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체육학 박사 학위논문

How are Modern Dance Choreographers Educated?

- Identification and clarification of choreographic *phronesis*-

현대무용 안무가는 어떻게 교육되어지는가?

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2013 년 8 월

서울대학교 대학원

체육교육과

김 나 이

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This work is dedicated to my amazing family,
who have shown me the astounding power and complexity of
commitment, perseverance, creativity and love.

Abstract

How are Modern Dance Choreographers Educated?

- Identification and clarification of choreographic *phronesis*-

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This thesis investigates the education of modern dance choreographers. The primary focus of this thesis was to clarify and identify educational contents and relevant effective teaching methods that enhance the creative process in the education of modern dance choreographers. This was achieved through the examination of modern dance choreographers' educational backgrounds, developmental stages, significant influences on their development as choreographers, and their processes of choreography. This thesis ultimately pursues to uncover two assumptions that exist in the education of choreography, which are one, choreographers are born and not made, and two, choreographers are educated as dancers while being choreographed on.

The thesis is founded on a literature review, which refers to a variety of fields of knowledge including Aristotle's theory of

knowledge, modern dance, choreography, and creativity. Among these, the primary focus is on aplying Aristotle's *techne* and *phronesis* on the education of choreographers in enhancing creative work. The research tracks ten professional choreographers, of whom five were selected from Korea and the remaining five from the United States, using qualitative research methods through the phenomenological and grounded theory approaches. Through a series of semi-structured individual interviews, the research uses the choreographers' reflections as a basis for interpretation and combines systematic thematic analysis of texts with the interpretation in the findings.

The key findings are as follows; firstly, the educational backgrounds of the choreographers majorly divide in to two tracks: undergraduate centred track and graduate centred track. The progression of these tracks proceeds in three stages: in the case of the undergraduate centred track, undergraduate dance education, professional dance career, and choreography career, or in the case of the graduate centred track professional dance career, graduate dance education, and choreography career. The three stages are further interpreted through the choreographers' developmental stages and significant influences found in each stage. The former refers to the choreographers' perception towards choreography. The latter refers to the choreographers' information acquired for choreography.

Secondly, educational contents of choreography identified through the components of choreographic *techne* and *phronesis* are clarified in three dimensions: *choreography in form*, *choreography in context* and *choreography as metaphor*. *Choreography in form* which signifies the beginning level of one's education of choreography includes the fundamental ingredients and tools of choreography. *Choreography in*

context, at the intermediate, level addresses the contextual aspect of choreography, and *choreography as metaphor,* at the advanced level, addresses association of choreography with the larger realms of the dance and art communities.

Lastly, teaching methods identified for choreographic *phronesis* according to *choreography in form*, *in context* and *as metaphor* are to *implicate*, *unfold* and *cultivate*, respectively. To *implicate* is to pursue personal development by observing, questioning, appreciating and analysing. To *unfold* is to address personal development involving reflecting, imaging, thematising and mapping. To *cultivate* is to encourage personal development through discussing, critiquing, researching and collaborating.

Based on these findings, the major conclusions of this thesis are as follows. Firstly, this research found that choreographers can be taught to produce *mini-c* and *little-c* choreography and may even initiate *Pro-c* choreography, and that choreography can be taught in various environments and does not need to be confined to the professional dance field of working with choreographers. Secondly, choreographic *phronesis* is considered to be the development of the self. Furthermore, choreographic *techne* and *phronesis* have an interdependent relationship and that this interdependent relationship is identified to produce creativity in choreography. Thirdly, teaching methods identified for choreographic *phronesis* are mainly indirect teaching methods and teaching and learning of choreographic *phronesis* are processes that form a continuous extension beyond the classroom.

Finally, the research culminates with suggestions for further research and practical implementation. Recommendations for further research are in the avenues of extended theoretical research on

choreographic *phronesis* and its relationship to creativity. Also, a need for research on program development for choreographic *phronesis* is suggested. In the context of practical implementation, the research ends with a question of who is the choreography teacher with the ability to engage both choreographic *techne* and *phronesis* in choreography education to cultivate creative choreographers.

