

What is World Dance?

Exploring Concepts of World Dance and Implications of Understanding World Dance in Dance Education

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I. Introduction

Dance and culture are closely related to each other and this relationship has been passionately examined among dance scholars for many years. What does “world dance” mean? What is not world dance? Is traditional dance that has been transformed into new dance forms still valuable as World dance or does it lose its authenticity? As a Korean dance researcher, I often wonder how contemporary Korean dances are fundamentally shaped and viewed among world choreographers, dancers, and audiences. Some dance scholars show concern about globalization being expressed as cultural homogenization, Westernization, and commodification.¹⁾ On the other hand, there are arguments that culture demonstrates the creative, mobile, and malleable ways people respond to global flow.²⁾ In investigating the concepts of world dance, it is my intention to examine not only its implied meaning but its influence and what that implications for individual cultures such as Korean dance.

In the *National Standards for Dance Education* (1994) developed by the *National Dance Association*,

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1) K.V. Doumbia(2008). Globalization and dance in West Africa. *Congress on Research in Dance Proceedings* (Nov. 2008): 86-89; P. Vissicaro(2004). *Studying Dance Cultures around the World: An Introduction to Multicultural Dance Education*. Dubuque: Kendall/Hunt Publishing Company.

2) S. L. Foster(2009). “Choreographies and Choreographers.” *Worlding Dance*. Eds. Susan Leigh Foster. Basingstoke [England]; New York: Palgrave Macmillan, pp.98-118; L. Hammergren(2009). “The Power of Classification.” *Worlding Dance*. Eds. Susan Leigh Foster. Basingstoke [England]; New York: Palgrave Macmillan, pp.14-31.

it clearly states, “the cultural diversity of America is a vast resource for arts education, and should be used to help students understand themselves and others.”³⁾ Since the United States comprises a rich mix of people and perspectives in relation to a variety of cultures, traditions, and backgrounds, it is important for dance educators to provide “a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world.”⁴⁾ However, in reality the dance education field is still facing challenges. Doug Risner and Susan Stinson note that “limitations [of the multiculturalism movement in dance curriculum] emanate from misperceptions about, or disregard for differences in culture, gender, ability, ethnicity, and socioeconomic background.”⁵⁾ Risner and Stinson assert that although multicultural education in dance has grown significantly over the past decade, there is not clear “trickle-down effect” to dance students or faculty populations.⁶⁾

Some scholars believe that constructed culture should be flexible in embracing and building a harmony as modern society is getting globalized⁷⁾ (Stinson 2008). Others oppose the notion of breaking boundaries of nationality, ethnicity, and culture by insisting that each culture cannot be globalized since cultures are produced by a specific community, society, and even nation.⁸⁾ Nevertheless, communities, societies and nations are all shaped and influenced by outside forces. Globalization is pervasive and the question might be “how much outside influence do you want in your society?”

What does world dance really mean? How do people view world dance? Are we all on the same page? There is a certain hierarchy and classification despite efforts to resist marginalizing non-western dance. The purpose of this study is to compare key scholars’ perspectives on global or world dance and to suggest some implications for dance education. I take a critical approach to the subject matter, and investigate a range of versions of “world dance” definitions by visiting literatures such as *Looking Out: Perspectives on Dance and Criticism in a Multicultural World* (1995), *Studying Dance Cultures around the World* (2004), and *Worlding Dance* (2009). The main ideas of each author will be presented, followed by discussion of similarities and differences. Lastly, I will discuss the

3) National Dance Association(1994), *National Standards for Dance Education*(Reston, VA: NASD), p.13.

4) Ibid.

5) D. Risner and S. Stinson(2010), Moving social justice: Challenges, fears and possibilities in dance education, *International Journal of Education & the Arts* 11.6, p.7.

6) Ibid.

7) J. Green(2001). Towards a globalization of dance research: The scholarly disciplines. *Congress on Research in Dance Proceedings*: 156-160; D. Gere(1995). Introduction. *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere Eds.. New York: Schirmer Books; G. Gómez-Peña(1995). On the Threshold of a New Decade: The End-of-the-Century Society. *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere Eds.. New York: Schirmer Books; M. E. Savigliano (2009). Worlding Dance and Dancing Out There in the World. *Worlding Dance*. Eds. Susan Leigh Foster. Basingstoke [England]; New York: Palgrave Macmillan.

8) K. V. Doumbia(2008). Globalization and dance in West Africa, *Congress on Research in Dance Proceedings*: 86-89; P. Vissicaro(2004).. *Studying Dance Cultures around the World: An Introduction to Multicultural Dance Education*. Dubuque: Kendall/Hunt Publishing Company.

implication of world dance for dance education.

II. World Dance/Global Dance

While it is unclear when the construct of “world dance” appeared, there were cross-cultural themes that were found in works of early modern dance choreographers in the United States. For example, Martha Graham’s *Primitive Mysteries* (1931) was influenced by Native American culture, and St. Denis’ solos were inspired by oriental mysticism.⁹⁾ Even though these dances were under the non-western influence, they are categorized as modern dance [i.e. western]. Therefore I do not believe that these were the beginning of world dance.

