

The Effect of Feldenkrais ATM(Awareness Through Movement) on Dancers' Body Awareness and Alignment*

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I. Introduction

The Feldenkrais Method, created by Moshe Feldenkrais(1904-1984, hereafter Feldenkrais), is described as an educational system for developing an individual's capacity for 'functional awareness'. Here, 'functional awareness' means more than simply being aware of one's movements; it refers to the ability to recognize whether those movements align with one's intentions and are performed efficiently, and to self-regulate accordingly.

Therefore, the Feldenkrais Method begins by guiding individuals to carefully observe their own movement patterns through precisely segmented movements. Sustained awareness facilitates easier comprehension of the entire movement process, making both the intention behind the movement and its execution smoother. Furthermore, the process of self-awareness of one's internal and external bodily sensations through movement naturally leads to the possibility of organically connecting movement, sensation, feeling, and thought—the elements constituting human action—as Feldenkrais asserted(Feldenkrais, 2010). For these reasons, the Feldenkrais Method is effective in improving dancers' body awareness and alignment.

Among the two types of classes that comprise the Feldenkrais Method, the class type this study focuses on is Awareness Through Movement(ATM). ATM classes are actively utilized in dance

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education settings due to their suitability for group instruction and their characteristic focus on active self-awareness. Above all, they positively influence dancers' body awareness and alignment.

Wallman-Jones, Mölders, Schmidt, and Schärli(2023) verified that an eight-week ATM class applied to adolescent ballet majors yielded positive results in enhancing body awareness and psychological well-being. In a similar context, Kerr, Kotynia, & Kolt(2002) reported that the analysis of dancers' self-reported experiences showed ATM classes were effective for dancers' overall body awareness, particularly posture awareness. Other studies also confirmed that ATM classes significantly improved dancers' balance and coordination, flexibility, breathing, and chronic pain relief in relation to body awareness and alignment(Baird, 2022; Long, 2005; Mölders & Araújo, 2023).

Research applying ATM classes to the field of dance has also been actively conducted in South Korea. However, these studies have focused on exploring the entire process of training and improvisational dance-based performance creation(Byung-Chul Kwon, 2013), designing cognitive healing programs(Ji-eun Jeon, 2025), and enhancing dance achievement abilities(Chung-ja Choi, Hyung-nam Kim & Jung-ah Jung, 2011). Research on body awareness and alignment related to ATM classes is primarily concentrated in the physical education field(Gun-Do Kim, 2025; Kyong Jun Park, Dong Hwan Kim, Ik-Soo Moon, 2012) or in physical therapy and psychomotor therapy fields (Ju-Youn Park, Seung-Ha Park, 2024) while research in the dance field remains very limited.

Body awareness and alignment are crucial factors for dancers requiring advanced movement techniques. This is the core of efficient movement, as it not only enhances the technical proficiency that ensures a dancer's stability and mobility but also serves as the foundation for improving artistic expression. Furthermore, many studies in the South Korean dance field have explored body alignment(Joo Ha Lee & Young Mi Kim, 2021; Seo Hee Hong & Kyung Ock Yi, 2022; Shin-Young Lee & Myung Joo Yang, 2017) and body awareness(Do-Hee Lee, Seong Lee, & Hyun-soo Choi, 2025; Joon Mo Lee, 2015; Nayoung Kang & Kyung Hee Kim, 2018). These studies consistently highlight the need to develop improvement strategies, which in turn strongly supports the purpose of this research.

This study aims to verify the effects of Feldenkrais ATM classes on dancers' body awareness and alignment. Specifically, it seeks to analyze body awareness from a multidimensional perspective by examining awareness related to factors such as attention regulation, sensory reception, and mind-body connection. Furthermore, regarding body alignment, it seeks to measure changes in alignment, focusing on the spine and pelvis as the core axes that maintain it. Through this, it aims to expand teaching-learning methods concerning body awareness and alignment applicable in the dance field and contribute to broadening the practical application of ATM classes.

To achieve the research objectives outlined above, the following research questions and hypotheses were established:

First, how did the application of ATM classes affect dancers' body awareness?

Second, what effect did the application of ATM classes have on dancers' body alignment?

- ATM classes will have a positive effect on dancers' body awareness.
- ATM classes will have a positive effect on dancers' spinal alignment.
- ATM classes will have a positive effect on dancers' pelvic alignment.

II. Research Methods

1. Research Participants

This study was conducted with the approval of the Institutional Review Board (IRB) at the researcher's affiliated university(1041078-20230424-HR-114). The study employed a single-group pre-post test design, and research participants were selected based on the convenience sampling method.

During the selection process for research participants—who were required to control participation in performances or other physical activities outside the ATM classes conducted in this study—five dancers ultimately participated. While the small sample size imposes certain limitations, the quantitative results analysis holds significance as it reflects the characteristics of a professional dancer group. Participants are currently active in national/public dance companies or private dance companies in Korea, and their characteristics are as follows.

<Table 1> general characteristics of research participants

participant	specialization	gender	age (year)	height (cm)	weight (kg)	dance experience (yrs)
Dancer A	Modern dance	Male	33	178.7	62.8	17
Dancer B	Modern dance	Male	34	179.2	64.5	16
Dancer C	Ballet	Female	32	164.3	42.1	25
Dancer D	Ballet	Female	36	162.2	43.6	22
Dancer E	Korean dance	Female	34	168.7	51.2	24







2. Application of ATM Lessons








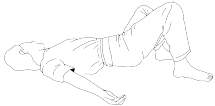


The ATM lessons applied in this study comprised six of the twelve ATM lessons presented in Feldenkrais's seminal work, 『*Awareness Through Movement*』 (1972). The lessons were selected through ten advisory meetings with a group of three internationally certified Feldenkrais practitioners.

