

Aesthetic Dance Appreciation Paradigm for Higher Education in Korea*

Focusing on Maxine Greene's Aesthetic Education

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I. Introduction

Learning to effectively appreciate works of art can enhance and benefit our lives in positive ways. It can stir our often-overlooked inner world that is underutilized in our daily and working functions. It certainly opens our minds and broadens our critical thinking skills, allowing us to cognitively, affectively, and intellectually awaken and thus enhance these skills which can empower us and make us much more productive personally and professionally. People who know what it is like to be surrounded by and/or living in the arts have a broader and more universal and holistic perspective on their lives compared to those who are hardly exposed to arts of any kind.

However, "Works of art do not reveal themselves automatically," they need the observers' scrupulosity, curiosity, patience, and imagination to reach the full potential of the art works; this is called the "vivid present."¹⁾ Art educators have a huge impact in this regard, in educating and instilling art appreciation. They should enable their students to fully appreciate art works vividly, meaningfully,

* This research was supported by the Chung-Ang University Graduate Research Scholarship in 2017.

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1) G. Maxine(2001), *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press), p.15.

thoughtfully, and creatively. A great number of students are not well aware of how to properly appreciate works of arts in Korea. They are likely to observe the surface level of an artwork or even skim it, then finish their preliminary appreciation by saying: “it’s amazing, it’s good, it’s bad” and so on. This kind of common appreciation is lacking and underutilizes the potential opportunity for students to learn how to tap into an authentic art appreciation experience which sets them on a path of flourishing and thriving as individuals, artists and citizens.

There are currently few studies on introducing methods and strategies for both teaching and learning dance appreciation in Korea. For instance, some of the studies on dance appreciation focus on youth students who are in need of being educated and/or exposed to active dance appreciation experiences while suggesting its appropriate class frameworks and lesson plans.²⁾ The rest of the other few studies on dance appreciation address the importance of enhancing the quality of its class content as well as the learning process. These said studies applied the viewpoints of aesthetics, utilized technological resources for an advanced dance appreciation class, and examined the current status of dance appreciation opportunities as well as its prospective solutions to activate more productive experiences of appreciation.³⁾

One study in particular shows that there are many universities where a dance appreciation class is offered under dance critique and/or separately.⁴⁾ However, up until now, none of the studies were centered on dance appreciation with a specific focus on students in higher education. In addition to the lack of focus on students in higher education regarding this study, research shows there are few dance educators who are capable of offering an appreciation class in any meaningful or substantial way. A teacher in a dance appreciation class plays a critical role in leading the students to make them have a rich experience of internalizing given resources. Thus, the researchers of this study do see the need and an intrinsic value in conducting a study to elucidate a dance appreciation paradigm for students in higher education, which is now lacking and insubstantial, in order to promote any progress in dance appreciation theory and practice.

To envision a more solidified and meaningful dance appreciation class, this study will be based on and explore in depth Aesthetic Education and its related learning model pursued and envisioned by

2) Ye Won Suh(2005), A study on the development of the dance appreciation program in elementary schools, *Research of Dance Education*, 16(1), pp.79-100.; Shin Young Jang(2004), A study on current situation and program of elementary dance education: High grade students, Master’s thesis, The Graduate School of Education Kyungsoo University, Busan, Korea.

3) Eun Young Oh(2002), The design and production of multimedia courseware for 『Dance Appreciation』: Centering Around <The Swan Lake>, *The Journal of DSDH*, 2, pp.65-87.; Hee Ja Jung(2007), A study on the revitalization of the dance performance for children, *Research of Dance Education*, 18(2), pp.1-27.; Hyun-Ju Choi(2009), A study on dance appreciation education by aesthetic approach, *The Journal of Korean Philosophic Society for Sport and Dance*, 17(2), p.346.

4) Ji Yeon Seo(2014), Activation measures of dance criticism education through the current state of University dance education, Master’s thesis, The Graduate School of Sookmyung Women’s University, Seoul, Korea.

Maxine Greene, an American educational philosopher. Greene states “Arts are inexhaustible...there is always more to be felt, seen, heard, yes, understood. You never reach bottom.”⁵⁾ Greene’s thoughts on encountering works of art have greatly inspired many educators in the field of arts. However, her idea has actively been applied to music, painting, and drama, however, not dance. Exploring her philosophy of aesthetic education would, if studied and implemented, illuminate new teaching perspectives for our dance educators and enhance the quality of an appreciation class in the world of dance.