A pioneer dance anthropologist, Joanne W. Kealiinohomoku has impacted many dance scholars in terms of defining notions of global/world/ethnic dance. She considers all dances ethnic. She notes that even ballet is ethnic dance. To define the term “culture” clearly, it is necessary to use this word as an anthropological concept that encapsulates culture and its people. More specifically, 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. Culture contains unique dance characteristics such as movement patterns, styles, dynamics, and value.¹⁰⁾ Her point of view on “culture” is that dance is a representation of “the uniqueness of each area,”¹¹⁾ “dance cultures are indeed microcosms of holistic cultures.”¹²⁾ Her synthesis term, “dance culture,” indicates the importance of extending the perspective on dance in cultures. Kealiinohomoku sees dance as culture and reveals the culture as the existence of several parts of a whole.

The 1990 Dance Critics Association (DCA)’s annual conference in Los Angeles, produced the book, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World* (1995) as the conference writings. Co-editor David Gere writes that “never before 1990, however, had DCA devoted an entire conference to the subject of non-Western, or ‘non-Euro-American,’ forms.”¹³⁾ This book includes not only dance critics’ perspectives but also choreographers’ voices, such as Mark

9) B. Fleming(1995), Looking Out: Critical Imperatives in Writing about World Dance, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere(Eds.)(New York: Schirmer Books), p.20.

10) J. W. Kealiinohomoku(1965), *A Comparative Study of Dance as a Constellation of Motor Behaviors Among African and United States Negroes*, Master’s thesis. Evanston, IL: Northwestern University Press, p.17.

11) J. W. Kealiinohomoku(1967), Hopi and Polynesian dance: A study in cross-cultural comparisons, *Ethnomusicology* 11(3), p.356.

12) J. Kealiinohomoku(1974), An Anthropologist Looks at Ballet as a form of Ethnic Dance, *Moving History/Dancing Cultures: A Dance History Reader*, A. Dils and A. Cooper Albright(Eds.)(Middletown, CT: Wesleyan University Press, 2001), p.106.

13) D. Gere(1995), p.ix.

Morris. David Gere states that most major dance works in the United States “represent ballet or modern dance, from *Giselle* on the ballet side to Martha Graham’s *Appalachian Spring*”, and is called “the Great Dances of the Western World.”¹⁴⁾ However, some scholars and artists have argued that this kind of canon should be broadened to “make room for dances originating in other parts of the world.”¹⁵⁾

Gere finds that non-Western culture’s influence on aesthetics in American dance has been ignored. In addition, he points out 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.”¹⁶⁾ Similarly, using the constructs “ethnic dance” and “world dance” is problematic. Gere indicates that some theorists and writers began to use the term “world dance” when the term “ethnic dance” became labeled as non-Western. However, Gere points out that using “world dance” instead of “ethnic dance” is ironic because when we use the term “world dance” as non-Western, it implies that Western dance is not part of the world.¹⁷⁾

Categorizing dance as ballet, modern, and ethnic reflects common classifications and an established hierarchy.¹⁸⁾ Gere argues, “the concept of hierarchy is further complicated,” but “if acceptable hierarchies are to arise in America, they must apply across cultures.”¹⁹⁾ Gere observes that dance critics are required to “expand their ability to describe, interpret, and evaluate forms of dance with which they have no inherent cultural affinity” as American society becomes culturally and ethnically diverse.²⁰⁾ Yet, when it comes to evaluation, dance criticism demands “a sensitive consideration of such issues as authenticity and cultural entitlement” and a new critical framework is required to talk about issues of cross-cultural fusion²¹⁾. The implication that Western dance is not part of the world in world dance further establishes a “better than” hierarchy that assumes that Western dance occupies a space above world dance.

Similar to Gere’s view on the term “ethnic dance” as labeling of anything non-Western, Bruce Fleming notes that such labeling is “clearly a value judgment, underling the primacy of one particular cultural matrix.”²²⁾ He finds that the term “ethnic” suggests that people implicitly divide dance between standard and non-standard, and “world dance” has been replaced in order to avoid the hierarchy. He believes that the products of Western culture and those of non-Western cultures are not

14) Ibid., p.2.

15) D. Gere(1995), p.3.

16) Ibid., p.4.

17) Ibid.

18) Ibid., p.5.

19) Ibid.

20) Ibid., p.8.

21) Ibid.

22) B. Fleming(1995), p.11.

categorically different, yet people perceive them stereotypically.