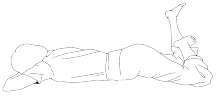
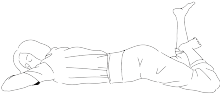
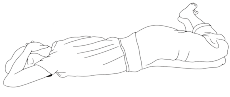
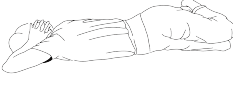




Subsequently, the researcher analyzed the selected lesson content. The analyzed lesson content was revised and supplemented through expert meetings with one internationally certified Feldenkrais practitioner, leading to its final completion.

The ATM lessons were conducted by one internationally certified Feldenkrais practitioner over three weeks, from April 8 to April 28, 2024, at a frequency of four sessions per week. Each session was delivered online via real-time video conferencing, totaling twelve sessions. Each session lasted approximately one hour and thirty minutes. Following the standard ATM class structure, the sessions progressed through the sequential stages of ‘relaxation and observation’, ‘awareness and discovery’, and ‘difference and change’. Each session concluded with the five dancers sharing their experiences and reflections on the class.

<Table 2> analysis and application of ATM lessons

sessions	theme subject	Some fundamental properties of movement
1-2	key movements	details
		Lie on your back and raise your right arm, repeating the movement while noticing how the position where your hand's back touches the floor changes. Now lie face down with your stomach on the floor and slowly lift your shoulders and elbows. As you repeat the movement, check your breathing and notice any unnecessary tension.
		Lie on your back and lift your right foot and arm off the floor simultaneously. This movement helps you learn coordination between your arms and legs. Lift your left foot and left arm at the same time to notice the difference from the right side. While in a prone position, lift the same arm and leg to observe the shift in weight on your pelvis and shoulders.
		Lie on your back and lift both arms and legs simultaneously off the ground, carefully observing how your torso organizes itself. Move deliberately while sensing how the flexors and extensors of your torso engage. Repeat this movement while lying face down to develop an appropriate muscle tone in your back.
		Lie on your back and repeatedly lift your left arm and right leg simultaneously, sensing the diagonal lines of your body. Adjust the relationship between your back and the floor as you move your arms and legs in alternating patterns. You will come to realize that the diagonal lines thus created ultimately connect to upright posture.
sessions	theme subject	Differentiation of parts and functions in breathing
3-4	key movements	details
		Lie on your back with your knees bent. Inhale air into your lungs, filling your chest. Notice how your rib cage expands and simultaneously how your spine rests against the floor. Now bring both hands to your abdomen and inflate it like a balloon. Pay attention to whether your entire abdomen can expand in multiple directions. Explore the relationship between your breath and movement, sensing how it changes accordingly.
		Alternate between expanding your chest and expanding your abdomen. This alternating movement of expanding the chest and abdomen creates a seesaw-like motion. Through this seesaw motion, you can recognize the actual position of your diaphragm.

		Lie on your right side with your right side flat on the ground. Extend your right arm straight above your head, and touch your temple with your left hand. Using your hand for support, gently lift your head and repeat a seesaw motion. Observe the movement of your ribs as you alternately expand your chest and abdomen.
		Lie face down with both knees and elbows touching the ground. Rest your head on the floor and repeat seesaw breathing. Observe the movement of your pelvis and spine as you breathe.
sessions	theme subject	Coordination of the flexor muscles and of the extensors
5-6	key movements	details
		Cross one knee over the other leg. Repeat the motion of tilting the knee. Observe the movement of the pelvis as the knee lowers toward the floor. Notice how the pelvic movement affects the spine and head.
		Kneel on both knees and press your palms together, lifting them toward the ceiling. Restrict movement at the elbows and tilt both arms to one side to observe shoulder movement. This allows you to see how far up the spine the shoulder movement causes rotation. Restricting pelvic movement at this point enables clearer observation of spinal movement.
		Cross one leg over the other knee, interlock your fingers, and lift your head off the floor. Repeat the motion of tilting your leg and head to the right and then returning, observing how the weight distributed across your ribs, spine, and pelvis changes as they press against the ground.
		Kneel on both knees and cross your arms to hug yourself. Roll your body side to side, noticing if this movement becomes easier. Keep your head still, rotate it in the opposite direction of your torso, or rotate it along with your torso to observe the relationship between your spine and head.
sessions	theme subject	Differentiation of pelvic movements by means of an imaginary clock
7-8	key Movements	details
		Lie on your back with both knees bent. Roll your pelvis up and down, noticing whether your lumbar spine presses into or lifts off the ground. As your pelvis moves, the length of your spine changes, and you can feel your head rolling up and down. Observe whether your eyes move along with this.
		Roll your pelvis side to side, feeling the weight shift across the soles of your feet. Notice how the weight in your shoulders changes with the pelvic movement, and sense your head rolling left and right. Observe whether your knees tilt with your pelvis or remain still, distinguishing your habitual patterns from new ones.
		Imagine a clock on the ground beneath your pelvis. The bottom is 6 o'clock, the top is 12 o'clock, the right is 9 o'clock, and the left is 3 o'clock. Roll your pelvis from 12 to 6 o'clock, up and down, then from 3 to 9 o'clock, right and left, imagining the image of a round clock and drawing it with your body. As you draw circles with your pelvis, check if you can pass through each hour position, expanding the movement of your pelvis.
		Stand on one leg while keeping the other knee slightly bent. Then move your pelvis clockwise and counterclockwise. With your legs positioned asymmetrically, observe which direction allows for clearer movement and which feels easier.
sessions	theme subject	The carriage of the heard affects the state of the musculature
9-10	key movements	details