Therefore, the purpose of this study is to investigate the existing research and current exploration of dance appreciation in Korea, define Maxine Greene’s aesthetic education and examine its related learning models utilized in the field of arts, and then lastly, explore potentials in which Greene’s philosophy of aesthetic education could be infused into a dance appreciation class in Korea’s higher education, which in turn illuminates an aesthetic dance appreciation paradigm.

The data for this study has been gathered from books, academic journals, qualitative research based studies, and literature reviews. The limits of this study include: first, the researchers solely focus on Maxine Greene’s philosophical ideas on aesthetic education and not others, and second, this study specifically focuses on dance appreciation classes in Korea’s higher education, at the college level.

II. Dance Appreciation Class in Korea

1. Appreciation of Dance

Appreciation is an unfettered journey that the viewer of an artwork either consciously or unconsciously allows his/her five sense organs to perceive and experience the work of art.

No two persons will see exactly the same thing in a picture, for each is led by his nature and habits to select slightly different aspects for special notice ... No two will imagine or understand exactly the same things, because of differences in mental constitution, habits and education. But presented factors are comparatively easy to verify and agree upon.⁶⁾

As Thomas Munro, American art philosopher, indicated above, individual appreciation has its own colors and unique traits, thus, it is fascinating to hear and share thoughts and responses on the same subject with different people. Appreciation also provides a quiet moment for oneself, when the viewer

5) G. Maxine(2001), *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press), p.122.

6) T. Munro(1943), Form in the Arts: An outline for descriptive, *The Journal of Aesthetics and Art Criticism*, 2(8), p.8.

becomes fully absorbed in the appreciation of an artwork, it naturally produces a deeper reflection that is much more overpowering than simply observing the work or art. Thus, it is worth exploring how we, the audience and viewers of art, can experience authentic appreciation in each field of art, including dance.

What exactly is dance appreciation? Is it done through watching a dance video, physically involving movements, or analyzing the components of a dance work? It seems ambiguous to conclude with a solid definition of what dance appreciation actually is. In general, when it comes to thinking about dance appreciation without any context, it may sound like a passive activity that involves simply watching a dance performance while observing its most obvious visual aspects and acquiring a basic understanding of its background information. In order to avoid this insubstantial type of appreciation, stronger methodologies on appreciating a work of dance should be developed in students in order to make them stronger artists.

A few studies on dance appreciation indicate some elements that are inherent in appreciating dance work: “Dance appreciation is a cognitive process”⁷⁾; it can be defined as “an internalizing process of one’s perceptions, feelings, and knowledge in terms of aesthetics, culture, and history of a dance work”⁸⁾; or “appreciation of dance is (appropriate) appreciation of bodily movement.”⁹⁾ As these citations indicate, there are a variety of ways to focus on dance appreciation. The implementation of each dance appreciation class will also vary upon the aims or purposes set by its class leader’s perspective on the appreciation of dance. Surely, there are no perfect methods, theories, approaches and objectives for a dance appreciation class, but a more enhanced and meaningful class can be created with an on-going effort at reforming what we know and implement at present which greatly underutilizes students’ appreciation capacities.

2. Dance Appreciation Studies and Its Implementations in Korea

Dance appreciation is likely to be considered an ancillary subject of learning in dance and its importance is often neglected. Dance scholars raise their voices to urge schools to pay more attention to the latent educational value of dance appreciation by conducting studies. However, as of now, there are still few studies on dance appreciation. This chapter will review what kinds of studies and implementations have been done for dance appreciation in Korea so far.

There are a few studies on developing dance appreciation programs for elementary school students

7) N. Carroll & W. P. Seeley(2013), Kinesthetic understanding and appreciation in dance, *The Journal of Aesthetics and Art Criticism*, 71(2), p.184.

8) Hyun Ju Choi(2009), A study on dance appreciation education by aesthetic approach, *The Journal of Korean Philosophic Society for Sport and Dance*, 17(2), p.346.