Keywords: modern dance, choreography, choreographic *techne*, choreographic *phronesis*, creativity, dance education,
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I. Introduction

1. Necessity of study

"Creativity is absent from Korean modern dance"

(S. Kim, 2012, June 07)

In a recent newspaper article, three Korean modern dance professionals working in Europe expressed that in Korean modern dance; 'creativity' is absent. The three dancers displayed concern for Korean modern dance education, which focuses on and highly prioritises technical brilliance. For an alternative perspective, they shared the insight that modern dance education should aim to give dancers an understanding of the nature of modern dance, which will lead to better and more creative modern dance choreography.

In Korea, there are 44 colleges with dance departments, but only one school has a specialised choreography program within the undergraduate program (Park, 2011). This choreographic program was only established two decades ago, in the mid-1990s. The brief and limited history of choreographic programs in Korea prompted this thesis, with hopes of improving upon and promoting choreographic programs across the country to objectively and pedagogically develop creative and imaginative choreographers in the next generation. Although this research stemmed from observations of modern dance choreography education in Korea, this research could possibly apply to modern dance choreographic programs around the globe.

Dances and dancers cannot exist without choreography;

choreography is central to the professional field of dance. Consequently, choreographer Lincoln Kirstein once stated that if there are heroes in dance, then choreographers are those heroes. The choreographer's role is essential for dance and its continued survival. It is the foundation of the whole dance enterprise (Davenport, 2006b). Choreography is the creative act of configuring movements to convey artists' intentions. However, choreography was not always that which it is known to be today. The etymology of choreography is 'dance-writing,' or notating and recording dances. It was only in the nineteenth century that choreography came to refer to the assembly of steps in patterns and prescribed movements of the body, such as in ballet and ballroom dancing (Praagh & Brinson, 1963). In other words, dance-writing came to denote both the score of a dance and the dance itself, perceived in real time and space (Franko, 2011).

Praagh and Brinson (1963) define choreography as "the art of assembling movements creatively so that they have meaning, style and form" (p.3). Choreography is composed creatively by a choreographer, who is involved not only in arranging the steps, movements and patterns but also in charging them with thoughts and emotions. Thus, dance and dancing can communicate to spectators just as paintings and poems do. Consequently, a choreographer is one who can translate life into dance images (Weaver, 1712). To translate life into dance is a complex creative act; it interweaves dance, drama, music, and design. The choreographer provides a story or concept and selects music, designs, lights and costumes. The choreographer occupies the centre of the stage.

The multifaceted nature of choreography and the intangibility of creative production, invention and novelty, which are dance-making's

central objectives, raise the question of whether choreographers can be educated. This runs parallel to the many debates on whether creativity can be taught. The nature of choreography as a creative act challenges the clarification and identification of the educational content of choreography education. The complicated aspect of creativity is that it is extraordinary and transcends daily activities (Pakes, 2009).

Historically, the question of how an artist has created a work has often been hidden and is frequently considered irrelevant from the receiver's/audience's point of view. In general, there is no requirement to explain, contextualise or reflect upon validating the final product in the theatre (Butterworth, 2009). Furthermore, it has always been difficult to determine the exact source of art-making (Will, 1960).

Dance has been composed throughout the ages, since the earliest pre-historic era. However, theories of dance composition were not developed or taught until the beginning of the 1930s. Before then, dance relied on extraordinarily talented individuals composing instinctively, or with natural talent. Despite the lack of a theory or framework, it is noted that dance has been inordinately successful (Humphrey & Pollack, 1959).

Based on such history, there exist two assumptions regarding choreographers and their education. First, there is an assumption that choreographers are born, not made (Praagh & Brinson, 1963; S. Stevens, 2000). Second, in the case of their education, it is generally thought that one learns to become a choreographer by being exposed to choreographers throughout a dancing career. In other words, the education happens through the apprenticeship method, by osmosis (Butterworth, 2004).