	Lie face down with your stomach on the floor, stacking your hands to support your forehead. Bend both knees and lift your legs so your soles face the ceiling, then tilt both legs to the right and left. Repeat this movement while sensing how far up your spine the motion travels.	
	Lie face down with your stomach on the floor, stack your left palm on top of your right hand, and rest your right cheek on the back of your left hand. Bend both knees so your soles face the ceiling, and tilt both legs to the right. Notice the changes in pressure on the front of your body and observe the shift in the weight of your ribs. Also check if the rotational power of your spine is gradually improving.	
	Lie face down with your belly on the floor, stack your hands, and rest your left cheek on your hands. Bend your knees with both feet pointing toward the ceiling, and tilt both legs to the right. Sense the twist in your cervical spine and check if your head position interferes with the movement of your legs.	
	Turn your head to the left so your right cheek touches the ground. Interlace your fingers to cover your head, resting your elbows on the floor. Lean both feet to the right, placing one leg over the other. Repeating this movement allows you to feel the stretching of your spine more vividly.	
sessions	theme subject	The movement of the eyes organizes the movement of the body
11-12	key Movements	details
	Sit with your left foot forward and your right foot back. Rest your left hand on the floor to your left and place your right hand in front of your line of sight. Within a comfortable range, rotate to the left and return, repeating this movement to become aware of your body's rotation. Pay attention to avoid tension in your pelvis, spine, and ribs as you repeat the rotational movement.	
	Sit with your left leg extended behind you and your right leg extended in front, rotating your entire torso to the right. Place both hands on the ground at the point of rotation, moving your shoulders independently. Observe any habitual movements of your head and eyes, then try moving them in the opposite direction. Notice the movement of your gaze as you move your head and shoulders in the opposite direction.	
	Sit with your left leg extended behind you and your right leg extended in front. Rotate your entire body to the right, then place your left hand on top of your head. Tilt your head to the right and left while bending your body sideways. Keep your gaze forward and restrict your torso from rolling or rotating. Return to facing forward and repeat the rotational movement, checking how much your range of motion has expanded.	
	Stand with both feet planted on the ground. Position your feet at an appropriate distance and in a safe stance, then rotate your torso and arms to the right and left. As you do this, separate and integrate your head and gaze with your torso or in the opposite direction, checking whether your body feels free. Observe the changes as you walk.	

3. Measurement Factors and Analysis

The body awareness state of the five professional dancers participating in this study was assessed once before and once after the study. The assessment dates were April 7, 2024, one day before the

ATM class, and April 29, 2024, the day after the final ATM class. The body awareness questionnaire was distributed and collected via email.

The body alignment of the five professional dancers participating in this study was measured once before and once after the twelve-session ATM course. The pre-measurement of body alignment status was conducted on April 6, 2024, two days prior to the start of the ATM sessions. The post-measurement was conducted on April 29, 2024, the day after the final ATM session. Although the exact measurement times varied depending on each dancer’s schedule, the pre- and post-measurement dates were the same for all five participating dancers. Measurements were conducted at C Medical Center in Seoul.

A. Body Awareness Measurement Tools and Factors

The body awareness assessment tool used in this study was the Korean Multidimensional Assessment of Interoceptive Awareness(K-MAIA). This scale was developed by Kim, Shim, and Cho(2016) based on the original Multidimensional Assessment of Interoceptive Awareness(MAIA) developed by Mehling et al.(2012) and validated for the Korean context. It consists of 32 items in total and uses a 7-point Likert scale. The measurement factors examined through the Body Awareness Questionnaire are as follows.

<Table 3> Body Awareness Factors and Reliability

Factor	Description of the factor	Number of Items	Cronbach’s α
Attention regulation	The ability to regulate and sustain attention directed toward bodily sensations.	7	.929
Return to body	Regulating suffering by paying attention to bodily sensations, and gaining inner insight by paying attention to the body.	7	.864
Noticing	Capturing awareness of bodily sensations—whether comfortable, uncomfortable, or neutral.	6	.892
Accept	A tendency not to distract oneself or avoid physical discomfort, and a tendency not to experience emotional distress due to physical discomfort.	4	.823
Trusting	The degree to which one experiences their body as safe and reliable.	3	.892
Mind-body connection	The degree to which one recognizes the connection between bodily sensations and emotions.	5	.854

B. Body Alignment Measurement Tools and Factors

The body alignment measurement tool used was a 3D imaging device (Formetric) developed by the Institute of Münster Medical School in Germany and manufactured by DIERS. This equipment possesses

high reproducibility in measuring the morphology of the spine and pelvis and their organic relationships, as well as analyzing the curvature of the back surface. It is therefore widely used in diagnostic and clinical research related to body alignment. This equipment is a body alignment measurement tool with proven intra-rater reliability ($r = .77-.97$) and inter-rater reliability ($r = .77-.92$).¹⁾

The body alignment factors measured in this study using the Formetric equipment are as shown in <Table 4>.

<Table 4> The Body Alignment Factors

factor	description of the factor
Trunk Imbalance VP-DM	The sagittal plane angle of the spine refers to the degree (°) by which the spine tilts forward or backward. The closer the angle is to 0°, the more the spine is aligned without forward or backward tilt.
Trunk Inclination VP-DM	The angle of lateral curvature refers to the degree to which the spine tilts to the right or left in the coronal plane of the torso. A value closer to zero indicates a neutral alignment with no lateral tilt.
Pelvic Tilt DL-DR	It indicates the height of the posterior pelvic slope. Using the two horizontal lines as reference points, the connection between the left and right zeros forms a horizontal line, meaning there is no difference in height.
Pelvic Torsion DL-DR	It refers to the degree of pelvic torsion on both sides in the sagittal plane. The closer the value is to zero, the more aligned the pelvis is with minimal torsion on either side.
Lateral deviation (+)(-)	This value measures the degree of lateral deviation from the vertebral body's centerline to the right and left sides as a distance. A positive value (+) indicates deviation toward the right. This value measures the degree of lateral deviation from the vertebral body's centerline to the right or left side as a distance. A negative value (-) indicates deviation to the left.
Kypotic angle ICT-ITL	This is the angle formed between the vertical line on the occipital plane and the straight line connecting the seventh cervical vertebra to the apex of the thoracic kyphosis. A larger angle indicates greater deviation of the thoracic spine from the vertical line.
Lordotic angle ITL-ILS	It refers to the maximum angle of lordosis in the lumbar region of the spine. From an anatomical perspective, the normal range is less than 33-47°.