9) G. Mcfee(2013), Defusing dualism: John Martin on dance appreciation, *The Journal of Aesthetics and Art Criticism*, 71(2), p.193.

which can help better understand the potential application of dance appreciation.¹⁰⁾ The researchers of these studies primarily analyzed current dance appreciation classes offered for the students of primary schools and examined what needs to be improved in their programs. Each of the researchers utilized their own preferred theories in developing a new program and their beliefs and thoughts on dance appreciation have been permeated throughout these developed programs. These studies are significant because they give guidelines to the teachers who teach dance appreciation which can translate to the level of elementary school students.

Furthermore, another study on dance appreciation was conducted for students of secondary education. This study was about utilizing computer software to develop a dance appreciation courseware.¹¹⁾ This is considered a unique approach in educating students who are mostly listening to their teachers' verbal explanations and following their instructions in person. However, the dance appreciation courseware is taught by a computer and has students sit in front of the computer. Although this type of dance appreciation class must always be conducted with a computer, the students who attend the class will have diverse experiences of learning which, broadens their conceptions of how dance appreciation can be learned and the potential role of technology in dance appreciation.

According to a study, in Korea, there are 22 universities where a dance criticism class is offered out of 37 universities.¹²⁾ As is shown in the study, few classes are clearly titled 'Dance Appreciation and Criticism' and most are named 'Dance Criticism'. As of now, dance appreciation has not been the priority of subjects being offered and taught among others in dance departments of higher education. An appreciation class is most likely to be followed by a dance criticism class, and students in the class are not educated enough to develop deeper appreciation skills. This indicates that students in higher education are more likely guided to learn skills of criticism than they are to purely learn appreciating dance.

Additionally, compared to the number of dance appreciation classes offered at universities, whether conducted with dance criticism or not, there are significantly fewer studies on dance appreciation with the specific population aim of higher education. The level of class content, teaching strategies,

10) Ye Won Suh(2005), A study on the development of the dance appreciation program in elementary schools, *Research of Dance Education*, 16(1), pp.79-100.; Shin Young Jang(2004), A study on current situation and program of elementary dance education: High grade students, Master's thesis. The Graduate School of Education Kyungsoo University, Busan, Korea.

11) Eun Young Oh(2002), The design and production of multimedia courseware for 『Dance Appreciation』: Centering Around <The Swan Lake>, *The Journal of DSDH*, 2, pp.65-87. Courseware is considered as a software program, which helps teachers design a class and pupils go through the contents set by the teachers. When the courseware is being designed for a class, students' learning pace should be concerned to make them have successful learning outcomes(Ibid, pp.70-71).

12) Ji Yeon Seo(2014), Activation measures of dance criticism education through the current state of University dance education, Master's thesis, The Graduate School of Sookmyung Women's University, Seoul, Korea.

instructions, and materials vary upon the individual's primary, secondary and higher education levels. Since an appreciation class deals heavily with observing, thinking, responding, sharing, and reflecting, it is necessary to have a well-prepared teacher who can make a distinction between dance appreciation and dance critique. This, in turn, helps students be equipped with the appropriate skills to appreciate a work of dance in their higher education experience. Therefore, more studies on dance appreciation for different student populations should be increased.

III. Greene's Aesthetic Education and Its Learning Model

Maxine Greene was an American educational philosopher, author, and teacher. She taught at Teachers College, Columbia University, for about 50 years, and died at the age of 96, in May of 2014. She was the first woman to become a faculty member of the Teachers College in 1965.¹³⁾ Her enthusiasm for education directed her to work actively in some of the most prominent educational organizations such as *the Philosophy of Education Society*, *Middle Atlantic States Philosophy of Education Society*, and *The American Educational Research Association*. This breadth of experience has led her to become an authority on art education theory where many educators around the globe have been influenced by her beliefs in teaching and philosophy of education.¹⁴⁾

Greene's philosophy of education is broadly known as aesthetic education. She practices an education style, which enables students to come out of their comfort zones, habitual thinking, and narrow-minded thoughts. In the meantime, she makes connections between the arts and education and demonstrates how arts can be one of the best educational tools for students. She states:

Aesthetic education, then, is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens new connections are made in experience: new patterns are formed, new vistas are opened.¹⁵⁾

Likewise, Greene's point of view on the arts served as an enlightenment for those whose occupations were in the field of arts. In fact, Greene inspired many arts educators, and they started making efforts in internalizing her ideas and applying them to their actual teaching. In her book

13) <<https://maxinegreene.org/about/maxine-greene>, 2017.07.09.>.