Fleming states that when some Euro-Americans see a work where movements or styles of movement are totally strange, they readily define the performance as “world dance.”²³⁾ He points out two problems of stereotypes in non-Western dance performance. First, world dance performances often offer program notes or headsets for translating to educate audiences to “understand” the performance. Yet, the performance notes and equipment, he argues, rather distract audiences from appreciating and perceiving the dance itself.²⁴⁾ Secondly, audiences’ openness to non-Western art might have more Euro-American viewers familiar with non-Western cultures and their dances; however, when bringing non-Western dance to America, some people “render it banal by domesticating the exotic, that is to say, we are left not with an accessible exotic, but only with the domestic.”²⁵⁾

There is tendency to adapt non-Western dance to something palatable to Western audience. As a result, the very substance and unique elements of non-Western dance is often diluted and the outcome is no longer a non-Western dance in its original form. The growing Western interest in non-Western dance can be “*intellectual colonization* under another name (emphasis mine).”²⁶⁾ This openness and interest in Other implies that people and culture “Out There” are different, and thus requires that people to educate themselves to comprehend Other cultures and dances.²⁷⁾ Thus, Fleming asserts that “Euro-Americans’ must acknowledge that there are other planets of equal value, all of which (it may be) circle round a single source of artistic inspiration” rather than just trying to look out.²⁸⁾ If it is true that educating the Western people is imperative, then how intensely other cultures and dance be presented to the Western people? Furthermore, Fleming applies his argument to Western audiences – but how about non-Western audience? He overlooks the view of non-Western audience concerning Other dances.

Lewis Segal also clearly points out the problems of cultural elitism or imperatives on world dance on Western stages. He finds that non-Western dance companies “such as American Indian Dance Theatre, *Afirca Oye*, and Ballet Folklórico Nacional de Chile...repackage world dance for export to Western stages.”²⁹⁾ This process can be seen as “a kind of neocolonialist imperative.”³⁰⁾ Many world dance choreographers try to fit cultural dances and rituals into Euro-American modes and ideals of

23) Ibid., p.14.

24) Ibid., p.17.

25) Ibid.

26) Ibid., p.18

27) B. Fleming(1995), p.19.

28) Ibid., p.12.

29) Lewis Segal(1995), Looking at Postcards: World Dance on Western Stages, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere(Eds.)(New York: Schirmer Books), p.42.

30) Ibid.

dance production. These kinds of works not only undervalue traditional dances but also, Segal indicates, “feed some Westerners’ already inflated notions of cultural superiority.”³¹⁾ One might argue that U.S government is also “repackaging” American dance to send abroad, however, most dance is categorized as ballet, modern dance, etc. which are considered as “contemporary” work or as “choreography,” not representing a “culture.”

This phenomenon can also be easily seen in Korean dance. Korean dance scholars argue that Korean dance should create a development plan and create universal language for globalization of Korean dance.³²⁾ What does “globalization” really mean to them? Min states that Korean dance should break free from the limitation of tradition that is Korean dance needs to change the patterns or language of expression for Westerners to better-understand the art. As a consequence, I have witnessed a trend of Korean dances becoming more like contemporary Western dance. There is a certain internal “Western desire” that is prevalent within the circle of Korean dance.

It is interesting as well as important to consider what dance choreographers think. In *Looking Out*, Mark Morris’ interview with Joan Acocella is transcribed. Mark Morris has been inspired by many other cultures, but seems hard to define his dance as Other dance. Morris started ballet when he was ten or eleven and went to Spain when he was seventeen. He traveled all over Spain and studied dance, including flamenco.³³⁾ After starting his own company, he traveled to countries such as New Zealand, India, and Indonesia. In 1983, he made a solo titled *O Rangasayee* that was directly related to his experiences in India. He explains that

I think, if I had known more, I wouldn’t have dared to attempt this dance. I always thought of it as a sort of homage. It’s not just based on dancing that I saw but on, like, waiters in restaurants and lepers on streets... So it’s very personal. It’s not an Indian dance, certainly, and it was never intended to be. I could say that I like Indian dance just about better than any other dance I can imagine... So I decided that I should do it from my own point of view, my own experience, in my own deep admiration and love of these forms.³⁴⁾

Morris incorporated rhythms and imagery drawn from his knowledge of Indian dance and even developed movement vocabulary based on the dance, yet he said it is not Indian dance. What if an

31) Lewis Segal(1995), p.41.

32) Lee, Min-Chae and Yoon, Mi-Ra(2012). Korean Beauty Represented in Korean Creative Dance, *Dance Research Journal of Korea*, 70(4):.83-106; Min, Hyeon Joo (2004). A study on directions and tasks for globalization of Korean dance. *The Journal of Korean Philosophic Society for Sport and Dance*, 12(2): 455-473.

33) Mark, Morris(1995), Growing up Multicultural: A Choreographer Soaks Up the World, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere(Eds)(New York: Schirmer Books), p.198.

34) Ibid, p.201

Indian dancer would perform this piece, Morris' *O Rangasayee*, would this Indian dance then? What criteria do we need in order to define which dance is world dance and which is not? Is it determined by the performer's ethnicity? I believe Morris response on his experience about *O Rangasayee* is transparent and raises an important question about what determines world dance. How do people make a distinction between a work that uses some aspects of traditional cultures and another work that is totally traditional, and thus alien to many Western people? What kind of agency should choreographers have, whatever/wherever their cultural roots?