C. Data Processing

Data processing for body awareness and alignment in this study was conducted using the SPSS-PC 21.0 statistical program. Individual scores for the five dancers were measured, and a paired-sample t-test was performed to compare differences in pre- and post-test mean (M) and standard deviation (SD) scores.

1) DIERS official website(n.d.). "DIERS 4D posture Lab". *DIERS Biomedical Solutions*. <<https://diers.eu/en/products/>, 2024. 01. 08>.

III. Research Findings and Discussion

1. Body Awareness Test Results

The sub-factors of body awareness comprised six factors: Noticing, Accept, Attention Regulation, Mind-Body Connection, Return to Body, and Trusting. Descriptive statistical analysis was performed to calculate the mean, standard deviation, minimum, and maximum values for each item. The results are presented in <Table 5>.

<Table 5> Descriptive Statistics for Body Awareness pre and post

Category	Measurement Item	N	Mean	Standard Deviation	Minimum	Maximum
Pre-measurement (6 factors)	Noticing	5	21.20	7.014	13	31
	Accept	5	12.00	4.243	8	18
	Attention Regulation	5	28.00	7.314	17	36
	Mind-body connection	5	20.20	4.658	16	27
	Return to body	5	21.60	3.975	15	25
	Trusting	5	13.00	2.345	10	15
Post-measurement (6 factors)	Noticing	5	32.60	1.517	31	34
	Accept	5	17.20	3.493	14	21
	Attention Regulation	5	38.00	2.550	35	41
	Mind-body connection	5	25.60	1.140	24	27
	Return to body	5	35.00	2.345	32	37
	Trusting	5	17.00	.000	17	17

As shown in the table above, the pre- and post-measurement results for bodily awareness are summarized below.

First, the pretest scores for ‘Noticing’ ranged from a minimum of 13 to a maximum of 31, with an average of 21.20 (sd=7.014). The posttest scores ranged from a minimum of 31 to a maximum of 34, with an average of 32.60 (sd=1.517).

Second, the pretest scores for ‘Accept’ ranged from a minimum of 8 to a maximum of 18, with an average of 12.00 (sd=4.243). The posttest scores ranged from a minimum of 14 to a maximum of 21, with an average of 17.20 (sd=3.493).

Third, the pre-test score for ‘attention regulation’ ranged from a minimum of 17 to a maximum of 36, with an average of 28.00 (sd=7.314). The post-test score ranged from a minimum of 35 to a maximum of 41, with an average of 38.00 (sd=2.550).

Fourth, the pretest scores for ‘Mind-body connection’ awareness ranged from a minimum of 16 to a maximum of 27, with an average of 20.20 (sd=4.658). The posttest scores ranged from a minimum of 24 to a maximum of 27, with an average of 25.60 (sd=1.140).

Fifth, the pretest scores for ‘Return to body’ ranged from a minimum of 15 to a maximum of 25 points, with an average of 21.60 (sd=3.975). The posttest scores ranged from a minimum of 32 to a maximum of 37 points, with an average of 35.00 (sd=2.345).

Finally, the pre-test scores for ‘Trusting’ ranged from a minimum of 10 points to a maximum of 15 points, with an average of 13.00 points (sd=2.345). The post-test scores ranged from a minimum of 17 points to a maximum of 17 points, with an average of 17.00 points (sd=.000).

The results of the paired-sample t-test conducted to compare pre- and post-test differences in body awareness are shown in the following <Table 6>.

<Table 6> Pre and Post Body Awareness Comparison Verification t-test

Measurement Item	Mean	Standard Deviation	df	t	p
Noticing Pre-Post	-11.400	6.877	4	-3.706*	.021
Accept Pre-Post	-5.200	2.049	4	-5.674**	.005
Attention Regulation Pre-Post	-10.000	6.595	4	-3.390*	.028
Mind-body connection Pre-Post	-5.400	4.879	4	-2.475	.069
Return to body Pre-Post	-13.400	3.578	4	-8.958***	.001
Trusting Pre-Post	-4.000	2.345	4	-3.814*	.019

* $p < .05$, ** $p < .01$ *** $p < .001$

The results of the paired-sample t-test comparing pre- and post-test differences in body awareness, as shown in the table above, are as follows.

First, significant differences were found in all five items except Mind-Body Connection.

Second, Noticing improved by 11.4 points in the post-test compared to the pre-test.

Third, Accept increased by 5.2 points.

Fourth, Attention Regulation improved by 10.0 points.

Fifth, Return to Body increased by 13.4 points.

Sixth, Trusting improved by 4.0 points.

2. Discussion of Body Awareness Test Results

The results of examining dancers' body awareness levels before and after ATM classes showed a significant effect on all sub-factors except mind-body connection: sensory awareness, sensory reception, attention regulation, sensory return, and trust. This confirms that the application of ATM classes had a significant effect on dancers' body awareness, addressing Research Question 1. Furthermore, research hypothesis (1), that participation in ATM classes would positively influence dancers' body awareness, was partially substantiated.