14) Jeongeun Seo(2016), A study on the Maxine Greene's Aesthetic Education, Master's Thesis, The Graduate School of Seoul National University, Seoul, Korea, pp.14-17.

15) M. Greene(2001), *Variations on a Blue guitar: The Lincoln Center Institute lectures on Aesthetic Education* (New York: Teachers College Press), p.6.

(2001)¹⁶⁾, several key components of aesthetic education are found including: ‘Wide-awakeness, Imagination, and Experience’; these are all interconnected with each other and considered to be the cornerstones of conducting aesthetic education. It is these skills specifically, which Greene suggests teachers to be aiming for and developing in their classes.

“The first concern ... in aesthetic education is to find ways of developing a more active sensibility and awareness in our student.”¹⁷⁾ Greene wants not only teachers but also students to be more open-minded viewers when it comes to encountering works of art. She expressed that there will always be more than one aspect to be realized and discovered in works of art, even on the second, third, or fourth time encountering it. “Perceiving, it is often said, is the beginning, the ground.”¹⁸⁾

Most often, when students face something new or different from what they know, they quickly perceive and judge it based on their past experiences and current knowledge. They then stop looking for anything more than what may seem to be on the surface, partly due to the skills they lack in appreciation. Regarding Greene’s aesthetic education, this can be seen as lacking and a student is not using their full appreciation capacities, which hinders their productive critical thinking capacity as well as degrades their willpower to know more. Greene indicates that students should become mindful of little details, to the unknown parts of the artwork. This will lead them to possess the ‘Wide-awakeness,’ which then eventually takes them to the unexpected world of imagination.

Greene argues for an accessible, practical, participatory sort of imagination: not the fuzzy-minded conception of imagination as some sort of ability to imagine things never seen or heard of, but a more immediate and more humane and communal sort of imagination, one that requires us merely to open our minds to the other worlds that other people on the planet have already created.¹⁹⁾

As discussed above, the concept of ‘imagination’ that Greene pursues is different from what students and teachers generally think. ‘Imagination’ is followed by a discovery of past and present experiences in which one thinks about something else and newer than what h/she has thought or realized before. Also, to possess ‘imagination’, one needs to be open-minded when listening to someone else’s viewpoint and try to be involved in the person’s world. All of these skills would be activated and developed in class if students are guided by a teacher who knows how to stir students’ motivation, how to immerse and react to an artwork, and how to make them develop a sense of

16) The book of *Variations on a Blue Guitar*(2001) contains Greene’s lectures on aesthetic education, which has been used for twenty-five years. Most of the lectures in the book were aimed at teachers who attended summer workshops at the Lincoln Center Institute, *Ibid.*, p.ix.

17) *Ibid.*, p.8.

18) *Ibid.*, p.12.

19) V. Elizabeth(1996), *Releasing the imagination: Essays on education, the arts, and social change* by Maxine Greene, *American Journal of Education*, 105(1), p.104.

sympathy by communicating with others.

Furthermore, 'Experience' is also an important point of Greene's aesthetic education. 'Wide-awakeness and imagination' all occur and are acquired through an experience. "If [arts] are to come into existence for you as aesthetic objects or events, they also have to be attended to in a particular way."²⁰) This can be interpreted, as students should not be afraid of coming out of their habitual thinking and attitudes when encountering an artwork. A more adventurous learning style and more active realization have to occur in the experience of facing artworks. It is the student's capability and responsibility to make every single experience meaningful and indispensable. This means that the student should be the owner of their experience, and not only a guest who is in a passive zone and waiting to be guided. Becoming active agents in the arts experience will make students better artists and greater dancers, which is a significant reason to include dance appreciation classes that utilize the aesthetic model at the higher education level.

'Wide-awakeness, Imagination, and Experience' play fundamental roles in Maxine Greene's philosophy of aesthetic education and each of these are interconnected. The three core elements Greene uses are not necessarily new nor innovative in that educators in arts have never heard of them before; however, her theory sheds light on ways that educators may have never thought to utilize and approach these skills before. Educators should also become adventurers when it comes to teaching, not just their students. An active teacher can make an active learner. Aesthetic education will lead both educators and students to be braver, more creative, and also receptive in their duties as artists and learners of dance.

