Han was a much more profound way to learn Korean dance because it provided them unlimited access to the interpretive dimension of Korean dance.

According to Lee Ae-Joo, Jung Jae-Man, and Park Jae-Hee, the changes in the teaching method of traditional Korean dance have been mainly influenced by the transformation of the teaching environment through the contextual changes in
recent Korea, such as the Westernized education system (Adams and Gottlieb, 1993), vocational perspectives on dance, etc. Han’s teaching was non-analytic and descriptive about the dance as a whole phenomenon through so-called “body-to-body” experience. However, Lee, Jung, and Park, the major practitioners of Han’s dance in contemporary Korea, have developed a teaching style in which their own interpretation of the most significant aspects of Han’s dance is reflected in their teaching: to Lee, it is the meaning of dance in a broad sense; to Jung, it is the dancer’s whole being; and to Park, it is the mental attitude visualized through the breathing technique.

I have explored the significant aspects of Han Young-Sook’s Salp’uri Ch’um as a basis for a dance notation suitable for Korean dance through interviewing three major practitioners of the dance in contemporary Korea. The analysis of the data indicates that they interpret the significant aspects of the dance not as separable properties, but as meanings associated with the contextual conditions of the dance. Those meanings reflect the dancers’ own interpretations of the phenomena based on their understanding of the continuous practice of the dance as dancers and teachers. How can this finding be understood in the context of dance notation?

As the foundation of the contemporary movement notation systems, Nelson Goodman’s (1976) concept of the constitutive
properties of dance has focused on the identification of the essential elements of a work and isolation of the essential elements from other variable parameters of the work. The process is that one must classify precedent instances in a particular work, then carefully speculate about the work to make "practical decisions" on what are the essential properties constituting "the work" (pp. 121-122). The Korean dancers were asked to define the significant aspects of Han Young-Sook's Salp’uri Ch’um. However, what they elaborated were not isolatable properties, but the meanings and interpretations associated with the contextual conditions of the whole dance phenomenon. In other words, unlike Goodman’s constitutive properties, which are bounded in the essential elements of "the work," the Korean dancer’s interpretation of Han’s Salp’uri Ch’um suggests the necessity to be open to the whole phenomenon, which is always in interplay with ongoing changes occurring in the contextual dimensions of the dance and the dancer. This recalls Handler and Linnekin’s (1984) claim that tradition is a wholly symbolic construction in terms of an ongoing interpretation of the past in the present so that ‘traditional’ is not an objective attribute of cultural practices or a property of phenomena, but a designation or meaning that is always assigned in the present. The Korean dancers’ responses suggest that the divergence of the tradition at the present time is located in their ongoing symbolic processes as they select meanings,
interpret the meanings, and reinterpret the meanings through their practice of the Korean dance phenomena associated with the cultural contextual conditions.
This study has focused on exploration of the significant aspects of Han Young-Sook’s Salp’uri Ch’um as interpreted by the major practitioners of the dance in contemporary Korea. This idea was conceived initially from a question concerning the conditions of a suitable dance notation system for traditional Korean dance in terms of reflecting Korean dancers’ understanding of the phenomenon at the foundation. This effort has led to the recognition of two distinct paradigms in the practice of dance notation: “dance-as-product” and “dance-as-process.”

“Dance-as-product” is the dominant paradigm in the current field of dance notation. In the context of Western theatrical dance, dance is understood to be an artistic object, a materialized product based on human creativity. Dance is interpreted as a concrete reality which can be known as it is objectified by a knower. Dance notation becomes a deliberate act of translating a dance work through recording the preservable components to represent the real creation. The methodology of dance notation, in this paradigm of
"dance-as-product," becomes an effort to define the essential elements of the dance work and to create a tool for preservation of those components. Labanotation, for instance, is a movement notation system but, at the same time, it is interpreted as a dance notation system because this system is believed to offer a proper methodology for understanding dance as a composition through its recording of movement—and movement is considered the actual material of dance as elaborately manipulated by a creator to explore his or her own movement vocabulary and manifested through a dancer's body (Topaz, 1988).

On the other hand, in the context of traditional Korean dance, dance is not understood as an absolute reality that can be objectified as an artistic product. Rather, dance is an ever-interpreted phenomenon which is present through the practitioner's continuous process of recreation and reinterpretation of the tradition. In this paradigm of "dance-as-process," dance is a practice-oriented manifestation based on the dancer's active interpretive activity in association with the presence of all the contexts of the phenomenon. Dance, in this paradigm, is a lived experience comprised of constructed meanings, not a reality defined through essential elements.

Based on this realization of the conceptual systems of traditional Korean dance, this study projects several considerations emerging from the problem of shifting the
paradigm of "dance-as-process" to "dance-as-product" in response to the methodological concerns of dance notation for traditional Korean dance.

