

PROPOSAL FOR A CULTURALLY AND ETHNICALLY INCLUSIVE
CURRICULUM DESIGN IN KOREAN DANCE
HIGHER EDUCATION

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ABSTRACT

Korea is undergoing a rapid transformation into a multiethnic society because of the influx of migrants (Kim, 2008; Han, 2007). In response, efforts to adopt multiculturalism gathered by the Korean government, and the field of education has not been an exception. (Lee & Kim, 2012; Chung 2012). While many efforts have been made to integrate multiculturalism into education, multicultural dance education programs at undergraduate institutions are non-existent or underdeveloped. This study proposes a multicultural dance education program to be considered for implementation as a required course for dance education students at undergraduate institutions in the near future. “Multicultural” in Korea has several meanings: 1) multi-race 2) minority culture 3) diverse (Ahn 2012). In this study, I use the term, a “multicultural” to refer to multiethnic people who migrated to Korea. The term “multicultural students” was used in this study to describe students who are immigrants or children of immigrants from the following groups: 1) migrant workers 2) marriage-based migrants, 3) ethnic Chinese, and 4) North Korean defectors.

The purpose of the study is to develop a university dance education program that reflects the increasing diversity of the Korean population and should be a required course for education students. My intention in designing this curriculum is to help future dance teachers to be culturally and ethnically responsive to the student population in their classes. Specifically, my research explores the following questions: What aspects need to be included in a dance education curriculum so that it reflects the increasingly diverse

population in Korean education? This research question is addressed through the following sub-questions: How has Korean dance education developed historically from 1945 to 2015? What are some of the social, cultural, and educational factors that inform the development of a multicultural dance curriculum in dance education? What are some of the core concepts and values that need to be embedded in dance pedagogy that reflect both traditional Korean aesthetic values and the value systems of diverse migrant and ethnic minority populations?

This dissertation is a qualitative research that examines how university undergraduate dance education programs in Korea can reflect the increasing diversity of the student population in their curricula. This study employs two methods: questionnaires for dance teachers in school settings and semi-structured interviews with key persons in Korean dance education and Korean multicultural education. In addition, this study outlines historical context of dance education in Korea from 1945 to 2016, focusing on major events, key persons, and influential institutions and organizations and give overview of current and recent Korean government legislation and policy documents alongside multicultural movements that have influenced dance education in Korea.

Some of the themes that emerged from the questionnaires include: *Learning Attitudes of Multicultural Students, Facing Linguistic Challenges, Dance as a Medium of Communication, Communication through In-depth Discussion and Understanding, Integrated Ways of Teaching, and Finding Commonalities between Cultures*. In addition, the themes that emerged throughout the interviews are *Education through 'Hŭng,' Teaching Korean Dance in a Global Context, The Importance of the Teacher's Role as a*

Cultural Facilitator, and Multicultural Curriculum as Awareness Education for All. All of these findings give insight toward developing a multicultural dance education course to foster students' understanding of Korean aesthetical values and concepts within traditional dance, especially among multicultural students.

Throughout this study, I developed a multicultural dance education course for undergraduate dance students based on three components: Bennett's multicultural education theory, findings from questionnaires and interviews, and two major Korean dance standards: the *2015 Revised Korean National Curriculum of Physical Education* and the *2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)*. The goals of this proposed course were developed based on Bennett's six goals and this course will incorporate dance studies and dance movement every week with readings, writings, and discussion. This sequence of class is based on strategies such as "in-depth communication", "beyond dance technique", "finding commonalities between cultures", and "through 'Hung'" which come from my questionnaire and interview findings.

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FOREWORD

Working in the computer lab at Temple University's Paley Library, I overhear different languages: Chinese, Korean, Spanish, and English. Listening to these various voices, I take a sip of my green tea and recall my introduction to languages and cultures different from my own language and culture. I first stepped on foreign ground in Moscow, Russia. I had gone there with some friends from church when I was a freshman in college. During that first trip abroad, I was continually astonished by the different cultures I encountered. Despite my initial culture shock, I now find myself accustomed to cultural diversity, as I have since lived abroad and also because my own country, Korea, has since become increasingly diverse.

I was inspired to study multicultural dance education in Korea after hearing two stories detailing Koreans' experiences with multiculturalism in education. The first is a story of a boy at the New York Korean School where I taught dance. The boy shared with me an interaction he had with his teacher at a private elementary school for gifted students that he attended in New Jersey. His classroom teacher was teaching the history of Asia, including China and Japan. Since the boy was studying Korean language and culture on the weekends at the New York Korean School, he was curious why his teacher did not mention Korea. So he tried to explain Korean history and geography to his teacher, but the teacher did not show interest in his conversation. He finally told her that he wanted to introduce Korea to the class someday, but surprisingly the teacher replied, "It is still boring." Upon hearing this story, I was motivated to think about social and

cultural issues in the classroom, particularly the role of a dance educator in respecting and valuing students' differences and voices.

The second story is about a father I met in Korea a few years ago. I was working with a social justice team called, "Sketchbook," which brought together many young artists and performers. My artist friends and I taught performing arts to diverse students in Korea. We were introduced to the school principal who had built *Global Sarang School*, the largest multicultural school in Seoul, Korea. He had worked with migrants and their families for almost 20 years. In addition to building the school, the principal had also contributed to the construction of a hospital for foreigners, the Korea Migrants' Help Center, a childcare center for multicultural families, and the Migrant Woman's Human Rights Center.

When we met the principal, he was working in the field with some immigrants. It was a very cold day, and we started a conversation next to a rice straw fire. Perhaps because of the fire, he told us about the time he forgave a Chinese worker who had set fire to a hospital he had built, which offered free medical care to foreigners. The conversation turned to another story: the principal had adopted four orphaned children; each of them had been born to a Korean woman and an African-American father who had served in the US army. As the adoptive father of these four children, the principal wanted them to go to public school as other children do, so he and his family went to the school and met with the teachers. The teachers all kept inquiring where the children were from, even though he was sitting there beside his children. The children, of course, were born in Korea and had not been exposed to any other country. This principal described to me how

the most important step for Korea in becoming a multicultural society is to change the majority's perception and understanding regarding "other Koreans." As a dance educator, I felt the urgency of his message in my own work. Since then, I have been motivated to work toward changing the majority's perception and enhancing their understanding of multiculturalism.

While terms such as "cultural diversity" and "pluralism" are frequently used in American society, Korean scholars instead use the term "multicultural" to describe diverse cultures living together. The term "multicultural education" in Korea means enhancing students' sensitivity and awareness of ethnicity, race, class, and other differences without bias. Thus, in this study the terms "multicultural" and "multicultural education" were used to reflect the context in Korea instead of "cultural diversity" or "pluralism." The term "multicultural students" was used in this study to describe students who are immigrants or children of immigrants from the following groups: 1) migrant workers 2) marriage-based migrants, 3) ethnic Chinese, and 4) North Korean defectors. In 2007 the immigrant population was 142,015, and by 2013 the number had increased to 281,295. Korea's immigrant population is represented by people from China, including *Joseonjok* (see the Glossary of Terms for definition of Joseonjok), Vietnam, the Philippines, and Thailand (Korea Ministry of Justice, 2014). As most of these groups are immigrants are from Asian countries, the term "multiethnic" is a more suitable representation of Korean society rather than the term "multiracial" (Han, 2007, p.40). These developments toward a multiethnic society will give rise to a new definition of what it means to be Korean.

Multicultural education has been recently recognized as an important academic approach among Korean educators and scholars who are trying to define multiculturalism and put it into practice in educational settings. One example of this is the Graduate School of Education at Hanyang University in Korea, which offers a master's and doctorate degree in multicultural education. According to the Department of Multicultural Education at Hanyang University, the program aims to foster multiculturalism among educators, administrators, and counselors who are responsive to cultural and ethnic diversity so that every student can have an equitable education (Graduate School of Education, Hanyang University, n.d.). In particular, arts educators have made consistent efforts to define multicultural art education and multicultural music education. Pointing out that multicultural art education in Korea is often considered to only focus on how to deal with foreign cultures, Yong-Sock Chang (2012) insists that other important issues concerning multiculturalism, such as social justice, equity, respect, and democracy, impact the arts and should not be overlooked (p. 133).

My initial plan for this research was to understand multicultural students' learning experiences in dance class and to offer a dance program for minority children that could be easily adapted by the Korean educational system. However, as a teacher myself, I also realized that teachers must learn how to address the increasing diversity in education. At school, immigrant children or children with multi-ethnic parents face discrimination. Since multiculturalism in Korea is still a recent phenomenon, there is not yet a large ethnically diverse student population in dance programs, especially in higher education. However, in keeping with the trend, the number of diverse students in higher education is

expected to increase over the next 10 years. Between 2006 and 2015, the number of multicultural children in Korea increased from 25,000 to 208,000. Multicultural children now account for almost 2% of the population under the age of 18. Children between 7 and 18 years old represent 43.2% of the total population of multicultural children, and these children are increasingly entering higher education (Shin, 2016). Yet, despite support from the education ministry, there is not currently a multicultural dance education program in higher education. After learning this information, I wondered: Has the increased presence of immigrants and ethnic minorities in Korea affected dance education in any way? How can a multicultural dance education program be implemented in the university so that the curriculum reflects the diverse population? These questions reoriented my study to investigate the lack of multicultural curricula in Korean dance education.

CHAPTER 1

INTRODUCTION

A. Research Journey

My interest in multicultural dance education stems from my personal experiences learning and teaching dance. My dance experiences in South Korea and the United States have developed in me a desire to better understand cultural diversity. I use this term “cultural diversity” as an alternate term for the term “multicultural”. Through twenty years of experience in dance, I have come to believe that everyone can dance. Starting in the womb of our mothers, movement is a part of our lives. Dance, to me, is a means to express, create, and understand oneself. From time to time, I have questioned how I can express myself and have others understand me through dance. Asking myself this question helps me to reflect on how multiculturalism can be expressed through dance.

The following series of research questions serve as a foundation upon which to develop a multicultural dance education course. How does dance influence the way people communicate with each other or offer a pathway to communication, especially for people from different cultures? How can dance class facilitate and enhance the communicative power of dance? What kind of approaches should be employed for dance education in a multicultural society? Before answering these questions, I first need to address my personal history with dance, and, in particular, my experiences moving in and through other cultures.

I was born in Seoul, South Korea, and am the third child among four children. As a child I was shy and in general did not like drawing attention to myself in public; however with dance it was different. When I was three, my mother, a pianist, ran a music program teaching children at our house. I remember small groups of children coming to take private lessons. Because I was too young, I could not join any classes, but had to sit quietly waiting for my mom to finish her lessons. My house was filled with music, including the piano, violin, and flute, as well as singing. What stands out in my memory the most, however, is dancing on the floor in the middle of my living room. Although my mom wanted me to stay quiet because she thought my dancing disturbed her students' concentration, I remember I could not stop dancing. Dance gave me joy and freedom and helped increase my confidence, even though I could not articulate these feelings as a child.

When I was in middle school, friends introduced me to an after-school program that offered a modern dance class. The more I learned dance, the more I fell in love with dancing. I liked using my whole body, jumping, swirling, rolling, and breathing with the music. I felt I could express myself more through dancing than I could through words. Despite my shyness, I was able to dance on stage in front of people without fear. And despite my parents' initial objections, I took the entrance exam for the Seoul Arts High School and was accepted. Since then, my parents have become my greatest supporters.

At the Seoul Arts High School, my main training was in modern dance technique, and I learned ballet and Korean traditional dance, as well. I really enjoyed learning three different dance techniques because together they made my overall dance techniques and

movement languages more rich and diverse. For instance, in learning ballet I was able to articulate my leg and foot movements simultaneously in exact rhythms. The different breathing techniques in movements between ballet and Korean traditional dance enhanced my awareness of the connection between breathing and movement. For example, although ballet movements tend to resist gravity, Korean traditional dance emphasizes frequent breathing and “the relationship between and the flow of movements” (Kim, 2002, p. 51). Malborg Kim (2002) explains the clear difference between ballet and Korean traditional dance in her article, “The Difference in the Mentalities between the East and the West as Evident in Dance.” She writes that ballet is a manifestation of Western ontology, such as its upward-oriented progressive spirit and pursuit for completeness in form. She explains that while ballet represents individuality, the Eastern mentality that is present in Korean traditional dance represents a holistic view of the universe. Although as in Western culture, modern dance was born partly out of the belief that ballet did not acknowledge the individual, compared to Korean dance, ballet is considered more individualistic than Korean dance, which is more collective and ensemble-based. For instance, Kim (2002) explains that Korean traditional dance tends to be rooted in the earth and to be in harmony with nature, rather than resisting gravity, like in ballet. Reflecting on these training differences, I believe that I am a more sophisticated dancer and am better integrated in my expressivity, in part because I learned different cultural forms of dance.

Learning different dance techniques fostered a desire in me to explore other cultures as well. As soon as I graduated from Ewha Woman’s University, I left the

comforts of familiarity in Korea for the United States. I thought studying abroad would provide the freedom to express choreography from a modern dance perspective. I auditioned for several MFA programs and one MA program in dance. While attending auditions, I was drawn to the dance education program at New York University (NYU) because it allowed me to study in New York. Additionally, the program provided an area of dance that I had not encountered before in Korea: dance education. Dance education is important because students learn the pedagogy, history, and methodologies that give them a strong foundation in becoming better dance teachers.

The dance education program taught me the important role that dance teachers have in the lives of their students. Every dance class is not the same. As a dancer I have experienced different types of instructional styles. In the dance education program I learned that there is a lot an instructor must learn and consider when designing a dance curriculum. For example, I found that there is a similarity between designing a dance curriculum and choreographing a dance. When I create choreography, I have dancers move according to a plan or design. So the students' experiences in my class are another way of making dance. In this way, I view my classroom as a laboratory for me to choreograph with my students and to create dance lessons that develop their creativity.

Upon arriving in New York, everything was new to me. I had to speak English and adjust to the culture of New York. For example, in New York, students were allowed to eat in the classroom during lectures, and I never imagined that anyone would eat during a college lecture in front of their professor because it is considered disrespectful in Korea. From this one example and many others I found that there were many more

freedoms in the US than in Korea. In addition to these freedoms, there were many opportunities in the US to perform with diverse artists. For instance, I worked as a guest artist with the NYU music department faculty starting in 2005. In a 2005 performance titled, “Songs of Summer Solstice,” I had the opportunity to choreograph a dance for a song composed by music professor Young Mi Ha. The title of the dance was “The Rain.” The work emulated Korean shamanistic movements, depicting a prayer longing for rain. Later in 2007, I danced again to Ha’s music with my colleague Jason Sosnowski. The performance, “Songs of Summer Solstice,” was chosen as part of the curriculum for the NYU Summer Study Abroad program, *IMPACT* (Interactive Multimedia Performing Arts Collaborative Technology). International students from different countries who study art, music, and dance take part in this program every summer. For the first two weeks, the students come to NYU and take classes that utilize collaboration as part of the curriculum. Regardless of their areas of study, the students can choose to take classes from any of the offered disciplines. For example, music students can take art and dance-related classes. Students spend the final two weeks producing their final performance.

My participation in the collaborative performance at NYU led me to undertake other collaborations. For example, I participated in a performance piece called “The Spider” at the City University of New York (CUNY) that was video-recorded for the CUNY TV channel. A Korean musician Herena Park played the *Gayagum*, a Korean traditional musical instrument, while I performed an original dance. As a choreographer, I tried to express how complicated daily life can be in a city. These different performances at NYU and CUNY not only enabled me to learn how to collaborate with

different kinds of artists, but I was also able to begin incorporating “Koreanness” into my dance performance.

In addition to these positive experiences, I learned about multiculturalism from my more negative experiences that I faced as a speaker of English as a second language. For example, among one of classes that I took in US, there were seven Koreans and one Chinese student. One day during a class, an instructor tried to form groups for a final presentation, and asked the class, “Who speaks English as a second language?” The instructor then had the ESL students stand up, and proceeded to divide us into groups. I understood what the instructor was trying to do. The instructor did not want international students to be segregated in one group, but at that moment when I stood up, I felt utterly embarrassed. It is likely that the instructor did not intend to humiliate us, but I felt it was unfair to have only the international students stand up and be divided. I was forced to admit my lack of English language skills in front of people. Additionally, the instructor mistakenly conflated speaking English as a second language with lack of competency in English. For example, there was a Korean student who spoke English fluently because she had lived in the US for some time, and I saw that she hesitated whether to stand up or not. I felt the instructor was insensitive to how we as international students felt, given that we were trying to navigate a new language as best as we could. As an educator, she approached international students as “others,” and that made me feel awkward and uncomfortable. After this experience, I became interested in using my role as a dance educator to help students understand and appreciate different cultures, histories, and dance forms, without making any person or culture feel otherized, like I had felt.

In terms of multicultural education, Jeong Sun Park (2015) find that Peggy Schwartz suggests that through working on various cultural dances, “dancers and dance educators intuitively accept ‘multiculturalism’ as an important aspect of their art” and as an intrinsic value in the dance of other peoples (p. 49). Although I do not agree with her idea that everyone who studies various cultural dances will accept them, it is still important for dance educators to be aware of the importance of embracing a multicultural climate in class. Emphasizing that there is no value-free curriculum in teaching, Schwartz (1991) asserts that “in choosing and shaping curricular materials we reveal our values” (p. 46). In other words, dance educators need to be aware of any implicit meaning when choosing material to teach. Schwartz emphasizes the multicultural value of dance through students’ own ethnic backgrounds may better understand themselves and each other. The role of dance educators is important in that they take “responsibility for learning and teaching the global aspects of their art to fulfill the obligations to their students beyond teaching dance techniques” (Schwartz, 1991, p. 46).

Dance teachers need to exercise care in how they approach teaching, considering that they implicitly communicate meaning and value to their students. For instance, if I teach a multicultural dance class I should ask myself, what kinds of dance forms will I introduce? And why? How will I address those forms with which I have difficulty? In what order will I teach the dances? What criteria will I use to select the dances? How will I explain the current complexities of contemporary dances or hybrid dances to my students? This can be an important question for the educator to consider how s/he is or is not prepared to address certain cultural forms and how to use that information.

After I finished my master's degree, I remained hopeful that a multicultural dance education course could incorporate cultural differences into the curriculum. This was why I was motivated to apply to the PhD program in Dance at Temple University. Before studying at Temple, I had the good fortune to teach at the Korean School of New York (KSNY), where I designed my own dance curriculum. Teaching at the school was an exciting and rewarding experience. I met many Korean-Americans living in New York who were striving to maintain their Korean cultural roots. Most of the parents of children at the school were Korean-American, but there were a few Americans who had adopted children from Korea and wanted to expose them to Korean culture. I spoke in Korean while teaching and taught Korean dances and songs to the students.

During Korean holidays, we wore Korean costumes and held ceremonial events. The children's Korean dance performance was a highlight of these celebrations. I assume that one of the main reasons that the school hired me was to produce this performance. I had just graduated from NYU, and was passionate about teaching creative dance. However, teaching the techniques of Korean dance was not enough for me. I also wanted to create more opportunities for students to make their own dances so that they could have both professional experience (dance technique) and educational experience (making dances). I learned much from teaching at KSNY. Instead of being uni-directional, I learned that teaching is more reciprocal. I also had to communicate with the school and the principal before developing my dance lessons. I began to incorporate Korean culture, history, and identity into my teaching. For example, I integrated a creative dance lesson that asked students to express themselves using Korean dance techniques. What I mean

by creative dance here is a dance lesson that is based not only on dance techniques; I wanted students to also learn how to move their body and express themselves using props and ideas. I did not want to confine students by directing them to follow the exact details of how a Korean dance should be; instead I wanted to foster their own creativity. I hoped they would express their feelings without any limitations.

Studying just one cultural form of dance might lead students to think that it is a fixed form, or that there is a certain way to learn that dance. Through expansion of their expressive skills, my students were able to create their own dances and expand their movement language based on Korean cultural dance. From just this one lesson, I was able to see that Korean dance can be an effective tool for educating students to learn about their culture and learn how to use dance as part of their cultural expression. I felt that for these children, Korean dance was a means for expressing their internal feelings. Cultural dance classes operate as a “space” that enables students to incorporate various cultures and expressions in their movements. The students come to dance class to understand Korean culture (to be more Korean, perhaps); however, my class offered more than that. The children restaged the Korean traditional dance show with both traditional dance forms and contemporary children’s dancing. Although I had to leave the school when I returned to Korea, I will never forget my experiences with my students KSNY, as it was an important time for me to affirm my passion for teaching dance.

In 2009, I moved to Temple University to pursue my doctoral degree. I appreciated the diversity that Temple offered, both in terms of the faculty and in the different styles of dance offered. For example, every entering graduate student was

required to take a course called “Dancer & the Dance Medium” during their first semester in the program (Bond, 2009). The class was a journey for me, and helped me figure out my identity as it relates to dance. I started with many questions, such as why I am here, what do I like most about dance, why do I dance, and why do I want to study dance? I found the answers to these questions in my own cultural roots as Korean. For instance, while preparing my autobiographical solo dance, I came to realize that I did not think of myself as Korean when I lived in Korea, but I identified as such when living in Philadelphia, in the presence of diverse ethnic groups. So in my autobiographical dance piece I decided to express my ethnicity, nation, and culture. It is likely that my autobiographical solo looked like a Korean traditional dance, although that was not my intention; I felt it was more suitable to both use the breathing methods of Korean traditional dance and incorporate my personal movement expression. My decision to focus on Korean dance was inspired by that required first semester course, “Dancer & the Dance Medium,” taught by Karen Bond, which “incorporates personal histories, opinions and embodied learning activities” (Bond, 2009). It seems that this is an integral part of self as cultural being and an important part of a multicultural dance curriculum.

In Kariamuwelsh’s “Foundations of Cultural Studies” class I was introduced to diverse cultural dances that have been marginalized or under-recognized. Moreover, I learned that concepts of “high art” are based on a Western philosophical model and have been concretized by a hierarchical system that values one kind of dance over another. This insight led me to confront my own cultural biases. I was able to look back at the experiences I had at NYU. Why was I so embarrassed when the professor singled out

international students who speak English as a Second Language? I realized that unknowingly I had classified English language as high-culture and the Korean language as low-culture. Standing in front of the rest of the class made me feel inferior to native English speakers, when in actuality being different should not be a matter of being higher or lower. Perhaps, my tacit assumption was the issue, not the professor's attitude. The same logic can be applied to Korean society. If I situate myself higher as Korean and look down on the multiethnic population, then my perspective is imbalanced and creates a disparity between myself and other groups. This personal discovery motivated me to find a medium that connects cultural differences through dance education.

In 2012, I returned to Korea informed by these experiences. I had been abroad for seven years, and when I returned everything in Korea seemed new to me, from the increased presence of tourists to the K-pop phenomenon. Korean pop (K-pop) and Korean culture (K-culture) have become popular on a global scale, and many more young people around the world are familiar with Korea than they were 10 years ago (Choe & Russell, 2012). Ingyu Oh (2013) explains that K-pop is “a new buzzword in the global music industry” (p. 389). K-pop, such as Psy's “*Gangnam Style*,” became widely recognized around the world in a short period of time through Social Network Societies (SNS) (Kim, Kim, and Chul, 2014, pp. 226-227). K-pop has attracted a record number of foreign tourists to Korea, including an increased number of returning tourists (Kim, Kim, and Jeong, 2014, p. 240). Alongside the rise in tourism, the university system had made efforts to globalize as well, resulting in an increased presence of international students in Korean college classrooms. The presence of international students at Korean universities

was something that I never imagined would happen when I attended college. I came home to witness changes in Korea that to me were so drastic that at times it was difficult for me to recognize my own country. To better understand this new Korea, I began to investigate what “multicultural society” had come to mean in Korea (see the Glossary of Terms for definition of “multicultural”).

I use the terms “multicultural child” or “multicultural student” to mean a child born to Korean and foreign parents or born in Korea to migrant parents. These terms have been used in Korea since 2003, and were originally suggested by civic organizations to replace terms that were considered to be discriminative, such as “foreign marriage” or “biracial” (Jung & Choi, 2010). The term “multicultural” is contested in the US, but in Korea it is viewed as a more accurate term for migrants or children of migrants. Thus when I use multicultural to describe students in Korea, I am referring to their cultural backgrounds and not their ethnicity or race. In 2015, there were approximately 890,000 multicultural families residing in Korea (Ministry of Gender Equality and Family, 2016). This number continues to increase, and it is expected that there will be over a million multicultural families by 2020. An influx of foreign workers and foreign brides has contributed to Korea’s rapid transformation into a multiethnic society (Kim, 2008, Han, 2007). Korean immigrants are now categorized in four primary groups: Chinese-Koreans, foreign marriage migrants, foreign workers, and North Korean defectors.

Korea, as a multiethnic and multicultural society, is undergoing social change, and the field of education is not an exception. (Chung, 2012; Lee & Kim, 2012). Since 2012, Korean colleges have offered prerequisite classes for a certificate in Art and

Cultural Education (*Arts & Culture Education Instructor* certificate). I have taught two courses at Chung-Ang University that are part of the certificate program: “Dance Education and Theory” and “Pedagogy in Dance Education.” Dance majors can attain this certificate while also taking the required dance education courses, such as “Dance Education and Theory,” “Pedagogy in Dance Education,” and “Creative Dance.” In addition to the certificate courses, I also teach “Understanding Dance,” a general education course (for both major and non-major students) at Chung-Ang University and Han-Sung University.

One of the more identifiable changes in Korea is the presence of international students attending college. For example, there are many Chinese students in my class at Chung-Ang University, something that was almost unimaginable seven years ago. According to Ok Hee Jeong (2015), “many universities, in accordance with the government’s administrative support, put forward measures toward globalizing by means of increasing English lectures, hiring foreign teaching staff, and recruiting foreign students” (p. 194). Over the past decade South Korea has sent students to be educated in “developed” countries, but the increase of foreign students in Korean universities is a recent phenomenon. In a short period of time Korea has transitioned from a “sending country” to a “receiving” or “host country” (Jeong, 2015, p. 194).

In Korea, I have interacted with numerous people who work in education, two of whom have been especially inspiring in my research journey. The first is an alumna of Ewha Woman’s University who has been active in dance education for thirty years. As a dance teacher at a high school, she believes that the demographic changes will

increasingly receive more attention from the government and dance educators, and that there will be more cultural and ethnic diversity in the cities of Ahnsan and Suwon. She also predicts that most cities in Korea will become more culturally and ethnically diverse, and thus, Korean teachers should know how to embrace a paradigm shift concerning the acceptance of cultural (and ethnic) diversity. However, she emphasized that there is a lack of educational programs and other developments that address cultural diversity. Along these lines, I have heard many stories about multicultural students being excluded and bullied by classmates because they look different. Exacerbating this problem is that teachers have been silent on the issue. Such discrimination in class is problematic and can result in students receiving differential treatment according to their cultural backgrounds (Mi-Kyung Park, personal communication, December 2015).

The second person I discussed these issues with is Hae-Sung Kim, a principal of a school for multicultural students. Hae-Sung Kim also works for *Global Sarang School*, which was created to support multicultural/multiethnic families. As mentioned earlier, when I met him for the first time, he was in the middle of threshing rice with some Chinese-Koreans. He told me about how he had started sponsoring a multicultural family and ended up adopting three multicultural children.

The principal of the center and the dance teacher both contend that the effort to change awareness within Korean society concerning multicultural families is far more important than the effort to help multicultural families and students to adapt to Korean society. Changing awareness within general Korean society can be translated into changing teachers' awareness within the field of education. After discussing these issues,

I reflected on what I could do in the field of dance education to help increase awareness about the plight of multicultural families.

Social and cultural changes in Korea have made me want to know more about multicultural students' educational experiences. The principal I met gave me the opportunity to teach an arts education program for multicultural children at his daycare center for a month. Along with my co-workers in the arts, I provided an 8-weeks arts education program at *Global Children Daycare* in Seoul. As a team, we taught students to express themselves through drawing with pen and crayons and moving their bodies. For example, I taught a creative arts class where students made their own drawings and dances based on a fairy tale. The program took place once a week, and we tried to help children express four different emotions, such as happiness, sadness, excitement, and anger through drawing and movement. Most of the parents were non-Korean Asian women, and one of the parents was an immigrant. One of the teachers told us that many immigrants could not help their children with their homework because it was difficult for them to speak and write in Korean. In addition, some students who were born in other countries had a difficult time learning Korean. With this information in my mind, at first I felt like I had to make my dance lessons easy and simple because of their lack of language skills, and also because I assumed that they had not had a dance class before. However, as I taught, I realized that the children were able to follow my instructions and I had been biased. Their languages skills and diverse backgrounds did not make that dance class any different from my other experiences teaching dance. I reflected on how easily I had labeled them "multicultural students." Although the students at the childcare

center had different backgrounds from other kids, that did not mean they were behind or lacking in anyway. I hope that my study can foster a deeper understanding and awareness regarding multicultural students in class and ultimately help dance teachers embrace the increasingly diverse students attending dance classes.

B. Purpose and Motivations

The purpose of this research is to promote sensitivity for multicultural issues in Korean dance curricula. Addressing the absence of multicultural dance education programs in Korean universities, this study proposes such a program for implementation in the near future. Informed by the historical context of multiculturalism and multicultural education in Korea, the proposed educational course reflects the current demographic and cultural shifts in dance programs in Korean higher education. My intention is to design a dance education curriculum for undergraduate programs that inform future dance teachers' perspectives on multiculturalism, particularly their sensitivity and familiarity with minority groups in Korea. Moreover, the proposed program is designed to change the way dance educators and school administrators understand dance, treating dance as an important subject and educational tool that deserves more attention in Korean education.

The majority of the research on multicultural dance education explores education programs that target only multicultural groups. For example, some educators argue that multicultural students should learn Korean traditional dance as a way to help them "better assimilate" to Korea (Jeong & Choi 2010; Kim 2012) however, this is currently considered an unsuccessful example of multicultural education. Other educators argue

that rather than only teaching Korean culture to multicultural students alone, all dance classes should embrace more diverse cultural dances (Ko, 2011; Seo, 2014). Na, Oh, & Park (2011, 2012) argue that dance education is important for multicultural students in Korea. For example, they cite a dance education program they developed for multicultural students that helped students enhance their cultural identity development (Na, Oh & Park, 2012). Similarly, Son, Kim & Lee (2012) indicate that dance classes are developmental tools for multicultural students that build their social skills. While both studies make important findings on the benefits of dance education among multicultural students, their approaches are geared toward compelling multicultural people to adapt to mainstream society, and thus will not bring about the necessary paradigm shift in which mainstream Korean society accepts multiculturalism.

The majority of prior research in Korean dance education supports the idea that the most critical factor in enhancing the quality of education is to foster the quality of the teacher (Ahn & Won, 2009; Choi, 2010; Lee & Chung, 2015; Yeom, 2011). However, improving teacher quality has largely been overlooked in the context of multicultural education. There is little multicultural education research that focuses on teachers' attitudes and awarenesses of multicultural education. Additionally, there are studies that point out the difficulty of implementing a multicultural education program due to the lack of understanding of the significance of multiculturalism among teachers (Kim, Kong, and Lee, 2007; Lee & Yeon, 2008; Park & Lee, 2008). More in-depth discussion is needed in education programs to fill in the gap between theory of multiculturalism and the practice of it in dance.

The purpose of the study is to develop a university dance education program that reflects the increasing diversity of the Korean population and is a required course for education students. My intention in designing this curriculum is to help future dance teachers to be culturally responsive to the student population in their classes. This curriculum is designed to help future dance teachers recognize and deal with social and cultural issues in their classrooms from a multicultural perspective. Gay (1997) asserts that besides addressing the limitations of multicultural education, the preparation of faculty is key to teaching diverse student populations (p. 11). Yet, multicultural efforts in dance programs in higher education that “provide exposure and cultivate appreciation are *insufficient*” (Risner & Stinson, 2010, p. 7). The majority of undergraduate dance students have limited experiences with ethnicities or cultures other than their own. Both faculty and students need to prepare for leading initiatives to support students from many cultural backgrounds.

Surprisingly, there is little scholarly discussion in Korea about multicultural dance education in Korea or on the pedagogical approaches and implications of multicultural dance education. There is a tendency to conflate “multicultural dance education” with learning cultural dances. Instead, multicultural education in dance should involve understanding, accepting, and integrating other cultural and social differences by exposing students to experiences that demonstrate diversity. This study does not negate any efforts of learning “other dances.” Rather, this study seeks to 1) augment and contextualize the learning of “other dances,” 2) re-examine Korea’s approach to meeting

the needs of said population, and 3) facilitate understanding of social and cultural meanings and differences among different ethnic groups and nationalities.

C. Research Questions

My research explores these specific questions:

What aspects need to be included in a dance education curriculum so that it reflects the increasingly diverse population in Korean education?

Sub-questions

How has Korean dance education developed historically from 1945 to 2015?

What are some of the social, cultural, and educational factors that inform the development of a multicultural dance curriculum in Korean dance education programs?

What are some of the core concepts and values that need to be embedded in dance pedagogy that reflect traditional Korean aesthetic values and the value systems of diverse migrant and ethnic minority populations?

D. Limitations and Delimitations

This study is not a full account of all dance education programs in higher education, and it does not involve students or parents of students who participate in dance in Korea. Instead, the research considers the historical development of dance and dance education in Korea from a dance educator's perspective. I also limit the research to data concerning dance education from 1945, when Korea became independent from Japan, to 2015. It is important to note that there is a lack of information on multicultural dance and

dance education programs in Korea, and thus this research provides important information for future research.

E. Organization of Chapters

This dissertation includes seven chapters and an appendix section. The first chapter provides a brief introduction about my research journey, outlining how I became interested in this topic, my purpose and motivations, the rationale for the study, and my research questions. Chapter two presents a comprehensive review of the literature, providing a brief overview of multiculturalism in the US, multiculturalism and cultural diversity as concepts in Korea, multiculturalism in dance education in the US, multiculturalism in dance in Korea, multicultural dance education in Korea, and curriculum theory. Chapter three describes the research methodology and methods including how my participants were selected, the forms of data collection, how the data were analyzed, and theoretical framework of these methods.

Chapter four presents and highlights the historical context of dance education in Korea from 1945 to 2015, focusing on major events, key persons, and influential institutions and organizations. Chapter five gives an overview of Korean government legislation and policy documents on multicultural movements that have influenced dance education in Korea. Chapter six presents themes that emerged from questionnaires and interviews. Chapter seven proposes a multicultural dance education curriculum in undergraduate dance programs for dance education students that are inclusive of Korean values and multicultural contributions to dance. Chapter eight gives a summary and

conclusion and discusses implications for further study as well as provides a glossary of terms and references used in the dissertation.

CHAPTER 2

REVIEW OF THE LITERATURE

The literature reviewed in this study encompasses multiculturalism and cultural diversity as concepts in Korea, multicultural dance education in both the US and Korea, and pedagogy for multiculturalism. This literature review is an attempt to promote a better understanding of multicultural dance education in Korea. It is important to examine the use of various definitions of multiculturalism, which signify a variety of beliefs about “multicultural education” as well as to consider some of the terms used to describe issues concerning multicultural perspectives in dance education.

A. A Brief Overview of Multiculturalism in the United States

The term “multiculturalism” was first used in Korea in the 1970s. In the 1980s and 90s, the term multiculturalism was more frequently discussed “as a social (racial) integral policy in the West” (Ahn, 2012, p. 101). Since multiculturalism was imported as a Western term, it is important to examine the historical origins of discourse on multiculturalism in the US in order to better understand how multiculturalism has been employed in Korea.

Multiculturalism in the United States can be understood from both a historical and a conceptual perspective (Jay, 2011). The term “multiculturalism” emerged in the 1970s, meaning “the acceptance of difference founded in cultural diversity and ethnic values such as language, food, traditions, attitudes or cultural heritages” and came to be more widely used in the 1980s “through slogans related to cultural pluralism” (Chae, 2008, p.

1). Gregory Jay (2011) states that the concept of multiculturalism is historically rooted in “theories of human rights, democracy, human equality, and social justice” (p. 2). He argues that the terms “culture” and “multiculturalism” have replaced the term “race” to denote human difference (p. 2). This term is not used exclusively and is often substituted with other terms regardless of whether it is correct or not.

Multiculturalism in the US can be divided into three eras: Prior to the 1950s Civil Rights movement, the Civil Rights movement of the 1950s and 1960s, and the post-Civil Rights era (Kim, 2014). Although the Civil Rights Act impacted civil rights according to sex, age, and race, I focus here on issues related to immigration and ethnicity as these are more closely related to the context of multiculturalism in Korea.

Prior to the Civil Rights movement, racially and ethnically diverse populations coexisted under racially discriminatory policies. For example, the concept “separate but equal” was first established in *Plessy v. Ferguson* (1896). The *Plessy v. Ferguson* case “served as a legal cover for treating races and ethnicities differently without seemingly violating liberal democratic values” (Kim, 2014, p. 403). The Civil Rights movement during the 1960s and 1970s “attempted to restore the principle of equality and its fair application primarily among minority ethnic and racial populations” (Kim, 2014, p. 403). Civil Rights leader Dr. Martin Luther King, Jr. “[broke down] the racial barriers to legal equality, created policies and programs to expand opportunities for minorities” (p. 403). In 1954, *Brown v. Board of Education* initiated the end of legal “racial segregation in public school accommodations” (p. 404). Through *Brown v. Board of Education*, large groups of African-American students obtained admission to public and private schools

(Jay, 2011, p. 2). This was a legal victory, however, it would take decades for the law to become a reality.

Although the Civil Rights movement initially started as an effort to obtain equality for Blacks, additional discourses emerged that extended the focus of civil rights initiatives to multicultural issues as well. For example, the Civil Rights Act of 1964 is one of the major successes of the Civil Rights movement that contributed to the development of multiculturalism in the US. Joon K. Kim (2014) explains that the Civil Rights Act of 1964 “laid several provisions that institutionalized the comprehensive anti-discrimination principle, including prohibition of discrimination in voting procedures and requirements, in public facilities and schools, and by government agencies” (p. 404). The Act also impacted immigration and citizenship in the United States. As a result of the immigration reform that took place during the same era, the numbers of non-European immigrants increased, including larger numbers of immigrants from Latin America, Africa, and Asia. This demographic change toward cultural diversity was the result of the liberalization of immigration laws in the mid-1960s, which “had formerly used ethnic and racial bias to restrict non-European immigration” (Jay, 2011, p. 2).

The early 1960s also marked the first appearance of the term “ethnic studies,” which was intended to enhance the self-esteem of selected minority groups (Volk, 1998, p. 3). In the late 1960s researchers proposed that *all students*, not just select groups, should learn about diverse cultures in the US. Although at the time the term “multiethnic” supported this new perspective, today the term “multiethnic” is used “only when speaking specifically of multiple ethnic backgrounds” (p. 3) The term “multicultural

education” was developed in the 1970s, and the concept of multiculturalism became widely recognized during the 1980s to “include differences of religion, age, gender, socioeconomic status, and exceptionality” (p. 4).