In Korea, some arts educators take into account utilizing Maxine Greene's philosophy of aesthetic education. Specifically, the structural teaching frameworks developed and suggested from Lincoln Center Education (LCE), located in New York City, are widely studied and implemented among those educators in Korea.²¹) This is because Maxine Greene was a philosopher-in-residence at LCE for about 36 years since 1976, which allowed her to disseminate the philosophy of aesthetic education concerning teaching as well as learning.²²) Thus, her model is actively implemented and still serves as an important source of teaching methodology and philosophy. This means that it is readily and

20) M. Greene(2001), *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press), p.53.

21) Teaching and learning methodologies introduced at LCE are used in the arts, including painting, music, drama, and dance in Korea. The fields of art and music actively utilize and study the educational system of LCE as well as its educational tools and methodologies. Drama and dance have very few studies on LCE and these include: Yang Jinye(2016), a case study on aesthetic experience in dance classes for middle school students, Doctoral dissertation, The Graduate School of Korea University.; Kwon Sojung(2012), a study on the development of arts education teaching methods through aesthetic experience education, Master's Thesis, The Graduate School of Chung-Ang University.

22) Lincoln Center for the Performing Arts, History of Lincoln Center: The 1970s, <<http://www.aboutlincolncenter.org/about/history/archive-1970>, 2017.06.30.>.

potentially transferable to the field of dance as well.

Previously, LCE was named LCI (Lincoln Center Institute); it was renamed on October 8, 2013.²³⁾ The purpose of this institute was to train and educate artists who would later become professional educators in the field of arts.²⁴⁾ Thus, many educators have been associated with this institution and continuously are part of learning and honing their skills, techniques, and strategies to become a better teacher. LCE offers a learning model called Capacities of Imaginative Learning (CIL) that Greene's philosophy of aesthetic education is based on. When utilized and effectively taught, the CIL model prioritizes its elements in the following way; noticing deeply, embodying, posing questions, making connections, empathizing, living with ambiguity, creating meaning, taking action, and reflecting/assessing.²⁵⁾ CIL is considered to be the cornerstone of LCE's teaching for young students. Also, this is widely utilized and applied to each field of arts in Korea.

IV. Aesthetic Dance Appreciation Pedagogy: Its Scope and Methods

This section will elaborate on how Greene's philosophy of aesthetic education can be permeated and implemented throughout dance appreciation classes for students in higher education levels in Korea. The essential aspects of Greene's philosophy including 'Wide-awakeness, Imagination, and Experience' will be contextualized for dance appreciation and then applied to envision a potential dance appreciation paradigm.

By the time they start their education in dance programs in most universities, students have already acquired a basic to moderate knowledge of dance regarding controlling one's own body, judging for correctness, and creating works of dance (like choreography). Not only that, but they are also able to depict and discuss a dancer's movements regarding his or her skills, techniques, body alignment, patterns, usage of space and speed. While fundamental in nature, these abilities may also be considered an important part of aesthetic education because the capacity to assess the physical attributes of dance serves as an access point to appreciating dance and utilizing an aesthetic education approach.

Therefore, there is already an opportunity at the beginning of a student's education to instill values that align with aesthetic education and which will allow them to have a more enhanced experience of dance appreciation. The beginning fundamental skills of dance, thus, should not be overlooked as an

23) Lincoln Center for the Performing Arts, History of Lincoln Center: The 1970s, <<http://www.aboutlincolncenter.org/about/history/archive-1970>, 2017.06.30.>.

24) Paek Mi Hyun & Lee Hee Su(2010), A case analysis of the re-education program for teachers at Lincoln Center using the aesthetic education, *Korean Journal of culture and arts education studies*, 5(3), p.135.

25) Lincoln Center Education, <<http://lincolncentereducation.org/about#capacities-for-imaginative-thinking>, 2017.01.01.>.

ideal avenue to begin including aesthetic education into dance appreciation classes.