Marcia B. Siegel states that people often confuse the concept of multiculturalism with that of eclecticism.³⁵⁾ Many choreographers like St. Denis, Martha Graham, and Morris used non-Western elements in their work to "make it more interesting, give it a twist, or pay a homage to something that the artist has been taken with."³⁶⁾ Yet, she writes, "this is nevertheless a form of cultural imperialism"³⁷⁾ in that attempts to take from this culture and that culture do not make dance multicultural or intercultural. What multicultural dance means for her is "creative work," which is "coming out of that butting together, that explosion."³⁸⁾

Rather than collecting dance culture from here and there, establishing "multiculturality" and "authenticity" in dance is important. She mentions that any dance and dance form will not remain the same. Even traditional dances keep changing. Thus, it is necessary to "give up extreme Western position as standard-setters" and allow "everybody to tell us how to look at their particular culture."³⁹⁾ In other words, we need to equally pay attention to non-Western positions and values.

I agree with Siegel statement that traditional dances keep changing. In Korea, dances we now call traditional would not have been perceived as orthodox Korean dance. Now so called traditional dances have been shaped and reworked for staging.⁴⁰⁾ Also Siegel's idea that world dance means creative work as a fusion or hybrid form is relevant, but do we really need to call it world dance? Non-western and all the hybrid versions of dances are categorized as world dance but, as discussed above, exclude western dance. Whatever wonderful a meaning the term carries it will be difficult to overcome the stereotypical hierarchy as long as we use the term.

Guillermo Gómez-Peña is a good example who represents Siegel's notion of "multiculturality." As a Mexican American Gómez-Peña says that he has a daily dilemma that he has to "make intelligible art for American audiences that know very little about my culture."⁴¹⁾ He has to force himself to

35) Marcia B. Siegel(1995), On Multiculturalism and Authenticity, *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*, David Gere(Eds)(New York: Schirmer Books), p.227.

36) Ibid.

37) Ibid.

38) Marcia B. Siegel(1995), p.230.

39) Ibid., p.223.

40) Malborg Kim(1999), *Understanding of Dance*(Seoul: Yejeonsa), p.318.

41) G. Gómez-Peña(1995), On the Threshold of a New Decade: The End-of-the-Century Society. *Looking Out:*

“cross a border” and finds that “there is very little reciprocity from the people on the other side.”⁴²⁾ He has done many performances that involve issues of political culture, cross-cultural fusion, and the cultural “Other.” Throughout his experience, he notices that “thousands of artists in the United States and other countries are currently crossing different kinds of borders and as they do it [dancing].”⁴³⁾

Stating that the official culture “denies the acute syncretism of everyday reality”, Gómez-Peña suggests a “vernacular postmodern sensibility.”⁴⁴⁾ Through cross-cultural fusion, he explains, people develop the sensibility that “allows for the normal coexistence of drastically different cultures in our society and, in an art context.”⁴⁵⁾ Like other authors in this book, he points out that Anglo-Americans’ knowledge of “Other” cultures is distant and abstract. Anglo-Americans’ relationship with their surrounding cultural others is “either of sponsorship, messianism, or voyeurism, but *very seldom of total immersion or dialogue*” [emphasis mine].⁴⁶⁾ He further writes,

In Mexico, we are immersed in syncretism, and our survival skills to move laterally and vertically into the cultural Other are more developed. We have no other choice. The Other exists within us and multiculturalism is the very spinal cord of our personal and collective biography. It is only until we cross the border that we face the Other outside, thus becoming the outside Other for Anglo culture.⁴⁷⁾

This is a good example of multiculturalism. By crossing the border of our arts and immersing ourselves in syncretism, “the Other exists within us.”⁴⁸⁾

Gómez-Peña suggests the term “border culture,” which means “boycott, complot, *ilegalidad, clandestinad, contrabando*, transgression, binational” for building multiculturalism.⁴⁹⁾ He also considers border culture “hybrid art forms for new contents in gestation.”⁵⁰⁾ Gómez-Peña highlights conflicts between cultures, nations, and people and challenges us to take action with larger-scale and newer perspectives. However, this border culture can be problematic. Chatterjea argues that the current contemporary Asian trend is “a kind of ventriloquism [sic] where contemporary Asia finds its voice through the signifiers of the Euro-American modern/postmodern, the latter passing once again as the neutral universal.”⁵¹⁾ What really happens with dance crossing the borders is that contemporary

Perspectives on Dance and Criticism in a Multicultural World. David Gere(Eds)(New York: Schirmer Books), p.207.

42) Ibid.

43) G. Gómez-Peña(1995), p.208.

44) Ibid., p.209.

45) Ibid.

46) Ibid.

47) G. Gómez-Peña(1995), pp.209-210.

48) Ibid., p.210.

49) Ibid., p.214.

50) Ibid.

Asia loses its unique voice, not creating new perspectives but universalities that make it look all similar- for example, the occasional citing of a folded hand gesture, and the clear difference of a body appearance as Asian.