These results are interpreted as stemming from ATM classes, which center on awareness and aid in the improvement of dancers' proprioceptive abilities. This aligns with the findings of empirical research (Smith & Gasser, 2005), indicating that ATM classes have a strong effect on dancers' awareness abilities concerning sensory stimulation, perceptual interpretation, and motor processing.

The discussion regarding each sub-factor is summarized as follows.

First, sensory awareness—meaning the attention and sensitivity to noticing bodily sensations—showed the second-highest improvement in this study after sensory return. These findings support the conclusion that ATM classes enhance body awareness through sensory differentiation and aid dancers' awareness by focusing on sensory distinctions (Roche & Huddy, 2015). Indeed, sensory awareness, or noticing, is a crucial principle in ATM classes. The findings of this study align with research (Fortin & Long, 2004), indicating that such noticing mediates dancers' body awareness and enables them to develop richer proprioceptive abilities by relying on their own sensations. Research on dancers' body awareness (Coogan, 2018) reported that longer participation in ATM classes yielded significant results in sensory awareness, physical self-concept, and immersion. These variables, encompassing observation and sensation of the body, align with the concept of sensory awareness, thereby supporting the findings of this study.

Second, ATM classes positively influenced dancers' sensory acceptance. Sensory acceptance refers to emotional and attentional responses to negative sensations, signifying the experience of escaping emotional distress by recognizing and accepting discomfort. This sensory acceptance emphasizes qualitative aspects of consciousness, such as an accepting attitude (Wan-Seok kim et al., 2016), implying that individual differences and changes in acceptance can act as factors determining the level of body awareness. These findings can be characterized as sensory acceptance based on nonjudgmental acceptance, one of the core educational principles of ATM classes (Batson, 2009), demonstrating that an accepting attitude is a crucial element of body awareness. According to Fortin and Vanasse (2012), ATM classes applied to dancers positively influenced their self-regulation and receptive abilities. This result reflects the characteristic of ATM classes, which adopt sensory receptivity as a primary principle, and partially corroborates this study's finding that ATM classes significantly affect dancers' sensory receptivity.

Third, attention regulation showed the greatest improvement in this study after sensory return and sensory awareness. This pertains to the ability to regulate attention toward bodily sensations. Attention regulation is a factor that conveys core sensory feedback to the individual during the awareness experience and plays a crucial role in enabling the individual to sustain information about this sensory feedback. The Feldenkrais Method focuses on achieving maximum efficiency with minimum energy, employing a technique where even repeated movements are varied to shift the focus of attention. The results of this study suggest that attention regulation methods and attitudes, such as flexibly regulating attention to sensation, are core elements of body awareness. This aligns with research findings(Fonow et al., 2016), indicating that ATM classes significantly enhance dancers' ability to regulate or functionally utilize attention to sensation.

Fourth, sensory reorientation showed the greatest improvement in this study. Sensory reorientation is linked to functional outcomes such as regulating discomfort and gaining inner insight by focusing attention on the body. Mansbach(2016) noted that sensory reorientation levels correlate with the ability to recover quickly from negative emotions. This suggests that dancers participating in ATM classes gained a higher potential to self-regulate bodily functions by managing physical discomfort and negative emotions stemming from chronic pain and by understanding how the body moves. Furthermore, regarding sensory reintegration, research findings(Coogan, 2018) that ATM classes facilitate an individual's volitional choice and reflective process within the cyclical process of sensory awareness, acceptance, and reintegration align with this study. Such prior research suggests that the degree of body awareness can be significantly enhanced when encompassing diverse attitudes toward sensory awareness, sensory acceptance, attention regulation, and sensory reintegration. This is considered to partially support the findings of this study.

Fifth, ATM classes also significantly influenced trust factors. These results imply that improved body awareness through ATM classes increases dancers' likelihood of trusting their bodies as safe. Bardet(2015) argued that feeling one's body is safe can promote enjoyment and curiosity about movement, and further, ease of execution. In this context, the improvement in the trust factor can also be interpreted as playing a foundational role in enabling dancers to progress toward greater creativity. Indeed, the organic learning approach and learning through difference, which form the basis of ATM classes, provide evidence supporting this researcher's claim. In this context, the improvement in trust factors can also be interpreted as an effect of the ATM class format utilizing real-time Zoom. This is because participants engaged in classes from the spaces they found most familiar and comfortable, and the characteristics of ATM—which emphasizes safety and comfort while avoiding corrections or demonstrations—can be seen as facilitating movement exploration based on self-trust.

Sixth, while the mind-body connection factor did not show statistically significant differences in this study, it exhibited positive changes before and after the intervention. This is inferred to stem from

the more pronounced improvements observed in factors other than mind-body connection. Additionally, it is judged that the reason can also be found in the fact that the direction of the ATM class, constructed and applied through this study, did not emphasize psychological intervention. Self-awareness can lead to the integration of the whole self, including movement, feelings, emotions, and thoughts. The results of this study do not align with Batson's(2009) assertion that body awareness through ATM classes integrates dancers' self-image—that is, movement, sensation, feeling, and thought. However, considering the positive differences in mind-body factors before and after the study, it was confirmed that there is a need to explore directions that promote dancers' mind-body connection in the future design and practice of ATM classes.

In summary, this study confirmed that ATM classes have a significant effect on dancers' body awareness and revealed a close relationship among the sub-factors that comprise it. However, no statistical significance was found for the mind-body connection factor, indicating the need for further research that more directly supports and measures dancers' mind-body integration. This finding suggests that elements requiring the combined engagement of cognition, emotion, and sensation, such as mind-body connection, may be less responsive to short-term interventions, as noted by Green(2002). Long-term training programs may therefore be necessary to gradually strengthen the integration of sensation, thought, feeling, and emotion, which aligns with Feldenkrais's emphasis on extended, process-oriented learning.