Despite changes in American society, some scholars still debate the definitions and merits of multiculturalism. America’s traditional conception of multiculturalism emerged as a “melting pot” of different people according to culture, race, and ethnicity. This concept has been challenged by scholars and multiculturalists who insist that the concept of “melting pot” forces diverse people to “melt” into the pot by “assimilating—becoming similar—to the dominant or ‘hegemonic’ white culture” (Jay, 2011, p. 2). The concept of “melting pot” encourages values like acculturation and assimilation, and was later rejected by multiculturalists who argued that the “melting pot” concept derived from a misunderstanding of history.

In response to the criticisms of the term “melting pot,” the terms “critical multiculturalism” (Jay, 2011; May & Sleeter, 2010), “cultural pluralism,” and “postethnicity” (Hatton, 2011; Hollinger, 1995, 2008; Volk, 1998) were introduced in the late 1990s. “Critical multiculturalism” is a movement that asserts that “American society has never been only ‘white,’ but always in fact multiracial and diverse” (Jay, 2011, p. 3). Critical multiculturalism emphasizes the history of all the different cultural groups in the US, such as Native Americans who inhabited the land prior to European contact, the Spanish who were the first settlers, Africans who arrived in 1620, Mexicans who became citizens in 1848, and the Chinese and Japanese who migrated there during the 19th and 20th centuries (p. 3). Jay (2011) writes that critical multiculturalism attempts to “preserve

distinctly different ethnic, racial, or cultural communities without melting them into a common culture” (p. 3). In this sense, critical multiculturalism is also often referred to as “cultural pluralism,” meaning diverse cultures “living equally and side-by-side” (p. 3).

In the movement against the use of the assimilationist “melting pot” ideology, debates continue as to whether multiculturalism is a product of “state-sponsored policy” or whether multiculturalism “reduces immigrants to essentially different ethnic groups and implicitly fosters cultural separatism” (Chae, 2008, p. 2). While multiculturalism celebrates the diversity of cultural groups, some argue that multiculturalism has other negatives effects, such as “the unequal distribution of power in society” (Jay, 2011, p. 614). Jay (1994) explains that this type of multiculturalism asserts that cultural diversity and difference should be taught by “studying the structure of social inequalities outside the classroom” (p. 614). Rather than teaching diverse cultures and the appreciation of other forms, instruction on multiculturalism needs to specifically point out “relations between dominant and subordinate groups within local, national, or global contexts” (p. 614).

Youngsuk Chae (2008) makes a similar point, stating that “multiculturalism, while celebrating cultural diversity, has lacked critical discussions related to hegemony, racial conflicts, and exploitation of immigrants as cheap labor and has helped to cover over the existing racial conflicts and class issues” (p. 3). Although cultural diversity and pluralism have become commonly used terms in American society, the author asserts that “multiculturalism’s emphasis on difference” should be concomitant with “a corresponding reality in which the structural problems of racial discrimination and

economic inequality are foregrounded or reduced or resolved” (p. 3). Multiculturalism should go beyond superficiality. Rather than being satisfied with applying the term “multiculturalism” to minorities or immigrants, the use of the term should focus on “political and economic circumstances and the structural inequality that minorities and immigrants have faced” in their lives (p. 4).

B. Multiculturalism and Cultural Diversity as Concepts in Korea

Korea is often considered a culturally and racially homogenous society and has only recently been recognized as a multicultural society (Ahn, 2012; Han, 2007; Kim, 2009; Kim 2012; Olneck, 2011; Watson, 2012). Multiculturalism in Korea is described as a “recent phenomenon” (Ahn, 2012, p. 99) in which Korea is “rapidly transforming” (Han, 2007, p. 9), and this transformation is “so sudden and explosive” that it is “surprising” (Kim, 2012, p. 105). The influx of foreign workers and foreign brides has transformed Korea into a rapidly growing multi-ethnic society (Han, 2007; Kim, 2008). According to *Yearly Statistics of Multicultural Families*, there are approximately 750,000 multicultural families residing in Korea (Korea Ministry of Justice, 2014). The number of multicultural families will continue to increase, and it is expected that there will be more than a million by the year 2020.

A watershed moment in the burgeoning of multiculturalism in Korea was the visit of Hines Ward (Ahn, 2012; Kim, 2007). Hines Ward, a bi-racial, Korean-born American football player (his mother is Korean and his father is African-American) visited Korea in 2006. His visit to Korea ignited fervent discussions promoting multiculturalism in Korea. This event became a significant social phenomenon since being categorized as bi-racial

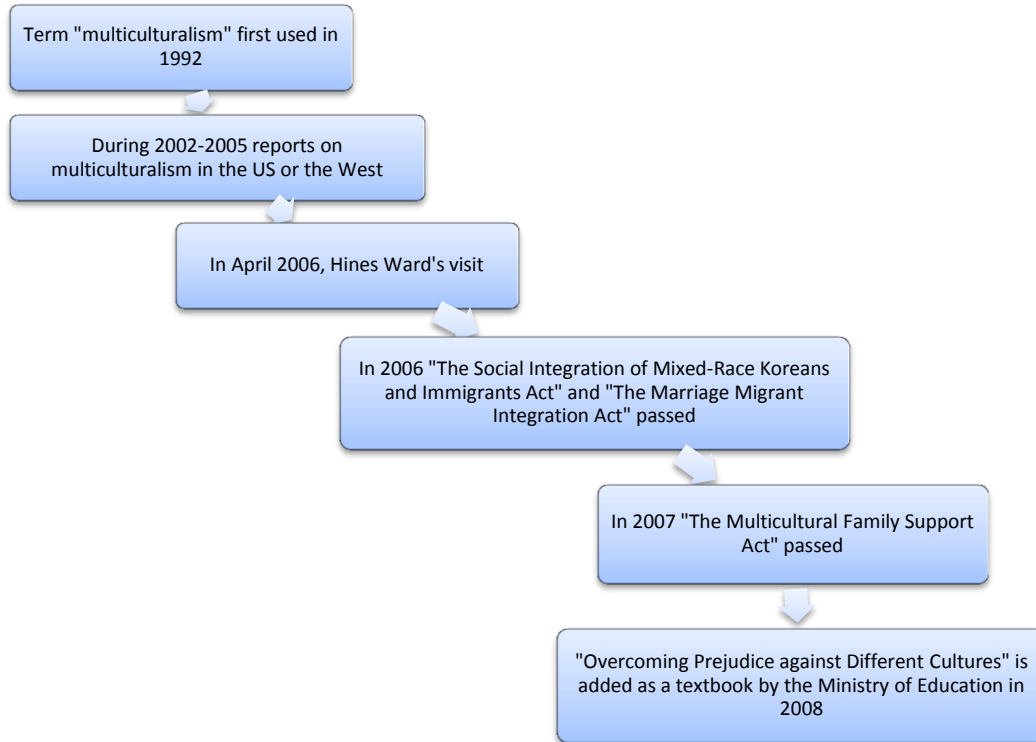
had been traditionally “something to be ashamed of” in Korea (Ahn, 2012, p. 104). Bi-racial or mixed blood people were perceived negatively. During the Korean War in 1950, some American soldiers had children with Korean women, and when they left Korea after the war, they left these women as single-mothers with their bi-racial children. So these “historical victims” (p. 104) were looked down on by the dominant Korean population and were not accepted into the community in which they were raised. After Hines Ward’s visit, perspectives toward bi-racial and mixed-blood Koreans began to change. This change affected other migrant groups, including multicultural families, immigrant workers, ethnic Chinese, and North Korean defectors (Ahn, 2012; Han, 2007).

Terms such as multicultural or multicultural society, family, and education were not used in Korean discourse until 2005 (Ahn, 2012). (See Figure 1 for a history of the term “multiculturalism” in Korea). The definition of multiculturalism in Korea is different from the definition used in the United States. While diverse groups in the US are often considered *racially* diverse, diverse populations in Korea are mostly Asian. So when Koreans talk about multicultural people it refers to different ethnicities, rather than racial difference. Although the first use of “multicultural” in Korea was in 1992, it was not applied to Korean society, but instead referred to “world news” (p. 101). Reception of multiculturalism discourse in Korea has been tepid. Stating that “it is an ‘imported discourse’ from the West” (p. 101). Ahn (2012) explains that Korean multiculturalism was quickly imported, and thus the initial discussions and debates on the term were not practical since it was used to refer to the West (pp. 101-102).

From 2004 to 2005 multiculturalism was increasingly described in Korea as “our own matter” (Ahn, 2012, p. 103). In 2005, there was a sudden increase in the use of the term multiculturalism. Ahn (2012) states, “it was from 2005 to 2006 that the journal articles explosively increased” (p. 102). Likewise, in 2006 and 2007, studies on multiculturalism in Korea progressed “from informative to analytical and normative” (p. 103). Research on “multiculturalism” informs perceptions of Korea as a multicultural society. For example, former President Noh insisted that Koreans should “stop teaching ethnic homogeneity and embrace the tenets of multiculturalism” (Han, 2007, p. 9). The Korean government made amendments to ensure migrant incorporation-related legislation, including, “The Social Integration of Mixed-Race Koreans and Immigrants Act” and “The Marriage Migrant Integration. Act.” These policies were designed to help immigrants assimilate to Korean society. Another legislation, “The Multicultural Family Support Act” was also passed; government subsidies for this project endowed NGOs to provide free Korean language classes, free translation services, and free immigration law consultations (Ahn, 2012; Kim, 2012), as well as free education for children from multicultural families.

Further, many changes have been made to Korean education since 2008, including new textbooks. The Ministry of Education declared that new textbooks would recognize Korea’s positive history with multiculturalism, such as emphasizing the value of tolerance. In 2008, the Ministry of Education added a unit named “Overcoming Prejudice against Different Cultures” to the Civics and Moral Education textbooks (Kim, 2012, p. 105). According to Nora Hui-Jung Kim (2012), this addition is a “dramatic

departure from previous civic education textbooks” because the former textbooks highlighted Korean pride in being an ethnically homogenous nation (p. 105).



<Figure 1> Historical flow of the use of “multiculturalism” in Korean society

The increase in research and discourse on multiculturalism in Korea has had both positive and negative effects. The positive side is that multiculturalism focuses on “how to protect and preserve a particular (communal) identity and its rights” (Ahn, 2012, p. 99), so people started to recognize Korea as a multicultural state rather than a mono-ethnic nation. For example, a unit regarding prejudice against different cultures was added to the textbooks; this along with the government’s support, represent how Korea has developed in a globalizing world, advocating tolerance and respect for minority

groups. However, government efforts in favor of multiculturalism are not enough to make social change happen. G. S. Han (2007) asserts that the discourse on multiculturalism in Korea is superficial and does not offer constructive analytical concepts that could actually be used in society (p. 32). Kim (2008) believes that by setting a policy for foreigners and migrants, Koreans' mindsets and attitudes will change. Kim also points out that "the education system should play a leading role in reducing racism by developing new curricula that foster tolerance toward peoples of different 'color' and culture" (p. 89). However, setting a policy for foreigners and migrants in Korea would not automatically change Koreans' attitudes or guarantee migrants better lives.

Kim (2012) has found that despite the discourse and policies on multiculturalism, most migrants in Korea have ignored these efforts. Kim attributes this indifference to be a result of the government's failure to offer citizenship. Moreover, policies for multicultural support have only focused on marriage migrants (Kim, 2012; Olneck, 2012). Compared to migrants in Western European countries, the attitudes among migrants in Korea is surprising; while migrants in the West have become more engaged in political activity concerning issues of cultural and ethnic difference, migrants in Korea are "silent, indifferent, or even critical of" multiculturalism (Kim, 2012, p. 105). This indifferent attitude puts Korean migrants at a disadvantage for gaining international support. Kim indicates that "migrant indifference" is the result of "the negative impact of Korean multicultural policies and practices on their group identity" (p. 106). Unlike Geung-Soo Kim's (2008) expectation that policy would change Koreans' attitudes, policies for migrants have seemed unhelpful in bettering migrant lives. Policies and efforts on

multiculturalism remain exclusive and nationalistic (p. 106). Ultimately, researchers have questioned why the implementation of multiculturalism in Korea has not engaged migrants to participate in seeking their own equality. In response, Nora Kim (2012) indicates that migrants are not invited to participate in the government and that they are instead represented by Korean activist “allies” (Kim, 2012, p. 106). As Korean activists fight against discrimination laws and policies, the absence of participation by migrants is problematic.

Immigrant workers are often viewed as weak when compared to their agencies or activist representatives. Activists typically illustrate themselves as “a caring father” and immigrants as their “immature children” (Kim, 2012, p. 107). This notion of immigrants as weak subjects creates a hierarchal relationship between immigrants and Korean activists. This paternalistic view produces the idea of Korean activists as “messiahs” and migrants as needing “to be saved” (p. 107). For example, the Korean government hired Korean activists as representatives to direct multicultural festivals. Koreans organized the festivals and immigrants followed their instructions; immigrants are simply on display at the festival. They are not allowed the opportunity to express their opinions or initiate any activity (p. 108). This kind of multicultural festival that lacks the immigrant voice makes immigrants feel more isolated and ignored.

Although ethnic Chinese have access to citizenship and the rights that come along with it, they experience systematic discrimination as an ethnic minority. Ethnic Chinese are part of the Korean diaspora who moved to northeast China during the Japanese imperial occupation of Korea (1910-1945). After the Cold War, members of the diaspora

were able to return to Korea and receive Korean citizenship if they could prove that one of their parents was of Korean descent. Nora Kim (2012) describes how ethnic Chinese in Korea are ambivalent toward multicultural policies (p. 108). Ethnic Chinese want to distinguish themselves from new immigrants because of their Asian cultural traits (Confucianism) and Korean cultural traits (pp. 110-111). They are relatively disadvantaged compared to Koreans, but they are not absolutely deprived compared to new immigrants, however systematic the discrimination and exclusion. Moreover, they are not widely accepted; for example, one of Kim's interviewees said that ethnic Chinese are not considered to be Korean citizens but foreigners.

In addition to examining policies on multiculturalism, it is also important to consider how historically traditional Korea, such as the Goryeo dynasty and Joseon dynasty, have treated foreigners (See Table 1 for a timeline of Korean history). To summarize, Korea was originally recognized as an ethnically homogeneous nation; with the recent influx of new immigrants, Korea has experienced a multi-ethnic and cultural transformation that has gradually transformed Korea into a multicultural society. Since ethnic and national diversity is a relatively recent phenomenon, Korea's long history as a homogenous country has made it challenging for Koreans to embrace different ethnicities and cultures.

Some believe that the elimination of popular expressions like "Korea is an ethnically homogeneous country" or the terms *sunhyeol* (pure-blood) and *honhyeol* (mixed-blood) would promote equality and gradually diminish discrimination. However, Han asserts that it is not the expressions, but rather the belief of Korean cultural

superiority that has cultivated prejudice and discrimination against foreigners in Korea. Han argues against aspects of the discourse on multiculturalism, including the commonly-held belief that ethnic homogeneity is not the only one problem to overcome in creating a multicultural society. Han points to traditional Korea, such as the immigration policies during the Goryeo Dynasty and Joseon Dynasty, as historical examples of Korean co-existence with foreigners (p. 10). For example, the Joseon government rescued foreign defectors from economic distress, and helped them “to settle in small groups, and granted them patches of land in the provinces” (Han, 2001, p. 49; re-quoted in Han, 2007, p. 18). Moreover, the influence of Confucianism on Goryeo and Joseon cultures contributed to the welcoming of many foreigners during these periods, without discrimination based on ethnic difference.

Confucianism was introduced to Korea by China during the Three Kingdoms Period [4th century – 676] (Seth, 2010, p. 121). Confucianism spread during the Joseon Dynasty and still influences Korean society today. For instance, Confucian ideas can be found in Koreans’ beliefs about morality and social relationships, such as respecting elders and pursuing a virtuous life. But as a political philosophy, Seth (2010) writes that Confucianism also stresses “the duty of rulers to act as moral exemplars and to attend to the needs of the people for developing a hierarchical society” (p. 121) K. Han (2007) insists that Confucianism promotes policies that welcome foreigners and treat them well (p. 15). Confucianism emphasizes the importance of education and the cultivation of the self. Diligence, “cultivation of the mind, and moral training” were valued during the Three Kingdoms dynasties and elevated them to the status of “civilized” (p. 15). Under

Confucianism, traditional Koreans did not condemn a person for their place of birth or ethnic origin. Instead, a key to assimilation and the acceptance of foreigners was whether they had attained a “civilized” status. Han explains that “the possibility of improving human status was one of the principles that directed Joseon’s policy toward immigrants and their naturalization” (p. 16). Another important aspect of Confucianism was that “people should admire a good ruler” (p. 16), so those who left their home countries and came to live in Korea were not considered simple refugees or defectors. Rather, their coming was proof that “a Korean ruler was a virtuous king admired by people from the outside” (p. 16).

However, Han (2007) explains that Confucianism also created a sense of cultural superiority among Koreans. Since Confucianism originated in China, the people of Joseon Korea came to think of the Chinese as civilized people. According to Seth (2010), Korea and Beijing had a close relationship during the late thirteenth and fourteenth centuries; there were many opportunities for Korean scholars and court officials to come in contact with Chinese scholars and intellectual activity (p. 121). Most of the Korean scholars who studied Confucian thought in China returned to Korea and began educating Koreans on the principles of Confucianism. A result of this was that Joseon Korea became more attached to the “civilized” Chinese than to the Manchurians and Japanese (Han, 2007, p. 20). This is significant because Manchurian Jurchen tribes lived close to the northern border of Joseon Korea. Seth (2010) explains that early Joseon kings were trying “to trade peacefully and seeking to ‘civilize’ [the Manchurian Jurchen tribes]” (p.

144). Although some Manchurians assimilated into Korean society, others revolted against the government in Seoul.

Japanese pirates posed an additional problem to cultural equality in traditional Korea. During the fourteenth century, pirate raids were frequent as they attempted to seize Korean territory (Seth, 2010, p. 145). Although early Joseon rulers attempted to persuade pirates to trade peacefully, the Japanese pirate raids increased in both frequency and scale. As a result, the Joseon people came to think of the Japanese as uncivilized barbarians who did not cultivate their minds or practice moral training. For these reasons, Joseon Korea viewed itself as equal to China and superior to Japan. Thus, Chinese immigrants and their descendants were treated more favorably in Korea than Japanese immigrants and their descendants, who were considered to be less civilized than the Chinese (Han, 2007, p. 19). The Joseon Koreans' sense of cultural superiority led to discrimination against the Japanese.

Korean cultural superiority also meant that Japanese immigrants living in Korea had to discard their ethnic customs because the Joseon government was "not tolerant of those who continued to keep their foreign (therefore 'uncivilized') ways" (Han, 2007, p. 21). However, Joseon Korea opened a door for the Japanese to assimilate into Korean ways of life, provided they gave up their "barbarian" ways (Han, 2007 p. 20). Thus, in traditional Korea, discrimination and prejudice toward foreigners was based more on Confucian notions of civilization and cultural superiority, rather than on ethnicity or absence of biological relation.

How, then, did Korea's history of ethnic homogeneity develop as a tool for discrimination and prejudice? In an effort to fight Japanese imperialism during the Japanese occupation of Korea (1910-1945), Korean leaders emphasized ethnic homogeneity, establishing Dangun (the founder of Go-Joseon) as a symbol of the mythic procreation of Koreans (Han, 2007, p. 24). During Japanese imperialism, Korean culture, language, history, and other freedoms were prohibited. For example, Koreans were forced to speak Japanese and were not allowed to speak Korean. Koreans were under constant surveillance; the Japanese colonial government brutally executed anyone participating in the independence movement. After liberation, Korean nationalism was formed with a special animosity toward the Japanese. The early leaders began to emphasize Koreans as one blood and descendants of Dangun, and Korean nationalism was reimagined as "a nation of people sharing a language, culture, history, and blood." (Han, 2007, p. 24).

Han (2007) indicates that the term "multicultural" is not properly used among studies and policy proposals in Korea (p. 28). He argues that multiculturalism is not a simple value in governmental policy or public education, and should be discussed with a concrete vision and in-depth deliberation "for the realization of multicultural society in Korea" (p. 28). Han concludes,

I firmly believe that cultural education should be targeted to protect individuals' rights and choices, develop their ability to negotiate and compromise, and help find a solution for existential problems rather than foster understanding and preserving of different cultural traditions as is the case in current multicultural policies in Korea (pp. 28-29).

For Han, simple cultural knowledge would not promote mutual understanding or assimilation. Rather than learning the essence of different national cultures, Koreans need

to be prepared to acknowledge an individual as “a member of a clear and distinct, homogeneous cultural or ethnic group” (p. 28). So, cultural diversity is a concept that people should tolerate to try to accept and understand difference. Multiculturalism as an educational practice provides a safe space where people can explore and find meaning and purpose without losing their identity.

The Origins of Korea: Go-Joseon
The Three Kingdoms Period (4 th century – 676)
Late Silla (676 to 935)
Goryeo (935 to 1170)
Military Rulers and Mongol Invaders, (1170 to 1392)
The Joseon Dynasty (1392 to the 18 th century)
Late Joseon Dynasty (Early 18 th century to 1876)
Korea in the Age of Imperialism (1876 to 1910)
Colonial Korea (1910 to 1945)
Division and War (1945 to 1953)
South Korea: From Poverty to Prosperity (1953 to 1997)
South Korea: Creating a Democratic Society (1953 to 1997)
Contemporary South Korea (1997 to Present)

< Table 1> Adapted from Michael J. Seth’s book *A History of Korea: From Antiquity to the Present*. (2010)

C. A Brief Overview of Multiculturalism in Dance Education in the United States

There are different views and perspectives among dance scholars and educators concerning multicultural dance education and its development. According to *Research Priorities for Dance Education: A Report to the Nation* (NDEO, 2010), in the 1980s the term “multicultural” no longer referred to national and world dance forms, but rather to cultural identity and heritage of world population (p. 37). During 2000-2002, a more global perspective appeared in dance research and awareness of cultural dances increased. Also, discussions on multicultural education became more focused on “the role of dance in the overall learning experiences of students from other cultures within the United States” (p. 38).

The term “ethnic dance” was commonly used from the 1970s through the 1990s, and terms such as “world dance” emerged in the late 1980s, while “physical practices,” emerged in the early 2000s (McCarthy-Brown, 2010, p. 37). Prior to the 1970’s non-Western dances were often called folk dances and taught by individuals who had travelled to other countries and “learned” the dances. While it is unclear when the concept “world dance” appeared, cross-cultural themes were present in the “works of early modern dance choreographers in the United States” (Park, 2015, p. 39). For example, Martha Graham’s *Primitive Mysteries* (1931) was influenced by Native American culture, and Ruth St. Denis’ solos were inspired by oriental mysticism (Fleming, 1995, p. 20). Even though these dances were influenced by non-Western cultures, these are categorized as modern dance, i.e., Western. Therefore, it is incorrect to suggest that these examples marked the beginning of “world dance” as the term came to be used in the 1980s (McCarthy-Brown,

2010, p. 37). Dance anthropologist Joanne W. Kealiinohomoku's definitions of global/world/ethnic dance has impacted many dance scholars. She considers all dances ethnic, including ballet. In my early research, I find that Kealiinohomoku (1983) uses the term culture as an anthropological concept and "sees any given dance movement as a cultural representation that demonstrates an integration of dance and culture, noting that particular human behaviors are associated with each culture" (Park, 2015, p. 39). "Culture contains unique dance characteristics, such as movement patterns, styles, dynamics, and values" (Kealiinohomoku, 1983, p. 17, as cited in Park, 2015). Kealiinohomoku's perspective on "culture" is that dance is a representation of "the uniqueness of each area" (p. 356, as cited in Park, 2015); she states, "dance cultures are indeed microcosms of holistic cultures" (p. 106). Her synthesis term, "dance culture," indicates the importance of extending the perspective on dance as culture, which reveals culture as the existence of several parts of a whole (Park, 2015).

The 1990 Dance Critics Association's (DCA) annual conference in Los Angeles, produced the book, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World* (1995). Co-editor David Gere (1995) writes that "never before 1990, however, had DCA devoted an entire conference to the subject of non-Western, or 'non-Euro-American,' forms" (p. ix). Not only dance critics' perspectives, the book contains but also choreographers' voices, such as Mark Morris. Gere (1995) states that most major dance works in the US "represent ballet or modern dance, from *Giselle* on the ballet side to Martha Graham's *Appalachian Spring*", and are referred to as "the Great Dances of the Western World" (p. 2). Yet, some of dance artists and scholars have argued that "this

kind of canon should be broadened to ‘make room for dances originating in other parts of the world’” (p. 3, as cited in Park, 2015).

Gere (1995) asserts that “non-Western cultures’ influence on aesthetics in American dance has been ignored” (Park, 2015, p. 40). Also, Gere (1995) indicates that “the word ‘multiculturalism’ has been used to refer exclusively to ‘[people of] color, gays and lesbians, and any group that does not belong to the straight white majority,’ even though the term literally means ‘many cultures’” (p. 4, as cited in Park, 2015, p. 40). Similarly, Park (2015) finds that “using the constructs ‘ethnic dance’ and ‘world dance’ is problematic” (p. 40). Gere (1995) indicates that “some theorists and writers began to use the term ‘world dance’ when the term ‘ethnic dance’ became labeled as non-Western” (p. 4, as cited Park, 2015, p. 40). However, Gere points out that using “world dance” instead of “ethnic dance” is ironic because when the term “world dance” is used to mean non-Western, it implies that Western dance is not part of the world (p. 4, as cited in Park, 2015, p. 40). As such, both ethnic dance and world dance have been used to refer to other cultures within the United States. These terms may also be attached to a sense of superiority of the dominant cultural group/groups.

Scholars such as Janice LaPointe-Crump and Brenda Dixon have asserted that to promote multiculturalism, it is necessary to transform teachers’ perspectives on multicultural education. LaPointe-Crump (1991) states that dance educators must consider “the multidimensionality of the world” and face “a broad sweep past the unilateral Eurocentric vision of dance as a theatre art” (p. 10). Observing that “non-western, Native American, and indigenous theatre forms were spurned and pilfered” (p.

10), LaPointe-Crump points out that these cultural dances had not been considered to be an art form. For example, critic Arlene Croce writes that “without the theatre, dance isn’t a medium; it’s the preserve of anthropologists, not of artists.” (LaPointe-Crump, 1991 as cited in Boyer, 1983). LaPointe-Crump opposes the vertical worldview that Croce presents, arguing that Croce’s attitude of discomfort with difference in the arts should be changed. She writes, dance is “not a hierarchical ladder from primitive to sophisticated” (p. 11). My position is that dance should operate along a horizontal spectrum that does not privilege one dance form over another.

Dance is the manifestation of a variety of voices and peoples, and it is important for dance educators to acknowledge this multitude of voices when teaching. Since students often feel more at ease with familiar aesthetics, LaPointe-Crump (1991) suggests that dance educators start introducing different aesthetics early so that discomfort is minimized and students can experience other dance forms. She provides two steps to help students build appreciation of pluralistic dance genres. The first step is “experiential reference,” which collects or builds on cultural and individual memory to help students focus on the new experience. For example, by practicing communal ritual ceremonies, such as celebration or mourning, students become more familiar with traditional social roles (p. 12). This practice promotes students’ use of intercultural understanding and knowledge. The second step is “comparative reflection.” In comparative reflection, students form “a pallet of taste as an outgrowth of grounded appreciation” based on an array of experiential reference (p. 13). Employing these two steps, dance educators can lead students to find differences and organize each experience by aesthetics and

components. LaPointe-Crump (1991) notes that both understanding and experiencing dance as art are equally important to the nourishment of diverse cultural dance in dance education.

Similar to LaPointe-Crump, Brenda Dixon-Gottschild has long expressed concern that diverse cultures are too-often omitted in dance education. For Dixon, it is especially obvious that while African-American culture is so pervasive in American society, it “has been unacknowledged, unrecognized or, worse, it has been appropriated without being given credit” (Dixon, 1991, p. 15). She argues that the failure to recognize and give credit to the influence of African-American culture has diminished “the potential quality of life” for African-Americans and Caucasian-Americans alike (p. 15). Dixon describes examples of African aesthetics in White-American culture, such as the influence of George Balanchine who created an American style of ballet by combining “American dance forms” and “Afrocentric component[s],” which were integral to the composition of American dance forms (p. 17). Such movements (e.g., hip and upper torso displacements and angular arms) are a defining component of American ballet that distinguishes it from European ballet.

As a dancer interested in multiculturalism and as a lecturer of a course called “Understanding of Dance,” it is important for me to contextualize American ballet with a historical understanding and acknowledgment of its cultural backgrounds. However, it was not until I studied dance in college that I learned of Balanchine’s many contributions, such as his development of American ballet by mixing Russian ballet style with an American style that is accented with fast rhythms and jumps. Dixon (1991) notes that it

would be valuable “for both technique and dance history teachers of the future to provide insights such as these for their students, for society at large, and for those who record and document cultural history!” (p. 18). This is reminiscent of LaPointe-Crump’s (1991) statement: “Dance is a dynamic continuum...from the unknowable to the knowable” (p. 11). Dance is not shaped by a single source. There are layers of influence in dance—cultural, historical, communal, and aesthetic that inform one’s understanding and appreciation of dance.

Multicultural dance education under Dixon’s approach would involve researching and promoting the legacy of diverse cultures to enhance multicultural awareness. Multicultural awareness is, for example, a premise that “Afrocentric culture is as American as the dominant culture and belongs to Americans black and white” (Dixon, 1991, p. 19). Under multicultural awareness, it is important to give exposure to cultures that are marginalized or unrecognized and present them without prejudice. To accomplish this, “teachers must be reeducated” to “integrate Afrocentric material fully into mainstream American education” (p. 21). Educator awareness, then, is a solution for overcoming the disparity between cultural groups in a society.

Pegge Vissicaro (2004) indicates, “dance creates a bridge for traversing cultural borders because fundamentally it involves the human body, something that all people have in common.” (p. 5). Park (2015) states that “dance can represent many different cultural systems in a world where we constantly interact with others,” and Vissicaro describes “how multicultural dance education is another way to examine cultural knowledge as it is manifested through the body” (Park, 2015, p. 45). Multicultural dance

education offers additional insight to how people from different cultures understand themselves and each other.

While multicultural awareness in dance education has increased over the past decade, dance in higher education in the US is still dominated by white Americans (Kerr-Berry, 2010, p. 3). Kerr-Berry (2010) indicates that “the underrepresentation of black faculty and students in dance in higher education is a problem,” and describes how 40 years of multicultural leadership in dance in higher education has been “whitewashed,” showing a disparity between dance in higher education and dance in American society (p. 3). While many African-American faculty members are recruited to dance programs, she is concerned that curricula developed from Eurocentric perspectives are pervasive in American dance programs. The assumption among dance departments that many African-American dance educators will automatically teach African dance keeps “African-American faculty in ‘their place’” (p. 4)

There are some similarities between dance in higher education in the US and in Korea. It is similar in that university dance education in Korea is not inclusive of faculty from diverse cultures. Although some universities (e.g. Korean National University of Performing Arts) hire a few foreigners to instruct classical ballet classes, most of the foreign instructors are Caucasian and from Western countries such as France, Russia, and the US. The ethnicity of foreign dance faculty in Korea is therefore not reflected diversity of Korean multicultural population.

In addition, most dance departments in Korean universities are Westernized. O. H. Jeong (2012) states,

Historically, Korean dancers had accepted Western concepts and practices of dance as a means of elevating their social status since the early twentieth century, while programs within dance departments rapidly spread into the higher education system based on the North American model in the 1960s (p. 22).

For example, most Korean dance programs in higher education offer three areas of specialty: ballet, modern dance, and Korean dance, which are used to recruit new students (p. 20); this impedes fostering other cultural forms of dance and diversity in dance programs. Multicultural people in higher education dance programs in Korea are largely excluded. However, it is important that multicultural programs that enhance diversity are established in dance programs. Dance programs in higher education need to reflect diverse cultures and issues dealing with diversity as the number of multicultural students is expected to increase.

Kyung-Ah Na, H. J. Park, and Y. J. Oh (2011) report that educational officers and parents of multicultural children have made demands for multicultural dance education. Some Korean dance scholars insist that university dance programs should overcome cultural biases and deepen the understanding of cultural diversity in society by providing classes where students can learn diverse cultural dances without the presence of any biases or stereotypes (Choi, 2010; Yoo, 2012). Thus, implementing a multicultural dance course and hiring more diverse dance faculty in university dance programs can be a first step to including more diverse students and eventually realizing a pluralistic dance society.

Kerr-Berry (2010) argues that the way a course is framed is crucial. For instance, if a world dance course were taught from a perspective that divides Western dance from non-Western dance, the class would promote “a hierarchical relationship between concert

dance and everything else, or ‘self’ and ‘other’” (p. 4). Kerr-Berry builds on Dixon’s idea that dance educators in the US should fully integrate Black or other multicultural perspectives, arguing that if positions of power are dominated by Whites, it is important for White dance educators to “use their positions of power to advance the field” (p. 5).

As a society becomes more diverse, the general educational curricula, including dance education, should account for multicultural education issues and concerns. In addressing this “bigger picture,” Doug Risner and Susan Stinson (2010) discuss the status of multicultural dance education in the US, focusing on social justice commitments in dance pedagogy and teacher training. These authors cite the limitations of the multiculturalism movement that have emerged from misconceptions about, or disregard for differences in culture, gender, ability, ethnicity, and socioeconomic backgrounds, asserting that “teacher education programs in dance should go beyond how to teach dance skills” (Park, 2015, p. 50).

Teacher education programs should train dance educators to value differences in society. In other words, beyond the limitations of current multicultural dance approaches that focus only on “learning ‘about’ the exotic other, dance education should be learning ‘from and with’ those unlike us, or those whose dancing is different from ours” (Risner and Stinson, 2010, p. 9). It is important to dismantle all misconceptions and stereotypes that dancers may have and to learn from others according to Risner and Stinson. I doubt that dance educators can ever dismantle all of the stereotypes concerning multicultural or world dance. However, rather than teaching a collection of all of the different dance

forms, what if we simply have a discussion on movements that express the differences of the individuals in the class?

One example of such an effort can be found in the long-standing dance pluralism course offered at Temple University. In her article on her courses, “Graduate Dance Education in the United States: 1985-2010,” Karen Bond (2010) explains how in her courses, such as “Embodying Pluralism,” she collects information on students’ backgrounds and interests through questionnaires and then “designs course content that accommodates the inherent multiculturalism of the group” (p. 129). This method helps students to learn *about*, *with*, and *through* others by discussing and dancing from their own identities that they self-investigate throughout the course.

D. Multiculturalism in Dance in Korea

Research on multiculturalism in dance in Korea can be divided into two themes: introducing foreign cultures and fusion of cultural dances. Since multiculturalism means embracing “the other,” this section explores how other cultural dances have been introduced to Korea and how dancers incorporate other cultural dances with Korean traditional dance.

Korean dance historians mark the introduction of foreign dance during the late Joseon Dynasty (1637-1897), when Korea established diplomatic relations with other countries after opening its ports (Kim, 1998; Kim, 2002; Yoo, 2004). Some of the oldest recorded examples of foreign dance introduced by Koreans are Dong Hwan Kim’s “Kazatsky” and Simon Park’s “Gopak” during the late Joseon Dynasty (early 18th century to 1876). In 1920, Dong Hwan Kim, who studied in Russia, opened an arts school in

Korea. In the school's dance department, he taught Western folk dances and Russian folk dances, such as "Kazatsky." In the same year, Simon Park, who was a Russian citizen of Korean descent, visited Korea for the first time, bringing with him the *Vladivostok International Korean Music Band* (블라디보스톡 교포음악대). The group introduced a Russian folk dance, "Gopak," to Korea. The group's performance was a sensation because in "Gopak" anyone could dance, particularly someone from the elite class, and this contradicted the common belief and practice among many Joseon Koreans that dance was to be performed by Korean geishas, clowns, and entertainers (Kim, 2002). Through this cultural exchange, Koreans started to recognize that dance could be performed by the educated, and the introduction of this idea created an opportunity for more young people to learn dance. Dismantling the bias that only people of a lower status performed dance, the performance by the *Vladivostok International Korean Music Band* re-categorized dance as high-art and a theatrical art form in Korea.

Although Korean dancers, such as Seoung-hui Choi and Tak-Won Cho, have been recognized as Korean dancers in Western countries, some Korean scholars argue that Choi and Cho were Korean *modern* dancers, not Korean *traditional* dancers (Ban, 2004; Choe, 1996; Park, 1993). Tak-Won Cho and Seoung-hui Choi were pioneer choreographers of modern Korean dance and learned Western dances from Ishii Baku while studying in Japan. When Cho first decided to learn dance, he learned the "Gopak," and in October 1925, Cho was greatly moved by a performance by the Ishii Baku Dance Company in Korea. The performance motivated Cho to devote his life to dance, disregarding his past career as a tennis player.

Ishii Baku is considered the grandfather of modern dance choreography in Japan and was influenced by Isadora Duncan and Émile Dalcroze (Kim, 1998). Baku influenced the Korean modern dance, “New Dance,” during the Japanese colonial era (1910-1945). Baku is another example, along with “Gopak,” of introducing “other” dance, such as modern dance, to Korea. Although Baku brought modern dance to Korea, other Korean dancers, including Cho and Choi, took this a step further by incorporating “other” dance into Korean dance.

Cho moved to Japan to become one of Baku’s dance students, joining Choi at the Ishii Baku Dance Company in Japan. One year after Cho moved to Japan, he performed for the first time with the dance company, and by his second year, he had choreographed a three-minute dance, “Temptation of Some Movements [어느 움직임의 매혹]” (1929). This dance was inspired by rhythmic gymnastics and centered on the expression of fast rhythm. The dancers wore black leotards and moved quickly and delicately in bare feet.

By 1932, Ishii Baku had become blind and could no longer teach. Cho returned to Korea and started teaching dance at Choong-Ang School, which is today’s Choong-Ang University. Two years later, he left Choong-Ang School and opened his own dance institute where he continued to teach and choreograph dance. Cho always emphasized that all dance should be “thinking dance,” not just dance movement steps. An example of his philosophy on “thinking dance” is the dance “Poem [포엠]” (1935), which was inspired by Auguste Rodin’s *The Thinker*. Ishii Goro, Ishii Baku’s brother, wrote the music and Cho choreographed the dance (Park, 1975). Another example of Cho’s “thinking dance” is his choreographic work “The Angelus [만종]” (1935), which was inspired by Jean-

Francoise Millet's *The Angelus* (Kim, 1998, p. 59). Set to the music of Chopin's "Nocturne," Cho depicted a Korean village through dance.