Vissicaro, in *Studying Dance Cultures around the World*, deals with terms such as multiculturalism, global dance, ethnic dance, and authenticity. She explains that multiculturalism is the word that works against the term “melting pot.” The concept of “melting pot” was an earlier idea of multiculturalism as the United States became more diverse. The problem in this concept is that it “encouraged assimilation of minorities into the dominant group and thus became a powerful tool of control.”⁵²⁾ However, multiculturalism also has a similar problem in that it “overstresses ethno/cultural distinctions, we sometimes promote greater separation between individuals or groups of people.”⁵³⁾ She emphasizes dance as a means of exploring cultural knowledge and promoting diverse experiences for building better understanding of individuals and other groups of people. Stating that dance can represent many different cultural systems in a world where we constantly interact with others, she states that multicultural dance education is another way to examine cultural knowledge as manifested through the body. For examples, students learn each culture looks at and considers “body” differently, particularly in dance and how people from different cultures understand themselves similarly and differently each other.

However, in terms of world dance or global dance, Vissicaro express her opposition to the use of the term “global” or “globalism” in dance. She insists that “global or world dance does not exist, nor can it happen since cultural knowledge is and always will be context specific.”⁵⁴⁾ She writes that, “For everyone in the world to share understanding about a particular dance is simply not possible. For the same reason, the terms ‘global dance’ and ‘world dance’ are not correct and only serve to confuse people.”⁵⁵⁾ According to Vissicaro, a globally shared understanding of a particular understanding of dance is thus impossible. Yet the goal of multicultural dance education should be approached to foreign dance forms, which may seem strange, but when studied can give practical and artistic knowledge to people.

In *Worlding Dance*, Susan Leigh Foster looks at “two distinctive meanings of the term choreography” to see how the term has functioned to categorize traditions of dance.⁵⁶⁾ She finds that

51) Ananya Chatterjea(2013), On the value of mistranslations and contaminations: The category of ‘contemporary choreography’ in Asian dance, *Dance Research Journal* 45(1), p.11.

52) Pegge Vissicaro(2004), *Studying Dance Cultures around the World: An Introduction to Multicultural Dance Education*. Dubuque: Kendall/Hunt Publishing Company, p.4.

53) Ibid.

54) Pegge Vissicaro(2004), p.104.

55) Ibid.

56) S. Leigh Foster(2009), Choreographies and Choreographers, *Worlding Dance*, Susan Leigh Foster(Eds), Basingstoke [England]; New York: Palgrave Macmillan, p.99.

non-Western courses were often positioned at UCLA that “valued single-authored, non-improvised, experimental works of art and techniques.”⁵⁷⁾ In addition, those non-Western forms are seen as “unchanging, culturally specific traditions that preserved an older and perhaps vanishing way of life.”⁵⁸⁾ Can world dance or traditional dance be considered changing, improvised, and collaborative? Foster would say yes. She notes, however, that the “choreography course” is often associated with Western forms of dance courses.

Foster informs that UCLA faculty “first established a course in the choreography sequence entitled ‘Intercultural Composition’.”⁵⁹⁾ The course includes “examples of dances by artists working in diverse traditions worldwide.”⁶⁰⁾ This attempt challenges how world dance should/can be used as a teaching tool in dance class. This course would be beneficial for students in terms of learning diverse cultures and traditional movement vocabularies; however I wonder what criteria should be employed in selecting the examples and who is capable of teaching this course as that person would need to have a variety of cultural experiences as well as knowledge.

Marta Elena Savigliano provides a clear notion of global dance, looking at how the term has been used. The *inbetween* dances can be further explained by using Savigliano’s theory of ‘worlding dance’. She writes that world dance is “a representation, a relative new way of putting together, conceptualizing, and validating ‘other’ dances, rather than a plain discovery of their presence in the world.”⁶¹⁾ Her position is similar to Hamner’s idea that culture, as not a fixed set, influences and is influenced by ‘other’ cultures. Thus, there is fluidity in cross-cultural understanding. In addition, Savigliano defines world dance as a “*classification* applied to newly ‘discovered’ dances and dancers who, while all along doing their dancing thing out there in the world, have been *worlded differently* so as to fit the Dance collection under globalization.”⁶²⁾ More specifically, world dance generates a possibility for “a globality of multicultural harmony that transcends boundaries of nationality, ethnicity, and race.”⁶³⁾ She explains that when old and new dance meet as a fusion or hybridized version, the dance is a part of the world dance.

Savigliano’s notion of world dance also entails embracing multiplicity and transcending boundaries that people have been given, however her arguments show a lack of attention to world dance. Firstly, the newly discovered dances she mentioned above are actually not new. These dances already exist in parts of the world. It is analogous to Columbus’s conviction in discovery of a new continent while

57) Ibid.

58) Ibid.

59) S. Leigh Foster(2009), p.116.

60) Ibid.

61) Marta Elena Savigliano(2009), *Worlding Dance and Dancing Out There in the World*, *Worlding Dance*. Eds. Susan Leigh Foster. Basingstoke [England]; New York : Palgrave Macmillan, p.164.

62) Ibid., p.166.