3. Body Alignment Measurement Results

The sub-factors of body alignment measured in this study comprised eight items. These were: (1) Trunk Inclination VP-DM, (2) Trunk Imbalance VP-DM, (3) Pelvic Tilt DL-DR, (4) Pelvic Torsion DL-DR, (5) Spinal Lateral Deviation (+), (6) Spinal Lateral Deviation (-), (7) Thoracic Kyphotic Angle (ICT-ITL), and (8) Lumbar Lordotic Angle (ITL-ILS).

The results of the descriptive statistical analysis, which calculated the mean, standard deviation, minimum, and maximum values for each item, are shown in <Table 7> below.

<Table 7> Descriptive Statistics Pre-Post Body Alignment

Category	Measurement Item	N	Mean	Standard Deviation	Minimum	Maximum
Pre-measurement	Trunk Inclination Angle (Trunk Inclination VP-DM)	5	1.20	1.483	-1	3
	Trunk Angle (Trunk Imbalance VP-DM)	5	4.20	1.789	2	6
	Pelvic Tilt (Pelvic Tilt DL-DR)	5	5.60	5.550	1	15
	Pelvic Torsion Angle (Pelvic Torsion DL-DR)	5	3.20	1.924	1	6
	Spinal Lateral Deviation (+) (Lateral Deviation)	5	6.40	2.510	4	10
	Spinal Lateral Deviation (-) (Lateral Deviation)	5	5.00	2.121	3	8
	Thoracic Kyphotic Angle (Kyphotic Angle ICT-ITL)	5	32.80	8.871	19	42
	Lordotic Angle ITL-ILS (Lordotic Angle ITL-ILS)	5	29.80	8.136	20	37
Post-measurement	Body left-right angle (Trunk Inclination VP-DM)	5	.20	.837	-1	1
	Trunk Angle (Trunk Imbalance VP-DM)	5	2.80	1.304	2	5
	Pelvic Tilt (Pelvic Tilt DL-DR)	5	3.40	4.980	0	12
	Pelvic Torsion Angle (Pelvic Torsion DL-DR)	5	1.60	1.517	0	4
	Spinal Lateral Deviation (+) (Lateral Deviation)	5	5.20	1.789	2	6
	Spinal Lateral Deviation (-) (Lateral Deviation)	5	3.40	2.074	2	7
	Thoracic Kyphotic Angle (Kyphotic Angle ICT-ITL)	5	34.80	7.887	23	43
	Lordotic Angle ITL-ILS (Lordotic Angle ITL-ILS)	5	33.40	7.829	23	40

As shown in the table above, the technical statistics results before and after body alignment are as follows.

First, the pre-test score for Trunk Inclination (VP-DM) ranged from a minimum of -1 point to a maximum of 3 points, with a mean of 1.20 (sd=1.483). The post-test score ranged from a minimum of -1 point to a maximum of 1 point, with a mean of 0.20 (sd=.837).

Second, the pre-test score for Trunk Imbalance (VP-DM) ranged from a minimum of 2 points to a maximum of 6 points, with a mean of 4.20 (sd=1.789). The post-test score ranged from a minimum of 2 points to a maximum of 5 points, with a mean of 2.80 (sd=1.304).

Third, the pre-test score for Pelvic Tilt (DL-DR) ranged from a minimum of 1 point to a maximum of 15 points, with a mean of 5.60 (sd=5.550). The post-test score ranged from a minimum of 0 points to a maximum of 12 points, with a mean of 3.40 (sd=4.980).

Fourth, the pre-test score for Pelvic Torsion (DL-DR) ranged from a minimum of 1 point to a maximum of 6 points, with a mean of 3.20 (sd=1.924). The post-test score ranged from a minimum of 0 points to a maximum of 4 points, with a mean of 1.60 (sd=1.517).

Fifth, the pre-test score for Lateral Deviation (+) ranged from a minimum of 4 points to a maximum of 10 points, with a mean of 6.40 (sd=2.510). The post-test score ranged from a minimum of 2 points to a maximum of 6 points, with a mean of 5.20 (sd=1.789).

Sixth, the pre-test score for Lateral Deviation (-) ranged from a minimum of 3 points to a maximum of 8 points, with a mean of 5.00 (sd=2.121). The post-test score ranged from a minimum of 2 points to a maximum of 7 points, with a mean of 3.40 (sd=2.074).

Seventh, the pre-test score for the Thoracic Kyphotic Angle (ICT-ITL) ranged from a minimum of 19 points to a maximum of 42 points, with a mean of 32.80 (sd=8.871). The post-test score ranged from a minimum of 23 points to a maximum of 43 points, with a mean of 34.80 (sd=7.887).

Eighth, the pre-test score for the Lumbar Lordotic Angle (ITL-ILS) ranged from a minimum of 20 points to a maximum of 37 points, with a mean of 29.80 (sd=8.136). The post-test score ranged from a minimum of 23 points to a maximum of 40 points, with a mean of 33.40 (sd=7.829).

The results of the paired t-test conducted to compare the differences in body alignment before and after are shown in the following <Table 8>.