In 1937, Cho visited France and became the first Korean to perform in Paris. On March 10, 1938 Cho showed his dances, including "Poem," at the Musée Guimet in Paris. This was an opportunity to show Korean dance to Europeans living in Paris (Kim, 1998). He was invited to give another performance in Paris at the Embassy of Japan. When Cho returned to Korea from Japan a performance was held in honor of his return. After visiting Paris, Cho made changes to his choreography, integrating more Korean cultural material into his dances. For example, on January 11, 1941, he showed two dances: "Hak [학]," a ballet based on Orientalism and "Chun-Hyang-Jo-Gok [춘향조곡]" (1941), which expressed Korean cultural thought as a story, that combined six small pieces expressing 'Bang-Ja-Pyo-Pyo' (방자표표), 'Chung-Hyang-Nan-Man' (춘향난만), 'Mong-Ryong-Chun-Hong' (몽룡춘홍), 'Gwang-Han-Jeong-Yeon' (광한정연), 'Ok-Jung-Chun-Hyang' (옥중춘향), and 'Jae-Hui-Jang-Hwan' (재회장환). Cho wrote in his memoir that through his various experiences in Paris, his "boiling blood" calmed down, and he became more humble and composed in his work.

These changes are evident just from looking at the titles of his dance choreographies after he returned from France. His previous works, like "Poem" and "The Angelus," inspired by European cultures, were replaced with the Korean titles and subject matter mentioned above. These new titles were composed solely from the Korean language, without the use of any foreign words. This change perhaps reflects an increased importance of expressing his national or cultural dance during his stay in Paris. Cho

might have been inspired to create something different while in a foreign country. When Cho was in Korea, he choreographed dances inspired by European cultures; however, when he left Korea for France, his later works were completely Korean, at least in title. After this time in Paris, Cho started exploring more “Koreanness” in his works. It seems likely that being abroad made him aware of the uniqueness of Korean culture.

Joo-Eun Ban (2004) writes that both Cho’s and Choi’s work show similar patterns: from mimicry or inspiration of Western dance to a new recognition of Korean traditional dance and a desire for the uniqueness of Korean dance (p. 80). Cho and Choi were influenced by Modern dance, which originated as a freedom from ballet and the denial of any particular tradition. Concepts of Modern dance could not be found in their later dance works. Ban (2004) explains that Cho and Choi borrowed from Korean or Oriental traditions for their work (p. 83), and that Cho and Choi’s interest in Korean dance increased because they had been ignorant of Korean traditional dance at the beginning of their dance careers (p. 82). Similar to Ban, Myung Sook Park (1993) argues that it is hard to find the origin of Korean traditional dance in Choi’s dances, and this has caused the misunderstanding that Choi’s dances are Korean traditional dances (p. 52). Ban (2004) contends that Choi used aspects of Korean traditions, but lacked a full understanding of the essence (cultural background, history, meanings, or spirit) of Korean traditional dance (p. 84).

Ban (2004) categorizes Cho and Choi as Modern dancers. She asserts that they were not Korean traditional dancers, and an important aspect of Choi’s contribution was her foundation of Modern dance for future Modern dancers in Korea. According to Ban’s

perspective, even though Choi was praised and called a pioneer of Korean dance, Choi was a Modern dancer and choreographer. Ban states that no Korean tradition can be found in Choi's dance, and instead that Choi's dance deconstructs Korean traditional forms of dance. Choi was progressive, but she could not find a balance between content and form in her understanding of Korean tradition. Choi included "Koreanness" in her choreography, but she was limited to adopting Koreanness as an external appearance only, rather than an internal substance. Ban insists that it is essential to understand the spirit of Korea and the origin of Korean traditional dance through close analysis.

However, looking at the early history of Korean art, active cross-cultural artistic exchanges with surrounding nations, such as China and Japan, are apparent. Explaining how traditional cultures were established through the integration of other cultures, Kyung Wook Jun (2008) states that Korean traditional performance ('Yeon-Hee' in Korean) developed through cultural exchange with China and countries bordering Western China starting in the Three Kingdoms period (4th century – 676). San-Ak and Baek-Hee were foreign performances common to East Asian cultures, and had been formed through development and re-creation in each East Asian nation, including Korea, China, and Japan (p. 98). San-Ak and Baek-Hee were ancient folk cultures that mixed forms of dance, play, music, sports, and martial arts. Jung explains that parts of San-Ak and Baek-Hee include circus and acrobatic movement, magic arts, performance with animal masks, puppet shows, comic shows, masked dance, and instrumental music (p. 98).

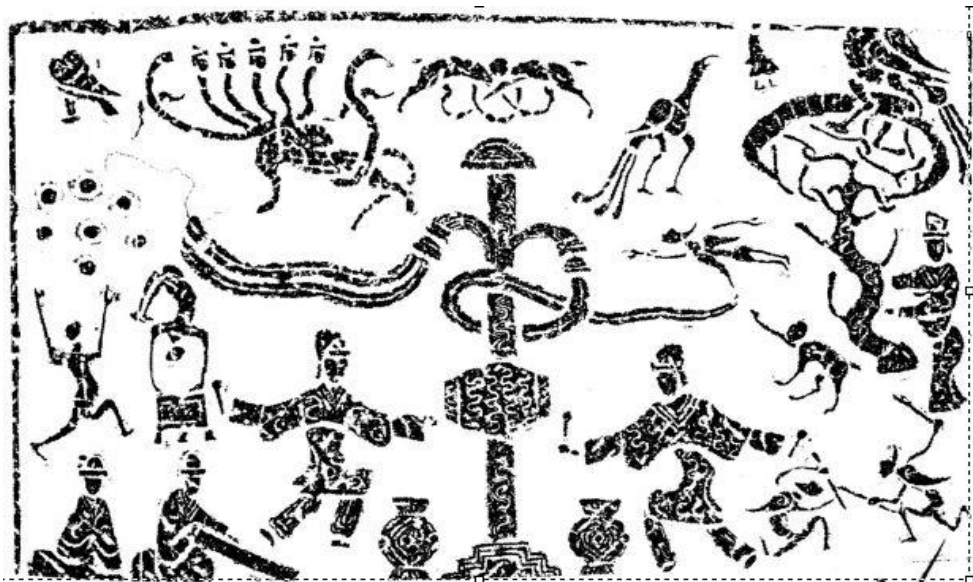
Similar murals on tomb walls across Eastern Asia show that San-Ak and Baek-Hee (散樂百戲) were a part of each nation's culture. San-Ak and Baek-Hee are ancient

folk festivals, or performances that integrated arts with dance, music, drama, and martial arts forms. The murals shown in Illustrations 1, 2, and 3 each depict drumming, juggling, and sword performance. Illustration 1 is from Horinger Country's ancient tomb mural in Inner Mongolia during the East Han Dynasty (AD 25 to 220). The mural shows two people drumming in the center, juggling, Muryun (the act of rolling a small wheel to lift), knife performance, and acrobatics (handstands). Illustration 2 is a relief stone from China's late East Han Dynasty, excavated from Shangung and the Chinese city of Tengshou. It also depicts two people drumming in the center, juggling, and knife performance. A tomb mural of Goguryeo Palchungree in Korea during the Three Kingdoms period (Illustration 3) also displays drumming, juggling, knife performance, and individuals crossing a single log bridge. As these three murals depict the same acts and were all found in tombs in different countries, they demonstrate an active cultural exchange between these nations. This cultural exchange can be seen more explicitly in Illustration 4, which includes two people wrestling. One of the figures wrestling (the man looking to the East) is depicted with a large nose, indicating that he is a foreigner. These illustrations demonstrate that traditional Korean performing arts, including dance, were influenced by other cultures.

Jun (2008) indicates that San-Ak and Baek-Hee were later transformed by professional performers and developed as mask play and dance (p. 99). The author suggests that Korean traditional performance was developed through international exchange with China and Western performance based on the professional performance (p. 98).



<Illustration 1> Horinger country's ancient tomb mural in Inner Mongolia during East Han Dynasty (25 to 220 AD)



<Illustration 2> Relief Stone of China's late East Han Dynasty excavated from Shangung and the Chinese city of Tengshou



<Illustration 3> A tomb mural of Goguryeo Palchungree in Korea during the Three Kingdoms period (4th century – 676)



<Illustration 4> A tomb mural of Goguryeo Gakjeochong

Takatoshi Matsubara (2007), a professor at the Research Center for Korean Studies at Kyushu University in Japan, writes on “Korean Dance in Global Society.” Matsubara states that many Korean scholars focus too much on Korean ethnic culture as “pure tradition” without acknowledging the influence of Japanese, Chinese, and Western cultures. Matsubara’s position is similar to Dixon’s critique of the treatment of African-American influences on American ballet. Matsubara points out that culture is always fluid, and thus, totally opposite to being “pure” (p. 175). I agree that there is no pure Korean dance and culture. Korean culture has been influenced by other cultures and has been in a constant state of reshaping itself throughout its long history. Matsubara also writes that it is “nonsense” that Koreans tend to criticize and treat with regret any transformation of Korean ethnic culture that arises from contact with other cultures (p. 175).

Conversely, Matsubara emphasizes creating a “fusion culture area” through diverse communications and exchanges beyond national borders (p. 217). Through fusion in dance and dance culture, he suggests that greater opportunities will be made for increased creativity and expression. Matsubara (2007) seems to think that Koreans do not want to accept foreign cultures because the country was once colonized by Japan. While some Koreans do perceive the influx of other cultures with animosity, I see this differently than Matsubara. A large part of Korean life has become Westernized, and many dancers and choreographers are increasingly open to foreign concepts and try to incorporate them into their work. How can a fusion culture be created by simply pairing Japanese music with Korean dance? It is interesting that Matsubara suggests that a more

open dance culture in Korea will make Korean dance more globalized. How much fusion is necessary to make Korean dance global? More importantly, one should have a understanding of the cultural origins and dance forms that are being fused so the origins and differences can be acknowledged and celebrated in the fusion.

The term “ethnic dance” is still commonly used in Korea, whereas the term “multicultural dance” is used only in dance education. The term “ethnic dance” was not introduced to Korea until the 1940s. Until that time, traditional dances from other countries were categorized as “foreign dance,” and the term “ethnic dance” was not present in any dance-related Korean literature (Hur, 2000, p. 14). Kyung Il Hur (2000), a professor at the Korea National University of the Arts and President of World Ethnic Dance Institute of Korea (WEDI), has written extensively on ethnic dance. She defines ethnic dance as traditional forms of dance that are cultural transmissions of specific nations or regions (p. 14). Hur emphasizes that “ethnic dance” and “folk dance” are different, while noting that the two terms are often mistakenly used interchangeably after the term ethnic dance was introduced (p. 17). “Folk dance” refers to dances that people enjoy for fun and are related to social usage and entertainment among common people (Kim, 1999, p. 24). Furthermore, folk dance is different from ritual and religious dance. Conversely, “ethnic dance” is usually transmitted and developed with concrete forms and systems.

Hur (2000) describes that ethnic dance, in a broad sense, makes reference to race, language, gender, and religion. For Hur, ethnic dance is neither folk dance, nor any other artistic form of dance. This does not mean ethnic dance is imperfect or unrefined; rather

Hur defines ethnic dance as containing the essence of the original or traditional form (p. 14). According to Hur's definition, as long as a dance includes the original form of a cultural dance, it can be classified as an ethnic dance. In this regard, ballet and modern dance cannot be categorized as ethnic dance. This categorization is controversial because separating ballet and Modern dance from other forms of dance creates a binary, and even a hierarchical, perspective of dance.

Hur (2000) states that Modern dance developed in the US as an individual form of expression, lacking any reference to any nation's history, social customs, religion, or other cultural dimensions (p. 18). This statement is contrary to J. Kealiinohomoku's (1974) idea that "Ballet is ethnic dance." Kealiinohomoku sees any given dance movement as a cultural representation that demonstrates an integration of dance and culture, noting that particular human behaviors are associated with each culture (Kealiinohomoku, 1974). In fact, it is not true that Modern dance has no history, social custom, or culture. As artistic expressions, ballet and Modern dance were influenced by different cultures, which greatly informed the development of both genres.

It is likely that Hur overlooks the origins of Modern dance, which emerged in the US during the late 19th and early 20th centuries to foster beliefs held by Americans during that time concerning freedom of expression and freedom of the body. This perspective, where Modern dance is an individual form and other dances are *cultural* forms, leads to the dichotomy of "Modern dance and the rest." This dichotomy also assumes that an individual is not part of a culture. This distinction "constructs an over-simplified conception of 'difference'" (Hall, 1996, p. 189). These distinctions between Western and

non-Western dance treat dances as fixed and homogeneous, when they are quite fluid and diverse entities. Moreover, there is German modern dance, which is very much linked with German character and thought.

In Korea, there are currently several festivals that provide opportunities for the participation of foreigners and multicultural people, as professionals and amateurs. These festivals can be divided into two types. The first type is the international festival, such as SIDance (Seoul International Dance Festival) and SPAF (Seoul Performing Arts Festival), where foreign professional dance companies present their choreography in Korea. The SIDance festival is held annually, and in 2015, a total of 11 programs, 17 countries, and 24 companies were invited, and it also included international collaborations with Korean dance companies, encompassing two programs, 16 countries, and 18 companies (SIDance, 2015).

The second type is the multicultural dance festival, which involves self-representation by multicultural communities in Korea. Multicultural dance festivals are typically started by multicultural groups or supported by the government. While I could not identify any research on multicultural dance festivals in Korea, I found examples of multicultural dance festivals held in Korea. For example, the Ban Mai Dance Company, which is composed of Vietnamese-Korean women and supported by the Multicultural Family Support Center of Tong-Young City, performs Vietnamese traditional dance as well as Korean traditional dance. Another example is the multicultural dance competition held each year by the Research Institute of Multicultural Families in Korea (The Research Institute of Korean Multicultural Family, 2012). The institute supports

multicultural dance groups, including Vietnamese, Mongolian, and mixed ethnic dance companies that consist of people who are from diverse cultural backgrounds like China, Japan, the Philippines, Malaysia, and Taiwan. Additionally, the Guro Multicultural Festival is supported by the city of Guro and aims to invite multicultural families who live in Guro to present their own cultural performance and to experience other cultures (Korea-China Arts Organization, 2012). The Migrants' Arirang Multicultural Festival (MAMF) is one of the biggest multicultural festivals and is supported by the Ministry of Culture, Sports, and Tourism. Popular Korean singers are invited to perform at the festival. Finally, the With Multicultural Festival (2014) showcases diverse cultural dances, including Filipino and Uzbekistani traditional dance. While the presence of international and multicultural dance festivals has increased since 1998, there is still a lack of collaborative multicultural festivals in which ethnic Koreans and Korean multicultural families participate together. Currently, existing multicultural festivals do not involve cross-cultural exchange or performance with dominant Korean culture.

E. Multicultural Dance Education in Korea

As an emerging topic, Multicultural dance education has been discussed by Korean dance educators since 2008. The first study that focuses on multiculturalism in dance education is Jeong-Yeon Lee's article, "Elementary dance education in a multicultural society" (2008). Examining the 7th National Standards for education curriculum of the elementary dance program in Korea, Lee points out that a traditional dance from the Philippines is not included while European countries' dances are included. Although perspectives on multiculturalism in dance education research may

vary, most Korean researchers agree that dance is one of the most effective ways for multicultural students to adjust to mainstream society and to develop their self-esteem (Byun 2009; Jun 2014; Kim 2012; Ko 2011; Lee 2008; Na, Park, and Oh 2011).

However, few dance scholars speak on the importance of building teacher sensitivity or awareness on multiculturalism and multicultural issues (Choi, 2010).

Sook Byun (2009) points out that psychological and expressive activity among children in multicultural families is important. Byun (2009) states that psychological activity helps children's mental health by "stimulating their imagination and their ability to express themselves" through movement (p. 920). She explains that psychological activity includes "affect (emotions)," "relaxation," and "active imagination" (pp. 916-917). Expression of emotions can motivate children to move, and this movement may help them free their suppressed feelings.

Taking multicultural children to be "culturally disadvantaged," the Ministry of Culture, Sports, and Tourism supports cultural arts education programs for multicultural children, educating them on Korean culture. However, Eun Young Jung and Hyun Joo Choi (2010) have found that most educational programs for multicultural students last for only a short time, and that it is important to find a way to make cultural education programs more sustainable (p. 204). Continuous and sustainable programs would help multicultural students become more familiar with Korean culture and develop confidence in their cultural identity as Koreans. Jung and Choi (2010) assert that learning Korean traditional dance can help solve cultural conflicts and any difficulties that multicultural children might have with their parents who are unfamiliar with Korean culture (p. 206).

The authors insist that multicultural children are members of Korean society and that Korean traditional culture should be passed on to every Korean (p. 205). They define traditional Korean dance as educational in that students move together, fostering a cooperative atmosphere and enhancing their unity as a group (p. 206). While learning movement, students may learn how to cooperate with others and follow rules, which can promote a sense of community.

Yun-Young Choi (2010) has advocated for developing dance teachers' perspectives and knowledge on multicultural diversity. Choi takes a similar view to Jung and Choi in that Choi sees Korean traditional dance as an effective tool for enhancing cultural identity of multicultural students. However, taking this one step further, Choi asserts that every student (not just multicultural students) should learn diverse cultures to build knowledge and awareness of the world. An and Won (2009) also argue for diverse cultural education in dance, proposing that dance teachers should observe the following suggestions: 1) when watching other cultural dances, a teacher should not bring up his/her own cultural perspective so that students can view the dance according to their own culture; 2) the teacher should not evaluate any dance; 3) the teacher should promote an environment that allows students to discuss freely and think critically; 4) the teacher should acknowledge and respect diversity in Korea and be able to plan and teach multicultural education (p. 76). Although this study does not include instructions for *what* should be taught, An and Won contend that teaching diverse cultures will expand students' perspectives on other cultures as well as develop a deeper understanding of Korean culture (p. 77).

While teaching different cultures can help create an acceptance of diversity, Hwang (2015) says that this is not enough. Hwang asserts that the purpose of multiculturalism is not to just help people understand diverse cultures but to also solve any kind of cultural discrimination (p. 141). Thus, Hwang argues that multicultural dance education should approach other cultures as part of the dominant culture (p. 141). Hwang's approach is different from intercultural education, which emphasizes the understanding of other cultures and dominant culture from different nations. There is a clear distinction between "theirs" and "ours" in intercultural education; multicultural education, however, considers "other cultures" as "ours." So under the multicultural educational model, rather than teaching one culture, such as Korean traditional dance, dance educators should teach more than one culture as *our* culture. For example, if there is a student with a parent from Vietnam in the class, the teacher can plan a Vietnamese dance. Hwang (2015) explains that dance class can thereby become meaningful for those who are marginalized in class (p. 148). The class can motivate the multicultural student to participate and make the student feel more confident about his/her parents' culture.

F. Curriculum Theory

The question of what is of value to teach has been discussed fervently among curriculum theorists. Although there are many different variations of curriculum theory, Pamela Bolotin Joseph asserts that curriculum theory is an important field because it connects the study of curriculum with qualitative research that seeks "meaning rather than control or an ultimate version of truth" (Joseph, p. 4). As a dance educator in Korea, curriculum theory allows me to position multicultural dance education within these

theories to explain why dance education is necessary. “Curriculum as understanding,” as Joseph writes, would help educators become “more aware of possibilities for education” (p. 4). Thus, in this section, I investigate curriculum theory to understand the meaning of curriculum rather than to seek its definitions.

Most Korean scholars heavily rely on Western curriculum theorists such as Tyler, Apple, Eisner, Pinar, Aoki, and Dewey. Many of these Western theorists’ research has been translated, analyzed, and applied to Korean education. For instance, Tyler’s *Rationale* was introduced to Korea by Jeong Beom Mo in 1956, and Bruner’s book was translated and introduced to Korea by Hong Woo Lee in the 1970s (Kim, 2014, pp. 83, 85). Additionally, there are many prominent Korean educators who studied Western curriculum theory abroad at the University of Alberta and have had a great influence on Korean education, such as Sook Hur and Hye Ryung Yoo and their advisor, Aoki.

There are only a few Korean scholars who have developed curriculum theory from their own perspective, such as Ki Suk Kim and Hong Woo Lee. Ki-Suk Kim studies a historical interpretation of Korean education curriculum in schools and Hong Woo Lee studied curricula based on Buddhism and Neo-Confucianism. However, this represents only two scholars, and moreover, Young Chun Kim has noted that these studies were not peer-reviewed (p. 9), so I will instead focus primarily on Western curriculum theories that have influenced Korean educators.

Etymologically, the root of the word “curriculum” comes from the Latin, “currere,” meaning “a running,” “a race,” and “a course” (Kim, 2014, p. 13). In Korean, the word “curriculum” is pronounced “*Gyo-yook-gwa-jeong*”; here, “*Gyo-yook*” means

“education” and “*Gwa-jeong*” means “course of study.” In other words, the Korean word for curriculum means “courses of study that students should take for a purpose” –whether that purpose is achieving a degree or for vocational purposes.

Most curriculum theory scholars place John Franklin Bobbitt’s 1918 *The Curriculum* as the beginning of curriculum theory. Bobbitt’s point of view on curriculum in his later book *How to Make a Curriculum* is that curriculum-making should have guiding principles in the right direction (Bobbitt, 1924, p. 7). For Bobbit, the “right direction” involves educational activities and objectives that lead children to be prepared or become qualified adults in society. Bobbitt (1924) writes that “education is to prepare men and women for the activities of every kind which make up, or which ought to make up, well-rounded adult life” (p. 7). He goes on to state that education is “primarily for adult life, not for child life” (p. 8). However, this view can be problematic. If a teacher holds Bobbitt’s view, (s)he would become a manufacturer who produces products, and, of course, there would likely be defective products. This educational viewpoint cannot be called *education* but simply refers to *training*. Furthermore, Bobbit’s theory completely ignores children, who are the most important participants in education. His theories were later completely abandoned by progressive educators, such as John Dewey, because progressive educators focused primarily on children. Few progressive educators mention Bobbitt’s theory in their research (Park, 2007, p. 38).

Yet, Bobbit’s theory was still useful in developing other curriculum theories. For example, Ralph Tyler based the development of his curriculum theory on Bobbit. Tyler is a well-known theorist and the creator of a procedure for developing curriculum known as

the “Tyler Rationale,” which was originally published in one of his best-known books, *Basic principles of curriculum and instruction* (1949). In his rationale, Tyler developed four questions that teachers should answer when they develop lessons or curriculum:

- 1) What educational purposes should the school seek to attain?
- 2) What educational experiences can be provided that are likely to attain these purposes?
- 3) How can these educational experiences be effectively organized?
- 4) How can we determine whether these purposes are being attained?

The answers to these questions can and should vary according to the type of classroom or institution or level in school. Tyler proposes a rationale that approaches lessons and curriculum through explaining procedures, arriving at each answer rather than through answering each question. Tyler’s rationale assumes a linear process that starts with goals, then selecting and categorizing learning objectives, and ends with an evaluation of learning outcomes. Tyler’s book and rationale have been used in many curriculum classes at various colleges and was expanded on by Benjamin Bloom in the development of Bloom’s taxonomy. Today, Neo-Tyler theories put forward by scholars such as Grant Wiggins and Jay McTighe show that Tyler’s rationale and his theory are still valid.

A specific event cast “doubt on the quality of the American educational system” (Pinar et al, 1996, p. 154). *Sputnik* was launched on October 4th, 1957 by the Soviet Union, and it caused the increase of US federal investment’s focus on national security in research and education. *Sputnik* became “the burden of American schools, as it

demonstrated how ‘far behind’” American schools were (Giroux, Penna, and Pinar, 1981, p. 4). Moreover, Sputnik raised issues with the state of existing education and prompted a reform movement and development of a new national curriculum. During the national curriculum reform movement, disciplinary specialists, such as Bruner, “looked to a behavioral scientist and not to a curricularist for guidance on what to teach and how to teach content in the new curricula” (Giroux, Penna, and Pinar, 1981, p. 5). As a result, traditionalist approaches, whose work made “use of the ‘conventional wisdom’ of the curriculum theory field, epitomized still by the work of Tyler,” were replaced by disciplinary specialists such as Bruner (Pinar, 1981, p. 88).

In September of 1959, 35 scientists, scholars, and educators gathered at Woods Hole in Massachusetts and discussed “how education in science might be improved in our primary and secondary schools” (Bruner, 1960, p. xvii). Bruner wrote reports on the Conference at Woods Hole and later published them under the title *The Process of Education* (1960). In that publication, Bruner suggests a curriculum theory based on structure of a subject.

The curriculum field went through a profound change in the 1970s. In the book, *Understanding Curriculum*, Pinar and his co-authors (1996) termed this change a “paradigm shift” (p. 1996, p. 186). They declared that “the era of ‘curriculum development’ is past” and they used a new term, “understanding curriculum” (Pinar et al, 1996, pp. 5-6). During this time, the curriculum field would “shift from a primary and practical interest in the development of curriculum to a theoretical and practical interest in understanding curriculum” (p. 187). Pinar clarifies that traditional curriculum is related

to the work of Tyler and “all the work that falls under his considerable shadow” and this traditional group tends to guide teachers as practitioners, which is more of an a-theoretical approach (Pinar, 1975, pp. xi, xii, re-quoted in Pinar et al, 1996, p. 212). Traditional curriculum based on the Tyler Rationale focuses on “principles of curriculum and instruction,” like organizing structures and contents (Pinar, 1981, p. 433). Pinar (1981) explains that “curriculum that attempted to function humanistically was described as person-less processes” (p. 433). Pinar (1996) states that “the current school structure was dehumanizing” (1996, p. 179), and she goes on to say that “the cultivation of self-conscious and complete human beings” is necessary (p. 179). Charles Silberman, a reconceptualist, criticized lesson plans based on the Tyler Rationale, claiming that they made classes obsessed with “routine for the sake of routine,” which resulted in confusing teachers (Pinar et al, 1996, p. 188). Departing from this, the reconceptualists focused on humanism or humanistic education.

Pinar et al (1996) points out that we need to understand curriculum as an “autobiographical and biographical text” (p. 518). This approach is developed through Pinar’s concept of *currere*. Deploring that the current uses of the term “curriculum” seemed to “focus on the observable, the external, the public” (Pinar, 1975, p. 400), Pinar suggested the use of the term *currere*, which comes from Latin, meaning “the investigation of the nature of the individual experience of the public,” or in other words, “the study of educational experience” (p. 400). This *currere* is different from Tyler’s notion. While Tyler’s Rationale involves designing educational objectives ahead of time and then teaching these objectives to children, Pinar’s *currere* focuses “on the individual,

in process, in an ‘actions curriculum’” (Pinar, 1975, p. 402). Rather than a premade or pre-structured curriculum, Pinar (1975) emphasizes that *currere* is related to “a self-hermeneutical, phenomenological method” that helps people understand their experience and meaning (p. 403). Thus, Pinar (1975) concludes that *currere* is “experience in educational contexts” (p. 413), which helps “reverse one’s outer-directedness, one’s enslavement to the stimulus-response reality of the present public world” (p. 409).

Although Pinar and Apple are similar in that they start with an investigation and reflection of individual experiences, they ultimately take different perspectives. While Pinar focuses on individual consciousness or self-critical awareness, which is internal, Apple focuses on social structure, which is external from the self (Hur, 1997, pp. 113-114). In his book, *Ideology and Curriculum*, which is a collection of his essays and articles, Apple (2013) examines the relationship between knowledge and power and raises a set of questions:

Whose knowledge is this? How did it become “official”? What is the relationship between this knowledge and how it is organized and taught, and who has cultural, social, and economic capital in this society? Who benefits from these definitions of legitimate knowledge and who does not? What can we do as critical educators and activists to change existing educational and social inequalities, and to create curricula and teaching that are more socially just? (Apple, 2013, p. 5).

Apple (1979) criticizes the idea that school functions as cultural reproduction wherein the older generation’s social and power relations are delivered to the next generation (pp. 51-57). Schools and educational institutions act “as agents of cultural and ideological hegemony” of the effective dominant culture (Apple, 2013, p.23). For Apple, education is “not a neutral enterprise” and instead is “a political act” (Apple, 2013, p. 19).

Curriculum cannot be simply neutral because knowledge is always selective, which only helps the effective dominant culture in curriculum.

In his book, *Education and Power*, Apple (1982) argues that a school's function is to "fill the needs of the social division of labor in society" and that school is the place that produces "the particular knowledge and cultural forms 'required' by an unequal society" (p. 91). Apple expands the dynamics of power here, focusing not only on the interactions between the economic, political, and cultural hegemony and schools of reproduction, but also on the power and contradictions of resistance and struggle both inside schools and within larger society, such as the role of social categories like gender and race (Apple, 2013, p. 6). Apple discusses "knowledge as a form of capital" and explains that the role of school is for the accumulation of cultural capital (Apple, 1982, p. 45). The interests of society or nation has greatly influenced curriculum. He writes that "industry and ideologies.....continue to play an exceptionally important role in determining the kinds of curricula and pedagogical practices deemed appropriate or legitimate for a significant portion of university and technical institute life" (Apple, 1982, p. 50). In other words, curriculum and pedagogical practices that are deemed *not* appropriate or are not required by industry would be considered less important than those that are. Thus, the arts, including dance, are often treated as less important subjects than STEM or business-oriented fields in Korean higher education.

Apple (1982) also describes tendencies in society such as "the development of new forms of control, the process of deskilling, the separation of conception from execution" (p. 140) in factories and offices, arguing that "these tendencies intrude more

and more into institutions like the school” (p. 140). Corporations control labor for a more effective and productive process and success, and this control would bring “deskilling” and “reskilling” of workers. These techniques can similarly be applied to schools. Apple (1982) cites “the use of prepackaged sets of curricular materials” (p. 143) as the best examples of control procedures found in schools. He writes,

Here, a school system usually purchases a total set of standardized material, one that includes statements of objectives, all of the curricular content and material needed, prespecified teacher actions and appropriate student responses, and diagnostic and achievement tests coordinated with the system. ...Notice as well the process of deskilling at work here. Skills that teachers used to need, that were deemed essential to the craft of working with children ...are no longer as necessary. With the large-scale influx of prepackaged material, planning is separated from execution. (pp. 143-146).

Also, teachers are being reskilled according to “the predesigned curricular/teaching/evaluation ‘system’” (p. 146). Rather than a participant planning and executing curriculum in class, teachers become a kind of manager or technician and are isolated from education itself.

How, then, can we become free from these kinds of technical controls? Apple (1982) indicates that although teachers are controlled, “resistance” is also present (p. 156). Teachers can make “commodified cultural forms [of] their own” and generate “their own creative responses to dominant ideologies” (p. 156). For Apple, it is important to find such resistances and help teachers create active engagement.

One of the most influential curriculum scholars and theorists in Korean education is reconceptualist Ted T. Aoki of the University of Alberta. Aoki’s curriculum theory is based on Jurgen Habermas’ tri-paradigmatic framework (Pinar and Irwin, 2005, p. 94). Aoki (2005) sees curriculum within a “man/world relationship” (including man/man

relationship) (p. 95). In his theory, Aoki uses three orienting frameworks: empirical analytic inquiry orientation, situational interpretive inquiry orientation, and critically reflective inquiry orientation.

The empirical analytic inquiry orientation, which is dominant in the field of education, seeks “explanatory and technical knowledge” (Pinar & Irwin, 2005, p. 98). Aoki (2005) explains that “the ‘scientific’ enterprise, as most educators know it, is embedded in this orientation and carries with it the weight of tradition and prestige” (p. 102). This orientation assumes that human and social life can be explained away with degrees of certainty, probability, and predictability (p. 102). Within this orientation, a researcher would follow the scientific experiment; the researcher would try to be objective and to find evidence within the objective world. The situational interpretive inquiry orientation would focus on “a search for meaning, which people give in a situation” (p. 98). This orientation is based on two assumptions: “1) people give personal meanings to each situation experienced, 2) and people interpret the same event in different ways” (Aoki, 2005, p. 103). This orientation is focused on “the subjective ‘I-in-my-world’ as in a dialectic relationship with another’s ‘I-in-my-world’ (Aoki, 2005, p.104). In other words, my ‘I’ and his/her ‘I’ are related to each other. Communication and intercommunication between persons is key in this orientation. Thus, within this orientation a researcher is not an observer nor is (s)he objective, rather a researcher communicates subjectively with other beings in a situation.

While the empirical analytic orientation is based on productive work and the situational interpretive orientation is based on communication, in the critical inquiry

orientation, reflection is the most important aspect. In this orientation, a researcher becomes “part of the object of inquiry” questioning his/her subjects and him/herself (Aoki, 2005, p. 105). Aoki (2005) writes,

Reflection by himself and participants allows new questions to emerge, which, in turn, lead to more reflection. In the ongoing process, which is dialectical and transformative, both researcher and subjects become participants in an open dialogue....Critical reflection leads to an understanding of what is beyond; it is oriented towards making the unconscious conscious. Such reflective activity allows liberation from the unconsciously held assumptions and intentions that lie hidden. (pp. 105-106)

This orientation looks for human transformation and change, liberating “man from hidden assumptions and techniques,” and promoting “a theory of man and society that is grounded in the moral attitude of liberation” (Aoki, 2005, p. 106).

In an attempt to explain the models and exemplars of curriculum theory, Arthur K. Ellis (2004) proposed three models of curriculum: learner-centered, society-centered, and knowledge-centered. Ellis (2004) categorizes curriculum theories such as essentialism, progressivism, and existentialism into these three models. There are some educators who think curriculum should be planned, while other educators prefer to “think of it in terms of what actually happens, the experience” (p. 12). In other words, it is called “curriculum as prescription” or “curriculum as description” (p. 12). There are also educators who think that curriculum should be planned and experienced. Although those two different functions of curriculum are contradictory, Ellis (2004) insists that “an appropriate balance” is important to achieve both potentials (p. 13). The openness in curriculum should provide a secure base, such as consistency and stability through a plan, and thus should bring about more “diversity, individual differences, creative efforts, risk taking, and opportunities in self-realization” (p. 13).

The learner-centered curriculum is often recognized as the child-centered curriculum, yet not all participants in the learner-centered curriculum are children. Moreover, Ellis (2004) makes a distinction between the learner-centered and the student-centered curriculum because teachers can be (or should be) learners as well (p. 41). Ellis shows that the goal of the learner-centered curriculum is self-realization, which emphasizes each individual's freedom and opportunity in the school experience (p. 41). In order to acquire the individual's needs and interests, providing opportunities according to the learner's curiosities and the individual's choice and responsibility is important. Thus, the role of the teacher is to be a facilitator fostering the learner's experience by responding to the learner's interests and curiosity and creating a playful and trusting atmosphere. Ellis (2004) explains that the learner-centered curriculum can be called an "affective education", which is focused on "the subjective, the intra- and interpersonal" (p. 45). This curriculum emphasizes creativity and expression of the individual, which are promoted in a warm and supportive environment in affective education.

The society-centered curriculum is based on social issues, shifting the focus of curriculum beyond the individual and "into the community where students and teachers could change the world" (Ellis, 2004, p. 71). In this curriculum, real-life problems, such as community affairs and equality, are often drawn as issues, and thus teachers and learners are often like activists working together to try to find social relevance and to solve real problems. Ellis (2004) says, "participation is the key" as learners are engaging in this curriculum (p. 73). So this curriculum emphasizes group and group activities or team projects, and the self/individual is seen in the context of the group. Although the

role of the teacher in the society-centered curriculum is to be a facilitator, the teacher should focus on facilitating the group rather than the individual. On this theory, a teacher tries to approach learners as working together as a group and to build cooperative environments for them. This curriculum involves both academic knowledge and “the integration of people” such as group work and collaboration (Ellis, 2004, p. 76). In other words, knowledge and subject matter are used as teaching tools.

Ellis (2004) indicates that the goal structure of the knowledge-centered curriculum is “to learn the canon” that represents “the agreed upon essential knowledge that students should learn” (p. 93). Ellis (2004) explains that the focus of the knowledge-centered curriculum is “a vision of the well-educated person” and school should “equip learners with a liberal education” (p. 94). A liberal education can be “a broad knowledge of science, literature, history, mathematics, and the arts” (p. 95). Based on the academic disciplines, textbooks are the most common example of a tool/resource in the knowledge-centered curriculum (Ellis, 2004, p. 96). Curriculum is developed not by the individual’s interest or social issues, but “out of academic knowledge derived from scholarly disciplines with accommodations made for childhood and adolescent capabilities” (p.96). Despite many criticism on textbooks, Ellis (2004) points out that textbooks represent “structure in the form of scope and sequence” and “organized bodies of knowledge” that provide “equal access to knowledge” for both teachers and learners (p. 97). The role of the teacher is a scholar and learner. In a teacher-directed curriculum, a teacher is considered a well-educated person who plans a curriculum for learners.

G. Summary

In this chapter, I outlined a comprehensive review of the literature, providing a brief overview of multiculturalism in the US, multiculturalism and cultural diversity as concepts in Korea, multiculturalism in dance education in the US, multiculturalism in dance in Korea, multicultural dance education in Korea, and curriculum theory. The review of multiculturalism literature shows that multiculturalism is not about assimilation or the “melting pot” ideology, rather it relates to critical discussions in accordance with “hegemony, racial conflicts, and exploitation of immigrants” (Chae, 2008, p. 3). In Korea, Korean cultural superiority, such as *sunhyeol* (pure-blood), has cultivated prejudice and discrimination against foreigners or “the other”. So it is important to acknowledge an individual as “a member of a clear and distinct, homogeneous cultural or ethnic group” (Han, 2007, p. 28). A multicultural dance education course will provide a safe space where students can explore and find meaning and purpose without losing their identity.

In terms of dance literature, there are studies that demonstrate the ways that Korean traditional dance has been influenced by other cultural dances but no study that connects this historical influence to multiculturalism in dance. Also, a majority of research on multicultural dance education in Korea focuses on teaching Korean traditional dance to multicultural students, yet this can lead to assimilation among students. Rather multicultural dance education should motivate multicultural students to feel more confident about their own culture and instruct majority students on multiculturalism.

In terms of curriculum theory, most Korean scholars heavily rely on Western

curriculum theorists such as Tyler, Bruner, Apple, Pinar, and Dewey. While Tyler proposes a rationale that approaches lessons and curriculum, Pinar emphasizes individual consciousness or self-critical awareness, and Apple focuses on a social structure that is eternal from the self. On Ellis' theory, curriculums can be divided into three models: learner-centered, society-centered, and knowledge-centered, which can be extended to essentialism, progressivism, and existentialism. These curriculum theories provide an understanding that there are multiple ways to approach students through curriculum.

CHAPTER 3

METHODOLOGY

This chapter presents methodology and methods that I employed in this study. I begin with theoretical framework as post-positivism and describe a qualitative methodology including two methods: questionnaire and interview. Methods and procedures are explained in detail in terms of data treatment and analysis.