First, this study suggests that the concept of constitutive properties, introduced by Nelson Goodman (1976), is based on the "dance-as-product" paradigm so that it is a limited interpretation for understanding the whole phenomenon of traditional Korean dance. The term constitutive properties refers to the essential elements of a dance as distinguished from the interpretative dimensions of the dance, which are referred to as contingent properties. However, from the findings of this study, it is clear that Korean dancers' interpretations of Han Young-Sook's Salp'uri Ch'um embrace not only tangible elements of the dance, such as movement, breathing technique, costume, or form of the dance, but also intangible interpretative dimensions of the dance, such as feelings, the metaphor of the continuous rotation of tied and untied, the primary dancer's life and personality, etc. In this context, Goodman's interpretation of the constitutive properties suggests a partial understanding of Korean dance and does not fit with the Korean dancers' holistic perspectives on their practice-oriented dance. The concept of the constitutive properties, thus, should not be understood as something fixed and real, but rather understood as an interpretation used to describe dance phenomena based on a particular cultural point of view.
Second, this study suggests that the effort to accomplish Korean dance notation should shift its focus from abstracting a dance phenomenon to bodily movement as in current dance notation practice to opening up its metaphor to the representation of a whole contextual activity. From the findings of this study, it becomes clear that Korean dancers' interpretation of the significant aspects of their dance does not end with the segmental description of the aspects, but continues to connect those aspects as associated with the whole context of the dance. This is a symbolic process evolving in the practice of traditional activity as the Korean dancers select certain meanings/aspects of their dance and interpret or reinterpret the meanings, or even create new meanings. The connectedness among those meanings associated with the contextual conditions of the dance asserts the Korean dancers' holistic view of their dance phenomena. Therefore, the idea of dance notation suggested by the Korean dancers' holistic understanding of their dance transforms the goal of Korean dance notation from a partial, narrower understanding of dance based on a particular interpretation of the representative elements of the phenomenon to embrace the need for a holistic understanding of a dance within contextual considerations.

This claim, however, should not be understood as envisioning dance notation in a dichotomy of either one direction or the other. Rather, the holistic view of
traditional Korean dance suggests a broader meaning of dance notation, the implications of which might be reflected in other fields of study.

In describing the current movement notation practice, Adshead (1988) stated that "it is not the purpose of [movement] notation systems to give the fully contextualised sense of period and style or an ascription of aesthetic quality. Many other sources are needed for this and they remain open to interpretation" (p. 18). The advantage of the use of the Labanotation system in terms of conveying the overall structural characteristics of a dance is widely accepted in the dance world. The necessity for the association of complementary contextual descriptions of the dance is a significant consideration, however, since "context is not simply the addendum surrounding content, but a dimension that cannot be ignored" (Neperud, 1995, p. 7). This study, therefore, suggests an alternative way of combining the use of a current movement notation system with description of the contextual conditions of the dance, which not only serves to integrate the structural description of the dance, but also provides a richer sense of the holistic view of the traditional Korean dance phenomenon. Thus, when a traditional Korean dance is taught or learned through a score, the interpretative dimensions of traditional Korean dance should be supported by contextual information about the dance so that the use of the Labanotation score along with
the contextual description can fulfill the intention of learning the dance as a product and, at the same time, be associated with experiencing the dance as a whole process.

If this extended use of a Labanotation score complemented by the contextual information is adopted in dance education, dance notation will no longer be a tool solely to record or describe a dance, but also a resource which conveys cross-referential dimensions of human activity. Neperud (1995) stated that “context is that tangled web of relationships among the contents of life that are ever changing and shifting” (p. 12). A dance notation reflecting Korean dancers’ view of their dance through contextual descriptions, thus, would not only guide a potential reader’s understanding of the specific Korean dance, but also extend it to the broader contextual relations of the dance in Korean people’s lives, e.g., Han’s natural movement and her personality, the meaning of the dance Salp’uri Ch’um and the implications of the concept of “sal” in Korean culture, etc.

The contextual conditions of dance phenomena is also important in traditional Korean dance education. Neperud (1995) stated that “we are always in a transitional stage, but this recognition allows us to intentionally recognize and accommodate both traditions and change in a new reconstruction through recognizing and engaging students in a search for meaning” (p. 20). The three dancers in this study pointed out that teaching and learning traditional dance in
contemporary Korea have become more and more distanced from contextualization of the dance, as described by the terms a dance without meaning, dance without life, stuffed dance, etc. Contextual descriptions, such as how the practitioners of a traditional dance interpret the significant aspects/meanings of their dance and create certain relationships among these aspects, or how the historical and sociocultural contexts are associated with the practice of the dance at a particular time in Korean history, should be provided to the learners of traditional Korean dance. Thus, the learners can reconsider the interconnectedness of dance and life in the practice-oriented dance through recognition of the interpretation of and relations among the meanings of the phenomenon, which are not passively accepted, but rather should be actively engaged in by the learners in their own practice of the phenomenon.

In a broad sense, this study suggests how to facilitate the creativity of dance through understanding of its multiple relationships in human life. The interpretative dimensions of traditional Korean dance in the findings of this study suggested how symbolic process is actively involved in a practice-oriented dance phenomenon as the practitioners participate in symbolic creativity through selecting certain meanings/aspects of their dance and interpreting or reinterpreting the meanings, or even creating new meanings. In semiotics, "meaning is not an absolute, static concept. .
... Meaning is an active process" (Fiske, 1990, p. 46). The Korean dancers' search for the meanings in their dance practice clearly showed that the meanings are actively interpreted and constructed as associated with the cultural contexts surrounding the phenomenon. The representation of the symbolic creativity in a form of traditional dance, however, should not be understood as solely bounded in the character of the practice of the traditional dance per se, but rather recognized as opened up to human life as a whole since "symbolic creativity" is "an integral (‘ordinary’) part of the human condition" (Willis, 1990, p. 6). This study, thus, proposes the potential for extended use of dance notation complemented by contextual information about the dance phenomenon as a resource in anthropologic or ethnographic studies as well as semiotics research, where the symbols and the meaning making process used to interpret a certain sociocultural phenomenon are significantly associated with the conceptual conditions of the particular culture and the context. Based on exploration of the relation of the symbolic creativity of dance with its cultural contexts, this study also strongly suggests the need to avoid institutionalization of "art" as if it were completely dissociated from the living context (Willis, 1990). Rather, this study advocates that dance should be considered as an explicit phenomenon associated with the ongoing
interpretations of the process in a cultural context, which is the living context of the dance.
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