<Table 8> Comparison of Body Alignment pre and post: Verification t-test

Measurement Item	Mean	Standard Deviation	df	t	p
Trunk Inclination VP-DM	1.000	1.871	4	1.195	.298
Trunk Imbalance VP-DM	1.400	1.140	4	2.746	.052
Pelvic Tilt DL-DR	2.200	1.095	4	4.491*	.011
Pelvic Torsion DL-DR	1.600	.894	4	4.000*	.016
Lateral Deviation (+)	1.200	2.168	4	1.238	.284
Lateral Deviation (-)	1.600	2.408	4	1.486	.212
Thoracic Kyphotic Angle ICT-ITL	-2.000	1.871	4	-2.390	.075
Lumbar lordotic angle ITL-ILS	-3.600	1.949	4	-4.129*	.015

*p<.05

As shown in the table above, the results of the pre-post comparison t-test for body alignment are as follows.

First, among the eight items, significant differences were observed in three items before and after the intervention.

Second, Pelvic Tilt (DL-DR) decreased by 2.2 points post-intervention compared to pre-intervention.

Third, Pelvic Torsion (DL-DR) decreased by 1.6 points.

Fourth, the Lumbar Lordotic Angle (ITL-ILS) increased by 3.6 points.

4. Discussion of Body Alignment Measurement Results

This study examined the effects of 12 ATM sessions conducted over three weeks, four times per week, on pelvic and spinal alignment. ATM sessions significantly influenced the alignment of pelvic tilt, pelvic rotation angle, and lumbar lordosis angle. This confirmed that the application of ATM classes had a significant effect on the dancers' body alignment. "What effect did applying ATM classes have on dancers' body alignment?" was confirmed to have a significant effect. Furthermore, the study's hypotheses (2) and (3)—that ATM classes would positively influence dancers' body alignment—were partially substantiated.

Previous research on ATM for body alignment has been actively conducted. Haller(2021) reported that dancers who participated in a four-week ATM class showed increased hamstring and lower back muscle flexibility, as well as increased strength and flexibility in the trunk extensor muscles. This serves as evidence that ATM helps resolve muscle tension and contraction, positively influencing muscle flexibility, aligning with the findings of this study. Furthermore, the results of this study support research findings(Mölders & Araújo, 2023) indicating that ATM classes significantly influence dancers' body awareness and pelvic alignment.

Discussing the findings related to body alignment in this study, the following points emerge.

First, the anterior-posterior tilt angle of the trunk decreased from a pre-test mean of 4.20 (sd=1.789) to a post-test mean of 2.80 (sd=1.304). While this was not statistically significant, the anterior-posterior tilt angle showed a decreasing trend from -1 to 3 before the ATM class to -1 to 1 after the class. Additionally, the left-right trunk tilt angle decreased from a pre-test mean of 1.20 (sd=1.483) to a post-test mean of 0.20 (sd=0.837), changing from 2 to 6 pre-test and 2 to 5 post-test. These results suggest that the reduction in pelvic tilt and rotation led to decreased anterior-posterior and left-right trunk tilt angles.

Second, statistically significant differences were observed in pelvic tilt and pelvic rotation before and after the study. Pelvic tilt decreased from 1 to 15 before the class application to 0 to 12 after class participation. Furthermore, pelvic rotation decreased from 1 to 6 before the study to 0 to 4 after the study, indicating a closer approach to the ideal pelvic rotation angle of 0. This confirms that ATM

classes positively influence dancers' pelvic alignment. These results align with research reporting that ATM classes improve pelvic alignment(Diaz, Chatfield, & Cox, 2008).

The Feldenkrais Method includes various series of pelvic movements, and the class focusing on this pelvic movement series is also one of the most widely known ATM classes among the general public. ATM sessions address the connectivity between the pelvis and other body parts, promoting pelvic stabilization. It has been reported that ATM sessions enhance coordination, aiding dancers' physical adjustment(Worth, 2015). This is interpreted as being in a similar context to the findings of this study.

Particularly, as confirmed by this study's findings, significant pelvic displacement—specifically pelvic torsion and tilt—was observed in the dancers prior to the study. Therefore, the study's result indicating that ATM classes positively influenced the improvement of dancers' pelvic alignment is highly encouraging, as it suggests ATM classes may also help prevent pelvic displacement in dancers. As revealed by this study's results, consistent experience with ATM classes is expected to further aid in pelvic stabilization, and it is anticipated that dancers will subsequently achieve enhancements in more expressive movement.

Third, the difference in spinal scoliosis (+, -) was not statistically significant. However, the rightward spinal tilt decreased from 4 to 10 before the study and from 2 to 6 after the study. The leftward tilt also decreased from 3 to 8 before the class application and from 2 to 7 after the class.

These findings partially support the report by Bitter et al.(2011) of reduced scoliosis and kyphosis following ATM classes. Pelvic and spinal deformities, along with increased trunk tilt angles, are expected to be closely related to scoliosis(Houng-Sik Choi, Kyung-jin Min, 2000). Scoliosis can manifest not only in the spine but also through pelvic deformity. Based on this, it is considered that ATM classes, which help dancers move more efficiently and increase sensitivity to each body part to maintain a more neutral state, can significantly contribute to reducing spinal scoliosis.

Fourth, the difference in thoracic kyphosis angle before and after the class was not statistically significant. However, the angle increased from 19 to 42 before ATM sessions and from 23 to 43 after sessions, indicating a move closer to the normal range. This result partially supports Fredricksson's (2015) finding that ATM sessions promote stabilization of the modified thoracic and lumbar spine, thereby aiding physical balance in middle-aged women. These findings suggest that ATM is effective in improving restricted mobility caused by thoracic kyphosis. Consistent participation in ATM classes, which emphasize the antagonistic nature of movement, could also effectively influence thoracic flexion in dancers.