A. Theoretical Framework for the Methodology

a. Post-positivism

This study was conducted within a post-positivist framework. Under this framework I sought meanings and made suggestions for dance education research. Post-positivism is an offshoot of positivism that addresses the criticisms of positivism while preserving its basic ideals, e.g., the possibility of objective truth. Whereas positivists argue “we can know a ‘true’ reality and [that] by using ‘objective’ research methods, we can uncover the ‘truth’” (Green & Stinson, 1998, p. 93), post-positivists agree that there is possibly more than one truth or meaning that can be found or researched using objective research methods. Jill Green and Susan Stinson (1998) write, “postpositivist methods usually seek multiple perspectives and meanings” (p. 94). Post-positivists do not start with a hypothesis, but rather attempt to “ask broader questions such as ‘what is going on here, from the perspective of the persons having this experience? What does it mean to them...what do their experiences, their meanings, mean to me as researcher?’” (p. 94). Through a post-positivist paradigmatic lens, I seek to construct educational

meanings in relation to each individual's own sociocultural experiences, not to establish generalized meaning or truth. This framework gives way to a pluralistic and open-ended perspective. As Max van Manen (1990) describes, "lived human experience is always more complex than the result of any singular description;" if there is only sole meaning in research, it would not fully illustrate other people's experiences (p. 16).

b. Qualitative inquiry

On a broader level, this study employs qualitative research methods. Qualitative methods are highly complex research approaches and are used when the questions or subjects of the study are not quantifiable. Sondra Horton Fraleigh and Penelope Hanstein (1999) point out that qualitative research examines "qualitative values" that are experiential. Qualitative values are specifically defined as: "educational, social, cultural and cross-cultural, developmental, linguistic, aesthetic, mythological, symbolic" (Fraleigh & Hanstein, 1999, p. viii). The purpose of qualitative research is to find "better ways to make more understandable the worlds of experience they [researchers] have studied" (Denzin & Lincoln, 1994, p. 21). More specifically, Creswell (2002) defines qualitative research as an inquiry process for exploring and understanding a central phenomenon (p. 645). According to this methodology, the researcher interprets the meaning of the information from collected data, builds a holistic picture, analyzes data, draws on personal reflections and past research, and conducts the study in a natural setting (Creswell, 1998, p. 15).

This study utilized two different qualitative research methods for data collection: questionnaires and interviews. Questionnaires provided information on the perspectives

on multicultural dance education among dance teachers who were, I assume, once dance majors themselves, and are now dance teachers. An interview is an effective method for attaining an understanding of a participant's perspective and meanings. By conducting qualitative studies of questionnaires and interviews of multicultural issues in Korean dance education, I was able to assess the status of multiculturalism in Korean dance education. These findings helped me gain a richer understanding of the direction of Korean dance education in terms of considering the increasing diversity of population in its undergraduate curriculum.

I administered questionnaires to dance teachers in Korean school settings. I contacted 26 dance teachers by email, phone, and in-person for questionnaires and a total of 22 dance teachers responded. The questionnaires were important because they provided participants' perspectives and understandings of multicultural dance education not only from when they were dance major students but also from when worked with multiculturalism as dance teachers. These perspectives helped in developing my multicultural dance education course targeting a dance major student who wants to become a dance teacher.

In order to incorporate a more in-depth perspective on the lived experience in my study, I conducted individual semi-structured interviews with four persons who have 1) extended dance instruction experience in Korea (Eunice), 2) worked as a Korean traditional dancer and taught Korean dance to multicultural students (Sera), 3) worked with multicultural families in a school setting and established multicultural education textbooks for elementary school (Isabella), and 4) worked in multicultural education as

an administrator at the Department of Education in Korea (Kevin). My proposal for this study was submitted to the Institutional Review Board (IRB) of Temple University for review and qualified for exempt status (See Appendix A).

B. Research Methods and Procedures

This research study aims to answer the research questions by employing two primary methods of data collection: questionnaires and interviews.

a. Questionnaire

Questionnaires can be an effective way of collecting data, enabling “the transmission of useful and accurate information or data from the respondent to the researcher.” (Wilkinson & Birmingham, 2003, p. 8). I employed a snowball strategy for choosing participants. The snowball strategy is a method for “reaching difficult-to-access or hidden populations” (Tracy, 2013, p. 136). I contacted dance teachers who had taught or were then teaching dance, sending my questionnaire via email and these dance teachers then contacted other participants on my behalf. When selecting participants for the questionnaires, I did not consider whether they had any experience with multicultural students or not.

I contacted 26 individuals by email, phone, and in-person to participate in the written questionnaire. Because I was not able to meet everyone in-person, I had to remind them to complete their questionnaires. Four of the 26 individuals were unavailable to complete their questionnaire due to personal reasons, and in total I collected 22 questionnaires for this study.

In order to bring perspectives of selected dance teachers in Korea into the discourse, I designed a questionnaire with 19 questions related to dance teachers' experiences and thoughts. The questions are as follows:

- 1) What year did you begin teaching dance?
- 2) What age groups do you currently teach (Early Childhood, Elementary, Middle, High, and Post-Secondary)
- 3) How many students are in your classes?
- 4) In your class, what do you usually teach?
- 5) Are there any multicultural students? (If yes, go to Question 6, if no, go to Question 11)
- 6) How many multicultural students are in your classes?
- 7) When did (do) you teach? And where?
- 8) Would you describe when you met your multicultural students for the first time?
- 9) What do you remember most about your multicultural students? Any specific events or experiences that you remember?
- 10) Please write if there has been any change in your teaching because of your experience teaching multicultural students. If not, please describe your regular dance class (dance contents, regular exercise etc.)
- 11) Have you been exposed to diverse populations or multicultural environment besides in education?

- 12) Describe what your class would look like if you imagined that multicultural students account for more than half of all students in your class?
- 13) Multicultural education means having students experience diverse cultures and educate them to become global citizens. What do you think of this statement? What does “multicultural education” mean to you?
- 14) Do you know any dance standards material that considers different cultural dances or issues of difference?
- 15) If you returned to college as a student, what would you want to learn more of?
- 16) Do you feel you are qualified to teach multicultural students in your class? Why or why not?
- 17) Do you think that multicultural dance education is different from general dance education? If so, why?
- 18) How should Korean traditional dance be presented and taught in relation to multiculturalism?
- 19) Please feel free to write any opinions you would like to add.

b. Interview

The purpose of interviews in qualitative research is to transmit information through “the experiences of the individual people” (Seidman, 2013, p. 9). Bogdan and Bilken (1998) write that, “the interview is used to gather descriptive data in the participants’ own words so that the interviewer can gather insights on how the participants view some piece of the world” (p. 94). During interviews, I encouraged

participants to elaborate at length on areas of interest to them, and at times their responses ranged over a wide area of topics. Each interview was transcribed after the interview took place, and all participants were invited to review his or her transcript for accuracy. I conducted semi-structured interviews with four key selected persons in Korean dance education, multicultural education, and multicultural administration. The interviews were conducted one-on-one to investigate participants' lived experiences, beliefs, and knowledge regarding multicultural education.

In terms of selecting interviewees, I approached dance teachers who I knew personally and asked them to recommend teachers with experience teaching multicultural students for several years who have witnessed the changes in multiculturalism in Korean education over many years. I selected two dance teachers, one who has experience teaching multicultural students in elementary schools and another with similar experience at a high school. In order to interview representatives of multicultural education and an administrator of multicultural administration, I contacted an officer from the Ministry of Education involved in the multicultural education department who recommended that I contact a senior researcher at the National Center for Multicultural Education. The researcher and I discussed my dissertation topic, the purpose of my research, and my research questions, and the researcher introduced me to three people, two in multicultural education and one in multicultural administration.

In order to provide the interviewees with a wide range of questions, I followed the interview question types and sequencing classified by Sarah J. Tracy, such as opening, generative, directive, and closing questions. Tracy (2013) emphasizes that interview

questions—through the question sequence—can be “best placed in the opening, while others generate open discussion, others direct the interviewee to particular answer, and others are well poised to close the interview” (p. 146). Thus, I started interviews by explaining informed consent, that the interview would be recorded, and I would not use the interviewees’ names. Then I asked an opening question, such as “when did you decide to become a dance teacher” so that the interviewees “feel comfortable, likeable, and knowledgeable” (Tracy, 2013, p. 147). After that, instead of asking “why” questions quickly, I asked—as Tracy suggests--“what and how about certain factual issues” in the opening (p. 147)

After the opening questions, Tracy (2013) recommends generative questions that are “non-directive, non-threatening queries that serve to generate (rather than dictate) frameworks for talk” (p. 147). So I used “tour” questions as a part of my generative questions such as “can you describe a typical routine in your class?” so that the interviewee could “overview familiar descriptive knowledge or memories about an activity or event” (p. 147). I also used hypothetical questions that “ask interviewees to imagine their behaviors, actions, feelings, or thoughts in certain situations” (p. 147). I created a question, for example “Describe what would a class look like if you imagine that multicultural students represent more than half of all students in your class?” After asking the generative questions, I asked directive questions about the interviewees’ experience and thoughts.

Lastly, I ended the interviews with closing interview questions or “catch-all” questions, identity-enhancing questions, and asking them their preferred pseudonym. For

the catch-all question, I asked “what question did I not ask that you think I should have asked?” (Tracy, 2013, p. 151). I asked identity-enhancing questions that encouraged participants to feel positive about themselves as teachers and their role in the research. For example, “what advice would you give to someone who is primarily teaching multicultural students” and “what was the most important question or thing we talked about today, and why?” I also expressed my gratitude and reassured the respondent of my confidentiality. I said that I would use pseudonyms when I write the data. The pseudonyms I used in Chapter 6 were created by me.

Major questions for the selected interviewees were as follows.

Opening questions:

- a. Thank you for agreeing to today’s interview with me. This interview will last for the duration an hour. The interview will be audio-recorded. Your name will be replaced with a pseudonym. After transcribing this interview, I will send the transcription to you so that you can review and correct it. Does this arrangement still work for you? [Informed consent]
- b. When did you decide to become a dance teacher (or a principal/administrator)? [Rapport building]
- c. At what point was your school (or program, organization) founded? [Factual issue]
- d. How does one sign up for your school (or class)? [Factual issue]

Generative questions:

- a. Can you describe a typical routine in your class? Or can you take me into your classroom/studio? Tell me what it has been like to work with multicultural students. [Tour question]
- b. Describe what it would look like if you imagined that multicultural students account for more than half of all students in you class? [Hypothetical question]

Directive questions:

- a. Have you heard of multiculturalism? What do you think of this term?

- b. If there are issues when you teach, what are the issues? How do you handle these issues?
- c. Do you have any positive or negative examples or episodes related to cultural diversity in education?
- d. What approaches in dance do you think would be useful in increasing sensitivity for cultural diversity in dance education?
- e. How should Korean dance aesthetics be addressed in dance standards and curricula?
- f. What are some ways every student, including minority groups, might benefit from the inclusion of multicultural dance education in school?
- g. Do you think there are multicultural education curricula? If so, why?

Closing questions

- a. What question did I not ask that you think I should have asked?[Catch-all question]
- b. What advice would you give to someone who is primarily teaching multicultural students? [Identity enhancing question]
- c. What was the most important question or thing we talked about today, and why? [Identity enhancing question]

Although I came prepared with questions, follow-up questions in each interview varied according to their responses. Also, if I had more questions after the interview, I sent an email to the interviewee for further responses.

c. Data collection and analysis

In my treatment of the questionnaire, I summarized participants' biographical data by years of teaching dance, institutional levels of teaching—pre-school, elementary, middle, high, or post-secondary, and qualifications. I read the responses and coded the text. After organizing the codes into categories, I looked for connections among similarities and differences, and synthesized all of the information. While rereading the

data and looking for words, phrases, and events that stood out, I created *codes* for topics and patterns. Creswell (2008) writes that “data can be segmented into themes,” and researchers may “code the data into themes or categories” in any qualitative inquiry (p. 521).

All interviewees gave me permission to be audiotaped. All interviews except one were recorded and transcribed by me; Kevin was unavailable to meet because of a business trip, so I sent him my interview questions via email, and Kevin sent his response back to me. In terms of translating the interview data into English, as well as the two multicultural education textbooks co-authored by Isabella, I collected and analyzed the data in the original language (Korean), and then “translate(d) the findings and supporting evidence into English” (Merriam, 2009, p. 270). I tried to translate them as close to the original as possible so that the findings and supporting evidence are more reliable. I used a “back translation” strategy where I re-translated my translation back into the original language (p. 270).

The first steps to analyzing the interviews were to reread the transcripts to listen to recorded conversations several times, to tentatively identify categories, and to look for points that needed to be clarified or explored further. I coded the interview transcripts and then organize the codes into categories. There were major categories, which were broad, general categories, as well as sub-categories. Once the data have been coded and categorized, I looked for connections among the categories and patterns that may suggest key themes emerging from the study. I interpreted the findings inductively, synthesize the information, and draw inferences.

The next two chapters provide historical context for the study. In Chapter 4 I outline the historical development of dance in Korea, looking at key events, people, institutions, and organizations that influenced contemporary Korean dance education programs. Chapter 5 is an overview of Korean government documents that address multicultural education initiatives to determine whether these policies have led to changes in Korean dance education programs that would include “multiculturalism” as a permanent part of the higher educational curriculum.

CHAPTER 4

HISTORICAL CONTEXT: DANCE EDUCATION IN KOREA (1945-2016)

A. Introduction

Korean dance education has been in a process of development since the late 1880s. The purpose of this chapter is to provide a chronological overview of the historical developments in Korean dance education. This chapter focuses on special events and figures that influenced changes in the field of dance and the Korean national dance curriculum. I relate these changes to political, social, cultural and educational developments in Korea. I limit the time period from 1945 to 2015. Although dance education existed during the Korean Enlightenment period (1885-1910) and during the Japanese occupation (1910-1945), these periods took place before the *Korean National Curriculum* was established, so I exclude those periods.

Woon Mi Kim's book, *The History of Korean Dance Education* (1988) explains the historical development of Korean dance education from 1885 to 1944. I have divided this historical context into five periods according to main events in the *Korean National Curriculum*. Dance remains under the physical education and dance curricula, and textbooks have been revised seven times due to political, social, economic, cultural and educational developments in Korea. I divided the history of Korean dance education into five periods: (1) Transitional Period (1945-1955), (2) National Development (1955-1982), (3) Stability (1982-1992), (4) Declining Enrollement (1992-2007), and (5) Present (2007-2016). This chapter addresses the transformation of dance teaching philosophies and

approaches in Korea, from a simple movement activity to a creative movement approach and from a nationalistic to a well-rounded education. However, in this chapter my findings indicate that changes in the content of the Korean National Dance Curriculum seem repetitive when comparing the 1st through the 7th National Curricula (Choi, 2002). In addition, there have not been enough curriculum changes in dance despite the increasing demand for multiculturalism throughout the nation. In terms of dance in higher education, there is a strong focus on dance as a performance art, as opposed to dance education (Yoo & Kim 2014; Kim 2016). This chapter helps illuminate Korean dance education's historical evolution in order to explore how to fit multicultural dance education within Korean education.

In this chapter, I have translated the Korean terms in the *Korean National Curriculum*, employing various translation ideologies in the process such that the translations most accurately represent the curriculum. For example, I use the term “expression activity” as a literal translation of 표현활동 [*Pyohyung Hwaldong*], which means “children express themselves through movement activities.” The Korean language often uses two words strung together to express an idea. While this has the effect of making pronunciation simpler, it can also complicate meaning when translating. Although my translations are not always exact (*i.e.*, literal), the translations that I chose here best capture the ideas expressed in the original Korean text.

B. Historical Development of Dance Education in Korea

The Transitional Period (1945-1954) - Creative Dance and the Joseon Educational Dance Institute

This period covers the beginning of independence from Japanese colonial rule to 1954, when the Korean government announced the *first Korean National Curriculum*. The *Korean National Curriculum* was and continues to be designed to create unity through common educational contents and goals across schools nationwide. The *first Korean National Curriculum* was “a central administrative guideline and regulation” of the school system in Korea, or in other words, a government-controlled school system (Yoo & Kim, 2005, p. 20). Importantly, the country began “the removal of colonial elements such as the neglect of Korean history, geography and culture” that had occurred during the Japanese colonial period, when even teaching the Korean language was strictly forbidden. (Jayasuriya, 1983, p. 72). After liberation in 1945, the United States’ military government in Korea established control over Korean educational policies, and thus the first framework for the *Korean National Curriculum* was created (Kim et al, 2012, p. 15). Japan’s surrender in August, 1945 was “accompanied by the partition of the Korean nation along the thirty-eighth parallel into American and Soviet occupational zones,” and South Korea was occupied by the American military from 1945-1948 (Seth, 2002, p. 34).

There were two aims for Korean education during this period. First, the U.S. Military Government in Korea tried to “purge Korean schooling of the fascist, militarist, and totalitarian nature of imperial Japanese education and to Koreanize and democratize it” (Set, 2002, p. 35). Second, they aimed to offer educational opportunities to all young people in order to help them fulfill their potential as individuals (p. 35). The structure of

the school system was changed from a 6-5-4 pattern (consisting of six years of primary school, 5 years of secondary school, and 4 years of higher education) to a 6-6-4 pattern, which was similar to the structure of the United States' school system at the time (McGinn et al, 1980, pp. 2-3). Later, in 1949, secondary education was divided into 3 years of middle school and 3 years of high school, and the present day 6-3-3-4 pattern was established.

Emphasizing democratic education in Korea, the “New Education Movement” became a slogan in the effort to establish a democratic system in Korean education (Seth, 2002, p. 36). The philosopher John Dewey’s progressive educational philosophy greatly influenced Korean education, emphasizing equal opportunity and children’s education. During a time of turmoil and change, dance educators such as Gui-bong Hahm, Sae-taek kim, and Byongwi Lee satisfied the demands of the National Curriculum, such as the New Education Movement, developing creative dance education, which focused on individuals’ expression of feeling, illustrations, and ideas (Yoo, 2007). There were efforts among dancers, choreographers, and educators to develop dance to meet the new needs of the time. For example, in September, 1945, the Joseon Dance Development Headquarter (*Joseon-munhwa-geonsul-bonbu*) was established (Yoo, 2007, p. 61). In a desire to establish a new beginning in Korean Dance, the group members (mostly young dancers) held a dance performance tour in October, 1945 and tried to popularize dance in Korea. However, the Joseon Dance Development Headquarter could not be sustained due to the group’s lack of members and finances, and the group was dissolved in November, 1945 (Kim Hyo Jin, 2001, p. 20).

In June, 1946, the Joseon Dance Arts Organization (*Joseon-mooyong-yesul-hyubhui*) was established, and included as members Taek-Won Jo and Gui-Bong Ham, who had studied abroad in Japan (Kim, 2001, p. 21). Although the organization tried to re-establish the New Dance of Korea (*Shin-mooyong*) and performed 18 different dance pieces over a three-day period at the Gukdo Theatre in Seoul, the dancers struggled to earn a living and the organization was dissolved (Yoo, 2007, p. 62). Another organization, the Daehan Dance Arts Organization (*Daehan-mooyong-yesul-hyubhui*), was established in the same year (Kim, 2001, p. 20). In contrast with the Joseon Dance Arts Organization, this organization was opposed to the New Dance of Korea, purporting that it had been influenced by Western culture. Instead, the organization supported Korean ethnic dance as well as cultural exchange through dance with other nations. However, it also was dissolved because most of the dancers and choreographers experienced severe poverty during this time of national turmoil and rapid change. The group members were also divided by conflicts, such as political issues (Kim, 1998; Kim, 2001; Yoo, 2007).

Despite the dissolution of these organizations, dance education organizations continued to thrive. The Joseon Educational Dance Institute [*Joseon-gyoyook-mooyong-yeonguso*]’ (JEDI) was established in 1946 after receiving the Ministry of Education’s approval. Gui-Bong Ham who studied educational dance in Japan during the Japanese occupation period was the head of the institute, which was started at Myung-dong Kindergarten (now YWCA, Korea) in Seoul. The place was used for kindergarten classes during the morning and for JEDI in the afternoon (Kim, 2001, p. 25). Hyo Jin Kim (2001)

explains that while dance was considered simple play and game at that time, Ham was interested in Western music and creative dance and acknowledged the importance of dance education. Ham emphasized that dance education is essential for all people because it helps with both physical and emotional development, not only for professional dancers but for everyone who participates in dance (Kim, 2001, p. 27). Ham also posited that dance education was part of nature. For instance, Ham argued that creative dance classes should not be a fixed form, rather teachers should avoid typical music and use of space and try new ways of creating dance so that children can have the freedom to express themselves (p. 27). He also criticized dances of seduction because he believed dance should be an expression of the freedom of the soul (Ham, 2006, p. 141).

JEDI had its own dance curriculum and its curriculum became the model for dance department curriculum in higher education (Kim, 1998; Yoo, 2007). JEDI had four different tracks: a regular track, a women's middle school student track, a children's track, and a researcher's track. All tracks were one-year courses and applicants had to take an entrance exam to gain admission. Only people who had finished the regular track could apply to the researcher's track, which is similar to today's graduate school dance education. In this curriculum, students learned different dance techniques, such as Korean traditional dance, Korean court dance, and Korean folk dance; Western dance, which mostly consisted of European and American modern dance; and folk dance, which was not further specified; as well as dance theories, such as dance composition, dance history, dance philosophy, dance anatomy, dance pedagogy, and dance curriculum studies. Interestingly, the students who attended the institute during its first year were primarily

public school teachers or college students (mostly medical, pharmacy, or English literature majors), and a majority of them wanted to become dance teachers after graduation, not professional dancers (Kim, 2001, p. 32).

At JEDI, Mary Wigman's nature movement was the primary mode used to teach dance technique. Wigman was a well-known dancer and choreographer from Germany and a pioneer of dance expressionism, a style of dance that focuses on the expression of the soul through movement rather than the technique itself. The nature movement was popularized by Isadora Duncan, a pioneer of modern dance who emphasized the freedom of movement, as well as by Emile Jacques-Dalcroze's Eurythmics. Jacques-Dalcroze was a composer and music educator from Switzerland, and he invented Eurythmics as a way to train musicians in rhythmic movement. Eurythmics later influenced European and American modern dance during the 20th century (The Editors of Encyclopedia Britannica, 2016). Eurythmics combines music and dance pedagogy and is based on the integration of rhythm and the body. These two methods, Mary Wigman's nature movement and Eurythmics, were quite different from the former methods of instruction in Korean dance technique. While the traditional way of teaching dance involved teacher demonstration and students mimicking the movement, JEDI had a concrete system to help students become well-balanced dancers and dance educators.

In addition, Mi-hee Yoo (2007) points out that the JEDI curriculum developed by Ham's dance education philosophy is closely related to ideas from New Education at that time (p. 65). It was assumed that because the JEDI curriculum reflected what the Korean government had emphasized in education such as New Education, JEDI would be able to

receive the governmental authorization as an educational institution from the Ministry of Education. After graduation from JEDI, students obtained a dance teaching certificate and were able to teach at schools and private studios. Also, the leaders of JEDI such as Gui-bong Ham and Chul-min Moon tried to make this institute a part of the College of Education in Korea (Kim, 2001, p. 29). Although the plan flounderedⁱ, many dance educators agree that JEDI was the first organization devoted to dance education and that JEDI played an important role in the development of dance education in Korea (Kim, 1998; Kim, 2001; Yoo, 2007). JEDI not only focused on fostering dancers, choreographers, and dance teachers, but also presented many dance performances to the public, which brought about an increase in the demand of dance education.

National Development Period (1955-1982) – The Beginning of Dance as an Academic Discipline in Higher Education

In 1955, the *first Korean National Curriculum (KNC)* was established. I characterize the years 1955-1982 as the National Development Period. Although American education such as Progressivism and New Education had influenced the *KNC*, Korea during this time took a major step in establishing its own educational system (Kim, 2014, p. 96). For example, the *first KNC* (1955-1963) was divided into two categories: “Main Activity” and “Special Activity”, and “Special Activity” was included in the

ⁱ It is thought that the reason that JEDI floundered is the start of the Korean War in 1950 (Yoo, 2007, p. 74). Many dancers and educators including Gui-bong Ham, one of the leaders of JEDI, disappeared or defected to North Korea (Kim, 2016, p. 229).

curriculum because of John Dewey's idea that education should focus on experience. The influence of experiential education was carried over to *the second KNC* as well.

In the 1960s and 1970s, after the Korean War, Korea saw an increase in "sharpened ideological conflicts" that promoted anti-communist sentiment through education (Choi, 2007, p. 140). For this reason, in *the second KNC* (1963-1973), the objectives and educational content emphasized patriotism, morality, nationalism, and citizenship.

In *the third KNC* (1973-1981), the government continued to use education as means to national development and to include anti-communism, patriotism, and nationalism in the curriculum (Choi, 2007, p. 141). In addition, the book *The Process of Education* (1960) by Jerome S. Bruner was translated into Korean and gained prominence among Korean educators (Park, 2007, p. 137). *The third KNC* was greatly influenced by Bruner's discipline-centered curriculum, which was popularized in the US during the 1960s. Bruner's discipline-centered curriculum emphasizes curriculum development based on systematic learning of each discipline's knowledge (Kim, 2014, p. 98). So, while curriculum was regarded in *the first and second KNC's* as students' experiences as a whole, including class hours, lunch time, and break time, in *the third KNC curriculum* meant only subject content that was taught during class hours.

The *Korean National Curriculum of Physical Education (KNCPE)* was also established in 1955 and dance was categorized as a "rhythmic play" within the physical education curriculum. In *the first KNCPE*, this "rhythmic play" consisted in "finding a song" and "expression activity." Expression activity was divided into four categories:

moving, presenting, dancing, and appreciating. Expression activity was a simple movement activity, such as imitating animals through song. For middle and high school students, dance was one of five parts of physical education, which included free exercise, sports, dance, public health, and theory. In *the second KNCPE*, dance was termed “dance play.” Dance play was subdivided into two forms: rhythmic play and expression activity, which followed the same structure as the expression activity that was implemented in *the first KNCPE* (Ministry of Education).

	The 1st Curriculum (1955-1963)	The 2nd Curriculum (1963-1973)	The 3rd Curriculum (1973-1981)
General focus of Curriculum	New Education (Focusing on educational experience and children)	New Education continued & Nationalism (Focusing on anti-communist, patriotism, and nationalism)	Bruner’s discipline-centered curriculum (Focusing on structure of disciplinary subject)
Term for dance	Rhythmic Play	Dance Play	Dance
Dance curriculum content (Elementary school)	<ol style="list-style-type: none"> 1. Finding a Song 2. Expression activity <ol style="list-style-type: none"> 1) Moving 2) Representing 3. Dancing 4. Appreciating 	<ol style="list-style-type: none"> 1. Rhythmic Play 2. Expression activity <ol style="list-style-type: none"> 1) Representing 2) Dancing 3) Appreciating 	<ol style="list-style-type: none"> 1. Folk Dance 2. Expression Dance
Dance curriculum content (Middle and High school)	<ol style="list-style-type: none"> 1. Body motion 2. Rhythm training 3. Moving 4. Representing 5. Dancing 6. Dance theory and appreciation 	Same as the 1 st Curriculum	<ol style="list-style-type: none"> 1. Folk Dance 2. Creative Dance

<Table 2> The 1st, 2nd, and 3rd Korean National Curricula

In 1945, the Physical Education department was established at Ewha Womans University, and dance was taught in many Physical Education departments around the

country. This marked the beginning of dance in higher education. In 1943 Ewha Womans University was temporarily relocated to Pusan, in the southern part of Korea, due to the impact of the war in Seoul. At Ewha Womans University during that time Oi Sun Park taught Modern dance (Yoo, 2009, p. 6).

In 1955, three tracks were created within the Physical Education department of Ewha: Physical Education major, Health Education major, and Dance major. Geun Seok Ryu, the dean of the Physical Education department at that time, realized the importance of dance education in higher education and started to invite famous dancers to teach (Yoo, 2009, p. 6). Sung Nam Im, who had been a well-known Korean dancer in Japan, came to Korea and introduced ballet to Ewha college students. This was the first ballet course taught at any Korean university. In addition to ballet, Korean dance was taught; for example, Chun Heung Kim taught court dance and *Salpuri* (a form of Korean New Dance). The dance major program in the Physical Education department of Ewha Womans University offered Modern dance, folk dance, Korean dance, dance composition, and dance history classes (Choi, 2009, p. 9). Dance as a major within Physical Education departments continued to grow during the 1940s and 1950s. These developments show that dance started to be recognized as an academic field of study in higher education.

In the 1960s, dance in higher education began to be developed beyond Physical Education departments, and many dance major programs started to operate independently as departments. In 1963, Ewha Womans University became the first university to open a dance department that offered a degree in dance that was not awarded from the physical

education department. Many universities in Korea soon followed Ewha's example to establish dance departments, such as Hanyang University in 1964, Kyunghee University in 1966, and Soodo Women's Education University (now Sejong University) in 1967 (Yoo, 2009, p. 11). In addition, in the 1970s more universities such as Joseon University (1972), Silla University (1973), and Chungang University (1974) began to offer degrees in dance (1974). Dance departments continued to increase across Korea until the 1990s.

Curriculum in dance departments was and still is divided into three majors: ballet, Modern dance, and Korean dance (traditional and contemporary). In addition, course content mostly has focused on performance-centered education such as dance technique, dance composition, dance history, and dance criticism. Comparing that the *Joseon* Educational Dance Institute had focused on producing both dance performers and dance educators, the current dance departments in higher education seem to lack the educational aspects of dance, only focusing on dance performance aspect.

Period of Stability (1982-1992) – Dance Boom in Higher Education

In 1981, the Korean Ministry of Education created the 4th *Korean National Curriculum* in collaboration with the Korean Educational Development Institute (KEDI). Since then the Ministry of Education has commissioned KEDI to develop the *Korean National Curriculum* (Kim, 2012, p. 177). The goal of the 4th curriculum was well-rounded education, and KEDI pursued a balance in the quantity and level of educational content. For example, one of the characteristics in the 4th curriculum was “inclusive courses,” which was “emphasized as comprehensive education that incorporates physical, musical, and formative activities” (Byeon, 2012, p. 27). The integrated textbook for first

and second grade was divided into three courses: “discipline life,” “wise life,” and “merry life”, and dance was offered as part of the “merry life” course “under the chapters of play and expression, appreciation, and understanding” (p. 27). Although Byeon (2012) uses the word “merry life,” this could be also translated as “happy life.” The focus of “merry life” is related to physical activity and learning, while the “discipline life” focuses on literature and moral education, and “wise life” is often associated with mathematics and science.

While there various changes were made to the *Korean National Curriculum*, not many were made specifically to the dance curriculum. In the 4th dance curriculum, dance was divided into two categories: folk dance and expression dance, and these categories were treated the same as they had been in the third curriculum. For middle school dance, there was folk dance, creative dance, and dance appreciation, and only female students could take the creative dance and dance appreciation courses. For high school dance, in addition to the middle school offerings, folk dance was further subdivided into two forms: Korean folk dance and foreign folk dance, and again only female students could take creative dance and dance appreciation courses. Most male students participated in sports classes instead, such as combat sports. It was common practice during this time for middle school and high school to be divided according to gender.

In 1987, the Ministry of Education announced *the 5th Korean National Curriculum*, which sought to rationalize the curriculum and revise it based on the structure of the prior curriculum (Kim, 2014, p. 101). Math and language arts were separated from the integrated textbook in order to strengthen basic education and more

electives courses were provided for high school students. In addition, both localization and globalization were put into focus, and an English course for elementary school and an advanced-level English course for middle school were added to the curriculum (Kim, 2014, p. 101). In other words, the Korean education system was decentralized and the local schools had more power.

Throughout the 5th dance curriculum, key concepts such as creativity through dance and various ways of making dance emerged. The term “dance” was changed to “rhythm and expression exercise” at the elementary level of the dance curriculum. Rhythm and expression exercise was about making a simple dance using locomotive/non-locomotive movements. In addition, “imitation of movement,” “improvisation,” and “expression of imagination” were included so that students could learn various elements of movements (Yoo, 2009, p. 10). For middle school dance, the curriculum also included “expression of feelings and ideas through movement,” and for high school dance, “basic movements.” “dance making,” “appreciation,” and “folk dance” were the main components (See Table 3).

While it was a positive development that the dance curriculum started to focus more on creative dance beyond simple activities and play, I found that the 4th and 5th dance curricula had some drawbacks. First, they did not seem to align with the direction of the *Korean National Curriculum*. For music education as an example, they worked to dissolve “an imbalance between traditional Korean music and Western music” as a way to pursue a well-rounded education (Choi, 2007, p. 143). In the dance curricula, I could not find any content related to the concept of a well-rounded education.

Second, there was lack of content consistency. The term “dance” was used inconsistently; for example, “dance” was used throughout the 4th curriculum but only partially in the 5th curriculum. Bo-Mi Kim and Jeong Ae Yoo (2014) describe how dance content in past curricula had not been systematically organized and showed a lack of consistency in dance related content (p. 149). They see this as the result of lack of research in dance education (p. 149). In addition, in the 5th curriculum, the 3rd to 6th grade and middle school levels had been subdivided into each grade, yet there was not much of difference in the sequence of learning. Some content was even repetitive with content from the elementary school level (See Table 3).

	The 4th Curriculum (1981-1987)	The 5th Curriculum (1987-1992)
General focus of Curriculum	Well-rounded education & “Inclusive Course”	Well-rounded education continued and less disciplined-centered curriculum (Keeping the “inclusive course”)
Term of Dance	Dance	Rhythm & Expression exercise (for elementary school) Dance (for middle and high school)
Dance curriculum content (Elementary school)	<ol style="list-style-type: none"> 1. Folk dance 2. Expression dance 	For 3 rd grade, <ol style="list-style-type: none"> 1. Locomotion movement 2. Non-locomotion movement 3. Expanding movement range 4. Making a simple dance with basic elements of movement <ul style="list-style-type: none"> • Each grade had different contents, but were similar
Dance curriculum content (Middle and High school)	For middle school, <ol style="list-style-type: none"> 1. Basic movement 2. Folk dance 3. Creative dance (Only for girls) 4. Appreciation (Only for girls) For high school, <ol style="list-style-type: none"> 1. Korean folk dance & foreign folk dance 	For middle school, Ex) 7 th grade: <ol style="list-style-type: none"> 1. Basic movement 2. Integration of the basic elements of movement 3. Learning relationship between the basic elements of movement and dance <ul style="list-style-type: none"> • Each grade had different contents, but were similar For high school,

	<ol style="list-style-type: none"> 2. Creative expression 3. Appreciation 	<ol style="list-style-type: none"> 1. Basic movement 2. Dancing according to ideas and feelings 3. Dance making 4. Folk dance 5. Appreciation
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<Table 3> The 4th and 5th Korean National Curricula

On the other hand, dance in Korean higher education flourished in the 1980s. Some dance scholars argue that the 1980s represents the “renaissance of dance” in Korea (Park & Kim, 2016, p. 119; Yoo, 2009, p. 22). Since the late 1970s many dance departments were established and invigorated, and in the 1980s more theatres were used for dance performance, such as Munyehuigwan theatre, Hoam Arts Hall, Chanmu Chum Teo theatre, San-Wool-Lim theatre, and Space theatre (Park & Kim, 2016b, p. 119). Korea hosted the Asian Games in 1986 and the Olympic Games in Seoul in 1988. These events created a rapid development in Korean sports, and dance also thrived from an endowment from the Korean government.

Korea invited some dance companies from various countries, which led Korean dance artists to focus more on creating new styles of dance based on Korean traditions (Yoo, 2009, p. 22). Many college students and graduates participated in dance companies, and they were inspired to create more than ever before (p. 22). Professional dancers were hired at dance programs in higher education, and as a natural result of these hires, dance departments began to require more technical training while other parts of dance, like dance history and dance education were neglected. It is interesting that this curriculum philosophy parallels the split between dance education and dance conservatories in the US during the 1960s and 1970s.

Declining Enrollement Period (1992-2007) – Practical Dance Department as a Strategy to Survive

After major international events, such as the Seoul Asian Games in 1986, the Seoul Olympics in 1988, and the Daejeon Expo in 1993, many Koreans began to recognize “the value of cultures of other countries and to realize they should work toward globalization” (Choi, 2007, p. 144). The Korean government started to establish diplomatic relationships with countries such as the former Soviet Republics and became more actively involved in international relations (p. 144). In terms of the *Korean National Curriculum*, the government control over the curriculum decreased and offered “a great degree of educational autonomy to local schools” (p. 144). A main concept of the *sixth KNC* (1992-1997) was “a decentralization of the educational system” to increase the quality of school education (Yoo & Kim, 2005, p. 20). As a result, each school and educator had more autonomy in developing their own curriculum according to their students’ interests and needs.

In the *seventh KNC* (1997-2007), the government advocated “student-centered education based on freedom and creativity.” Two main policies were “option-based curriculum” and “differentiated curriculum.” Sung Ho Kim (2014) explains that both policies were all about the *individual* (p. 104). The “option-based curriculum” emphasized the student’s *individual choice* in learning, and the “differentiated curriculum” stressed *individual difference* in learning. So, for example, 11th and 12th graders were able to choose elective courses according to their interests. In addition, 1st-

10th grades had greater content connection and articulation, and content became more sophisticated and specialized as students advanced in school (Yoo, 2007, p. 14).

Mi-hee Yoo (2007), a Korean dance educator, indicates that during *the 6th KNC*, dance started to be considered a part of arts education, not a part of physical training or activity (p. 22). In addition, I found that in *the sixth Korean National Curriculum for Dance*, the content of each grade followed a more sequential form. For example, at the middle school level, the content became more sophisticated and built on what the students had learned during 3rd to 6th grade. For 1st and 2nd grade, dance was taught as an “inclusive course” and from 3rd to 6th grade, dance included basic movement, dance making, and expression of ideas and feelings through dance. For middle school, new content was added, such as dance history, creative expressional attitude in movement, value and characteristics of dance, and various forms and styles of dance. The new content was an attempt to treat dance as art, not just physical activity.

In *the seventh Korean National Curriculum for Dance*, dance was termed “expressive activity.” Dance content included locomotive/non-locomotive movement during 3rd grade, creative expression and folk expression from 4th grade to 6th grade. For middle school and high school, dance was termed “dance.” The content involved creative dance for 7th grade, Korean folk dance for 8th grade, foreign folk dance for 9th grade, and both creative dance and folk dance for high school level dance. Although the dance curricula became sequential and the content represented dance as arts in the sixth dance curriculum, this did not extend to the seventh dance curriculum, which appears more simplified than the sixth. This simplified content of the seventh dance curriculum led to

more autonomy in planning dance classes, but also led to “the lack of a well-articulated sequence of the curriculum across school years” (Yoo & Kim, 2005, p. 21). Jae-Kyung Byeon (2012) also argues that the content and level of dance curricula “vary from school to school and depend heavily on each teacher’s educational background.” Byeon (2012) argues that the curriculum needs to be changed so that dance education achieves its goals (p. 27).