While this basic exploration is integral in the beginning, students should be guided to move beyond the observation of surface qualities in movements that rest on the level of their perceptions, sensibilities, and interpretations. Reflections on a dance work have to become more advanced. In order to make this improvement, teachers in aesthetic education should “find ways of developing a more active sensibility and awareness in our students.”²⁶⁾ Developing a more effective sensitivity is accomplished by letting students possess, as Greene states, ‘wide-awakeness, imagination, and experience’ and begin to feel comfortable using them as tools in their artist’s toolbox.

‘Wide-awakeness’ is considered having full attention to something that occurs under freedom, not principles.²⁷⁾ To provide this freedom in a dance appreciation class, a teacher’s authority should work as an effective guidance tool in students’ learning, which allows them to explore on their own, instead of a tool of judgment saying what to do. Students in higher education levels are mentally, emotionally, and intellectually mature enough to think openly and creatively without the rigorous barriers a teacher may set up which may actually hinder the motivation to explore. Thus, it would be more effective if students experience a dance appreciation class with fewer boundaries, less enforcement, and less rigid standardizations set by their teachers.

Greene addresses the importance of raising an individual’s voice in class and being in charge of what h/she says and presents. She urges that students “must not merge themselves or hide themselves in ... the crowd.”²⁸⁾ Students must learn to become active agents in their learning process, as well as authorities of their own artistic process. For this healthy environment to be created, the teacher of dance appreciation classes should use language and vocabulary that stir the students’ volition to become an active, brave, and energetic participant.

Therefore, the teacher has incredible influence and potential to instill this aspect of Greene’s model in the higher education environment. Searching for appropriate languages and ways to communicate will allow the teacher to contemplate on making relevant questions that enable students to reach the full potential of a given dance work with their own voices and decisions.

Furthermore, to acquire ‘wide-awakeness’ in a dance appreciation class, students must learn how to be able to gain a keener and deeper sense of appreciating a work of dance. It is not only important to count frequency, for example, when appreciating a work of dance, but to “allow it to exist apart from [students’] everydayness and practical concerns.”²⁹⁾ The dance must become the focal point of the

26) M. Greene(2001), *Variations on a Blue Guitar: The Lincoln Center Institute lectures on Aesthetic Education* (New York: Teachers College Press), p.8.

27) M. Greene(1977), Toward wide-awakeness: An argument for the arts and humanities in education, *Teachers College Record*, 79(1), p.121.

28) M. Greene(1978), *Landscapes of Learning* (New York: Teachers College Press), p.49.

29) *Ibid.*, p.54.

students' 'wide-awakeness.' A keen eye will allow students to acquire new perspectives and discover new meanings and abilities which have hardly been realized or even touched upon in dance education before; It is the students' responsibility to make every appreciation experience valuable; this requires students to be active, not passive.

To be an active participant in dance appreciation, students must utilize 'imagination' and 'experience' harmoniously and intentionally. Imagination is also a potential ability that students may learn to tap into, as discussed by Greene in her teaching philosophy. Imagination is an experience in itself, and the realm of imagination while activated in the mind allows for the creation of brand new images from an already created image. This will enable new experiences to arise. Therefore, imagination, if enhanced in dance appreciation, is a vibrant and vital landscape, which is abundant with the artistic growth and empowerment of students of dance appreciation.

Likewise, if students are taught to activate 'imagination' and 'experience' harmoniously in their dance education, there will be a higher degree of students' attentiveness, and their appreciation of a dance work could flourish. Hence, students in higher education should learn how to initiate the active use of imagination, regardless of dealing solely with any inventiveness or innovation, and ultimately they can make each experience newer, unique and more alive from their imagination. Students will be better prepared to own their creative process and imagination.

"Imagination is required to disclose a different state of things, to open the windows of consciousness to what might be, what ought to be."³⁰ Even when a work of art is appreciated for a second or third time, every encounter should create different outcomes of imagination based on the various approaches of students' experiences. This is the key point of teaching 'imagination' and 'experience' for students in higher education levels in a dance appreciation class, because it will make the act of encountering an artwork exponentially fruitful and abundant in meaning and interpretation.