Fifth, the lumbar lordosis angle showed a statistically significant change. Results showed an increase in the lumbar lordosis angle from 20 to 37 before class and from 23 to 40 after class. This supports the findings of Fonow(2016), who reported significant changes in dancers' spinal alignment following ATM classes. As previously noted, ATM classes demonstrate significant effects on dancers'

pelvic tilt and rotation. Thus, it can be interpreted that ATM classes demonstrate significant learning in enhancing the stability of the lumbar spine, pelvis, and hip joint complex. Therefore, the results of this study can be interpreted as partially supporting Diaz's(2008) findings that ATM classes help improve range of motion around the lumbar spine and pelvis and alleviate pain such as low back pain.

In summary, this study demonstrated that ATM classes have a meaningful influence on dancers' body awareness. The findings also indicate a close relationship among the sub-factors that make up body awareness. In addition, twelve sessions of ATM training produced measurable changes in dancers' pelvic and lumbar alignment. These results confirm that ATM training is an effective approach for improving overall body alignment.

However, changes in trunk variables other than pelvic tilt (DL-DR), pelvic rotation (DL-DR), and lumbar lordosis angle (ITL-ILS) were minimal in this study. This may indicate that the trunk adapts more slowly than the pelvis and lumbar spine, as suggested by Ives(2003). Improvements in these areas likely require the gradual development of whole-body coordination patterns. Future research should therefore consider implementing a wider range of ATM class types to facilitate more complex trunk coordination and should examine their effects through rigorous and systematic analysis.

IV. Conclusion

This study aimed to verify the effects of Feldenkrais Awareness Through Movement(ATM) sessions on dancers' body awareness and alignment. To achieve the research objective, 12 ATM sessions were conducted over three weeks, from April 8 to April 28, 2024, with five dancers participating in four sessions per week. The sessions applied six of the twelve ATM lessons presented in Feldenkrais's seminal work, 『*Awareness Through Movement*』, with each of the six applied twice per session. Each session lasted approximately 1 hour and 30 minutes and was conducted online via real-time video conferencing by one Feldenkrais practitioner.

Body awareness was assessed using the Korean Multidimensional Assessment of Interoceptive Awareness(K-MAIA). Pre- and post-intervention differences were compared across six factors: sensory awareness, sensory reception, attention regulation, mind-body connection, sensory reintegration, and trust. A three-dimensional image processing device (Formetric) was used as the body alignment measurement tool. This measured pre- and post-intervention differences in eight items: trunk lateral angle, trunk anterior-posterior angle, pelvic tilt, pelvic rotation angle, spinal curvature, thoracic kyphosis angle, and lumbar lordosis angle.

Data processing for body awareness and alignment was performed using the SPSS-PC 21.0 statistical program. Individual scores for five dancers were measured, and a paired-sample t-test was

conducted to compare differences in pre- and post-test mean (M) and standard deviation (SD) scores.

The results of this study can be summarized as follows.

ATM classes significantly influenced dancers' body awareness in the following areas, excluding mind-body connection: sensory awareness, sensory reception, attention regulation, sensory reintegration, and trust. Sensory awareness improved by 11.4 points compared to pre-intervention levels, and sensory reception improved by 5.2 points. Attention regulation improved by 10.0 points, and sensory reintegration showed the highest improvement at 13.4 points. Trust improved by 4 points, demonstrating that ATM classes positively influenced dancers' physical awareness abilities.

ATM classes significantly influenced dancers' body alignment, specifically pelvic tilt, pelvic rotation, and lumbar lordosis angle alignment. Pelvic tilt decreased by 2.2 points post-intervention, and pelvic rotation angle decreased by 1.6 points. Lumbar lordosis angle increased by 3.6 points post-intervention, proving that ATM classes were effective for dancers' body alignment.

This study holds significance in empirically verifying that ATM classes exert a significant effect on dancers' body alignment and self-awareness, thereby suggesting the potential for utilizing ATM classes as a dance education method in future teaching-learning approaches. However, this study was conducted over a relatively short period of twelve sessions and included only five participants, which limits the generalizability of the findings. Future research should examine the effects of ATM classes in a larger population of dancers, using long-term interventions and a broader set of measurement indicators. Although this study identified meaningful short-term improvements in dancers' body awareness and alignment, the durability of these changes has not yet been established. Long-term follow-up studies are needed to determine whether these effects are sustained over time.

Furthermore, because this study confirmed the effectiveness of delivering Feldenkrais ATM classes through real-time Zoom, the application of this online format should be actively considered. In contrast to conventional dance classes, ATM instruction does not rely on visual demonstrations or mirror feedback. Instead, it encourages participants to rely on their proprioceptive senses to guide learning, which provides dancers with a new mode of movement study and an opportunity for deeper sensory exploration. Future research should continue to develop and expand ATM programs, particularly those offered online, and should systematically evaluate their effectiveness and feasibility within dance education.

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The Effect of Feldenkrais ATM(Awareness Through Movement) on Dancers' Body Awareness and Alignment

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This study examined the effects of Feldenkrais Awareness Through Movement(ATM) classes on improving body awareness and alignment in five professional dancers. The overall classes were structured as a total of 12 sessions, comprising six specific ATM lessons selected from Feldenkrais's seminal work, with each lesson conducted twice via real-time Zoom video conferencing.

Pre- and post-intervention assessments yielded the following findings: First, the ATM classes had a significant impact on dancers' body awareness in the areas of noticing, acceptance, attention regulation, return to body, and trust (excluding the mind-body connection factor). Second, the classes significantly improved key body alignment indicators, specifically pelvic tilt, pelvic rotation, and lumbar lordosis. These results confirm the effectiveness of Feldenkrais ATM classes in enhancing dancers' overall body awareness and alignment.

Keywords: Dancer(무용수), Body Awareness(신체 자각), Body Alignment(신체 정렬), Feldenkrais Method(펠드 크라이스 메소드), Awareness Through Movement(움직임을 통한 자각)