	The 6th Curriculum (1992-1997)	The 7th Curriculum (1997-2006)
The focus of curriculum in general	Educational autonomy	Student-centered education
Term of dance	Rhythm & Expression exercise (for elementary school) Dance (for middle and high school)	Expression activity (for elementary school) Dance (for middle and high school)
Dance curriculum composition (Elementary)	For 1 st and 2 nd grade, dance in ‘inclusive course’ (as an integrated form with music and art) For 3 rd to 6 th grade, ‘basic movement’, ‘dance making’, and ‘expression of ideas and feeling through dance’	For 1 st and 2 nd grade, same with the sixth curriculum For 3 rd grade, ‘locomotor/non-locomotor movement’ For 4 th to 6 th grade, ‘creative expression’ and ‘folk expression activity’
Dance curriculum composition (Middle and High school)	For middle school, 7 th grade, ‘dance technique that integrate basic movement’, ‘dance history and principle’, ‘creative expressional attitude in movement’ 8 th grade, ‘various expression according to materials’, ‘value and characteristics of dance’, and ‘creative expressional attitude with characteristic of materials’ 9 th grade, ‘expressional function in various forms’, ‘forms and styles of dance’, and ‘expressional attitude that represent movement in a beautiful way’	For middle school, 7 th grade, ‘creative dance’ 8 th grade, ‘Korean folk dance’ 9 th grade, ‘Foreign folk dance’ For high school, ‘creative dance’ and ‘folk dance’ (for 11 th and 12 th grade, dance as a elective course)

	For high school, 'Dance according to different forms and styles', 'aesthetical quality of dance', and 'expressional attitude that presents topic in a beautiful way'	
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<Table 4> The 6th and 7th Korean National Curricula

In 1995, National Universities such as Chung Nam, Kang Won, and Chang Won University opened dance programs, and in 1996 the Korean National University of Arts was established. By 2003, 16 more dance departments were created, with a total of 49 dance departments in existence by 2007 (Yoo, 2009, p. 15). Although dance flourished in the 1980s and early 1990s, some dance scholars point out that it was only a quantitative growth, not qualitative (Park & Kim, 2016, p. 124). Since only a few members of dance faculty played a key role in developing the field of dance in Korea, there was tendency that students followed their professor's styles and forms in dance, rather than trying to do something new, like apprentice students (Park & Kim, 2016, p. 124). Even after graduation, most dance students joined their professor's dance companies, and dance in Korea did not go beyond the faculty level (Park & Kim, 2016, p. 125). Also, members of dance faculty focused mostly on their own dance companies and performance; other aspects of dance, such as dance education, dance history, dance criticism, and dance research were rarely considered. So while more dancers were produced through dance programs in higher education there were very few dance educators, historians, and critics.

In 1997 and 1998, Korea faced the IMF (International Monetary Fund) financial crisis, which impacted the entire nation. In the 2000s, the population decreased and many universities in Korea were required to cut their enrollment. Dance in higher education

faced challenges, such as a decline in enrollment due to the unemployment crisis among dance graduates, as well as due to the smaller national population. A number of dance departments were not able to reach their enrollment goals. Thus, as a part of a strategy to attract more students, many colleges (mostly two-year diploma courses) opened “practical dance” programs. Practical dance involves forms of dance from popular arts such as Jazz dance, street dance, tap dance, and sports dance. These practical dance programs were established in the late 1990s and early 2000s, starting with the Korean International College of Arts in 1993, the Seoul Institute of the Arts, Dong-Ah Institute of Media and Arts, Paekche Institute of the Arts, and Daegu Institute of the Arts.

However, some dance educators have expressed concern with this phenomenon. In his interview with Tae Won Kim in 2003, Byung Ho Jung, who was a Korean dance educator and studied dance at the Joseon Educational Dance Institute (JEDI), stated his concern that dance education was content with dance as performance art. Jung and Kim (2003) explain that focusing only on performance has impeded the development of dance education in higher education, pointing out that a multifaceted course of dance study, especially dance as arts education has been neglected in dance in higher education (p. 118). Jung and Kim are critical that dance education in higher education has not been developed or even changed since the 1960s (p. 117). For example, most dance departments still have the same structure of majors: ballet, Modern dance, and Korean dance, and classes related to dance education and dance scholarship and research are limited (Choi, 2006, p. 95; Yoo, 2009, p. 15).

Jung and Kim (2003) also emphasized that dance education in higher education should provide variety of courses in accordance with students' interests in order to help them demonstrate themselves within a more creative environment (p. 117). In other words, it is important for dance students in higher education to experience and learn other aspects of dance in class, such as cultural diversity and dance research, rather than only taking dance as a performance art. Such a multifaceted course of study in dance would encourage student-centered education and nurture a more well-rounded educational environment that empowers students beyond dance technique training. Also, this would provide another opportunity for higher education to create a course that integrates dance and culture to meet the growing demand for multiculturalism in education throughout Korea.

Present (2007-2016) - Dance as Cultural and Arts Education

Ten years, after *the seventh Korean National Curriculum* was announced, it was revised and called *the 2007 revised KNC*. As of this writing, there have also been *2009, 2011, and 2015 revised KNCs*. *The 2007 revised KNC* followed the basic components and structure of *the seventh KNC* with science and history intensified as part of the movement toward enhancing national competitiveness (Kim, 2014, p. 105). For example, revisions increased science and history classes by one hour per week for 10th grade students. Moreover, revisions saw a continuation of student-centered education from *the seventh KNC*. More elective courses were offered for high school students to foster more extensive learning opportunities.

The 2009 revised KNC was based on the 2007 revision. Claiming “advancement of curriculum,” it allowed local schools more autonomy in order to strengthen competitiveness among schools (p. 105). Also, “students were able to engage in a variety of extracurricular programs” in high school; these included creative activities, such as non-academic activities like student organizations, outreach programs, and career activities (Lee, Park, and Kim, 2012, p. 151). In the 2009 revision, music and art were combined and referred to as “arts subjects,” and dance was not included in arts subjects. Despite many efforts made by dance educators to make dance part of the arts education, dance curriculum in *the KNC* is still categorized under Physical Education and is regarded as an “expression activity.” The recognition of dance as an arts subject, independent from the Physical Education curriculum, is urgently needed because it would be difficult to develop dance within the school system without dance having its own standardized curriculum. The 2007 and 2009 revised Korean National Curricula in Music were developed in accordance with *the KNC*’s new focus on globalization and multiculturalism. Multicultural music learning is in the curriculum so that students can learn about Asian, European, American, and African music cultures (Ham, 2013, pp. 138-139).

Not many changes made in dance curricula in relation to *the KNC*’s focus on globalization and multiculturalism in *the 2007, 2009, and 2015 revised KNCs*. In *the 2015 revised curriculum* in dance, the term dance is not used and is instead replaced with “expression.” This change clearly shows that *the KNC* associates dance with expression. The content of the dance curriculum at the elementary level is focused on movements,

rhythms, folk expression, and themes that incorporates more physical activities, such as rhythmic gymnastics and jump rope. In addition, “aesthetic expression” in the 2007 revision at the middle school level was replaced with “sports expression” in 2015, showing that dance is still considered “physical body movement and expression.”

The most interesting development in content for me is “folk expression.” Looking at the content of folk expression in the 2009 revision, folk expression is subdivided into two sections: Korean folk dance and foreign folk dance. Looking specifically at foreign folk dance, most folk dances introduced are from Western countries, such as dances from Europe and America. For instance, the *2009 revised Korean National Curriculum* lists several folk dances as examples, including Jenkka (Finland), Pattycake Polka (America), Ace of Diamond (Denmark), Gustav’s Skoal (Sweden), Troika (Russia), Mayim (Israel), and Tinikling (the Philippines), which demonstrate an acceptance of Western culture. In addition, the term “traditional expression” in the middle school curriculum is left unexplained. The revisions also show a lack of detailed information regarding learning objectives.

	The 2007 revised Curriculum (2007-2011)	The 2009 revised Curriculum (2011-2015)	The 2015 revised Curriculum (2015-present)_
The focus of Curriculum in general	Student-centered education continued	Educational autonomy	Creativity and interdisciplinary education
Term of Dance	Expression activity (for elementary, middle, and high school) Dance (as elective course)	Expression activity (for elementary and middle school) Expressive and creative exercise (for high school)	Expression (meaning of expression, styles of expression, creative expression, and appreciating/criticism)

<p>Dance curriculum composition (Elementary)</p>	<p>For 1st and 2nd grade, Same with the seventh curriculum</p> <p>For 3rd grade, ‘Movement expression’</p> <p>For 4th grade, ‘Rhythm expression’</p> <p>For 5th grade, ‘Folk expression’</p> <p>For 6th grade, ‘Theme expression’</p>	<p>For 1st and 2nd grade, Same with the seventh curriculum</p> <p>For 3rd and 4th grade, 1. Movement expression 2. Rhythm expression</p> <p>For 5th to 6th grade, 1. Folk expression 2. Theme expression</p>	<p>For 1st and 2nd grade, Same with the seventh curriculum</p> <p>For 3rd and 4th grade, 1. Movement expression (meaning, basic movement, movement composition, and recognition of body) 2. Rhythm expression (meaning, basic movement, movement composition, and sensitivity)</p> <p>For 5th to 6th grade, 1. Folk expression (meaning, basic movement, and movement composition, and openness) 2. Theme expression (meaning, basic movement, movement composition, and creativity)</p>
<p>Dance curriculum composition (Middle and High school)</p>	<p>For 7th grade, ‘creative expression’ – esthetical expression and dance making</p> <p>For 8th grade, ‘creative expression’ – modern expression and dance making</p> <p>For 9th grade, ‘creative expression’ – traditional expression and dance making</p> <p>For 10th grade, ‘creative expression’ – movement arts expression and dance making</p> <p>For 11th and 12th grade, Dance as specialized elective course</p>	<p>For middle school, 7th grade, ‘creative expression’ – esthetical expression and dance making</p> <p>8th grade, ‘creative expression’ – modern expression and dance making</p> <p>9th grade, ‘creative expression’ – traditional expression and dance making</p> <p>For high school, 1. History and characteristics of expressive and creative exercise 2. Principle and process of expressive and creative exercise 3. Presentation and appreciation 4. Prevention of injury and first aid</p>	<p>For middle school, 7th grade, ‘sports expression’ (history and characteristics, movement principle, performance and creation, and aesthetics)</p> <p>8th grade, ‘traditional expression’ (history and characteristics, movement principle, performance, and appreciation)</p> <p>9th grade, ‘modern expression’ (history and characteristics, movement principle, performance and creation, and critical thinking)</p> <p>For high school, 1. Meaning of expression 2. Styles of expression 3. Creative expression 4. Appreciation/criticism</p>

		- Examples of elective exercises: Korean dance, Modern dance, Ballet, Folk dance, Dance sports, Gymnastics, Jump rope etc.	
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<Table 5> The 2007, 2009, and 2015 revised Korean National Curricula

Arts and Culture Education started as a part of a “discretionary activity” of *the seventh Korean National Curriculum*, and in 2005 Arts and Culture Education started sending dance instructors to 100 elementary schools (Hwang, 2016, p. 93). Some scholars argue the existing curriculum in Arts and Culture Education differs from “arts education” in that Arts and Culture Education pursues the holistic aspects of arts, such as affective and spiritual development, while arts education focuses mainly on cognitive development through arts (Park, 2013; Kim, 2005; Jang, 2010). Arts and Culture Education started with support from the Ministry of Culture, such as the Support for Arts and Culture Education Act in 2005 and Long-term Activation Strategy for Arts and Culture Education in 2007. Many dance scholars argue that these policies greatly changed Korean dance education (Choi, 2011; Hong, 2015; Hong & Song, 2015; Jung, 2012; Song, 2012; Tark, 2014). These policies in 2005 and 2007 were to support projects for teaching artists in school program and Arts and Culture Instructor Support policy (Hong & Song, 2015, p. 190). These policies support projects for teaching artists in school programs (p. 190).

Through these policies, the Support for Arts and Culture Education Act in 2005 and Long-term Activation Strategy for Arts and Culture Education in 2007, dance became recognized more as arts education, which produced more job opportunities for artists to teach in schools. Some dance educators established the Arts and Culture Dance

Curriculum supported by the Ministry of Culture in 2004 and was revised in 2011 (Hwang, 2016, p. 93). Within this curriculum, dance artists were able to plan their own dance lesson plans and curriculum for students, independent from the *Korean National Curriculum* in Physical Education. Ae-Ryung Hong and Mi-Sook Song (2015) explain that after these policies in 2005 and 2007, the focus of Arts and Culture Education shifted from professional arts education to “Art for All” (p. 168). Many teaching artists have become interested in minority groups that have fewer opportunities to experience the arts since more funding from the government is available for teachers who teach minority groups (p. 168).

In terms of higher education, as “the birth registration decreased dramatically from 1,006,645(1970) to 444,849(2009)” the Ministry of Education announced the 2015 Basic Plan of University Restructuring Review (Park, 2014, p. 50). This plan was designed to facilitate each university’s specialization and to prevent oversupplying the college degree by limiting the number of entering students. (Lee, 2016, p. 100). Dance departments were restructured as a result of this plan. The decline in student enrollment of dance departments has continued, and a number of dance departments were dissolved or will be in the near future. For example, Dong-ah University and Chung-ju University closed their dance departments in 2011, and Kyung Sung University will no longer be accepting new dance students starting in 2017. In 2007 there were 49 dance departments, but this number dropped to 35 in 2015 (Lee, 2016, p. 101).

Although in some ways the decline in dance departments is a reflection of the decrease in the Korean population, two other reasons explain the decrease in the number

of dance departments in higher education: 1) a dance major structure that is restricted to three areas (ballet, Modern dance, and Korean dance (Lee, 2016), which leads to lack of diversity (or specialization) in teaching and learning (Choi, 2015; Oh, 2015; Shin, 2004) and 2) the low employment rate for dance graduates (Lee, 2016; Yoo & Kim, 2005).

Ji-Sun Lee (2014) points out that dance in higher education was limited in the ways it could develop if it maintained its three major structures (p. 103). Dance curricula are strongly focused on the dance techniques of the three areas (Lee, 2014; Kim, 2016). Also, in 2005, the full-time employment rate of dance graduates was below 20 percent according to the Review of Physical Education Related Disciplines (Including Dance) (Cho, 2006).

C. Summary

In this chapter, I reviewed the historical development of dance education. I found that there is discordance between the aims of the government and that of dance education. As seen in Table 6, the Korean National Curricula are focused on creativity, interdisciplinary education, and diversity, dance (and dance education) curricula in higher education do not reflect those themes systemically. Although many dance researchers emphasize the importance of curriculum changes, it is also important to align the curriculum with current national needs or goals. In order to attract attention from the government, dance education curricula should be aligned with government plans and policies so that they can integrate cultural, social, and educational issues in society. In addition, dance departments should actively engage communities and advocate for dance education.

Change of the <i>Korean National Curriculum</i>			Development of Curriculum Theory in Korea
Period	Number of the <i>KNC</i>	Main Focus	
1954-1963	<i>The 1st Korean National Curriculum</i>	New Education, Experience-centered curriculum	Tyler
1963-1973	<i>The 2nd Korean National Curriculum</i>		
1973-1981	<i>The 3rd Korean National Curriculum</i>	Discipline-centered curriculum	Bruner
1981-1992	<i>The 4th and 5th Korean National Curriculum</i>	Human-centered education (Well-rounded education), Inclusive course	Neo-marxism (Apple)
1992-2007	<i>The 6th and 7th Korean National Curriculum</i>	Decentralization of education, Student-centered curriculum	Market fundamentalism
2007-Present	<i>The revised Korean National Curriculum (2007-2009--2015)</i>	2007 – Student-centered curriculum (Continued) 2009 – Creative-humanistic education 2015 – Creative-interdisciplinary education	Post - Globalization, Multiculturalism

<Table 6> Change of the *KNC* and development of curriculum theory in Korea- Adapted partially from Sung Hun Kim's book, *Studies on Curriculum* (2014)

CHAPTER 5

**KOREAN GOVERNMENT LEGISLATION AND POLICY DOCUMENTS ON
MULTICULTURAL MOVEMENTS**

A. Introduction

This chapter provides an overview of Korean multicultural movements and education since the 2006 Hines Ward visit, and reflects on how dance education can fit into the broader multicultural education movement in Korea. I review in chronological order 12 policy documents from 2006 to 2015 that cover national policy goals and objectives (Table 7) in order to describe the incorporation of immigrants and ethnic minorities in Korea, and educational effort to implement multiculturalism. Educational policies express a society’s prevailing perceptions and ideologies and create “authority and [a] ripple effect upon the broad field of schooling and educational research” (Kim, 2014, p. 6). Thus, analyzing governmental policy documents of multicultural education offers a vision of the government’s ideological orientation as expressed in the documents.

Year	Title of Document	Published by
2007	2007 Act on the Treatment of Foreign Residents	Ministry of Justice
2008-2012	Plan for a Foreign Resident Policy (2008-2012)	
2006	2006 Educational Support Countermeasure for Children from Multicultural Families	Ministry of Education
2007	2007 Educational Support Plan for Multicultural Children	
2008	2008 Educational Support Plan for Multicultural Students	
2009	2009 Educational Support Plan for Multicultural Students	
2010	2010 Educational Support Plan for Multicultural Students	
2011	2011 Educational Support Plan for Multicultural Students	

2012	2012 Educational Advancement Plan for Multicultural Students	
2013	2013 Educational Support Reinforcement for Multicultural Students	
2014	2014 Local Multicultural Education Support Center Plan	
2015	2015 Educational Support Reinforcement for Multicultural Students	

<Table 7> List of governmental policy documents on foreigner and multicultural education

B. Legislation and Policy Documents

The Korean government began to focus on educational issues concerning multicultural students in 2006. The former President of Korea, Moo Hyun Roh, ordered “the creation of a new policy venue for multicultural policy” (Hong & Sohn, 2014, p. 1082). He declared in April 2006 that “It is irreversible for Korea to move towards a multiracial and a multicultural society. We must try to integrate migrants through multicultural policies” (Pressian, 27 April 2006, requoted in Kim, 2014a, p. 45). One month later, in early 2006, the Roh administration established the “Foreigners Policy Committee.” The committee consisted of the president, the prime minister and non-governmental committee members, and the first policymaking meeting was held in May, 2006 (p. 45).

Some scholars view Hines Ward’s visit to Korea in 2006 as remarkable because it drew attention to children from biracial and multicultural families, who had previously been ignored and even targets of discrimination (Bae & Jeong, 2016; Lee, 2011; Lee, 2012). When Hines’ visit was announced, many media outlets started to focus on biracial families, prompting the “Hines effect,” or politicians’ increased interest in the human rights of biracial individuals in Korea. Eventually, the Council of Policy Advisers presented the “Social Integration Support Plan for Female Foreign-married Female, Bi-

racial, and Immigrants” (Lee, 2012, p. 211). Since then, new policies on multicultural family and foreigners have been enacted, such as the “Act on the Treatment of Foreigners in Korea” in 2007 by the Ministry of Justice, the “Marriage Brokers Business Management Act” in 2007 by the Ministry of Health and Welfare, and the “Multicultural Family Support Act” in 2008 also by the Ministry of Health and Welfare.

2007 Act on the Treatment of Foreign Residents

In order to provide a legislative and institutional foundation in multiculturalism policy, the Ministry of Justice developed the 2007 Act on the Treatment of Foreign Residents. The purpose of this act was “to help foreigners adjust to Korean society and to reach their full potential and to create a society where natives and foreigners understand each other with the aim of contributing to social development and integration” (Kim, 2014b, p. 730). This act was the first enactment regarding social integration among Asian countries (Yoo, 2012, p. 70). Under the act, every five years the Prime Minister of Justice establishes a basic plan for foreigner policy with related authorities (p. 70). Then central and local relevant authorities develop annual action plans according to the basic plan that the Prime Minister of Justice established. In addition, the Committee for a Foreign Resident Policy was created to manage the Plan for a Foreign Resident Policy, which was developed one year after the act.

The Plan for a Foreign Resident Policy (2008-2012)

The main objectives of this plan were to “reinforce national competitiveness by actively opening the nation, facilitate a high level of social integration, develop a well-

organized immigration administration system, and protect the human rights of foreign residents” (Ministry of Justice 2008, translated in Kim, 2014b, p. 730). According to Nam-Kook Kim (2014b) this plan emphasized attracting highly skilled foreign workers who can contribute to the nation’s development. For instance, the beginning of this plan states that efforts should be made to “secure growth engines to attract excellent human resources,” and the Ministry of Justice was tasked with carrying out “a special naturalization process for highly skilled foreign labor through Hunet Korea, an online visa application system only for high-skilled professionals to facilitate the visa process” (Kim, 2014b, pp. 730-731).

The Plan for a Foreign Resident Policy also focused on the growth of multicultural families as a way to increase the Korean population and enhance diversity. Kim (2014b) indicates that immigration due to marriage is regarded as part of the population policy, and “from this perspective, marriage migrants bear significantly high instrumental or utilitarian values compared to other immigrant groups” (p. 732). Similarly, the multicultural education policies place a heavier emphasis and focus on foreign marriage groups than other immigrant groups.

2006 Educational Support Countermeasure for Children from Multicultural Families

The Ministry of Education and Human Resources Development enacted the Education Support Countermeasure for Children from Multicultural Families “to report the present educational conditions of multicultural children as a new educational minority group in our society and to provide a comprehensive support plan for them” (2006). The

purposes of this countermeasure are 1) to acknowledge the need of human rights protections of diverse groups in society, 2) to prevent multicultural children's marginalization in education, and 3) to seek human resources development among ethnic diverse groups.

During 2006, 858 multicultural students at 97 public schools in Korea studied Korean language at an after-school program. In addition, a total of 17 programs offered classes to multicultural students, such as "understanding Korean culture" and "experiencing Korean culture" (Lee, 2011, p. 123). However, some problems were identified, including insufficient communication between central and local divisions, lack of programs related to increasing awareness of diversity for the Korean majority, and lack of support from professionals.

2007 Educational Support Plan for Multicultural Students

In order to address the problems with the 2006 countermeasure, the 2007 Educational Support Plan for Multicultural Students focused more on strengthening multicultural education in public schools and improvement of teacher's awareness and competency. Also, the Ministry of Education announced plans for the Central Multicultural Education Center at Seoul National University, which would develop projects for the Educational Support for Children from Multicultural Families.

2008 Educational Support Plan for Multicultural Students

Since 2008, the Ministry of Education has tried to plan more comprehensive and long-term projects, cooperating with central and local education offices. Since population

diversity varies in each region, the Ministry of Education made individualized plans that considered each region's conditions according to the numbers of immigrants and multicultural students (Lee, 2011). This support plan presented four educational policy tasks: 1) support for improvement of multicultural children and elementary students' Korean language skills, 2) support for improvement of multicultural parents' parenting skills, 3) establish foundations for multicultural education, and 4) increase awareness of multiculturalism. The most significant change in this plan was that support targeted elementary students, including kindergarteners and preschool children from multicultural families to provide educational services for language, cognitive, social, and emotional development at a young age.

2009 Educational Support Plan for Multicultural Students

In accordance with the rapid increase in multicultural children, the Ministry of Education saw the necessity of "tailored" (or "personalized") educational support to accommodate the variety of backgrounds and characteristics among multicultural children and families. Along these lines, this plan presented three objectives: 1) establish foundations for multicultural education, 2) establish "tailored" educational support based on the individualized context such as their lives in classroom, school, and home, 3) and increase awareness of multi-culture (or multiculturalism). As a part of this plan, the Central Multicultural Education Center devised teaching materials and programs related to multicultural education and ran pilot programs. In addition, the center opened multicultural education classes at colleges of education, supported multicultural learning clubs at universities, and mentored future teachers.

2010 Educational Support Plan for Multicultural Students

Although there were on-going criticisms on the designation of “multicultural students” because it does not capture the diversity of students, the Korean government “moved forward with the label and plans to integrate immigrants into Korean society” (Grant & Ham, 2013, p. 75). The Ministry of Education presented this plan under the main theme: “realization of multicultural society living together through learning and understanding.” There were not many differences between the 2009 and 2010 plans. The objectives of the 2010 plan were 1) to resolve multicultural students’ academic achievement gap from non-multicultural students, 2) support improvement of multicultural parents’ parenting skills, and 3) establish foundations for multicultural education and increasing awareness of multi-culture (or multiculturalism).

The implementation strategies were 1) to offer “tailored” education according to learning levels and student’s individual characteristics, 2) to expand educational support for vulnerable students, including multicultural toddlers and newcomers who had just migrated to Korea with their parents, 3) to strengthen each related organization’s allocations and to build a relationship between organizations, and 4) to increase support that can nurture multicultural families.

Kyunghee Lee (2011) criticizes the repetition among the 2006 to 2010 Educational Plans, which seem to repeat similar contents due to a continued lack of understanding of multicultural education (p. 126). For example, the Educational Support Plans for Multicultural Students for the first five years (2006-2010) have repeatedly

emphasized educating multicultural students in Korean as a second language, which Lee argues can be a perspective that divides “us” from “the other” (p. 126). Multicultural students are encouraged (or sometimes required) to take programs that are only offered to multicultural students. These programs may cause the segregation of multicultural students from other students. In addition, some of these programs are unnecessary as multicultural families and students are Korean, and usually do not have a problem with living in Korea or speaking Korean. Thus, Lee (2011) emphasizes that rather than teaching multicultural students Korean only, the policy should focus on acknowledging and trying to embrace both Korean language and culture and the other languages and cultures of the student’s country of origin (p. 126). In this way, multicultural students do not have to ignore the language, culture, and traditions of their parents (usually mothers).

Furthermore, Grant and Ham (2013) argue against “the labeling of ‘multicultural family students’ designated by the South Korean government” (p. 79). They point out that children of two Korean parents are regarded as “general or normal” and the offspring of a South Korean father or mother and an immigrant father or mother as “multicultural family students” “has become everyday speech *and* everyday stereotyping of young children” (Grant & Ham, 2013, p. 80). So the term “multicultural students” is used to mark “the other,” and as such is often viewed as inferior.

This separation, moreover, can create hierarchy among groups of students.

Jonghun Kim (2014) points out,

While ordinary Korean students merely understand and respect diversity and multiple cultures that are different from theirs and view [them] from a seemingly higher position, multicultural students as the counterpart of ‘the normal’ seem to need much more in the way of programs

and supports of a revisionary nature...separation between 'ordinary' Korean students and multicultural students at the level of description in the document and the policy orientation of multicultural education is problematic, not because of their non-integration but because of the asymmetrical relations between the majority and the minority. (p. 17)

Although the plans proposed by the government seem to focus on ways to enhance the multicultural awareness of all students, there is an underlying assumption that multicultural students are different from "ordinary," or majority, students: that multicultural students need to assimilate to be accepted in the mainstream society and that "ordinary" students need to try to embrace and understand multicultural students from a supposed higher perspective. Multicultural students are not a group of people who need to be saved or assimilate. Shouldn't multicultural education mean helping students "be prepared to participate in a larger society while maintaining their original identity and characteristics, thus permitting the flourishing of diversity" (Kim, 2014, p. 3)?

2011 Educational Support Plan for Multicultural Students

It seemed that the Ministry of Education was finally attempting in the 2011 plan to recognize the level of diversity among multicultural students. The purposes of this plan were 1) bridging the language and cultural gap of multicultural students, 2) preventing multicultural students from being marginalized, 3) resolving multicultural students' academic achievement gap from the general student population, 4) educating multicultural parents as bilingual teachers, and 5) increasing awareness of multi-culture (or multiculturalism). Offering students various programs such as one-on-one mentoring, afterschool programs, summer camps, Korean as a Second Language courses, Korean culture programs, and global leader programs, the government tried to expand and diversify the educational opportunities for multicultural students.

2012 Educational Advancement Plan for Multicultural Students

The 2012 plan did not further develop the purpose of the 2011 plan, although more programs and strategies were added. Grant and Ham (2013) argue that because the policy still focused on mentoring and afterschool programs for multicultural students, it “failed to give attention to multiple statuses under the label of multicultural students and the impact of segregation in afterschool programs” between multicultural students and the general student population (p. 84). The programs that the plan offered were mainly focused on bilingual education, not understanding students’ diversity. However, scholars identified some positive aspects of this plan as well. There were changes in the 2012 plan that showed “the reflection of multicultural concepts across subjects and textbooks” (Grant & Ham, 2013, p. 85). Additionally, more school subjects that promoted the understanding of varied nations’ culture and history were added to the after-school programs and more unifying themes and concepts of these subjects such as science, language, art, and sports were included in the Global Leadership Program.

The objectives of the 2012 plan were 1) empowering all students as global, talented people, 2) offering “tailored” education for multicultural students according to their individual backgrounds and characteristics, and 3) facilitating a multicultural school environment for all students. The implementation strategies for the 2012 plan were the same as the 2011 plan, and the newly added programs for the 2012 plan included a preparation program for entering school, a multicultural coordinator program, a program designed to improve basic academic achievement, harmony week at school, and a networking parents’ home countries program.

2013 Educational Support Reinforcement for Multicultural Students

In the 2013 plan, the Ministry of Education mainly focused on: 1) establishing the Deliberation Committee for Education, 2) opening special classes for multicultural students, and 3) preparing a foundation for multicultural language instruction. The Deliberation Committee for Education began a review process to recognize multicultural students' educational backgrounds from before they entered Korea. Also, the 2013 plan stated that multicultural students' transfer between schools would be easier because they are transferring to schools that have special classes for multicultural students. Usually, students can transfer schools according to their address. So, the Ministry of Education (2013) states that this plan would strengthen multicultural students' right to choice and learning. But, this plan contributes to segregation in schooling. The Ministry of Education would rather encourage multicultural students to have access to only a few options because they could attend schools that have special classes for multicultural students.

2014 Local Multicultural Education Support Center Plan

The Ministry of Education announced that they would establish a Multicultural Education Support Center that would be based on five local education offices in the provinces of Kangwon, Kyunggi, Ulsan, Jeju, and Chungnam. The purpose of establishing the center was to build a close connection with the central education office and to become a base center supporting multicultural education by considering each local office's characteristics and present circumstances (MOE, 2014). In 2014, the number of multicultural students exceeded 1 percent of the total student population for the first time.

Starting in 2017, the Ministry of Education plans to establish a center in every province.

Drawing inspiration from England’s “Sure Start” project, the Ministry of Education aimed to provide “the best possible start in life” for all multicultural students (MOE, 2014). The “Sure Start” project in England, started in 2000, offers education welfare programs through local centers to low-income families and ethnic minority students to encourage learning and implement active social integration (MOE, 2014). The Korean ministry of education adopted this plan stating that “through this local multicultural education center project, multicultural students can *be truly a part of Korean society*” (MOE, 2014) [emphasis mine]. However, it is unwise to unilaterally adopt or apply a multicultural education plan from outside countries. Moreover, the objective of this plan—to “be truly a part of Korean society”— seems to focus on assimilation and segregation rather than inclusion and integration.

2015 Educational Support Reinforcement for Multicultural Students

The two main themes of the 2015 Plan are 1) providing “tailored” education for multicultural students and 2) improving teacher awareness of multiculturalism. While the general student population is decreasing, the number of multicultural students is increasing, and in 2014 exceeded 1 percent of the total student population across elementary, middle, and high school (2015 Plan). Rates of multicultural students are especially high at lower grade levels; for instance, preschool children from multicultural families number around 121,000, and reports indicate that the number of multicultural students will only continue to increase. Thus, the Ministry of Education opened 30

“multicultural kindergartens” for preschool children from multicultural families. The purpose of these kindergartens was to ensure that multicultural children have an equal starting point when they enter school. These kindergartens offer classes that multicultural children can take alongside the general student population, and if necessary, provide multicultural children with extra classes according to their level of development.

In addition, the Ministry of Education established a professional education program for multicultural students who excel in bilingualism, math/science, and arts/sports called the Global Bridge Management College. Upon selection by the Ministry of Education, colleges can offer this government-funded program to talented multicultural students. A multicultural student who had taken classes offered by the Global Bridge Management College program went on to win first place at the National Bilingual Speaking contest, and thus was accepted to the Ahnyang Foreign language high school, which is one of the top high schools in Korea. This program is a good starting point toward multicultural education because it acknowledges and embraces both Korean and other cultural heritages that multicultural children have beyond focusing on developing multicultural children’s mastery of Korean as a second language only.

Another remarkable change coming out of this plan is that the Ministry of Education selected 150 schools to test out a pilot study for improving multicultural awareness among all students and teachers so that multicultural education could be applied to other schools. However, Kyunghee Lee (2011) argues that while these policies emphasize multicultural education at a certain level, they are actually only assimilative education (p. 126). This is because when looking at the main curriculum in formal

education there is no specific mention regarding anti-bias or anti-racist education (Lee, 2011, p. 125). In other words, it is not enough to select only a few teachers, students, and schools to implement multicultural education. All teachers, students, and schools should be tasked with bringing diversity into every main curriculum of education.

What's more, many scholars are critical of the fact that most multicultural policies seem to target mixed families only, meaning those with one parent from another country and one from Korea (Grant & Ham, 2013; Lee, 2010; Lee, 2011; Oh, 2009). So, migrant worker families and their children are excluded and cannot take advantage of these programs. Although the definition of multicultural family usually includes families of foreign marriage, migrant workers, and North Korean defectors, most multicultural education policies have focused mainly on children of foreign marriage families. This is in part because it is expected that foreign workers and their families will return to their home countries; however, a number of foreign workers stay illegally in Korea and because of this their children are out of the school system (Lee, 2011, p. 127). Grant and Ham (2013) also state that "access to education for undocumented migrant workers' children is provided for under the South Korean law," but it is difficult for these children to gain access to education due to their parents' unstable status due to the threat of deportation (p. 82).

C. Summary

In this chapter, I examined 12 policy documents from 2006 to 2015 that cover national policy goals and objectives in chronological order in order to understand how dance education can fit into the broader multicultural education movement. The policy

documents revealed the Korean government's ideological orientation concerning multiculturalism. Hines Ward's visit in 2006 was a remarkable jumping off point for the Korean government to begin setting up educational policies in an effort to implement multiculturalism. The former President Noh passed the Act on the Treatment of Foreign Residents in 2007, providing a legislative and institutional foundation in multiculturalism policy. The Plan for a Foreign Resident Policy was developed shortly after in 2008. However, the focus of the policy was on attracting highly-skilled foreign workers who can contribute to the nation's development, rather than addressing the concerns and needs of existing multicultural groups.

In terms of Korea's educational policies, the Ministry of Education and Human Resources Development enacted the Education Support Countermeasure for Children from Multicultural Families "to report the present educational conditions of multicultural children as a new educational minority group in our society and to provide a comprehensive support plan for them" (2006 Educational Support Countermeasure for Children from Multicultural Families). However, this plan lacks the implementation of any programs related to increasing awareness of diversity for the Korean majority. From 2007 to 2014, the Educational Support Plan for Multicultural Children was developed and revised each year; however, these plans do not seem to solve the problem with the designation of multicultural students. Grant and Ham (2013) indicate that the Korean government "moved forward with the label and plans to integrate immigrants into Korean society" (p. 75). Kyunghee Lee (2011) argues that the Educational Support Plans for Multicultural Students have repeatedly emphasized educating multicultural students in

Korean as a second language, which can lead to the segregation of minority students from majority students. This segregation, moreover, can create a hierarchy among groups of students.

While the Educational Support Plans for Multicultural Students from 2006 to 2014 focus on assimilation and segregation, the 2015 Educational Support Plans for Multicultural Students shows remarkable changes, such as a shift in focus on assimilation of multicultural students to that of their inclusion and integration. An example of this shift in the 2015 plan was a government-funded program called Global Bridge Management College, which included a National Bilingual Speaking contest. This program encourages multicultural students to acknowledge and embrace both Korean and other cultural heritages. Another change was that the Ministry of Education started to focus on the importance of multicultural awareness of all students and selected 150 schools for a pilot study. Although the selection of 150 schools was not enough, this initiative represents a positive step toward bringing multicultural education to every curriculum and school.

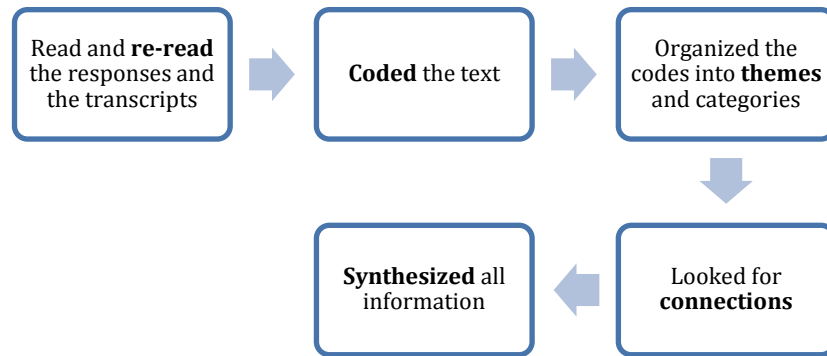
CHAPTER 6

THEMES IN MULTICULTURAL DANCE EDUCATION

A. Introduction

In this chapter, I present the findings of the questionnaires completed by dance teachers in Korea and the interviews with four key figures in dance education. The purpose of this chapter is to bring dance teachers' perspectives and understandings of multicultural dance education, to incorporate a more in-depth perspective on the lived experience, and to illuminate concepts and values that multicultural dance education should include. The commonalities found in participants' responses about their experiences with multicultural students and their thoughts on multicultural dance education generated new insights. Participants' responses are provided throughout this chapter.

While analyzing data, I focused on my research questions and the purpose of this study. For data treatment, I summarized questionnaire participants' biographical data by years of teaching, institutional levels of teaching, and qualifications. All interviews were transcribed immediately after every interview session. The following chart shows how I analyzed data.



<Figure 2> The process for analysis of questionnaire and interview data

I collected and analyzed the data in the original language (Korean), and then “translate(d) the findings and supporting evidence into English” (Merriam, 2009). When I translated the questionnaires and interviews, I tried to strike a balance between translating so that it sounds natural to English speakers while also maintaining the original meaning and flow. Sometimes there were sentences that were difficult to understand after translating them, so I carefully revised the translation until I captured at least the nuances of the original. All names provided here are pseudonyms of the participants. What I term “multicultural students” throughout this study includes immigrant students including Chinese-Korean children and children of migrant workers with diverse linguistic and cultural backgrounds. The term “multicultural” is used in Korea as a positive way to talk about people who are immigrants and migrant workers (M. J. Kim, 2012). The terms “multicultural people” or “multicultural families” are used instead of “foreign wives” or “migrant workers.”