63) Ibid.

travelling the world. Secondly, I oppose her notion that world dance would bring *multicultural harmony* crossing cultures and boundaries. If world dance includes every single dance in the world, the term itself is disproportionate.

Thirdly, the fused or hybridized versions above have become similar forms rather than creating a new form of dance. This phenomenon was clearly shown in Ananya Chatterjea's article, "*On the Value of Mistranslations and Contaminations: The Category of 'Contemporary Choreography' in Asian Dance*" Chatterjea was invited to perform and teach at "international" festivals where she met "contemporary dance" artists from different parts of Asia. She has "bemoaned the erasure of difference" in "Asian" choreographies that currently represent the global stage. She thinks that the dances she has seen seem to use Western modern/contemporary movement vocabulary with occasional Asian style of movement such as a folded hand gesture. Even though the idea of "world dance" seems to bring opportunities that embrace a range of aesthetics and bodies from different understandings, Chatterjea experienced "the reality of what materializes on stage seems to suggest that there are some unspoken conditions for participation on the global stage that ensure some kinds of conformity."⁶⁴)

Each author of *Worlding Dance* seems unaware that classification or labels lie in power as we explain dance cultures in the world. The authors consider world dance as a form of fusion or hybridization, rather than simply seeing it as a form of tradition, challenging the notion of classification in dance. Many of the chapters of reviewed in this paper seem to oppose comparison based on categories, resisting comparison within Western values and criteria.

The word "world dance" implies that non-world dance exists. Thus, rather than using the term "ethnic," "global," or "world" dance, Kealinohomoku suggests that we should just call dances by their specific names like Bharatanatyam.⁶⁵) But could we never refer to a large group of dances? Another problem, which Vissicaro also acknowledges, is that when people refer to ethnic, global, or world dance, "they usually do not mean ballet, modern, or anything else based on Western European civilization values and beliefs."⁶⁶) The basic assumptions of the meaning of "world dance" are different. *Looking Out* and *Worlding Dance* authors define the term, "world dance" as non-Western including fusion forms while Vissicaro disapproves of using the word itself. Also what each author is concerned about differs. *Looking Out* is focused on hierarchy and cultural imperialism in dance, while Vissicaro emphasizes problems of assimilation in dance and homogenized or blended dance under the name of multiculturalism.

64) Ananya Chatterjea(2013), p.12.

65) J. W. Kealinohomoku(1990), Angst Over Ethnic Dance, *Cross-Cultural Dance Resources Newsletter* (Summer), pp.1-2, 5-6(quoted in D. Gere(1995). *Looking Out: Perspectives on Dance and Criticism in a Multicultural World*. David Gere(Eds.)(New York: Schirmer Books), p.4).

66) Pegge Vissicaro(2004), p.88.

III. Implications of Understanding World Dance in Dance Education

In terms of multicultural dance education, how should dance educators define it? Is learning all different styles of dance such as Indian, African, and Korean dance a multicultural dance education? The reason I highlight multicultural education is that I saw a certain hierarchy that also exists in education. Multicultural dance education is a kind of an emerging topic for dance educators in Korea. However, I found that many studies on multicultural dance education are focused on dance programs for multicultural students to help them adjust into mainstream society.⁶⁷⁾ Only Yun-Young Choi offers the developing dance teachers' perspectives on diversity and the dance scholars have mostly overlooked the importance of teaching or helping teachers broaden their perspectives and knowledge on multiculturalism. In the name of multicultural education, students from different cultures and countries in Korea are segregated in general education. For example, most immigrant students are studying at school called multicultural school and few of them are found in public school. And it is also another way of labeling. Thus, it is important for dance teachers to expand their knowledge in multicultural education and to develop their ability to deal with sensitive issues of diversity in class. In this respect, I would like to shed light on the perspectives of dance educators on multicultural dance, seeking a way to make multicultural dance education compatible.

Sherry B. Shapiro attempts to be more specific about the term globalism in dance. She discusses how dance as a product of culture can shape and be shaped through globalization. Pursuing globalism as an ideal, the author also emphasizes that "there is universality that must be attended to along with the particular."⁶⁸⁾ She includes the importance of body in dance because the body itself is a means of representing one's culture and identity. She states that "a global aesthetic, then, moves beyond the individual or the self to connect to the other, recognizing the concreteness of an ethical existence in a shared world."⁶⁹⁾ In addition, understanding "the power of dance education as a transformative experience," she concludes that "moving their own story and for others" enables students to find their own voices and identities, but know how to respect other people who have different cultural backgrounds. She writes that

67) Choi, Yun-Young(2010). A study on application method of dance education in multi-cultural education. *Dance Research Journal of Korea*, 63(1): 261-282; Jun, Eun-jin(2014). A study on the status and task of multicultural dance education." *Korean Research of Dance Education*, 25(1): 41-59; Ko, Kyung-Hee(2011). Dance education enhancement for the multicultural mutual understanding: Study with elementary School Children." *The Journal of Korean Dance*, 29(3): 203-228; Kim, Hyun-Nam(2012). Preliminary study on the alternative multicultural dance education. *The Korean Journal of Sport*, 10(4): 47-54; Na, Kyung-Ah, Park, Hyung-Jung, and Oh, Yu-Jin(2011). A study on the demands for a dance education by children from multicultural families. *The Korean Research Journal of Dance Documentation*, 21: 17-34.