Upon this review and exploration of Greene's aesthetic education and the ways to utilize it in a dance appreciation class for students in higher education, an aesthetic dance appreciation paradigm can be briefly suggested. Primarily, students will be guided to encounter a work of dance four times, and the students and their teacher will select the dance work. Each encounter includes different keywords, which intentionally help the students to focus on their experience. The suggested paradigm should be an on-going process where each encounter will connect to the next encounter. Thus, before one gets to the 4th encounter, h/she should be fully internalized with the acquired resources from previous stages.

30) M. Greene(2008), Education and the arts: The windows of imagination, *Learning Landscapes*, 2(1), p.18.



1st Encounter	Free act of consciousness ³¹⁾
2nd Encounter	Pure observation without any pre-interpretation
3rd Encounter	Initiate imagination and its exploration
4th Encounter	Meaning-making and its reflection

<Figure 1>. Aesthetic Dance Appreciation Paradigm for Higher Education³²⁾

V. Conclusion

Greene's philosophy of aesthetic education speaks to our souls and spirits to be more sensitive viewers when encountering a work of dance. Artwork should not be treated as a static object that has to always satisfy a viewer's taste. Instead, the viewer has to focus their appreciation in a particular way that the artwork uniquely discloses. This is what/how students in higher education in Korea need to realize and activate regarding their learning experience in a dance appreciation class. Most Korean students at the higher education level are substantially prepared with advanced techniques, skills, and artistic passions though they lack the proper attitude and knowledge in appreciating a work of dance. To improve this weakness, this study sheds light on Greene's aesthetic education to illuminate a potential educational paradigm for a dance appreciation class.

First, dance appreciation should aim to strengthen a student's ability to be sensitive, keen, and thoughtful when encountering a work of dance. To achieve this, a teacher in the class has to seek for the right language that stirs a student's volition to be an active participant in their educational and artistic appreciation experience.

Second, each student should be guided and trained to raise their individual voices in the face of all types of encounters to works of dance. To encourage students' active expressions and interactions, the teacher must be open to giving meaningful answers to students, who could then continue building up their level of appreciation skills while also becoming authorities of their dance skills, techniques and appreciation abilities.

31) Greene indicates 'free act of consciousness' which is considered as a necessary skill for students at the beginning of their appreciation. This helps students become free from any pressure regarding the principles set by a teacher while appreciating an artwork.

32) The researchers of this study briefly suggest a potential learning paradigm to envision an aesthetic dance appreciation class for students majored in dance at the college-level education in Korea. This is a basic idea proposed for adapting Greene's philosophy of aesthetic education for dance appreciation.

Thirdly, the meaning and purpose of ‘imagination and experience’ should be well conveyed to students in a dance appreciation class, and made one of the cornerstones of a dance appreciation program. Becoming more aware of and activating the ‘imagination and experience’ skills will allow students to acquire an ongoing enhanced appreciation that will affect their educational outcomes and dancing skills in positive ways that may not be available to students without the approach of aesthetic education.

This study has reviewed Greene’s philosophy of aesthetic education and envisioned a dance appreciation class that integrates her philosophy for students at the higher education level in Korea. This study will play a fundamental role in illuminating new perspectives on teaching and learning dance appreciation for teachers and students who want to engage with Greene’s aesthetic education. Since this study does not present a particular teaching or learning model with proven results, in the future, a case study based on this research can be designed.

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Received 2017. 7. 15
Reviewed 2017. 7. 28
Accepted 2017. 8. 7

Aesthetic Dance Appreciation Paradigm for Higher Education in Korea

- Focusing on Maxine Greene's Aesthetic Education -

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This study aims to illuminate a new perspective on teaching dance appreciation for students at the higher education level in Korea by adapting Maxine Greene's philosophy of aesthetic education. Since there are few studies on dance appreciation in Korea, this study sheds light on understanding and implementing dance appreciation. Moreover, unlike other fields of art in Korea where Greene's aesthetic education is widely acknowledged and utilized, the area of dance has not given much attention to her philosophy. Hence, this study reviews the key components of Greene's aesthetic education, 'wide-awakeness, imagination, and experience' and links them to dance appreciation. In the meantime, a potential dance appreciation education paradigm at the college level is presented by utilizing the three key components.

Keywords: Dance appreciation(무용 감상), Maxine Greene(맥신 그린), Aesthetic education(심미적 교육), Aesthetic dance appreciation(심미적 무용 감상), Higher education(고등 교육)