B. Questionnaire Findings

The results of the questionnaires show the perspectives of dance teachers who are practicing in the field of multicultural dance education in Korea, and most of the participating teachers have had several years of teaching experience. The questionnaire consists of 19 items. There are two sets of directions, one for teachers who have teaching experience with multicultural students (questions 1 to 19), and one for teachers who have no experience teaching multicultural students (questions 1 to 5 and questions 11 to 19). The questions begin with background information on the individual's teaching experiences, such as length of practice, number of students in their class, and the context of the class (questions 1 to 5) followed by more extensive questions such as open-ended and reflective responses (questions 6 to 19). The questionnaire form in both English and Korean is attached in Appendix B.

In terms of participants' teaching background information, the highest number of participants had between 10 to 15 years of experience, the next most common was between 15 to 20 years, and 6 to 10 years was the least common. 10 of the participants were teaching at elementary schools, 8 were in early-childhood, another 8 were at post-secondary, and 2 participants were teaching at middle and high school levels or the private sector. Half of the participants had over 15 students per class, 8 had over 30 students, and 6 had between 15 to 20 students. The subjects that the participants taught varied: Korean Traditional Dance for elementary, middle, and high school students, Creative Dance for elementary students, English Ballet (where Korean dance teachers teach ballet in English) for early-childhood, Teaching and Learning in Dance Education

for post-secondary students, Modern Dance and Choreography for dance students in college, and Understanding Dance as a general education course. The English Ballet is

Beyond my expectations, I found that a majority of participants had experience working with multicultural students. 17 participants responded that they had multicultural students in their classes. Among 16 participants, 8 said they had over 5 multicultural students in class, 5 had between 1 to 2 multicultural students, and 4 had between 3 to 5 multicultural students. Locations where participants taught multicultural students include: a kindergarten in Donducheon where a U.S army camp is located, an international kindergarten in Seoul, an English kindergarten in Pusan, elementary schools in Pangyo, Ganggyo, Dongtan, Osan, Bundang, Seo-Suwon, and Suwon, and one university in Seoul and one in Ansong.

Learning Attitudes of Multicultural Students

In terms of participants' first impressions of multicultural students, responses were divided: either multicultural students actively participated or the students seemed uncomfortable in class and often isolated. Following are dance teachers' descriptions of multicultural students who were active in their classes.

They were not different from other students. Rather, they actively participated in my class...one of the students whose background is French, was interested in ballet because ballet words are mostly French, and the student served as an example to others (Lee).

I remember that...I was greatly moved by their active learning for finding their cultural roots, and I as a dancer felt shame that I have been lazy about my own learning (Yang).

Although their written Korean was not good, when I asked them to write a paper about a dance piece they watched, they tried so hard to write their thoughts with uneven handwriting, and they showed an excellent attitude in class (Shim).

The following dance teachers' descriptions of multicultural students who were "shy" or had "low interest" in their classes.

Because I was teaching ballet in English, multicultural students who did not know English seemed to show low interest in learning and to took more time to adjust to class (Yim).

Most multicultural students were isolated unless their best friends were with them, without the best friends they did not try to do anything (Ko).

For Asian (Japanese and Chinese) children, I was not able to recognize them as multicultural students, and most of the children would not make eye-contact with me and could not ask a question because they seemed so shy (Ko).

These descriptions remind me of Sook Hyang Lee's (2011) study on multicultural students' relationships and learning attitudes in elementary school, in which she indicates that the "learning attitude of ordinary students are higher than multicultural students" (p. iv), and I find that this statement is not true. Although some multicultural students did not

seem to be actively engaged in class, those comments of dance teachers still suggest an awareness of multicultural students' effort and struggle for better understanding. Grant and Sleeter (2010) emphasize the importance of teachers' efforts with multicultural students (p. 63), if the multicultural student's learning attitude is low, it is important that teachers pay attention to them and find a way to help.

Facing Linguistic Challenges

The language barrier was a common experience among the dance teachers, who felt it made it difficult to teach multicultural students. Most of the dance teachers wrote about their concerns with multicultural students' language skills when they encountered multicultural students in class. As a way to solve the problem, the dance teachers tried to use easier words, to speak slower, and to keep checking if the students were following them by asking questions more often.

After encountering multicultural students in my class, I was always concerned about my communication with them, and I tried to explain with easy words for their better understanding (Shim).

Although they [multicultural students] have difficulties with the language, they made every effort to participate in my class. So, I approached them at the end of every class and asked the following questions: 1) Did you understand today's lesson? 2) Was I speaking too fast? 3) Can you tell me if you felt puzzled during the class? (Kim_a).

I turned the music off...Instead, I explained and counted the rhythm with my voice, and students' focus was increased. And, I used general words for

repetitive explanation, and still it seemed they did not understand. I used basic-level words. The reason why I did this was when I was a foreign student, it was helpful when my teacher used basic-level words and slowed down their speaking (Yang).

Shim said that she used easy words and Kim_a had her own question routine with her multicultural students. For example, Kim_a checked whether her multicultural students understood the class by asking specific questions after every class. Yang's strategy was similar to Shim's in using easy words for multicultural students, and adding to that, she employed repetition of words and used her own voice instead of turning on music.

Frequent communication with multicultural students seems important. Hwang et al (2014) find that using the words related to the students' experiences would increase both the students' understanding and their motivation to study. Through frequent communication, dance teachers would figure out their formal experience and level of Korean so that they can then offer better word choice to increase their students' understanding of subjects in class.

Dance as a Medium of Communication

Some participants thought that dance would be an effective method of instruction for a multicultural dance education course, since a dance class is based on expression through body movement rather than through a verbal language.

Without saying a word, we can communicate through body movement, and this can be the advantage of multicultural dance education (Kang).

For a multicultural dance class, I think that we need to [learn how to] communicate with people in the world through dance as a body language, which is universal (Yang).

I think it [multicultural dance class] would not be difficult, because somehow it is expression of movement (Hwang).

Expression of the body should be a main focus [in multicultural dance education] although language is important too (Ko).

Dancing itself seems to have a power that helps communication, such as expressing emotions and ideas through the body. Sometimes as a dancer, I have often experienced moments that are hard to articulate my feelings and thoughts in words when dancing. Although my feelings and thoughts cannot be articulated, my dancing can be a “source of meaning,” as H’Doubler (1998 [1940]) says. H’Doubler (1998 [1940]) writes, “Movement becomes dance when the feelings aroused by movement are the reason for moving. Movement thus is the source of meaning as well as the medium for expressing and communicating its own meaning” (p. xxxiii). Thus, the role of a multicultural dance teacher would be providing students an opportunity to express themselves through body movement connecting their own feelings and their own story, not just copying a certain movement or step.

When participants talked about dance as communication, they commonly used expressions like “beyond just dance technique” and “not only learning (teaching) techniques.”

Not only learning techniques, I want to learn dance as a communicative role that understands each other's "differences" ...I want to be able to think more deeply and want a dance education where people can share their hearts freely (Shim).

If general dance education is based on technique and performance-centered education, multicultural dance education should be a way that people can communicate and enjoy learning in an atmosphere of freedom (Shim).

There are classes that introduce other cultural dances, but those classes give weight to teaching the dances, not promoting understanding of the dance as a culture (Lee_c)

I think that multicultural [dance] education is based on experience and communication, and general [dance] education is mostly learning about movement sequence and practicing the movement repetitively (although there are many creative and a variety of movement classes these days) (Lee_b).

Looking at Lee_c's comment, I find that she views even present dance education narrowly, putting too much emphasis on teaching techniques and repetition of movement. In other words, a multicultural dance class should teach something more than dance movement in order to enhance the understanding of different cultures. How, then, can we connect dance with communication in the instruction of multicultural dance? To address this concern, I found various strategies from dance teachers' ideas and experiences as discussed next.

Communication through In-depth Discussion and Understanding

The following responses were quite descriptive. Participants recalled their teaching experiences and shared what worked for them in terms of promoting a better understanding of dance, such as Korean traditional dance and other cultural dances with their multicultural students.

When teaching foreign folk dance parts, specific explanation is necessary so that students can fully understand the dance and culture as well...not just dealing surface things (Choi).

When I taught Korean traditional dance class, I had a chance to talk with multicultural students about their cultures and [cultural] differences after class. The students began to share why they came to Korea and their marriage customs and so on. And this became an extension of my class, and I was able to teach them with more open and wide relationships....I came to learn that communication is more important than just teaching Korean culture to make them understand (Lee_a).

When I taught Korean dance in Korea, I almost did not explain the background of dance and the origin. I focused more on teaching dance skills. However, when teaching students who did not know about Korean culture I tried to explain its origin and history, and in order for them to fully understand Korean culture I used multimedia materials such as Korean dramas and scenes from movies with Korean dance (Yang).

The above dance teachers did not just teach dance techniques. Their approach to instruction included specific explanation, talking about their students' cultural backgrounds, and considering the dance's features such as origin, history, and qualities of movement. Furthermore, they found it important to offer students an opportunity to speak about their cultural backgrounds. Lee_a describes how she talked with her students by chance after class and came to understand the importance of communication, discovering that students' worlds should also be a part of the dance curriculum. Rather than just lecturing and giving instructions all of the time, teachers should listen to their students as individuals as a way to start in-depth discussions about dance.

Some educators worry that multicultural education is regarded as a "tourist curriculum" (Derman-Sparks et al., 1989, p. 28) or "additive approach" (Banks, 2004). Tourist curriculum is, for example, when a traveler looks around at many different cultures, experiencing the cultures superficially. Louise Derman-Sparks et al. (1989) indicate that a tourist curriculum tends to teach students about culture through food, traditional costumes, and traditional furniture without relating cultures with students' classroom lives (p. 28). This tourist curriculum leads to emphasizing only the difference in cultures and would not influence or change students' biases and ways of thinking. In order to avoid such a superficial approach when teaching diverse cultures of dance, dance teachers should approach students in a variety of ways such as listening, discussing, and connecting cultural diversity to daily classroom life.

Integrated Ways of Teaching

The dance teachers used a variety of materials to enhance their multicultural students' learning experience, and most of the dance teachers mentioned using audio-visual materials that reflect traditional Korean aesthetic values as helpful when they taught Korean dance class to multicultural students.

When it comes to teaching Korean dance, using various audio-visual materials and real objects (Korean traditional costume, 'ddeok'-Korean traditional rice cake, and 'yut-no-ri' –Korean traditional board game) the culture and ideas of Korea should be taught to students, not just teaching Korean dance steps (Choi).

It would be so helpful if students learn 'gang-gang-sul-lae' (a Korean folk dance) together, not alone, because they can learn how to cooperate and learn Korean traditions at the same time (Ko).

Because the class was for multicultural students, I did not teach them dance steps or make them memorize. I taught them through visual materials and experiential activities (Lee_a).

Through using audio-visual materials, students can approach the culture more easily...such as showing them Korean culture on Youtube or in video-clips (Kim_b).

Lee_a had a lot of experience teaching multicultural students. She was very descriptive about how she taught 'Bu-chaechum' (the Korean traditional fan dance). She first showed students pictures and video clips of Bu-chaechum and gave them a brief introduction to the dance. She also brought fans that are used in Bu-chaechum and

allowed students to touch them while she explained how to use the fan. After that, she taught a short movement sequence of Bu-chae-chum, having students pair up. She also turned on the music of the dance so that students became familiar with the music too. Finally, she had students do Bu-chae-chum along with the music. Using different sensorial experiences of the body such as watching, touching, listening, and moving, the teacher tried to help students embody Bu-chae-chum.

Hwang et al. (2014) also found positive effects of using visual materials when teaching multicultural students. When a teacher teaches a concept to multicultural students, using non-linguistic visual materials is effective before presenting the concept verbally (p. 153). Although no participants mentioned the technique, their responses reminded me of another approach to teaching multicultural students who are second language learners: *drawing*. Grant & Sleeter (2011) suggest that a teacher encourage students to talk about or draw pictures about what they already know. They state,

Provide key background information students will need to understand a lesson and opportunities for them to connect this background to what they already know. To the extent possible, encourage students to talk about, draw pictures about, or dramatize what they already know in relation to what will be taught. Help them to connect what they already know to the main new ideas in the lesson. Having them talk or draw pictures will give you a glimpse of the knowledge they bring, and it will help them make connections (p. 157).

Using drawing can be very helpful for both a teacher and a student. It helps students understand the ideas that the teacher is teaching but also enables them to express their thinking in a non-linguistic way.

Finding Commonalities between Cultures

Three participants responded that finding commonalities in Asian cultures is an important subject that can reflect Korean traditional aesthetic values. As mentioned earlier in this chapter, only looking at differences between cultures would not change

learners' biases or ways of thinking. Instead, instructors should also find similarities across cultures, which can lead students to make connections between their own cultures and others.

Through learning the diversity of culture, students would find that cultures are intertwined...for example, there are commonalities among Korea's, China's, and Japan's ethnic dances (Lee_a).

In terms of Asian dances, they are quite similar because they were formed through each nation's influence. So comparing differences and similarities would help students naturally learn other cultures (Yang).

I agree with Joanne K.'s idea that 'ballet is an ethnic dance,' and this is a part of multicultural dance education. However, in early-childhood [Korean] ballet education, it seemed that ballet is regarded as dance as a whole. I believe that teaching Korean traditional dance, Japanese traditional dance, or Hula dance of Hawaii is not different from teaching ballet...about where the origin of ballet is and ethnic characteristics of ballet (Lee_b).

Finding commonalities between cultures is quite similar to Merry M. Merryfield's theory (1998). Merryfield (1998) states that by teaching students about "their own cultures and diverse cultures through multiple perspectives and comparisons of both similarities and differences students understand the complexity of culture and demonstrate tolerance and respect for differences" (p. 352). This kind of teaching would also prevent students' perception of superiority or inferiority in terms of their own

cultures. By learning appreciation of the complexity of multiple perspectives in each culture, teachers can foster tolerance, respect, and cross-cultural understanding.

C. Interview Findings

As described in Chapter 3, I transcribed all interviews and coded them into groups based on commonalities. To protect the identities of participants, I use pseudonyms. In this section, I present each interviewee's experiences and ideas on multicultural education and dance education. When I transcribed and translated the excerpts from the interviews that are reproduced here, I tried to keep the participants' idiosyncrasies of speech, such as their use of grammar, and flow; yet for clarity and flow I left out vocalizations such as "um" and "uh."

I selected interviewees not only from the dance education field but also from the general education field, resulting in a great variety of experiences and ideas among the participants. These interviews serve as an extension of the questionnaire, enabling me to listen to more in-depth and different voices in multicultural education. During the interviews, I was touched by each interviewee's passion for their students. Although when I was analyzing my data, I was sometimes frustrated by the large quantity of transcriptions, it was rewarding when I realized that there were multiple ways that multicultural dance education can be viewed and used. When I began analyzing my data, I returned to my research questions and my third sub-question that I have listed below. These questions guided my data analysis.

Research question

What aspects need to be included in a dance education curriculum so that it reflects the increasingly diverse population?

Sub-questions

What are some of the core concepts and values that need to be embedded in dance pedagogy that reflect traditional Korean aesthetic values and the value systems of diverse migrant and ethnic minority populations?

In this chapter, I focus on the ways participants described their interactions with their students, including multicultural students; how to approach Korean aesthetic values within multicultural education settings; and the importance of reflecting traditional Korean aesthetic values and the value systems of diverse immigrant and ethnic minority populations. Presenting themes that emerged through my analysis of the interviews, I begin with the discussions from two dance teachers who have taught or worked with multicultural students for several years. I then present findings from a principal of a multicultural school, a teacher of a class with a multicultural population, and an administrator of multicultural education. These findings indicate the cultural values within their teaching or curriculum. The first two themes are related to dance and the later themes discussed represent multicultural education in general.

Education through 'Hũng'

Sera, a professional Korean traditional dancer and a dance teacher, emphasized that teaching Korean dance should include cultural perspectives rather than focusing on the display of the technique.

While teaching Korean dance, I more focus on cultural aspects in dance, not on the dance steps. For example, I started teaching students folk songs and asked them where these songs are from, where they originated... And this, I think, offers an opportunity to think about our tradition again, like recognition of tradition.

Sera further articulated her ideas on how to present the cultural aspects of Korean dance.

I think that teaching rhythm in Korean dance is very important. Rhythm in Korean dance is deeply related to our [Korean] spirit, like “hŭng.” Children really like to learn rhythms, and it is exhilarating for them, I think...So children learn Korean dance by having fun, and I think that it [rhythm] can draw students’ interests.

‘Hŭng’ is an important factor in Korean traditional dance. *Hŭng*, which is the “essence of Korean dance associated with Korean psychological characters” can be translated as a feeling of excitement or enthusiasm (Shin et al., 2012). Korean artists’ interviews in Nathan Hesselink’s (2006) book, *P’ungmul: South Korean Drumming and Dance*, describe what *hŭng* is like for them as performers. Pak Yongsun, a Korean artist interviewed in Hesselink’s book states that, “I think any Korean has this feeling of *hŭng*. I noticed that many of my friends who weren’t so interested in *p’ungmul* in the beginning ended up finding their own *hŭng* the longer they played” (Hesselink, 2006, p. 200). Pak further describes that “in order to feel *hŭng*...the music has to be fully integrated—it has to be absorbed into the performer’s body” (p. 202). Teaching Korean

dance integrated with Korean music could be beneficial for students to learn the aesthetic values of Korean culture, which is sometimes hard to express verbally. As students enjoy expressing their own inner feelings of *hŭng*, this learning experience would lead them to experience Korean's aesthetics.

Eunice, a Korean traditional dancer, director of a dance company, and a dance teacher, has been teaching dance to elementary students in public schools and for performing arts high school students for a number of years. Eunice holds a similar view to Sera's point on the importance of *hŭng*. Park emphasized that teaching Korean dance should include Korean songs and music for fostering *hŭng* in students. For Park, *hŭng* is one of the essential feelings central to Korean dance aesthetics that is shared among Korean people and can be shared with others.

Historically, Korean traditional culture was presented "Ak-ga-mu" [instrumental music, song, and dance] as one. But, now at dance teaching sites, we seem to teach only dance and this makes students lose interest...Korean dance should be more open to the parts that all people can enjoy together; for example, developing hŭng. Look at the phenomenon of K-pop. How is K-pop appealing to a global audience? I think that the audience felt the hŭng inside of K-pop culture, and I think Korean dance should focus more on this [hŭng].

Sera and Eunice stressed *hŭng* as an important aesthetic in teaching Korean dance for both Korean majority and ethnic minority students, rather than teaching Korean dance

techniques. Eunice, furthermore, indicates that *hŭng* can be shared to a global audience. Dimitrios Theodossopoulos (2012) states that dance offers “a communicative medium that is immediate, non-verbal and easily transmissible to heterogeneous audiences” (p. 122). Dance does not mean just dance techniques or performance, rather dance is defined as a whole art form in relation to songs and rhythms. Emphasis on *hŭng* as a key element of teaching Korean dance would seem to foster students’ understanding of Korean aesthetical values and concepts within traditional dance, especially among multicultural students.

Teaching Korean Dance in a Global Context

Sera indicated that Korean dance should be viewed as parallel with other dances. She explained that she was teaching only Korean dance before she started working with multicultural students. After some experiences with multicultural students, she began to teach more diverse dances. She described her experiences where majority students were treating multicultural students differently according to whether they were from a Western or non-Western country.

In my experience, students from developed countries, so-called Western countries, are brighter. And, they are becoming leaders, and [Korean majority] students liked the [Western] student [in the class] a lot. He was very self-assertive and spoke his opinion without any hesitation. But, students from developing, so-called developing countries are different. They seemed fine, but their classmates were avoiding [them], didn’t want to grasp hands, and were

teasing a student by calling him 'jjajangmyun' ["Black noodle," or Korean-style Chinese food] ...because he was from China.

This situation was shocking to her, and the experience changed how Sera taught. The first thing she did was teach foreign folk dances and then Korean dances.

I spent more time teaching foreign folk dance. Through learning this kind of dance and that kind of movement, children would experience different styles and ideas. I wanted them to learn Korean styles so that they [students] can understand Korean dance as a part of other dances.

Sera suggested that all dances are treated equally in her classes and no dance is more superior or inferior than the others. Her responses are similar to Eunice Park's ideas in terms of the way to teach Korean dance in a situation where majority and ethnic minority students are together in class. Eunice Park described how she taught Korean dance historically and culturally.

Since I've been teaching Korean dance for a long time, I felt that I might drum Korean dance for my students without specific explanation of its origins and meanings. So when I teach Chun-Aeng-Jun [a Korean court dance], although just teaching the steps [of Chun-Aeng-Jun] can take a whole semester, I explain how this dance was created. And, I teach this dance comparing to Louise XIV's "Ballet de la Nuit," explaining that Se-Myung Seja [Se-Myung crown prince of the Joseon Dynasty] created the dance and performed Chun-Aeng-Jun... This kind of comprehensive teaching of Korean dance brought up

students' interest [in the material]. I thought that students were able to acknowledge the uniqueness and difference in Korean dance compared to Western culture.

Her description illuminates some important insights on how teaching Korean dance in a global context could promote an integral way of thinking through the experience of diverse culture and dance. Although the court dance *Chun-Aeng-Jun* is representative of Korean national identity and cultural expression, instruction of it is more meaningful when it is taught by locating the dance in interaction with other cultural dances.

In terms of teaching Korean aesthetic values from a global perspective, Isabella stressed intercultural competence. Isabella is a master teacher at an elementary school located in *Kyunggido* province. A certified teacher who has more than 15 years of teaching experience in public schools can apply to the master teacher system, instead of applying to become a vice-principal or principal. To become a master teacher, the teacher has to pass the screening process, such as providing documents of their teaching experience, do a teaching demonstration, and be interviewed (NCEE, 2016). Based on her teaching experiences, Isabella as co-written two textbooks pertaining to multicultural education, one for 3rd and 4th graders and one for 5th and 6th graders. According to Isabella, the role of master teachers is to support general teachers instead of teaching. Since she came eight years ago to the elementary school that she is at now, she, as a master teacher, has been helping a multicultural classroom teacher. Isabella described that through teaching multicultural students for several years, she realized that

developing intercultural competence through learning about other cultures was important.

To have intercultural competence...[is important]. People over there are doing this gesture, and people over here are doing that gesture. Why is it different? The first step is to learn ways of greeting in other countries. That country is hand shaking, this country is rubbing cheeks. And in another country, they spit and in other country they stick out their tongue. To know this kind of thing is the first step and the second step is....to know that knowing these facts doesn't mean that students understand the meanings of cultures. "I know this and so what? Why they do this is important. Why...? For Massai tribe, why is spitting a blessing?" Such "why" questions are not at the level of knowing, but at the level of understanding. "Why do they do such greeting?" "In that region, the land is so dry so they sprinkle their water inside their body to others." "Ah ha!"....when you understand why they do this, then you are trying to truly understand the other's heart. "oh, I see I see." "I don't feel dirty anymore for their spitting," but it's hard to get at this level.

The last part of what she said "I don't feel dirty anymore for their spitting" stood out to me during the interview. When we say that we understand others, it should be above the level of only knowing about differences. Truly understanding others means being open-minded to changing one's biases and reactions towards new and other cultures. Although Isabella mentioned intercultural competence, what she meant by this is that intercultural competence creates empathy in seeing and communicating with

others. Bennett (2011) defines intercultural competence as “the ability to interpret intentional communications (language, signs, gestures), some unconscious cues (such as body language), and customs in cultural styles different from one’s own” (p. 368). Also, Bennett emphasizes that intercultural people have “the capacity to imagine oneself in a role within the context of foreign culture” (Hanvey, 1982, cited in Bennett, 2011). The ability to develop a new perspective when one encounters experiences and cultures that challenge one’s own assumptions is an important factor in developing intercultural competence. Taking dance as an example, the sources and materials of dances that are provided to students can help students be empathetic. Some traditional dances or postmodern dances include inter-racial or ethnic understanding. Teachers can provide opportunities to ask students “to imagine themselves as someone else” such as what the choreographer is expressing or what a dancer is feeling (Hanvey, 1982, cited in Bennett, 2011).

The Importance of the Teacher’s Role as a Cultural Facilitator

Throughout interviews, I realized that the teacher’s role is important to bringing multiculturalism into the classroom. Eunice, the dance teacher, responded that she has usually had larger numbers of multicultural students in younger grades and currently has one multicultural student from Taiwan in her high school class. She was excited to tell me about the student from Taiwan and his creativity in her dance class.

In my choreography class, the students and I discussed how they are going to make a dance piece on a theme, a mountain. One of the most common stories about a mountain is traveling to a mountain and to a beach...something like

that. But “MJ” [pseudonym] was different. MJ is more emotional...and he was doing something that expressed his emotions because what he had experienced is different.... the visual and emotional parts of the dance stood out, so I felt that he was much more unique in a positive way and creative when he was making a dance than being in a technique class.

Eunice said that students in her class liked MJ’s creative ideas expressed in his mountain dance, and she said to her students that 90 percent of students performed similar stories traveling to mountains, but MJ’s story was different, expressing how MJ felt fear when he was in a tent and saw lightning on the mountain. Eunice added that through this class, other students thought that “although we see a same object, we can be different. It is fun. I’m thinking this and he thinks that.” Through discussion and sharing their thoughts and ideas, students were able to see similarities and differences without bias. However, Eunice also felt that majority students and teachers often missed multicultural students struggling, such as MJ, who was not always able to fully express what he felt to his peers.

I tried to catch his own idiosyncratic things and made him share with friends. But sometimes he wasn’t able to explain his thoughts and feelings in detail in Korean. He was irritated with not being able to express his feelings. He cannot express some things in Korean well. So other students assumed that he cannot speak or doesn’t know...and the class ended...Although he was born in Korea, his mom was not a native Korean speaker, and he might communicate with his mom with simple words. So, when he dances or choreographs, and when we

needed to talk about his dance, he was rather saying “can I just move?” and I allowed that. I think that teachers should try to understand these kinds of students, but most teachers easily think that “oh, he is fine” or “he is indifferent” and pass them over.

Voices like MJ’s are often unheard and ignored. Thus, Eunice tried to listen to MJ through a variety of ways, such as discussion in class, one-on-one conversations, and his movements. She found that MJ’s creativity in dance making, although he was not able fully express it into words, indicated the importance of a teacher’s effort to listen to every student, giving them more opportunities and ways to share their feelings and thoughts.

One of the findings from my interview with Eunice is that teachers have an important role as multicultural advocates for ethnic minority students. Eunice described how she instructed students using multicultural subjects and perspectives in her choreography class.

When I asked MJ to tell about Korean traditional costumes, MJ was not familiar with those things, while Korean dance major students are familiar with them because they wear “beoson” [Korean traditional socks], inner pants, and “jeogori” [Korean traditional coats] in every Korean dance class. So I asked MJ that “what kind of socks are you [Taiwanese] wearing?” “Beoson look like this and what about Taiwanese? Did they wear shoes?” These kinds of questions...and then I asked the students to make a dance with beoson looking at them from different points of view and for MJ to make a

piece with Taiwanese shoes...the students' responses were positive. They said that MJ's dance was something cool and new.

Eunice brought another cultural object as a prop for dance making and had MJ share his own cultural background, and students had the opportunity to see and understand cultural differences. By exposing the students to different cultures, Eunice wanted students to avoid prejudices and negative biases about other cultures.

As a teacher of a multicultural class, Isabella stressed the importance of having a warm heart towards multicultural students in creating a positive learning environment. She was in tears when she was reminded of her multicultural students.

Identity education, self-esteem education...yes, education for minority groups should be touching and very warm. And, education for all should be about awareness, understanding, and self-esteem, too. Students who have low self-esteem usually tease and bully disadvantaged children.

Honestly, it is likely that multicultural students will live as a minority. They will have to live through many difficulties, and I hope that they remember my class as a warm memory that gives them strength to live when they face difficult times. I hope they do not drop out despite all of the difficulties they face, but still they try hard because of that moment.

Isabella tried to observe her students' behaviors and feelings and approach them with a warm heart. Isabella agreed with Freire's ideas that teachers need to learn "how important it is to know the concrete world in which their students live, the culture in which their students' language, syntax, semantics, and accent are found in action"

(Freire, 2005, p. 129). In other words, teachers who are “indifferent to the concrete context of immediate world of action and of sensitivity to the learners” cannot be ready to teach (p. 129). The responsibility of both of the teachers described here, Eunice and Isabella, was to listen and to become cultural change facilitators. Teachers can support multicultural students by not only creating a positive learning environment but also by being sensitive to what students experience, have, and believe.

Freire argues that a teacher needs to adhere to educational equity and justice in school for all students. He states that it is necessary that “teachers understand that the students’ syntax; their manners, tastes, and ways of addressing teachers and colleagues; and the rules governing their fighting and playing among themselves are all part of their *cultural identity*, which never lacks an element of class” (p. 89). He indicates that a teacher needs “to *observe* well, to *compare* well, to *infer* well, to *imagine* well, to *free* one’s sensibilities well, and to believe others, without believing too much what one may think about others” (p. 90). As a facilitator for change, the teacher is responsible for understanding the students’ cultural identity and freeing their sensibilities through adhering to educational equity and justice in school.

Eunice and Isabella tried to make a connection to their students’ cultures with concrete strategies. Eunice incorporated various cultural subjects into her classroom, instilling confidence in her student, MJ about his own cultural identity. Isabella paid attention to what her students needed with her sensitivity to them. Both teachers’ actions brought diverse perspectives that thrived in the classroom and freed their students’ sensibilities.

Multicultural Curriculum as Awareness Education for All

Kevin is a school inspector at the Korean education office. He was a classroom teacher for 11 years, a vice-principal for two years, and then became a school inspector in 2015. The role of school inspectors is to plan and facilitate educational programs, conduct teacher training, and evaluate the implementation of educational policies at the school level. School inspectors have the opportunity to be promoted to principal (Korean Educational Development Institute, 2006). Since becoming a school inspector, Kevin has been in charge of multicultural education-related projects. When he was asked a question regarding the definition of multicultural education, Kevin was very succinct and clear.

I think that multicultural education means what Bennett states, multicultural education is to promote multicultural competence of both major and minor groups through curriculum reformation with the goal of equal education so that all people can participate in and realize social injustice. In order for this, within the curriculum, teachers should teach equality, cultural understanding, cooperation, co-existing, diversity, anti-bias etc. in creating environments that all students can get along together even when a new student who has a different skin color comes to the classroom.

Throughout his interview, Kevin continually emphasized the six factors that need to be included in multicultural education: equality, cultural understanding, cooperation, co-existing, diversity, and anti-bias. He has put his theory into practice as a school inspector in Chunam province where his office is located.

Chunam [a province in Korea] believes that if the six factors [for multicultural education] such as equality, cultural understanding, cooperation, co-existing, diversity, and anti-bias are taught, students' multicultural competency, which means their abilities to understand, think, evaluate, and act through diverse ways and perspectives, would increase. And, it [the education office of Chunam] currently leads schools in Chunam with providing lesson plans for elementary, middle, and high school levels. And I think that this is the part that needs to be studied more, and it is necessary for teachers to have competency to teach students the six factors.

His recommendation offers an insight in regards to what the curriculum and instruction should be focused on in teaching and learning. Christine I. Bennett (2011) provides a “conceptual model of a comprehensive multicultural curriculum” that it seems to align with the Kyungseok’s six key factors regarding multicultural education curriculum (p. 31). Bennett (2011) states that the conceptual model is “intended to develop student understandings, values, attitudes, and behaviors related to the goals of multicultural education” (p. 30). The goals of this model are six: understanding multiple historical perspectives; developing cultural consciousness; developing intercultural competence; combating racism, sexism, and all forms of prejudice and discrimination; raising awareness of the state of the planet and global dynamics; and developing social action skills (Bennett, 2011). The six goals encompass not only developing an awareness of personal identity but also cultural consciousness and perspectives for reducing

racial/ethnic discrimination and prejudice. Kevin's six factors and Bennett's goals overlap and are interwoven with each other.

Most interviewees stressed the need of enhancing major groups' awareness regarding diversity in multicultural education. Although caring for and educating multicultural students so that they can adjust to Korea is important, Kevin, Eunice, and Isabella emphasized that without any change in the majority students' perception and awareness of cultural diversity and racial/ethnic equality, multicultural education cannot be truly meaningful. What they addressed in their interviews reflected what I found in Chapter 5, that multicultural education policies have emphasized enhancing an awareness of cultural diversity of majority students.

I remember one student from the Philippines. He was participating in the Dasarang Together Camp for 6th graders. There was a total of 40 multicultural students and 40 [majority] students together there in 2015. The student wasn't getting along with others well on the first day of the camp, so I called him out and had a conversation with him. While talking to him on several topics, I told him that before the 1970's the Philippines was a richer country than Korea and Korea is indebted to the Philippines because they built a Jangchung Gymnasium in Seoul for Koreans. Then, his eyes were wide open and he said, "really?" After our conversation, the student was doing well during the camp and back at his school. It shows that through enhancing awareness on cultural diversity, if all students become multiculturally friendly,

throwing away our own biases about multicultural students, it would greatly influence the increase of multicultural students' self-esteem. (Kevin)

Multicultural education...the current [multicultural] education is not for us, but for them [multicultural students]...Having MJ in class wouldn't make other students want to learn Taiwanese culture. It's just like "have you been to Taiwan? Did you like it?" And that's it. There is no interest or trying to understand other cultures among [majority] students. On the other side, it is a fact that the student [MJ] had to understand our culture and try...to learn so many things and I think it is a closed education. One side of the group needs to do everything and a thirsty person has to dig a well continually. Since our [multicultural education] direction is now not interactive, but just one way, I think other students also need to learn what we are lack and what we have more of in order to understand each other (Eunice)

Education for majority students should be about awareness education, understanding education. Not as Koreans, as themselves...like understanding me...understanding myself, and then "I'm like this and others are like that, and we are all precious." This kind of awareness of human rights. And then becoming global citizens. (Isabella)

While conducting my interviews, I felt that awareness education for majority students is deeply connected to a teacher's own education on multiculturalism. How could a teacher perform awareness education if (s)he does not know about it? To answer this question, I found that multicultural education should be a content-based curriculum.

All interviewees spoke about how multicultural education is not different from general education. In other words, there is not a distinct multicultural education curriculum. Rather, a multicultural education curriculum is a fluid curriculum within Korean Education National Standards.

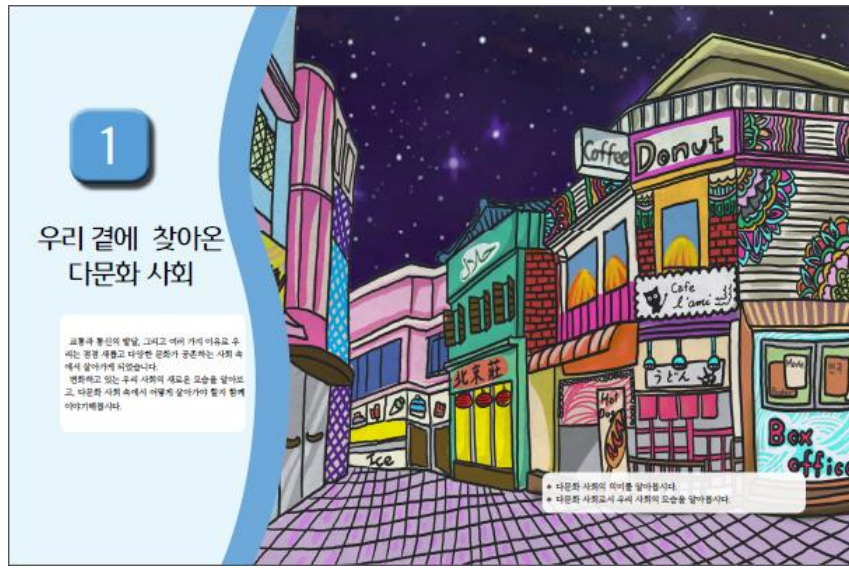
Multicultural education and general education are the same, but the goals of education are different. Also, a variety of teaching methods such as experiential learning and project learning needs to be used in order to accomplish the goals of both multicultural and general education. (Kevin)

Within the public school system, all teaching and learning should deal with the Korean National Curriculum. Teachers cannot change the curriculum but can include contents within the curriculum. So it [multicultural education] needs to be content-based in each subject. For example, if a teacher who has no awareness of multicultural education teaches cultural comparisons in English class, what would that look like? The teacher would give students a sentence example like this: "There is a movie actor A and a singer B, and how many years older is the actor than the singer? Let's say the actor is 30 years old and the singer is 26. The actor is 4 years older than the singer." This kind of example is not so meaningful in content, is it? For students, awareness education is to think at least once about how to compose a sentence applying multicultural contents... .. education can be so different, soooooo different depending on a person's awareness, who designs a curriculum even though having same purpose of education. It is a teacher who redesigns the national

curriculum...they [teachers] are the last and the first point of contact. The last on the side of the curriculum and the first on the side of the students...so I believe teachers are more [important] than researchers or education officials.
(Isabella)

According to the participants, there are a variety of ways to use or apply multicultural issues and content to teaching. Multicultural education-related concepts and contents can be applied to any subject. In order to do this, Isabella stressed that teachers need to be aware of and familiar with multicultural education. So, a dance teacher in a choreography class, for example, can bring social issues and topics to students, discuss them, and encourage students to make a dance regarding their thoughts and ideas. As the interviewees discussed, multicultural dance education and general dance education are not different, but if the curriculum can contain content that is related to awareness of diversity and equality, a dance teacher can design a dance class toward multiculturalism.

Isabella was specific about how the curriculum should be. As mentioned earlier in this chapter, Isabella was a co-author of several authorized textbooks on multiculturalism. So I asked her, “as a writer of multicultural textbooks for elementary students, what were the important contents in your writing?” and she responded that she considered four steps: knowledge, understanding, awareness, and practice. These four steps are well-presented in the textbook she wrote.



<Illustration 6> An example of a page from Chapter 1 of the textbook, “Multicultural Society that Came to Us”

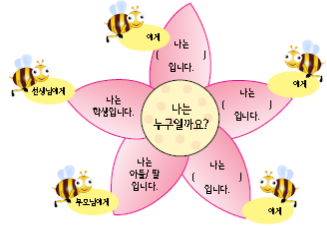
Also, they need to understand themselves, others, and us as “we.” Furthermore, students need to be aware of cultural diversity in terms of other cultures, customs, languages, and religions that are different from those that they are used to. They learn about diverse cultures not only on the surface level, but also about why others act in different ways. This awareness should go further into the recognition of self-prejudice and discrimination that exists in society.

2 관계 속에 살아가는 우리

나와 관계를 맺고 있는 사람들을 알아보고, 좋은 관계를 만들기 위해 노력할 것을 알아봅시다.