68) Sherry B. Shapiro(2008), Dance in a World of Change: A Vision for Global Aesthetics and Universal Ethics, In *Dance in a World of Change: Reflections on Globalization and Cultural Difference*. Sherry B. Shapiro(Ed). Champaign, IL: Human Kinetics, p.260.

69) *Ibid.*, p.262.

As dance educators, we can help children learn how to give voice to their life stories through dance... In voicing their stories, they can begin a dialogue. In learning how to represent the world as they experience it, they become better able to see themselves in others and to develop the empathy – empathy for the life of another- that global aesthetics and universalism demand.⁷⁰⁾

The idea of *empathy* can be used as a means of empowering both one's voice and others' voices in dance class. The role of dance educators is to empower students' identity through the 'lived experience' of self-expression, which enables them to understand self and other so that the student can be more open and receptive to others in a pluralistic society. But she overlooks explaining what the global aesthetics means

More specifically, there have been increasing discussions of multicultural dance education among dance scholars including the term itself. As the complexity and diversity within American society continues to grow, both educational curricula in general and dance education in particular should take place in the context of multicultural education issues and concerns. Peggy Schwartz asserts that dancers and dance educators intuitively accept "multiculturalism" as an important aspect of their art and intrinsic values in the dance of other peoples through working with various cultural dances. She states that "as teachers, we must remember that there is no such thing as a value-free curriculum; in choosing and shaping curricular materials we reveal our values."⁷¹⁾ In other words, dance educators should always be aware of the "values implicit in what we choose to teach and how we choose to teach it."⁷²⁾

Schwartz emphasizes the value of dance in that through dance; students of different cultural and ethnic backgrounds can better understand themselves and each other. Thus, dance educators play an important role in taking "responsibility for learning and teaching the global aspects of their art to fulfill the obligations to their students beyond teaching dance techniques."⁷³⁾ I agree with her notion that dance teachers should be careful in choosing to teach, considering the implicit meanings and values of collecting. If you teach a multicultural dance class, what kind of dance forms would you introduce? How would you educate your students in the complexities of current contemporary dances or hybrid dance? What do the students already bring to the experience as they live in an increasing global society?

While Schwartz focuses on teachers' quality and pedagogy for multicultural dance education, Doug Risner and Susan Stinson attempt to see a bigger picture. They discuss the current status of multicultural dance education in the United States. They mainly focus on social justice commitments

70) Ibid., p.272.

71) P. Schwartz(1991), Multicultural dance education in today's curriculum, *Journal of Physical Education, Recreation & Dance* (Feb.), p.46.

72) Ibid.

73) Ibid.

in dance pedagogy and teacher training. Stating the limitations of the multiculturalism movement that emerges from misconceptions about, or disregards differences in culture, gender, ability, ethnicity, and socioeconomic backgrounds, Risner and Stinson assert that teacher education programs in dance should go beyond how to teach dance skills. Programs should aim to train dance educators who acknowledge the values of differences in our 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.”⁷⁴⁾ According to Risner and Stinson, it is important to challenge misconceptions and stereotypes that dancers have and learn not only from self, but from others. Still I doubt that we can ever dismantle all stereotypes of multicultural or world dance. Rather than teaching a multicultural dance class by collecting all different dance forms, what if we plainly have discussion and practical exploration of movements which express differences of themselves?

I found several attempts and ways of doing world dance. One is the dance pluralism course at Temple. In the article, ‘*Graduate Dance Education in the United States: 1985-2010*,’ Karen Bond takes approach where a teacher first collects information on student backgrounds and interests through questionnaires and then “designs course content that accommodates the inherent multiculturalism of the group” according to the information.⁷⁵⁾ This process will help students to learn not only about others but *with* and *through* others through discussing and dancing from their identities as they self-investigate about themselves [emphasis mine].

Another example is the World Performance Project (WPP), a partnership program at Yale University that presents performances, lectures, and workshops with artists and scholars, promoting “cultural performances of all kinds, from theatrical presentations to rites of passage” (“WPP Mission”). Emily Coates, an artistic director of WPP, writes that “kinesthetic imagination refers to the motion-driven, embodied interaction between disparate cultures.”⁷⁶⁾ She explains that in encounters between diverse cultures, “an exchange of embodied knowledge and memory occurs, in turn augmenting, transforming, or replacing that which constitutes the other.”⁷⁷⁾ She seems to understand that we as human beings have different cultures and by exposing people to encounter person to person through movement, people build communal knowledge. She states, “The idea for WPP thus developed out of the generative, empathetic space of *Memory Suite* [a dance performance WPP presented], the creation of performance enabled reflection on the part of one community toward

74) D. Risner, and S. Stinson(2010), Moving social justice: Challenges, fears and possibilities in dance education, *International Journal of Education & the Arts* 11(6), p.9.