1 나와 관계를 맺고 있는 사람들을 알아봅시다.

나는 여러 사람들 속에서 살아가고 있습니다. 나는 주변의 사람들과 어떤 관계를 맺고 있으며, 그 관계 속에서 나의 역할은 무엇인지 생각해 봅시다.



집, 학교, 마을, 대한민국, 다른 나라에서 내가 다른 사람과 맺고 있는 관계를 생각해 보며 위의 빈칸을 채워 봅시다.

나는 누구와 가장 중요한 관계를 맺고 있나요? 그 이유는 무엇인가요?
 나의 주변 사람들이 나에게 대해 어떻게 생각했으면 좋겠습니까?
 내가 직접 만나지는 않았지만 나에게 영향을 준 사람에 대해 이야기해 봅시다.
 다른 사람들과 좋은 관계를 맺기 위해 어떤 노력을 해야 할까요?

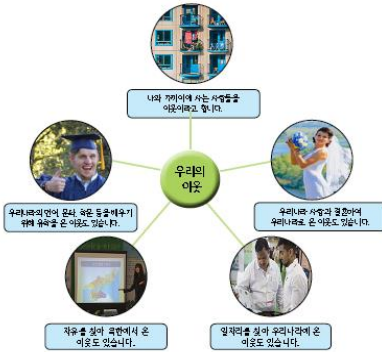
22

3 우리 주변의 이웃들

내가 속한 사회의 변화와 다양한 이웃에 대해 알아봅시다.

1 우리 주변의 다양한 이웃에 대해 알아봅시다.

사회가 다양하게 발전하고 변화하면서 우리 주변에는 새로운 이웃들이 생겨나게 되었습니다. 다음 그림과 내용을 보고, 우리 주변의 다양한 이웃에 대하여 생각해 봅시다.



26

<Illustration 7> Two example pages from Chapter 2 of the textbook, titled “Living in Relationships” and “Neighbors Around Us”

The multicultural education curriculum should not be just for multicultural students but for all students. This education can be approached in a content-based way that incorporates the six factors, such as equality, cultural understanding, cooperation, co-existing, diversity, and anti-bias through the four steps: knowledge, understanding, awareness, and practice (Kevin, personal communication, January 2017).

D. Summary

This chapter showed the findings of qualitative questionnaires with dance teachers and interviews with four key selected persons in Korean dance education, multicultural education, and multicultural administration. From the questionnaires, I found that there were both types of multicultural student participation (active participation despite lack of language skills and non-active participation). Some of them were actively engaged in

dance class, while some were not due to their lack of knowledge of the Korean language or relationship with classmates. However, most dance teachers felt that dance is a great medium of communication for those students. It was also important to have in-depth discussions with students to enhance understanding during class for both multicultural and majority students. In terms of bringing Korean cultural dance into dance class as a representative of Korean aesthetics, a number of teachers emphasized that this should be approached in various ways. Rather than teaching just Korean dance techniques, teachers need to introduce Korean culture through diverse materials so that students can deeply understand its origin and embody the cultural movement. Finding commonalities among Asian cultures would also help students' perceptions on diverse cultures.

From the interviews, one of my main findings involves *hung*, ' or the "essence of Korean dance associated with Korean psychological characters" can be translated as a feeling of excitement or enthusiasm (Shin et al, 2012). Emphasis on *hŭng* as a key element of teaching Korean dance could foster multicultural students' understanding of Korean aesthetical values and concepts within the tradition. Another important theme is teaching Korean dance in a global context, which is related to intercultural competence. Korean dance teaching should not be focused only on dance techniques; rather it should, for example, be approached as a medium for understanding other cultures through comparison with others. Also, some interviewees emphasized the importance of the teacher's role and some said that teachers should be a facilitator for change on behalf of multicultural students. I also found that multicultural education should help enhance students' awareness of cultural diversity and equality. Incorporation and implementation

of those concepts and factors that the interviewees recommended aided the process in developing my proposal of multicultural dance education program as presented in the next chapter.

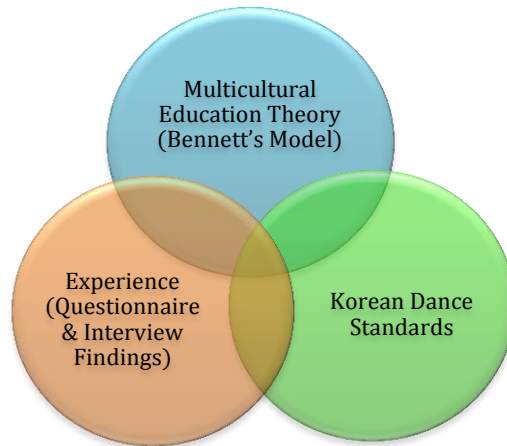
CHAPTER 7
PROPOSAL OF A MULTICULTURAL DANCE EDUCATION
CURRICULUM DESIGN FOR TEACHERS

A. Introduction

Based on the findings from Chapters 4, 5, and 6, I developed a multicultural dance education course that would be taken in college by students who want to teach dance. The proposed course is part of an implemented curriculum. This course is based on Bennett's multicultural education model that employs the findings from my questionnaires and interviews as well as the contents for multicultural education as laid out in the *2015 Revised Korean National Curriculum* and the dance standards of the Korea Arts and Culture Education Service. The purpose of this chapter is to present a curriculum that reflects the increasing diversity of the Korean population and to instruct future dance teachers how to be culturally and ethnically responsive to the student population in their classes.

This chapter also discusses the theoretical backgrounds that inform the curriculum, including Bennett's multicultural education model and the multicultural education contents from the *2015 Revised Korean National Curriculum of Physical Education* by the Department of Education in Korea and the *2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)* by the Korea Arts and Culture Education Service affiliated with the Department of Culture, Sports, and Tourism. Through an application of Bennett's model to the Korean multicultural

education dance standards, I developed the key contents, goals, and objectives of my own multicultural dance education curriculum.



<Figure 3> The three main components of the proposed multicultural dance education course

I propose here my own multicultural dance curriculum model for undergraduate students. This chapter will present a multicultural dance education course proposal and a sample syllabus that presents the course goals and objectives, the course design, and the assessment criteria. This dance course is for undergraduate students required by the dance department for all majors, but specifically targeting students who are interested in teaching dance.

In designing this curriculum, I focused on three considerations. First, this curriculum reflects the current demographic situation in Korea, including make-up of ethnic population, characteristics of ethnic groups' cultures, as well as the Korean Education Standards so that the curriculum is suitable for Korea's multicultural education program. Second, the purpose of the proposed multicultural dance education curriculum

is to enhance dance teachers' multicultural sensitivity. "Awareness education," as it was termed by one of my interviewees, is necessary for teachers to enhance their awareness on issues related to cultural diversity, equality, social justice, prejudice, and discrimination. Third, this curriculum was designed to teach an understanding of Korean culture and an appreciation of diverse cultures from a multicultural perspective, rather than as a "tourist curriculum" (Derman-Sparks et al, 1989).

B. Theoretical Grounding

a. Bennett's Model

Throughout my research I discovered the prominence of Bennett's theory on multicultural education, both as it is discussed by multicultural education researchers as well as applied by educators, including my interviewees Kevin and Isabella. Chang and Cha (2012) explain that the reason they chose Bennett over other multicultural theorists, such as Banks, Sleeter, and Grant, is because the concepts and terminology that Bennett (2011) employs to explain her theory are essential and comprehensive (p. 3). Chang and Cha (2012) argue that Korean multicultural education research aligns with Bennett's theory (p. 3).

I chose to ground my curriculum in Bennett's theory because I found that Bennett's theory finds a balance between Tyler and Pinar. While Bennett gives pre-determined objectives as a big umbrella, he also focuses on individually negotiated learning, such as helping students find meaning from experience and make dance from it. Based on Bennett's six goals, I created my own six objectives for this course. However,

within these objectives I focus on “the investigation of the nature of the individual experience of the public” (Pinar, 1975, p. 64) by offering activities that help students understand their experiences through class. Pinar (1975) defines *currere* as “experience in educational contexts” (p. 413), which supports the “reverse [of] one’s outer-directedness, one’s enslavement to the stimulus-response reality of the present public world” (p. 409). So these objectives that I set based on Bennett’s model provide a balance and fluidity in experience and meaning.

Bennett’s model is also aligned with Ellis’ society-centered curriculum, which is based on social issues and real-life problems such as community affairs and equality. The role of the teacher in the society-centered curriculum is to be a facilitator, which connects to my aim for this course. Throughout my proposed course, the instructor will facilitate learners to work together as a group focusing on “the integration of people” (Ellis, 2004, p. 76). Such group work and collaboration focused on integration will help student’s learning through cultural consciousness through acknowledging and valuing differences between self and others which Bennett emphasizes.

Bennett (2011) identifies multicultural education through four dimensions: *equity pedagogy*, *curriculum reform*, *multicultural competence*, and *social justice*. *Equity pedagogy* is the idea that pedagogy should provide all students with “fair and equal educational opportunities,” especially ethnic minority or economically disadvantaged students (Bennett, 2011 p. 5). Considering students’ different cultures and cultural styles, equity pedagogy aims to create positive classroom environments. *Curriculum reform* involves expanding “traditional course content through inclusion of multiethnic and

global perspectives” (Bennett, 2011, p. 6). In contrast with equity pedagogy, which specifically addresses the needs of minority students, curriculum reform is for “both minority and nonminority students” in building new aspects of educational contents that enhance understanding of cultural differences (p. 6). *Multicultural competence* relates to the ability to perceive, evaluate, believe, and do in multiple ways. It focuses on “an increased awareness of multiculturalism as ‘the normal human experience,’” and does not create “dichotomies between native and mainstream culture” (Bennett, 2011, p. 10). A significant goal of multicultural education, multicultural competence helps students “retain their own cultural identity while functioning in a different cultural milieu” (p. 10).

The goal of *social justice* is to develop in teachers the ability to recognize inequitable social structures so that they are committed to “combat racism, sexism, and classism through the development of appropriate understanding, attitudes, and social action skills” (Bennett, 2011, p. 10). Bennett (2011) describes the process of developing social justice through three steps: removing myths and stereotypes regarding race/ethnic, culture, and other identity groups; exploring the historical and current evidence of racism, sexism, and classism in the world; and developing “an anti-oppression orientation and antiracist, antisexist, anticlassist behavior” in everyday life (p. 10). The social justice dimension in multicultural education promotes the active engagement of teachers and students in action towards achieving social justice.

Comprehensive models of multicultural education have been proposed to reform the current curriculum, including Bank’s model for multicultural curriculum reform (2002), Bennett’s conceptual model of a comprehensive multicultural curriculum (2011),

Jang's teacher education model for multicultural education (2008), Jho and Park's multicultural class model (2009), Moon and Bae's cultural competency teacher training model (2011), and H. J. Kim's multicultural teaching and learning model based on children's literature (2013). While some models focus on the development of multicultural sensitivity and intercultural competence in teachers' education and others focus on curriculum reform, Bennett's model is inclusive of multicultural and majority students and could be applied to both teacher education and curriculum reform.

Bennett's (2011) model is designed to provide all students with equal opportunities to develop their abilities, learn cultural differences from diverse perspectives, enhance their multicultural competence, and participate in social justice. Based on four core values: "responsibility to a world community," "acceptance and appreciation of cultural diversity," "respect for the earth," and "respect for human dignity and universal human rights," Bennett (2011) offers six goals of multicultural education that attend to the student's "understandings, values, attitudes, and behaviors" (p. 31). The first goal is "to develop multiple historical perspectives" (Bennett, 2011, p. 31). Bennett (2011) states, "past and current world events must be understood from multiple national perspectives," and both minority and majority perspectives should be equally considered (p. 30). One example of this could be to understand the multiple historical perspectives that "correct this[the] Anglo-Western European bias" or Korean's *sunhyeol* (pure-blood) bias that discriminates against bi-racial and mixed-blood Koreans (Bennett, 2011, p. 30).

The second goal is to strengthen cultural consciousness. This goal is for awareness education that helps teachers and students perceive that one's own styles,

thoughts, cultures and behaviors can “differ profoundly from [those] held by many members of different nations and ethnic groups” (p. 30). The third goal is to strengthen intercultural competence that emphasizes “empathy and communication” (p. 30). Through intercultural competence, teachers and students are able to understand personal intention and unconscious cues such as gestures that are different from their own. Developing “self-awareness of the culturally conditioned assumptions people of different cultural backgrounds make about each other’s behaviors and cognitions” is important for this goal (Bennett, 2011, p. 11). The fourth goal of Bennett’s model is to “combat racism, sexism, and other forms of prejudice and discrimination” (Bennett, 2011, p. 31). Similar to Bennett’s fourth dimension of multicultural education, *social justice*, this goal is to “develop antiracist, antisexist behavior based on awareness of historical and contemporary evidence of individual, institutional, and cultural racism and sexism” in the world (p. 31). Bennett (2011) stresses basic human similarities, dispelling myths and stereotypes of different race/ethnic, gender, and other identity groups (p. 11).

The fifth goal is to increase “awareness of the state of the planet and global dynamics” (Bennett, 2011, p. 32). The goal is to promote knowledge of “prevailing world conditions, trends, and developments” (Bennett, 2011, p. 32). It also involves an awareness of simple events in the world, “such as the introduction of new technologies or of health and nutrition practices into a society” that can have a global impact or bring dramatic changes to people’s lives (p. 32). The last goal of this model is to build social action skills to “resolve major problems that threaten the future of the planet and the well-being of humanity” (p. 32). This goal strives for both minorities and non-minorities

to become change facilitators and have a sense of global responsibility. Bennett (2011) indicates that these six goals “should be woven into an overall curriculum design that allows separate subject areas and courses to emphasize those goals that are most compatible with the subject matter boundaries and age groupings of a particular school system” (p. 32). Although some aspects of the six goals overlap, these comprehensive goals in sequence promote a well-balanced multicultural perspective.

b. Dance Standards in Korea

Guided by Bennett’s six goals, I explored the multicultural elements presented in Korean dance-related standards such as the *2015* and the *2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)*, which are two major dance standards in Korea. For the *2015 Revised Korean National Curriculum of Physical Education*, I examined only the “Expression” category of the curriculum because dance in Korean schools falls under this category. The *2015 revised Korean National Curriculum of Physical Education* was designed to be taught by a dance teacher certified by the Department of Education, who is teaching a regular class as a full-time faculty member. The *2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)* was developed by the Korea Arts and Culture Education Service affiliated with the Department of Culture, Sports, and Tourism. So this curriculum is used by dance teachers who are certified as Arts and Culture Education instructors by the Korea Arts and Culture Education Service. Most dance teachers with this certification teach at both regular and afterschool programs, but in a part-time capacity.

The 2015 Revised Korean National Curriculum of Physical Education

This curriculum is divided into four sections: characteristics, goals, contents system and achievement standards, and assessment. The main physical education competency in this curriculum is the ability to embrace knowledge, skills, and behaviors that are acquired through physical activities and an internalization process (2015 *KNCPE*). This competency includes four areas: health management competency, physical training competency, game performance competency, and physical expression competency. Dance is included as part of the physical expression competency area. “Physical expression competency” means the ability to express and embrace thoughts and feeling through the body and movement. In terms of multicultural education contents, one of the goals of physical expression competency is to develop a perspective that supports beauty, values, and *diverse cultures* through creative expression of body movement and to empathize with others’ movement expressions based on an understanding of movement language and elements. It seems that through movement, this curriculum aims to develop the student’s ability to self-express and understand others’ expressions as well.

Elements regarding multicultural education were only found in the standards for 5th and 6th grades and for middle school. The following two tables (Table 8 and Table 9) present the elements and concepts related to multicultural education as they are described in the *2015 Korean National Curriculum of Physical Education*. In terms of cultural elements, the curriculum includes “folk expression” content for 5th and 6th grade students and “traditional expression” and “modern expression” for middle school students. Looking at the contents related to multicultural education, this curriculum is lacking in

several ways.

First, this curriculum emphasizes only learning about various cultures, following a “tourist curriculum,” like described by Derman-Sparks (1989). This curriculum focuses on “offering students as many various folk dance experiences as possible” (2015 *KNCPE*, p. 25). Adding new folk dances does not bring about an understanding of cultural diversity. As Ye-Won Suh (2014) indicates, communication-related contents are lacking in this curriculum; contents related to communication, awareness of differences, and intercultural competence should be included. Although this curriculum states that expression is about increasing the quality of communication, developing relationships, embracing diverse cultures, and appreciating diversity, there is a discrepancy between curriculum goals and specific contents, objectives, and/or examples.

Second, this curriculum is based on the assumption that learning basic movements and formations of different cultural folk dances will enable students to understand cultural meanings of other countries. It states in the “teaching and learning methods and notes” section for the 5th and 6th grade curriculum, that a teacher guides students to learn the basic movements and formations of each folk dance in order for students to understand the cultural meanings of each folk dance. Yet according to Bennett’s theory, learning basic movements and formations is not enough for understanding meaning. For Bennett, understanding other cultures requires “the development of multiple historical perspectives,” meaning learning folk dance is not just about learning the steps of the dance; rather, it is about approaching traditional folk dance from both minority and majority points of view (Bennett, 2011, p. 30). Third, the examples for folk dance and

traditional expression that are provided in this curriculum do not reflect Korean demographic ethnic diversity. For example, “Gustav Skoal” is a Swedish folk dance and “Mayim” is an Israeli folk dance. Since the majority of immigrants in Korea are from China, the Philippines, and Vietnam, the examples in the curriculum should be updated to include more relevant folk dances that offer perspectives on cultures that make up Korea’s immigrant population. This learning experience would help all students connect to diverse people who they may encounter and enrich their intercultural competence.

5th and 6th Grade	
Content Elements	<ul style="list-style-type: none"> • Meaning of folk expression • Basic movement of folk expression • Structure of folk expression • Openness
Objectives	<p>[6C04-01] Students will explore types and characteristics of traditional folk expression from countries around the world.</p> <p>[6C04-02] Students will apply appropriate basic movements to express unique characteristics of folk expression from countries around the world.</p> <p>[6C04-03] Students will present their work based on various expressions (basic movement, formation, rhythm, etc.) that are included in the folk expression activity and appreciate other students’ work.</p> <p>[6C04-04] Students will participate with an open mind that acknowledges and respects various cultures of different ethnicities around the world.</p>
Teaching and Learning Methods	<ul style="list-style-type: none"> • Select dances that present each country’s cultural characteristics (natural environment, life styles, etc.) to help students understand culture through folk dance. • Guide students to learn basic movements and formations of each folk dance in order for them to understand the cultural meanings of the folk dances. • During activities, try to use music so that students can express their body movement with music in harmony. Instruct students to learn the different rhythms that reflect each culture by listening to music that includes cultural characteristics.
Assessment	<ul style="list-style-type: none"> • For folk expression, evaluate whether students understand the characteristics of history, culture, environment, etc. along with students’ performance of folk dance. • Evaluate both students’ performance of basic movements and formations of the folk expression, as well as their understanding of its meaning.
Examples	<ul style="list-style-type: none"> • Korean folk dance (<i>gang-gang-sul-lae</i>, <i>Tal-chum</i>, etc.) • Foreign folk dance (<i>Tinikling</i>, <i>Gustav Skoal</i>, <i>Mayim</i>, etc.)

<Table 8> Multicultural education elements described in *the 2015 revised KNCPE (Expression)* for 5th and 6th grades

Middle School		
Elements of Content	<ul style="list-style-type: none"> • History and characteristics of traditional expression • Expressional movement and principle of traditional expression • Performance of traditional expression • Sympathy 	
Objectives	Traditional Expression	<p>[9C04-05] Students will understand the history and characteristics of traditional expression and appreciate, and analyze expression styles, figures, documents, events, etc.</p> <p>[9C04-06] Students will understand movements and principles of traditional expression and express themselves aesthetically.</p> <p>[9C04-07] Students will present works that reflect characteristics and principles of traditional expression and appreciate and evaluate elements of expression and methods represented in the works.</p> <p>[9C04-08] Students will understand and embrace various cultural differences through participating in traditional expression activities.</p>
	Modern Expression	<p>[9C04-09] Students will understand history and characteristics of modern expression, and appreciate and analyze expression styles, figures, documents, events, etc.</p> <p>[9C04-10] Students will understand movements and principles of modern expression and express themselves aesthetically.</p> <p>[9C04-11] Students will present works that reflect characteristics and principles of modern expression and appreciate, and evaluate elements of expression and methods represented in the works.</p> <p>[9C04-012] Students will compare and evaluate meanings and values of various expressions in cultures through participating in modern expression activities.</p>
Teaching & Learning Method and Note for Teachers	Traditional Expression	Help students develop an ability to respect traditions; offer opportunities to experience various cultures that include traditional expression and movement, and guide students to present and appreciate various works.
	Modern Expression	Help students freely express various body movements by expressing one's thoughts and feeling and present and critically appreciate creative works of oneself and others.
Assessment	Traditional Expression	Evaluate whether students understand history and characteristics of traditional expression, and create and present works that reflect characteristics and principles of traditional expression.
	Modern Expression	Evaluate whether students express one's own thoughts and feelings through movements and principles of modern expression, and how they compare and evaluate one's and

		others' works.
Examples	Traditional Expression	Korean traditional dance Foreign traditional dance
	Modern Expression	Modern dance, Sports dance, Line dance, Jazz dance, Hip hop dance, etc.

<Table 9> Multicultural education elements described in *the 2015 revised KNCPE (Expression)* for middle school

The 2015 Revised Korean National Curriculum of Physical Education

(Expression) demonstrates some of the values of traditional cultures and cultural diversity; however, it does not specifically connect these values through expression of the body. Also, the examples, such as the Korean folk dance and foreign folk dances, described in this curriculum do not show any connection with cultural diversity. The curriculum needs to develop connections between each content, such as comparing a Korean folk dance with other East Asian folk dances, so that students learn diverse culture from wider perspectives, instead of just adding to their knowledge about other dances. Thus, for the multicultural dance education course that I propose, I will incorporate learning diverse cultures from a cross-cultural point of view.

The 2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)

The 2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance) (*DTLP-Dance*) consists of five levels: 1st-2nd grade, 3rd-4th grade, 5th-6th grade, middle school, and high school. Comparing *DTLP-Dance* to the *KNCPE (Expression)*, one important difference is that this standard provides specific sample lesson plans for teachers. Additionally, this standard was developed by dance educators, while the *KNCPE* was developed by physical education researchers. A main focus of this curriculum is the “development of dance education model and contents” based on dance

education theoretical systems, such as Smith Autard's (1988) Midway model and McCutcheon's (2006) Cornerstone model (*2014 DTLP-Dance*, p. vii). The purpose of this standard is to develop dance literacy, which is presented in its own development model. It states that dance literacy is the ability to understand dance and to present dance in various ways (*2014 DTLP-Dance*, p. 13). In other words, it is about increasing comprehensive competency that students tell, listen, and read dance through experiencing, exploring, and expanding dance. Based on this dance literacy model, this standard offers four areas of dance education standards: "Performing (Dancing)," "Creating (Dance-making)," "Appreciating (Dance-reading)," and "Communicating (Dance-sharing)."

In terms of elements concerning cultural diversity or multicultural education, this curriculum is quite similar to the *KNCPE* (Expression). Although this standard is designed for dance education, it is still based on an analysis of the *KNCPE*. So, this dance curriculum does not go beyond the influence of the *KNCPE*. For example, the Israeli folk dance "Mayim" and the Danish folk dance "Ace of Diamond" that are included in the *KNCPE* are also used in the sample lesson plans in the *DTLP-Dance curriculum*. The following table (Table 10) shows the elements related to multicultural education described in the *2014 DTLP-Dance* standard. The standard for the elementary level is divided into five sections: Integrated arts (only for 1st-2nd grade), Exploring dance, Creating dance, Korean folk dance, and Foreign folk dance; middle and high school levels are divided into five areas: Exploring dance, Creating dance, Appreciating dance, Korean folk dance, and Foreign folk dance.

	1 st - 2 nd	3 rd -4 th grade	5 th -6 th grade	7 th -12 th grade
Integrated Arts (for 1st-2nd grade)		N/A	N/A	N/A
Exploring Dance	N/ A	<ul style="list-style-type: none"> • Korean dance (Court and Folk dance) • Western dance (Ballet and Modern dance) • Popular dance (Jazz, Tap, Sports dance) 	<ul style="list-style-type: none"> • Korean folk dance • Western folk dance • Eastern folk dance 	<ul style="list-style-type: none"> • Comparison of Court dance and Folk dance (Korean and Foreign)
Creating Dance	N/ A	X	X	X
Korean Folk Dance	N/ A	<ul style="list-style-type: none"> • Korean traditional music (<i>Arirang</i>) • <i>Ong-hae-ya-chum</i> • <i>Bat-no-rae-chum</i> • <i>Pung-nyun-ga-chum</i> 	<ul style="list-style-type: none"> • <i>Gang-gang-sul-lae</i> • <i>Sogo-chum</i> • <i>Tal-chum</i> 	<ul style="list-style-type: none"> • <i>Hut-teun-chum</i> • <i>Gang-gang-sul-lae</i> • <i>Tal-chum</i>
Foreign Folk Dance	N/ A	<ul style="list-style-type: none"> • Finding global village friends • <i>Penguin Dance</i>-East Europ, <i>Birdy Dance</i>-Netherlands, <i>Pata pata</i> – Nigeria, <i>Cowboy Charleston</i> –USA, <i>Gustaf's Skoal</i>-Sweden, <i>Progressive barn dance</i> – England, <i>Jenka</i>- Finland, and <i>Spain Gypsy Dance</i> –Spain 	<ul style="list-style-type: none"> • Americas (<i>Flip Flop Mixer, Ziggy, Merry Christmas Polka</i>-USA) • Europe (<i>To Tur</i> – Denmark, <i>Ace of Diamond</i> – Denmark, <i>Das Fenster</i>-Germany, <i>Troika</i>-Russia) • Asia (<i>Mayim</i>-Israel) 	<ul style="list-style-type: none"> • Americas (Friendship mixer, Heel & Toe Polka, Giddy Up, Play Ground in My Mind-USA) • Europe (<i>Circassian Circle</i>-England, <i>Zigeuner Polka</i>-Germany, <i>Cicerenella</i>-Italia, <i>Lo Brisa-pe</i>-France) • Oceania and Asia (<i>Hinech Ma Tov</i>-Israel, <i>Waves of Bondi</i>-Australia)
Appreciating Dance (for 7th-12th grade)	N/ A	N/A	N/A	<ul style="list-style-type: none"> • Appreciating dance in cultural & aesthetic perspectives (Dance and costume, music, literature, re-creation) • Appreciating dance from historical & philosophical perspectives (Dance and life styles, world community, philosophy, society)
Popular dance	N/ A	N/A	N/A	Waltz, Polka, Cha-cha-cha, Hip-hop, Contra Dance, Circle Dance, Line Dance

<Table 10> Elements associated with multicultural education in the *2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)*

Similar to the *KNCPE* (Expression), this standard also attempts to instruct folk dances that are mostly from Western countries and therefore do not reflect the demographic ethnic diversity of Korea. American and European folk dances are predominant in this standard among non-Korean folk dances, whereas the dances of the most dominant ethnic groups of Korean immigrants are from China, Japan, Vietnam, and the Philippines are not mentioned. Moreover, Israeli and Australian folk dances are introduced as Asian folk dances in the Foreign folk dance section, rather than those Asian countries that represent the major immigrant groups in Korea.

Folk dance is also often conflated with popular dance as the definition of popular dance in the standard is sometimes ambiguous. For example, in the 3rd-4th grade level, the “exploring dance” section describes popular dance as Jazz, Sports, and Tap dance, while the popular dance section in the 7th-12th grade level lists Waltz, Polka, Cha-cha-cha, Hip-hop, Contra dance, Circle dance, and Line dance. This inconsistency might lead dance teachers and students to be confused about the meaning of popular dance because Waltz and Polka could also be included in the foreign folk dance section.

Also, Korean traditional dance contents for each level are not provided a sequential process. For example, two Korean traditional dances, *Gang-gang-sul-lae* and *Tal-chum* overlap between 5th -6th grade and 7th – 12th grade. Moreover, the sample lesson plans of *Gang-gang-sul-lae* from both levels look similar. Students might think that the contents of Korean traditional folk dance are repetitive, so more various and sequential

Korean traditional folk dances should be introduced to students.

Although this standard has few contents and values regarding multicultural education, it contains lesson plans that could be essential to courses related to multicultural dance education. A lesson plan in the “Appreciating dance” section of the 7th-12th grade level introduces Islamic culture and a related dance work to promote students’ understanding of multiculturalism and Islamic culture (2014 DTLP-Dance, p. 495). This lesson starts by showing DV8’s dance piece, “Can we talk about this?” which “addresses questions of free speech, multiculturalism and Islam” (Manzoor, 2012). This piece raises the issues in “the West-Salman Rushdie’s *The Satanic Verses*, Theo van Gogh’s murder and the Mohammed cartoons” and questions multicultural policies that promote “minority cultural and religious values” (Newson, 2012).

After watching the dance, students discuss several topics, such as freedom of expression in a multicultural society and conflicts of different cultures. This lesson leads students to brainstorm key words and express these key words through movement as a group. The dance piece, “Can we talk about this?” aligns with increasing cultural consciousness as described by Bennett in showing how to express iniquity of “racism, sexism, and other forms of prejudice and discrimination” through dance (Bennett, 2011, p. 31).

C. Multicultural Dance Education Course Proposal

a. Course Title

Introduction to Multicultural Dance Education

b. Course Description

The growing number of ethnically diverse students in Korean society requires all dancers and dance educators to have an understanding of the concept of cultural diversity and its relationship to practices in dance and dance education. The purpose of this course is to understand the dynamics of cultural diversity in Korea. Key issues of race/ethnicity, cultural diversity, and their manifestations will be illustrated. This course aims to provide students with a deeper understanding of concepts concerning cultural diversity and intercultural competence and their relationship to educational practices in order to develop their own pedagogical practices. Issues of identity, cultural diversity, empathy, and global citizenship will be addressed from a multicultural perspective to challenge student's own assumptions and biases and to strengthen their awareness of diversity.

This course will incorporate dance studies and dance movement every week. Ranging from finding commonalities in East Asian dance to individual and group dance making, the course will deal with multiple ways and perspectives on how we as dancers and dance educators vary in our perspectives in terms of values, beliefs, and opinions of otherness and others' cultural dance. Throughout the semester, this course will encourage students to challenge their perspectives, to express themselves, to empathize with other cultures and dances, and to use dance as a tool for social justice advocacy.

c. Course Goal and Objectives:

This course is intended to enable students to “develop multiple historical [and cultural] perspectives” and to “strengthen cultural consciousness” and “intercultural

competence” through a process of dance making (Bennett, 2011, p. 30, p. 31). Thus, the goal of this course is the following: By the end of this semester, students will be able to understand equity pedagogy and social justice and to present their multicultural competence through dance. Among Bennett’s six goals, I selected key words and concepts and used them in developing the goal and objectives for this course in accordance with findings from my questionnaires and interviews. I also built on studies by Korean multicultural educators that I outlined in Chapter 2. The following table shows the goals and key concepts for the multicultural dance education course.

Bennett’s six goals	The objectives of the multicultural dance education course	The key concepts of the multicultural dance education course	Dance examples taught in the multicultural dance education course
To develop multiple historical perspectives	To develop multiple historical and cultural perspectives in dance	Cultural values in dance, Cultural identity, Historical perspectives	<i>Chun-Aeng-Jun</i> (a Court dance from Korea, China, and Japan) and <i>Sa-Ja-Chum</i> (a Lion Dance from Korea, China, and Japan)
To strengthen cultural consciousness	To strengthen cultural consciousness through acknowledging and valuing differences between self and others	Self-identity & group identity, Awareness of cultural diversity	“Who am I” dance (Individual work)
To strengthen intercultural competence	To strengthen intercultural competence through learning body language and expression and traditional dance of different cultural backgrounds	Empathy, Communication, Understanding meanings of body language	<i>Arirang</i> and Chinese-Korean Dance, <i>Changbaekchong</i> and East Asia Dance (Guest Artists)

To combat racism, sexism, and other forms of prejudice and discrimination	To express iniquity of racism, sexism, and other forms of prejudice and discrimination through dance	Anti-bias, Equality, Social justice, Human rights, Challenging assumption of <i>sunhyeol</i> -ism	DV8's 'Can we talk about this?' & "Social Justice Dance" (Group work)
To increase awareness of the state of the planet and global dynamics	To acknowledge the state of the planet and global dynamics and use these as dance themes	Global citizenship, Preventing environmental pollution, Peace, Environment, Dance in Nature	Eco Dance
To build social action skills	To develop social action skills in teaching	All students, Practice, Cooperation, Advocacy of diversity	Teaching Philosophy

<Table 11> Goals, objectives, key concepts, and main examples of the multicultural dance education course based on Bennett's model

Objective 1: Students will develop multiple historical and cultural perspectives in dance

The course will foster students' multiple historical perspectives, or "the knowledge and understanding of the heritage and contributions of diverse nations and ethnic groups, including one's own" (Bennett, 2011, p 324). By developing awareness of both minority and majority perspectives, the course will help students interpret cultures and dances in multiple ways. Students will be asked to view a Korean traditional dance from an East Asian point of view, finding similarities and historical influences in each East Asian country's cultures.

For example, the instructor will introduce *Chun-Aeng-Jun*, a Korean Court Dance that also existed in China and Japan. *Chun-Aeng-Jun* is usually known as Korea's own

traditional dance. However, historically the dance was shared by the three countries, Korea, China, and Japan, and the characteristics of each country's cultural history regarding this dance are different (Lee, 2015). Mi-Yeon Lee (2015) indicates that Japan's *Chun-Aeng-Jun*, for example, was influenced by China, and so the dances look similar, while Korea's *Chun-Aeng-Jun* adopted some features from China and created a different, unique form of *Chun-Aeng-Jun*.

Knowing this background will help change students' historical and cultural perspectives from ethnocentrism to cultural relativism. Another example is the *Lion Dance*, which is known as a Chinese traditional dance. However, Hur (2012) explains that the dance was transmitted throughout not only China, Japan, and Korea but also Vietnam and India, emphasizing that the dance should be viewed as a "culture complex" of East Asian traditional dance. Because of this the dance demonstrates the relationship of each country's influence and the transmission of cultures among the nations. By promoting historical knowledge on such cultural dances of East Asia and focusing on cultural values and connectivity between cultures, students will develop multiple historical and cultural perspectives in dance.

Objective 2: Students will strengthen cultural consciousness through acknowledging and valuing differences between self and others

The course emphasizes that cultural consciousness starts from first understanding one's own identity and then others. This curriculum will promote understanding the importance of the student's self and family, including the student's cultural backgrounds and experiences. This understanding will increase students' respect of difference. For the

corresponding dance activity, students will be asked to describe their cultural backgrounds and experiences, such as family history in writing.

The writing process will be emphasized in this activity in order for students to conceptualize their experiences. Van Manen (1990) states that writing “teaches us what we know, and in what way we know what we know” (p. 127). Writing about themselves and family teaches students what they know and how they interpret, offering opportunities for students to interact across identity and experience. Based on the writing, students will make a short solo dance. The students are free to make the dance their own, but discussion with the instructor about making the dance will be required. Through demonstration and the student’s writing and dance, students will be able to acknowledge the differences in individual backgrounds and experiences. Expression of oneself through movement will enhance communication skills in that students will learn how to express themselves and listen to others in dance.

Objective 3: Students will strengthen intercultural competence through learning body language and expression and traditional dances from different cultural backgrounds

The course will develop students’ intercultural competence, which is “the ability to interpret intentional communications (language, signs, gestures), some unconscious cues (such as body language), and customs in cultures different from one’s own” (Bennett, 2011, p. 324). In order to relate this concept to dance, the instructor will introduce two dances: *Arirang*, which is representative of Korean folksongs, and a Chinese-Korean

dance drama, *Changbaekchong* [The Spirit of Changbai Mountain] that majority students might be unfamiliar with. *Arirang* offers “a context from which the memory of Japanese colonialism and sense of loss is drawn” (Um, 2005, p. 219). I chose the *Joseonjok* Chinese-Korean dance drama because Chinese-Korean is the largest demographic group of immigrants in Korea. Among this group are the *Joseonjok*, or Chinese immigrants who have had a long-historical connection with Korea. *Joseonjok* refers to the people who moved to northeast China during the Japanese imperial occupation of Korea (1910-1945).

The dance drama *Changbaekchong* depicts “a collective history of the Korean minority as full members of the Chinese multi-ethnic socialist state” (Um, 2005, p. 203). Hae-Kyunng Um (2005) illustrates that *Changbaekchong* expresses Chinese-Korean’s aspirations and identities in dialectics. Um states, “the aesthetic differentiation made by the Chinese-Korean artists between their dance and those of their homelands illustrates how Korean tradition is identified and interpreted in this diaspora to define their cultural hybridity” (p. 221). Drawing a parallel between *Arirang*, which represents the diaspora’s memory of a particular historical period in Korea (homeland), and *Changbaekchong*, which describes a history of the Chinese-Korean community, will promote students’ empathy toward other cultures, and hopefully change their assumptions or biases they might have towards Chinese immigrants, especially *Joseonjok*.

Students will also learn some traditional dances and different gestures, customs, or styles from different countries such as India, the Philippines, Vietnam, China, and Japan so that students can enhance their self-awareness of the cultural assumptions they make about people from each different cultural background (Bennett, 2011). Guest artists

from other countries who are living in Korea will be invited to demonstrate the traditional dances and share their life experiences as dancers. Students will observe and learn the dance, listen to guests talk about their lives, and write a reflection on the class experience. This kind of hands-on experience with other cultures will bring a deeper understanding of diversity and empathy.

Objective 4: Students will express iniquity of racism, sexism, and other forms of prejudice and discrimination through dance

The course will emphasize anti-bias teaching and lessening prejudice and discrimination towards ethnic minority groups in Korea. To express iniquity of racism, sexism, and other forms of prejudice and discrimination through dance, the instructor will show DV8's dance piece, "Can we talk about this?" as an example of a "Social Justice Dance." Students will then make their own "Social Justice Dance" in groups. After watching the dance, students will discuss how the choreographer approached the main topics through dance and the messages they got from this piece. Students will be assigned a required reading related to Korea's *sunhyeol* (pure-blood) bias that is against bi-racial and mixed-blood Koreans and write a critical review that highlights one's own prejudice and discrimination. As a group, students will articulate issues and problems and will be asked to imagine themselves as antiracist and make a "Social Justice Dance" with themes associated with individual, institutional, or cultural racism in Korea and the world.

Similar to the lesson plan from the 2014 DTLP-Dance, students can brainstorm some key words and express these key words through movement as a group. These key

words will be based on DV8's dance piece, "Can we talk about this?" or other related topics, such as freedom of expression in a multicultural society or conflicts of different cultures.

Objective 5: Students will acknowledge the state of the planet and global dynamics and use these as dance themes

The course will develop students' awareness of the state of global dynamics, such as environmental pollution, wars, and poverty. Students will discuss cultural and social issues around the world and think about what they can do as global citizens, dancers, and dance educators. Students will be asked to research a dance that presents global issues as a theme, present their findings, and discuss similarities and differences.

For the dance activity, the instructor will introduce students to "Eco Dance" as an example of a dance that seeks harmony between nations, cultures, nature, and humans.

This "Eco Dance" was developed by a Korean educator, Oregina Kim. Kim (2010) explains "Eco Dance" as follows:

As the praxis for overcoming ecological crisis, "Eco," based on nature-oriented, nature-centered, life-loving ideas, is becoming a key word for various fields including academics, society, the economy, politics, and education... The "Eco dance" is an art form to express the meanings and values of the ecosystem. As a form of praxis, the "Eco dance" reflects the concepts in ecology such as vitality, variety, and reciprocity and the concepts in dance such as artistry, peculiarity, and sociality. Also the "Eco dance" consists of 'make [something come a]live' (*salim*) that raises the value of life, "being natural" (*daum*) that accomplishes peculiarity—that is, nature-- and "harmony" (*oulim*) that represents the quality of community. The "Eco dance" is a movement toward true happiness. It can function as a key to overcoming the current ecological crisis (p. 51-52).

One of the “Eco dance’s” main concepts is diversity. Concerning diversity, the dance emphasizes individuality, uniqueness, origins, acceptance, and harmony. According to Kim, in general, diversity means many different individuals, and in dance, it means the combination of each individual’s self-expression and uniqueness of dance. Kim (2010) also applies the concept of diversity to “being natural” (*daum*) through “Eco dance.” The *daum* can also explain individual uniqueness. Rather than mimicking others or trying to be like others, Kim insists that a person should gain *daum* through dance. The dance for *daum* is “Eco dance,” expressing oneself in harmony with community and nature.

Objective 6: Students will develop social action skills

The course will foster students’ understanding of social action skills, which include “knowledge, attitudes, and behavior needed to help resolve major problems that threaten the future of the planet and well-being of humanity” (Bennett, 2011, p. 325). Also, this course will review Bennett’s six goals through reading and enable students to examine students’ own cultural perspectives and pedagogical practices by writing a teaching philosophy that reflects the student’s beliefs in teaching with a focus on consideration for their own students’ cultural backgrounds and experiences.

The course will focus on encouraging students as dancers and future teachers to actively participate in becoming cultural change facilitators. Students will be asked to reflect on what they experienced and learned from this course for a semester and begin to examine their own cultural perspectives and pedagogical practices, making connections with multicultural contents.

d. Course Design

Introduction to Multicultural Dance Education is proposed as a two (2) credit course for a 16-week semester, and it is intended for junior dance majors who have taken prerequisites (e.g., Korean dance history and Western/Eastern dance history). This course is intended to be taught in the context of an undergraduate dance program as a part of its core curriculum for majors and to meet once a week for 120 minutes. The ideal setting for the course is a flexible dance studio with audio/visual and computer capabilities for both lecture and movement-based activities. The size of the course will be 15-20 students and be capped at 30 students for full enrollment.

e. Assessment

The course will evaluate students from multiple perspectives, such as movement exploration, written responses, working individually, as well as cooperating with others.

Student assessment in the course is based on the following components:

Class Participation: 25%

Journal: 20%

Individual Performance (“Who am I” dance): 15%

Group Dance (“Social Justice Dance”)- by peer assessment: 15%

Teaching Philosophy: 25%

Class Participation (25%)

The instructor will evaluate students based on the students’ attendance, commitment to class discussion and group activities, and appropriate attire. The course requires students to wear attire that allows free movement during class.

Journal (20%)

- 1) Write class reflections after every class meeting.

- 2) Write reflections on required readings.

Individual Performance: “Who am I” dance (15%)

Write a maximum 2-page paper that depicts you and your family. Create a dance based on this written paper. The formats and styles of performance are free, but should not be more than 5 minutes long. The performance will be evaluated according to a rubric that the instructor provides.

Group Dance: “Social Justice Dance” (15%)

Write a paper about the group’s process of dance making and each member’s short reflection. The paper should not be more than 5 pages and the dance is limited to under 7 minutes. The performance will be evaluated by peers according to a rubric that the instructor provides.

Teaching Philosophy (25%)

Write a 2-3 page teaching philosophy as a synthesized reflection based on what the student has learned from this course. The teaching philosophy paper should include:

- 1) Your approach to teaching
- 2) People that have influenced you as a dancer or as an artist
- 3) Steps or initiatives that you take to make sure your teaching pedagogy is inclusive
- 4) Methods that you use to balance behavior and performance issues in the class.

f. Citation and Explanation of Resources

Introduction to Multicultural Dance Education will make use of the following texts listed in order of use.

Course Readings References

	Required Readings	Additional Readings
Objective 1	<p>[<i>Chun-Aeng-Jun</i>] Lee, M. Y. (2015). Chodeung gyoyook aeseoeui minjockmooyong hwalyongbangahnae gwanhan yeongu [A study on ethnic dance utilization method in elementary education: As example of Korea, China, and Japan's 'Chuaengjeon']. <i>Ethnic Dance</i>, 19, 97-118.</p> <p>[<i>Lion Dance</i>] Hur, Y. I. (2012). Moonhwa bokhabchaeroseoeui dongasia juntong chum yeongureul euihwan jae-eon [A proposal for the research of East Asian traditional dance as a cultural complex]. <i>Ethnic Dance</i>, 12, 9-26.</p>	<p>Hur, Y. I. (2000). Chungwa moonhwa [<i>Dance and culture</i>]. Seoul: Minsokwon,</p> <p>Kim, M. A. (1996). Han, chung, il kungjung mooyong eui pyonchonsa [<i>History of court dance in Korea, China, and Japan</i>]. Seoul: Kyunghee University Press.</p>
Objective 2	<p>[Writing] van Manen, M. (1994). Cheheom yeongoo: haesuckhakjeok hyunsanghakeui iingangwahak yeongoobangbubloan [<i>Researching lived experience: Human science for an action sensitive pedagogy</i>] (K. L. Shin & G. N. Ahn, Trans.). Seoul: Dong-Nyeok. (Original work published 1990).</p>	<p>Yoo, H. J. & Kim, J. H. (2002). Mooyonghwaldong chamgawa jaahgaenyeomeui gwange [The relationship dancing activity participation and self-concept formation]. <i>The Journal of Korean Dance Education Society</i>, 13(1), 1-13.</p>
Objective 3	<p>[Chines Korean Dance] Um, H. K. (2005). The dialectics of politics and aesthetics in the Chinese Korean dance drama, the spirit of Changbai Mountain. <i>Asian Ethnicity</i>, 6(3), 203-222.</p>	<p>Hur, Y. I. (Ed.)(2015). Dongasia minjokmooyong damlon [<i>Discourse on East Asia ethnic dance</i>]. Seoul: World Ethnic Dance Institute.</p> <p>World Ethnic Dance Institute. http://www.wedi.or.kr/</p>
Objective 4	<p>[Korean's <i>sunhyeol</i> (pure-blood) bias] Han, G. S. (2007). Multicultural Korea: Celebration or challenge of multiethnic shift in contemporary Korea? <i>Korea Journal</i>, 47(4), 32-63.</p> <p>[Anti-bias education applied to dance]</p>	<p>Suh, Y. W. (2014). Chodeung mooyongaeseoeui munhwadayangsung gyoyookeui gneungsung [The possibility of cultural diversity education in elementary dance education].</p>

	Yoo, M. H. (2015). Choi seung hee mooyong yesuleul hwalyonghan damunhwa mooyonggyoyook program gaebalyeongu [A study on the development of the multicultural dance education program for elementary school children using Choi Seung Hee's dance art]. <i>The Journal of Korean Dance Studies</i> , 54(3), 129-145.	<i>The Korean Journal of Elementary Physical Education</i> , 20(2), 13-22.
Objective 5	[Eco Dance] Oh, R. (2010). Ecodanceeui gaenyum [Concept of the ecodance]. <i>Art for All</i> , 3, 51-60.	Oh, R. (2011). Ecodanceeui gojomit gyoyookjeok euimee [The educational meaning and construction of Eco Dance]. <i>Journal of Korean Dance Education Society</i> , 22(2), 39-51.
Objective 6	[Teaching philosophy] Bennett, C. I. (2009). <i>Damoonhwagyoyook irongwa silje</i> [Comprehensive multicultural education: Theory and practice] (O. S. Kim et al, Trans.). Seoul: Hakjisa. (Original work published 2003). - Chapter 1	Brookfield, S. D. (1990). <i>The skillful teacher: On technique, trust, and responsiveness in the classroom</i> . San Francisco, CA: Jossey-Bass Publishers.

D. Sample Syllabus

Introduction to Multicultural Dance Education

Department of Dance (Dance Education)

Course Description

The growing number of ethnically diverse students in Korean society requires all dancers and dance educators to have an understanding of the concept of cultural diversity and its relationship to practices in dance and dance education. The purpose of this course is to understand the dynamics of cultural diversity in Korea. Key issues of race/ethnicity, cultural diversity, and their manifestations will be illustrated. This course aims to provide

students with a deeper understanding of concepts concerning cultural diversity and intercultural competence and their relationship to educational practices in order to develop their own pedagogical practices. Issues of identity, cultural diversity, empathy, and global citizenship will be addressed from a multicultural perspective to challenge student's own assumptions and biases and to strengthen their awareness of diversity.

This course will incorporate dance studies and dance movement every week. Ranging from finding commonalities in East Asian dance to individual and group dance making, the course will deal with multiple ways and perspectives on how we as dancers and dance educators vary in our perspectives in terms of values, beliefs, and opinions of otherness and others' cultural dance. Throughout the semester, this course will encourage students to challenge their perspectives, to express themselves, to empathize with other cultures and dances, and to use dance as a tool for social justice advocacy.

Course Goals and Objectives

By the end of semester, students will be able to understand equity pedagogy and social justice and to present their multicultural competence through dance.

Students will:

- develop multiple historical and cultural perspectives in dance
- strengthen cultural consciousness through acknowledging and valuing differences between self and others
- strengthen intercultural competence through learning body language and expression and traditional dances of different cultural backgrounds

- recognize and express iniquity of racism, sexism, and other forms of prejudice and discrimination through dance
- acknowledge the state of the planet and global dynamics and use it as dance themes
- develop social action skills in teaching

Required Readings

All readings are available on E-Class

Assessment Components

Class Participation: 25%

Journal: 20%

Individual Performance (“Who am I” dance): 15%

Group Dance (“Social Justice Dance”): 15%

Teaching Philosophy: 25%

Course Assignments

Class Participation (25%)

Instructor will evaluate students based on the students’ attendance, commitment to class discussion and group activities, and appropriate attire. The course requires students to wear attire that allows free movement during class.

Journal (20%)

- 1) Write class reflections after every class meeting.
- 2) Write reflections on required readings.

Individual Performance: “Who am I” dance (15%)

Write a maximum 2-page paper that depicts you and your family. Create a dance based on what this written paper. The formats and styles of performance are free, but should not be more than 5 minutes long. The performance will be evaluated according to a rubric that instructor provides.

Group Dance: “Social Justice Dance” (15%)

Write a paper about the group’s process of dance making and each member’s short reflection. The paper should not be more than 5 pages and the dance is limited to under 7 minutes. The performance will be evaluated by peers according to a rubric that instructor provides.

Teaching Philosophy (25%)

Write a 2-3 page teaching philosophy as a synthesized reflection based on what they learned from this course. The teaching philosophy paper should include:

- 1) Your approach to teaching
- 2) People that have influenced you as a dancer or as an artist
- 3) Steps or initiatives that you take to make sure your teaching pedagogy is inclusive
- 4) Methods that you use to balance behavior and performance issues in the class.

‘Social Justice Dance’ Peer Assessment Rubric

Group name: _____

	4 (Excellent)	3 (Advanced)	2 (Developing)	1 (Not yet)
Creativity	Dance includes several relevant elements that express issues on iniquity and conflicts of cultural diversity	Dance includes some relevant elements that express issues on iniquity and conflicts of cultural diversity	Dance includes few relevant elements that express issues on iniquity and conflicts of cultural diversity	No relevant elements that express issues on iniquity and conflicts of cultural diversity
Performance	Dance sequence was consistent throughout	Dance sequence was consistent most of the time	Dance sequence was often inconsistent	Dance sequence was inconsistent
	Demonstrated with great confidence and enthusiasm	Demonstrated with confidence and enthusiasm	Demonstrated with some confidence and enthusiasm	Demonstrated with no confidence and enthusiasm
Group Work	All of the group participated in the dance	Most of the group participated in the dance	Some of the group participated in the dance	Few of the group participated in the dance

Grading Scale and Class Policies

A: 90-100 Points

B: 80-89 Points

C: 70-79 Points

D: 60-69 Points

F: 59 Points or Fewer

Late Assignments: Submission of late work will result in the deduction of a letter grade

for each day late. Please note the following:

Assignments submitted after the end of class/one day late: graded out of 89 points

Assignments submitted two days late: graded out of 79 points

Assignments submitted three days late: graded out of 69 points

Assignments submitted four or more days late: Will not be graded

Course Outline (16 weeks)

This outline will serve as a guide as we proceed through the semester. Please note that this schedule is subject to minor changes and adjustments. You are expected to be able to discuss the assigned readings and submit your assignments on the dates listed below.

Week	Content	Assignment
Week 1	Welcome and Introduction /Review of Syllabus	
Week 2	What is multicultural education?	Read Bennett
Week 3	Multiple Historical, Social, and Cultural Perspectives in Dance	Read Lee, M. Y. & Hur, Y. I.
Week 4	Identity Perspectives in Dance 2	Read Van Manen
Week 5	Cultural Consciousness in Dance 2: “Who am I” Dance	Submit “Who am I” Dance Paper
Week 6	“Who am I” Dance Presentation	
Week 7	Anti-bias Dance	Read Han, G. S.
Week 8	Midterm	
Week 9	Ethnic Minority Dance in Korea	Read Um, H. K.
Week 10	Exploring East Asia Dance - Guest Teaching	
Week 11	Eco Dance 1	Read Oh, R.
Week 12	Eco Dance 2	
Week 13	Studio Time for Group Dance “Social Justice Dance”	Submit ‘Social Justice Dance’ Paper
Week 14	“Social Justice Dance” Presentation 1	
Week 15	“Social Justice Dance” Presentation 2	
Week 16	Final Week	Submit ‘Teaching Philosophy’

Course Bibliography & Websites

- Bennett, C. I. (2009). Damoonhwagyoyook irongwa silje [*Comprehensive multicultural education: Theory and practice*] (O. S. Kim et al, Trans.). Seoul: Hakjisa. (Original work published 2003).
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E. Summary

In this chapter, I proposed a multicultural dance education course based on Bennett's theory and Korean dance standards in multicultural education. I explained Bennett's multicultural education model and its relevance to the multicultural dance education course. I also examined the multicultural elements in *the 2015 Revised Korean National Curriculum of Physical Education (Expression)* and *the 2014 Dance Teaching and Learning Plan of Culture and Arts Education (Dance)* curriculum to understand how multicultural concepts are used in dance education. Although both dance curricula examined here contain some relevant elements related to multicultural education, *the 2015 Revised Korean National Curriculum of Physical Education (Expression)* lacks connectivity between each objective and some elements overlap and are repetitive; *the 2014 Development of Teaching-Learning Plan of Culture and Arts Education (Dance)* places too much emphasis on learning other folk dances similar to a "tourist" approach to curriculum. Moreover, most of the foreign folk dances that are introduced in this

curriculum are from Western countries, which do not reflect Korean demographic ethnic diversity.

Based on these findings, I created a course for multicultural dance education, providing a course description, goals and objectives, course activities, and reading references. This course integrates dance with issues and topics connected with multicultural education. This course aims to promote students' deeper understanding of concepts of cultural diversity and intercultural competence and the relationship between multiculturalism and educational practices, in order to develop their own pedagogical practices.

CHAPTER 8

SUMMARY, CONCLUSION AND IMPLICATIONS FOR FURTHER STUDY

A. Introduction

This study was designed to explore how a multicultural dance education course could incorporate into the curriculum cultural differences that reflect the increasing diversity of the Korean population. My aim was to develop a multicultural dance education course for undergraduate dance students that emphasized how to teach cultural differences and diversity in dance for all students, not just for multicultural students. Although there was some existing research on multicultural dance education, most of these studies targeted the education of multicultural groups only, such as immigrants, foreign brides, and multicultural family students. However, targeting these specific multicultural groups is only one aspect of multicultural education. Multicultural education should also focus on increasing the majority of people's awareness of cultural diversity and enhancing their multiple historical and cultural perspectives.

In pursuing these aims, my study was based on the following research questions: What aspects need to be included in a dance education curriculum in Korean higher education so that it reflects the increasingly diverse population? How has Korean dance education developed historically from 1945 to 2015? What are some of the social, cultural, and educational factors that inform the development of a multicultural dance curriculum in Korean dance education programs? What are some of the core concepts and values that need to be embedded in dance pedagogy that reflect traditional Korean

aesthetic values and the value systems of diverse migrant and ethnic minority populations?

To examine these questions, I designed a qualitative research study based on three methodologies: historical examination, questionnaires, and interviews. Combined, these methods enabled me to present a multi-faceted discussion of dance education, including historical developments in Korea from 1945 to 2015, Korean government legislation and policy documents on multicultural movements, questionnaire and interview findings, and a proposal for a multicultural dance education undergraduate course. In this chapter, I summarize key findings of the study and make suggestions towards future research related to multicultural dance education in Korea.

B. Summary

This study contextualizes historical developments in Korea's dance education from 1945 to 2015. I divided the history of Korea's dance education into five periods: (1) Transitional Period (1945-1955), (2) National Development (1955-1982), (3) Stability (1982-1992), (4) Declining Enrollement (1992-2007), and (5) Present (2007-2016). My discussion on the historical developments in Korea's dance education addresses the transformation of dance teaching philosophies and approaches in Korea, from approaching dance as a simple movement activity to a creative movement approach and from nationalistic goals to a more well-rounded education. However, I found that changes in the content of recent Korean National Dance Curricula seem repetitive when comparing the 1st through the 7th grade National Curricula (Choi, 2002). In addition, despite the increasing demand for addressing multiculturalism throughout Korea, there

have not been enough curriculum changes in dance. In terms of dance in higher education, there is a strong focus on dance as a performance art, as opposed to dance education (Yoo & Kim 2014; Kim 2016). Looking toward the future based on Korean dance education's history, it is necessary to find a place where multicultural dance education can fit in so that it aligns with Korea's current educational vision and demographic situation.

I found discordance between the aims of the government for primary and secondary education and that of dance education in higher education. While the Korean National Curricula focus on creativity, interdisciplinary education, and diversity, dance (and dance education) curricula in higher education do not reflect those themes systemically. Although many dance researchers emphasize the importance of curriculum changes, it is also important to change the curriculum so that it aligns with current national needs or goals. Dance education curricula should be aligned with government plans and policies and try to pursue the diverse ways that dance can be used as an educational tool that approaches cultural, social, and educational issues in society. In addition, dance departments should actively engage communities and advocate for dance education in general and in particular multicultural dance education.

The purpose of examining Korean government legislation and policy documents on multicultural movements was to understand how dance education can fit into the broader multicultural education movement. I reviewed in chronological order 12 policy documents from 2006 to 2015 that cover national policy goals and objectives. The policy documents revealed the Korean government's ideological orientation concerning multiculturalism. Hines Ward's visit in 2006 was a remarkable jumping off point for the

Korean government to begin setting up educational policies in an effort to implement multiculturalism. The former President Noh passed the Act on the Treatment of Foreign Residents in 2007, providing a legislative and institutional foundation in multiculturalism policy. The Plan for a Foreign Resident Policy was developed shortly after in 2008. However, the focus of the policy was on attracting highly-skilled foreign workers who can contribute to the nation's development, rather than addressing the concerns and needs of existing multicultural groups.

In terms of Korea's educational policies, the Ministry of Education and Human Resources Development enacted the Education Support Countermeasure for Children from Multicultural Families "to report the present educational conditions of multicultural children as a new educational minority group in our society and to provide a comprehensive support plan for them" (2006 Educational Support Countermeasure for Children from Multicultural Families). However, this plan lacks the implementation of any programs related to increasing awareness of diversity for the majority of Korean people. From 2007 to 2014, the Educational Support Plan for Multicultural Children was developed and revised each year; however, these plans do not seem to solve the problem with the designation of multicultural students.

Grant and Ham (2013) indicate that the Korean government "moved forward with the label and plans to integrate immigrants into Korean society" (p. 75). Kyunghye Lee (2011) argues that the Educational Support Plans for Multicultural Students have repeatedly emphasized educating multicultural students in Korean as a second language, which can lead to the segregation of minority students from majority students. This

segregation, moreover, can create a hierarchy among groups of students. While the Educational Support Plans for Multicultural Students from 2006 to 2014 focus on assimilation and segregation, the 2015 Educational Support Plans for Multicultural Students shows remarkable changes, such as a shift in focus on assimilation of multicultural students to that of their inclusion and integration.

An example of this shift in the 2015 plan was a government-funded program called Global Bridge Management College, which included a National Bilingual Speaking contest. This program encourages multicultural students to acknowledge and embrace both Korean and other cultural heritages. Another change was that the Ministry of Education started to focus on the importance of multicultural awareness of all students and selected 150 schools for a pilot study. While the selection of 150 schools was not enough, this movement represents a positive step toward bringing multicultural education to every curriculum and school.

Dance teachers' questionnaires indicated several concepts and values that should be included in multicultural dance education. On multicultural students' participation in class, responses were divided into two types. Some respondents indicated that multicultural students showed low-confidence in group activities, while other respondents said that they were actively involved in dance class. However, most dance teachers felt that dance, as a non-linguistic form of communication, is a great medium of communication for multicultural students who speak Korean as a second language. Responses also indicated that it is important to have in-depth discussions with all students to enhance understanding during class. In terms of bringing Korean cultural dance into

dance class as representative of Korean aesthetics, I found that among dance teachers there was a tendency to use a variety materials and ways to teach cultural dances. Rather than teaching just Korean dance techniques, teachers need to introduce Korean culture with diverse materials so that students can more deeply understand the origin of the dance and embody the cultural movement. Finding commonalities among Asian cultures could also help students' perceptions of diverse cultures.

Through interviews with four key persons who are working in multicultural education settings, I was able to gain additional perspectives on developing a multicultural dance education course. These interviews indicate that emphasis on the *hung*, or the “essence of Korean dance associated with Korean psychological characters,” would foster multicultural students' understanding of Korean aesthetic values and concepts (Shin et al, 2012). One of the themes to emerge from my analysis was teaching Korean dance in a global context, which is related to intercultural competence. Korean dance teaching should not focus only on dance techniques; rather it should be approached as a medium for understanding other cultures through comparison. These findings suggest that the teacher's role as a cultural facilitator is a strong motivational factor for change on behalf of multicultural students. The participants showed a clear preference that multicultural education should help enhance majority students' awareness of cultural diversity and equality.

I developed a multicultural dance education course for undergraduate dance major students based on Bennett's multicultural education model and analysis of Korea's two current dance curricula: *the 2015 Korean National Curriculum of Physical Education*

(Expression) and the 2014 Dance Teaching and Learning Plan of Culture and Arts Education (*Dance*). This course was designed for undergraduate students as a required dance course for dance majors offered by dance departments, more specifically targeting students who are interested in teaching dance. The objectives of the course that I developed based on Bennett's theory were as follows:

- 1) To develop multiple historical and cultural perspectives in dance
- 2) To strengthen cultural consciousness through acknowledging and valuing differences between self and others
- 3) To strengthen intercultural competence through learning traditional dance and body language and expression of different cultural backgrounds
- 4) To express iniquity of racism, sexism, and other forms of prejudice and discrimination through dance
- 5) To acknowledge the state of the planet and global dynamics and use it as dance themes
- 6) To develop social action skills in teaching

Through this course, students will incorporate dance studies and dance movements with each topic every week. Ranging from finding commonalities in East Asian dance to individual and group dance making, the course will deal with multiple ways and perspectives on how we as dancers and dance educators vary in our perspectives in terms of values, beliefs, and opinions of otherness and others' cultural

dance. Throughout the semester, this course will encourage students to challenge their perspectives, to express themselves, to empathize with other cultures and dances, and to use dance as a tool for social justice advocacy.

C. Implications for Further Study

The study supports the argument for a change in dance education. This would suggest that development of intercultural competence through cultural diversity of dance for all students may be an important factor in undergraduate dance programs. In moving towards implementing multicultural dance education in Korean higher education, possible areas for further research include:

- a. Comparison of multicultural dance education from other countries such as China, Japan, Vietnam, the Philippines, and India.
- b. Pedagogy development targeting each minority group, such as multicultural students who are born in Korea, students who are born in other countries, students who are foreign workers' children and students who are North Korean defectors.
- c. Study on dance communities for ethnic minority groups in Korea, how they keep their cultural traditions in dance, and in what ways their dances have changed.
- d. Implementation of the multicultural dance education course in the university setting

My analysis has concentrated on multicultural dance education in Korea, so comparative studies of multicultural dance education between Korea and other

surrounding countries such as China, Japan, Vietnam, the Philippines, and India would promote broader understanding of the term multiculturalism or cultural diversity of East Asia. Also, through this study, I realized that further study on multicultural dance education pedagogy for each minority group is needed. For example, North Korean defectors are considered a minority group, but they are different from other ethnic minority groups in that North Korean defectors share the same language and historical roots with majority students. Studies on multicultural dance education pedagogy that target each minority group can bring about a broader scope and more specific understandings of multicultural dance education in Korea.

Throughout this research process, I came to learn that there were dance communities for ethnic minority groups in Korea, striving to keep their own cultural heritage and its transmission to future generation. Although the findings of my study do not have any direct implications on the study of such dance communities, the study of these ethnic minority dance communities in Korea will also be an important future study toward understanding cultural identities as expressed in minority performance. Lastly, the findings of this study are limited to the development of the multicultural dance education course, so a future study would be necessary when this course is implemented on how the course curriculum works and its effective value in the university setting.

D. Conclusion

This study presents suggestions for Korean multicultural dance education, articulating the historical development of dance education in Korea alongside

perspectives and understandings of multicultural dance education and a more in-depth perspective on the lived experience on multicultural education of dance teachers and multicultural educators. There is a need for an established dance education curriculum that reflects ethnic minority groups in Korea and that will offer an opportunity for cultural diversity through dance to thrive in Korea.

Government policy has recently focused on the importance of multicultural education for all, and multicultural dance education should align with this vision. For example, currently the folk dances described in the two major dance curricula concentrate on the presentation of dances from Western cultures. In order to reflect the increasing diversity of the Korean population, these curricula need to include more East Asian folk dances. Moreover, dance programs in Korean higher education have emphasized dance performance only, more specifically in particular genres of dances such as Modern, ballet, and Korean dance. The tendency of such three divisions in dance should be changed to embrace diverse cultures and dances.

University dance programs produce future dancers and dance teachers who have the potential power to bring changes in dance and dance education into practice. It is at university dance programs where awareness of cultural diversity and intercultural competence are developed. Fostering awareness among dancers and dance teachers so that they have cultural consciousness and intercultural competence is an important key factor that university dance programs should include into their core goals in accordance with changes in the cultural and social climate in Korea. My questionnaire respondents and interviewees indicated that multicultural dance education will offer students

opportunities to develop their understanding of self, others, and cultural diversity. Expanding historical and cultural perspectives in dance will help students discover cultural values in each various tradition and culture. Strengthening cultural consciousness and intercultural competence can be learned through reflecting on one's own dance and appreciating others' dances. Learning other cultures is deeply related to current Korean society and will promote a deeper understanding of ethnic minority's cultural backgrounds, focusing on "empathy and communication" (Bennett, 2011, p. 30). Furthermore, relating dance to social justice, such as anti-racism and anti-bias education, will challenge students' assumptions and inform students how dance can be used as a vehicle for social justice.

Undertaking this dissertation research has been an invaluable learning experience. I have acquired a deeper understanding of various aspects of the research process. For example, I have learned that the research process includes infinite reading, writing, and feelings of frustration, yet sometimes it also presents the rewarding "Ah-ha" moments and satisfaction of becoming a scholar. Writing this concluding chapter, I realize that my experiences from the courses that I took at Temple University such as "Meaning in Dance," "Foundations of Cultural Studies in Dance," "Aesthetic and Philosophical Inquiry in Dance," and "Directed Research in Dance" are inseparably fused together in this dissertation. I conclude this study by giving thanks to all who contributed to this journey. Without their efforts, willingness, and passion along the way, this study would not have been completed.

GLOSSARY OF TERMS

Culture

Culture is a representation of human behaviors associated with different cultural groups (Kealiinohomoku, 1965). Culture encompasses ways of life, language, religion, arts, and social systems that are socially constructed and transmitted by members of the community. Culture is not a fixed form, but is a fluid and changing form that implies a “social construct vaguely referring to a vastly complex set of phenomena” (Jahoda, 2012, p. 300).

Multiculturalism

Multiculturalism is an ideology that emphasizes individual cultures in a society (Jay, 1994). It is based on understanding, connecting, and reflecting diverse cultures and cultural attributes. It is also related to “global shifts of power, population, and culture in the era of globalization and ‘postcolonialism,’ as nations around the world establish independence in the wake of the decline of Western empires” (Jay, 2011, p. 1).

In Korea, multiculturalism means a movement, ideology, and policy that acknowledges and embraces each different culture in Korean society rather than assimilating them into one culture and language. Although the term often refers to political ideology and policy, the definition of the term is variable as groups that use the term vary.

Multicultural (‘Damunhwa’)

“Multicultural” in Korea has several meanings: 1) multi-race 2) minority culture 3) diverse (Ahn 2012). The word “multiculture” is interpreted according to these three different meanings, and the terms multicultural family, multicultural society, and multiculturalism in Korea all fall under the umbrella term “multiculturalism.” I use the term, “multicultural” to refer to multiethnic people who migrated to Korea. Most of these immigrants are marginalized in Korean society as unskilled migrant workers, marriage-based migrants, ethnic Chinese, and North Korean defectors.

Joseonjok (Ethnic Chinese)

Although *Joseonjok*, the largest immigrant group in Korea, shares the same ethnic origin as Koreans, *Joseonjok* are treated as a Chinese. *Joseonjok* refers to the people who moved to northeast China during the Japanese imperial occupation of Korea (1910-1945) and could not return to their home country. During the Cold War, they were marginalized as an ethnic minority group of China. After the Cold War, they were able to return to Korea; however they have been treated as foreigners since, including having to obtain a visa to enter Korea. The article, “A Study of Transnational Return/Migration of *Joseonjok* (Chaoxianzu) and the Post-national Regulatory Apparatus” (Yoon, 2011) discusses the *Joseonjok* at further length.

Multicultural Education

Multicultural education is concerned with the inequalities occurring both in the school environment and outside of it. Multicultural education is a movement whose goal is not only to reduce but also to eliminate any sort of bias and inequity in schools as well as in

society at large (Bank, 2002). In Korea, efforts in multicultural education have recently been increased in recent years in order to help the growing multicultural population (foreign marriage, migrant workers, and their children) to adjust to Korean society through education. Multicultural education aims to better the understanding of diverse cultures and challenge cultural bias among all students, not just specific groups.

Multicultural Dance Education

Multicultural dance education is a term used to “signify recognition of individuals and groups of varied cultural, economic, and historical backgrounds” in dance (Prevots, 1991, p. 34). By fostering critical thinking, multicultural dance education aims to help students enhance their sensitivity and awareness of ethnicity, race, class, and other differences while eliminating any prejudices. Multicultural dance education further seeks to promote diversity and equality in the field of Korean dance in terms of curricula, faculty members, and recruiting systems.

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APPENDIX A

IRB Letter (E-Mail) Regarding IRB Exemption

The screenshot shows a web browser window displaying an email from La'Shay Cobb. The browser's address bar shows the URL: <https://mail.google.com/mail/u/0/#search/irb%40temple.edu/152d770b8aa29803>. The email header identifies the sender as La'Shay Cobb <tuf39699@temple.edu> and the recipient as 'me'. The email content includes a greeting, a statement that the proposed activity is not human subjects research and thus exempt from Temple IRB approval, an invitation to contact the sender with questions, and a closing 'Thank you,'. On the right side of the email, there is a contact card for La'Shay Cobb, MBA, IRB Assistant Director, with contact information for direct, email, and website. The left sidebar of the email interface shows folders like 'Inbox (3)', 'Starred', 'Important', and a list of contacts including Daniel Gallag...

← → ↻ <https://mail.google.com/mail/u/0/#search/irb%40temple.edu/152d770b8aa29803>
클릭하면 이전 페이지로 가고 누르고 있으면 방문 기록이 나타납니다.

TEMPLE UNIVERSITY irb@temple.edu

Mail ▾

COMPOSE

La'Shay Cobb <tuf39699@temple.edu> Feb 18 ☆ ↶ ▾
to me ▾

Inbox (3)
Starred
Important
Sent Mail
Drafts (1)
Follow up
For me
Misc

Sign into chat
Search people...
● DANIEL GALLAG...
● Gloria Scott
● Han-Kyul Kim
● hp7932
● JAMES M. AMEY
● JOELLEN MEGLIN
● KAREN E. BOND
● KIMBERLY ANN ...

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APPENDIX B

Questionnaire Form in English

Dear Dance Teacher,

Greetings! My name is Jeong Sun Park, and I am a doctoral candidate in the Dance Department of Temple University. I am conducting dissertation research on multicultural dance education in Korea, and the purpose of this study is to develop a university dance education program that reflects the increasing diversity of the Korean population and that would serve as a required course for dance education students.

It will take approximately fifteen to twenty minutes to complete the questionnaire. All information gathered will be anonymous and utilized for the completion of the dissertation. Please complete this questionnaire and return it to me via email at tuc19029@temple.edu.

Your participation and support are greatly appreciated.

Kind regards,

Jeong Sun Park
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Name	
Affiliation	
Email	

1. What year did you begin teaching dance?
2. What age groups do you currently teach (Early Childhood, Elementary, Middle, High, and Post-Secondary)
3. How many students are in your classes?
4. In your class, what do you usually teach?
5. Are there any multicultural students? (If yes, go to Question 6, if no, go to Question 11)
6. How many multicultural students are in your classes?
7. When did (do) you teach? And where?

8. Would you describe when you met your multicultural students for the first time?
9. What do you remember most the students? Any specific events or experiences you remember?
10. Please write if there has been any change in your teaching because of your experience teaching multicultural students. If not, please describe your regular dance class (dance contents, regular exercise etc.)
11. Have you been exposed to diverse populations or multicultural environment besides in education?
12. Describe what it would look like if you imagined that multicultural students account for more than half of all students in you class?
13. Someone says “multicultural education means having students experience diverse cultures and educate them to become global citizens.” What do you think of this statement? What does “multicultural education” mean to you?
14. Do you know any dance standards content that considers different cultural dances or issues of difference?
15. If you returned to college as a student, what would you want to learn more of?
16. Do you feel you are qualified to teach multicultural students in your class? Why or why not?
17. Do you think that multicultural dance education is different from general dance education? If so, why?
18. How should Korean traditional dance be presented and taught in relation to multiculturalism?
19. Please feel free to write any opinions you would like to add.

Thank you!

Questionnaire Form in Korean

안녕하세요.

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작성하신 설문지는 본 이메일주소(tuc19029@temple.edu)로 보내주시면 됩니다.

연구자: 박정선

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이름	
소속	
email	

1. 무용을 가르치신 경험의 기간이 얼마나 되시나요?
2. 현재 선생님께서 가르치고 계신 학생들의 연령대는 어떻게 되나요? (예. 영/유아, 초등, 중등, 고등, 대학, 일반인 등등)
3. 몇 명의 학생들이 선생님 무용수업에 참여하나요?
4. 선생님 수업에서는 주로 무엇을 가르치시나요?
5. 학생들 중에 다문화 배경을 가진 학생이 있었거나, 지금 현재 있나요? (있다면 질문 5번으로, 없다면 질문 11번으로 가주십시오.)
6. 선생님 가르치시는 학생들 중 다문화 학생이 몇 명이 있(었)나요?
7. 정확히 언제부터 언제까지 가르치셨지요? 지역은 어디였나요? 그 학교에 다문화 학생들이 많은 편이었나요?
8. 처음 그 학생을 만났을 때 어떠하셨나요? (했던 행동, 들었던 생각이나 느낌, 첫인상 등등)

9. 그 학생과 함께한 선생님의 무용수업 중 가장 기억에 남는 사건이나, 수업경험이 있다면 어떤 것이 있는지 궁금합니다.
10. 다문화 학생들의 무용수업 참여로 인해 선생님의 수업방식이나 내용이 달라진 점이 있나요? 있다면, 무엇인가요? 없다면, 선생님의 평소 수업방식이 어떻게 진행되는지 상세히 기술하여 주십시오.
11. 다문화 관련해서 학교수업 이외에 일반적으로 생활하시면서 경험하신 것이 있다면 한가지 나눠주세요.
12. 다문화 학생들이 한 수업에 반 이상 참여하고 있다면, 선생님 수업은 어떨지 상상해보신다면 어떤 모습일까요?
13. 선생님이 아시는 무용교육표준 중에서 ‘문화의 다양성’ 이라던지, ‘다름’에 관한 이슈에 대해 다루는 내용을 접하신 적이 있으신가요? 있었다면, 어떤 것이었나요?
14. 무용교사로서의 경험을 바탕으로 만약 다시 대학생으로 돌아간다면 어떠한 것을 더 배우고 싶으신가요?
15. 혹은 다문화 교육이란 다양한 문화를 경험하게 하고 글로벌 시민의식 일깨우게 하는 교육이라고 정의하는데 어떻게 생각하시는지요? 선생님께서 생각하시는 다문화 교육이란 무엇인가요?
16. 선생님은 다가오는 다문화시대에 무용을 가르칠 준비가 되었다고 느끼시나요? 그렇다면 혹은 아니라면 왜 그러한지 구체적으로 설명해주세요.
17. 다문화 교육을 무용교육에 적용하게 하려면 어떤 방법들이 있을까요? 혹은 다문화 무용교육과 일반 무용교육은 어떤 점이 다를까요? (자유롭게 의견을 적어주세요.)
18. 한국전통무용 이라던지 한국전통 미적인 것들이 다문화무용교육과 어떻게 연결되어야 할까요? (자유롭게 의견을 적어주세요.)
19. 마지막으로, 본 설문지와 설문지 질문과 관련하여 선생님의 의견을 추가하고 싶으신 것이 있다면 자유롭게 적어주세요.

감사합니다.