75) Karen Bond(2010), Graduate dance education in the United States: 1985-2010, *Journal of Dance Education* 10(4), p.129.

76) E. Coates(2009), Performance as object, method, and pedagogy: The world performance project at Yale, *Transformations* 20(1), p.106.

77) Ibid.

another.”⁷⁸⁾ Coates explores the concept of World performance lying in our humanity, not so much about cultural differences. Rather than relying on the stereotypical representations of cultural differences, we need to refocus on humans, our bodily experiences, and their differences and similarities.

IV. Conclusion

Until 1990 there had been little attention to global, world, or multicultural dance. People came to talk about global and/or world dance when many American dancers and choreographers started looking outward towards “other” countries of the world. However, some dance scholars often called any dance that is not ballet, modern, or dance forms emanating from Western European values and beliefs, ethnic dance. Some authors say that the term “ethnic dance” is not appropriate, because labeling “ethnic” engenders hierarchy and levels of authority. Also, it is found that some people replace “ethnic dance” with “world dance.” Yet, this is inappropriate as well because “world dance” is used as a representation of non-Western dance. Some authors accept the term, trying to reexamine the notion of “world dance.” Unless world dance is defined to encompass all types of dances, I would rather use another construct such as cross-cultural, tradition-based dance or just ‘dance.’

No one can escape from cultural impact and influences. We are all influenced by one another in many ways and need to be careful in naming things. If we use the term world dance, who is going to determine what world dance is and what it is not? I have seen a number of good contemporary dances in Korea. These dances should not be labeled as world dance just because of their cultural/national identity. Hierarchy works against authorships of Asian (or non-Western) choreographer’s creative choreographic works and movement.

It seems that even the illogical definition of world dance as “non-Western” is becoming blurred. As Gómez-Peña mentions, we are standing on the threshold of a new era. Cross-cultural, interracial, and transnational fusion dance confirms that cultural boundaries are blurred. If it is true, then how should dance educators view and teach so-called world dance? I also find that the term world dance often includes an examination of such complex issues as culture and diversity, including the issues of racism and equality. However, the fundamental argument of each scholar in terms of “global dance”, “world dance”, and “multiculturalism” is that educators need to see global society with local eyes as Shapiro claims. Rather than celebrating a homogenized culture and perspective, dance educators should find a way to serve profusion of individual and global configurations and at the same time bridge the gap between the students’ cultural boundaries. Shapiro (2008) encourages dance educators

78) Ibid., p.108.

to “affirm students’ identities, challenge their taken-for-granted assumptions, and impart a way of being in the world that is compassionate, critical, creative, and bound up with a vision for a more just global community.”⁷⁹⁾

There is a tendency to refer to “multicultural dance education” as learning other cultural dances. Instead, learning world dance should entail understanding, accepting, and integrating cultural differences and similarities. The ultimate goal of learning world dance should be not only for students to understand various degrees of diversity among people or cultures, but also to appreciate their own cultures more in depth through lived experience. Judith Hamera writes that globalization is “the flow of bodies.”⁸⁰⁾ If dance educators are more interactive, communicative, and collaborative with multicultural educators and other discipline educators, this may lead to a greater understanding of complex phenomena in dance class and society at large. However, we should not idealize the term “world dance.” Dancers and dance educators should be aware of the problems of using the term “world dance.” It has been over a decade since the literatures reviewed in this paper were written and it is sad that still there is classification in world stage under the name of world dance. This discourse may continue for a long period of time and I would like to hear more voices from Asian performance that represent a “self” rather than a “nationality.” Furthermore, we all have layers of identity within our culture and people increasingly live between and among cultures in lived virtual worlds. More discussion and effort to understand globalization of our lives are needed.

79) Sherry B. Shapiro(2008), p.272.

80) Judith Hamera(2007), *Dancing Communities: Performance, Difference and Connection in the Global City*(New York: Palgrave Macmillan), p.210.

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Received 2015. 2. 15
 Reviewed 2015. 2. 18
 Accepted 2015. 3. 1

What is World Dance?

Exploring Concepts of World Dance and Implications of
Understanding World Dance in Dance Education

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What does “world dance” mean? Is traditional dance that has been transformed into new dance forms still valuable as world dance or does it lose its authenticity? This study takes critical approach to the subject matter and investigates the different versions of “world dance” definitions by examining literatures. It is found that the term world dance often includes an examination of such complex issues as culture and diversity, accompanying the issues of racism and equality. However, the fundamental argument in regards to the terms of “global dance,” “world dance”, and “multiculturalism” is that educators need to see global societies with local eyes. Rather than celebrating a homogenized culture and perspective, dancers and dance educators should find a way to serve profusion of individuals' voices and at the same time to bridge the gap between the students' cultural boundaries.

Keywords: World dance(세계무용), Multicultural dance education(다문화 무용교육), Multiculturalism(다문화주의), Cultural diversity(문화다양성), Worlding dance(무용세계화)