Nonetheless, to develop and attain further understanding,

documentation of the choreographic processes of many twentieth-century dance pioneers (Cohen, 1966; Foster, 1988; Stodelle, 1978) and innovators (Banes, 2011; Kreemer, 1987; Van Dyke, 1998) has been examined. These pioneers and innovators are extraordinarily talented individuals and have seemingly paved their own way to becoming choreographers. Additionally, no two choreographers can be traced to a common path of education. The vast differences in the ways of working amongst choreographers create difficulties in knowing whether there is, in fact, a 'one size fits all' choreography program.

Since the 1930s, composition has been taught as part of modern dance curriculums. The growth of choreography education was observed in the 1960s; it increasingly appeared in both undergraduate and graduate schools across the US (Hagood & Kahlich, 2007; Humphrey & Pollack, 1959). The composition methods and teaching approaches are still largely traditional. Therefore, college and university curricula seem to be fulfilling the needs of choreographers for fundamental information. As the objectives of dance-making education programs continue to solely address dance-making skills, however, such programs unfortunately only provide the mechanics of assembling steps and do not provide 'fixes' to the myriad features of dance choreography, such as rhythmic and other expressive subtleties within choreography (Lavender, 2009).

Davenport (2006a) states that teachers and students recognise creativity when they see it in a dance, but in a composition class, teachers rarely teach the *activity* of the creative process. The challenge of fostering the capacity to meet artistic challenges in choreographers is complex. Thus, the value of creativity is not reflected in course designs. Historically, the basic methodology for dance composition has been a

show-and-tell model: present the movement study, and then critique it.

Morgenroth (2006) states that the ancestors of modern dance have provided us with a well-defined measure of a choreographer's craftsmanship. However, she also provides a criticism:

> Traditional composition classes teach the tools of choreographic craft, yet leave students in an odd limbo in which they create a special breed of 'college' dance that has little to do with the current dance world. (p.19)

Composition remains only as a form of exercise, rather than as dance-making that evolves into choreography. If creativity is truly paramount to the development of artistry and choreographic skill, that pedagogical value should be reflected in the unifying structure of the course (Davenport, 2006a). Due to methods and approaches that lack a concentration on creativity enhancement, there is wide concern as to whether effective pedagogy is in practice and if students are encouraged to allow their own creative processes to develop (Morgenroth, 2006; J. Smith-Autard, 2009).

It is a truism that the performing arts are much richer in interpreters than in creators (Humphrey & Pollack, 1959). This is no exception in the dance field. This is reflected in the number of specialised choreography education programs in comparison to dance education programs; the proportion is most likely one hundred (or more) to one. The work performed by everyone else in the dance world is, in a sense, parasitic upon the work of the choreographer. If dance makers do not make dances, then the rest of the dance world will be out of business (Lavender & Predock-Linnell, 2001). Thus, rather than waiting for the

next extraordinarily gifted choreographer to come along, what if the next generation of choreographers could be educated?

The small number of choreographic programs perhaps reflects the underlying two assumptions about choreographers and their education. It may also be due to the difficulty in identifying the educational contents for choreography because locating the place where the mind and body come together to produce creative work is less tangible and more elusive than identifying the educational contents to render dancers as they are more concrete and measurable (S. Minton, 2007). Consequently, it is recognised that the educational contents necessary for choreographers are difficult to locate due to the complex nature of choreography.

This thesis is based on the belief that choreographers can be taught and on the need to more thoroughly understand the creative process of modern dance choreographers, asking questions such as "where does creativity come from, and how does it translate into choreography?" This belief is supported by Anna Pakes's (2009) research on choreography's epistemology. Pakes argues that there is a clear connection between choreography and particular types, or domains, of knowledge. This connection is justified through the distinction between Gilbert Ryle's (1963) "knowing *how*" and "knowing *that*," as choreography is embedded in the *doing*. Pakes explains that choreography requires gaining practical knowledge, as opposed to theoretical knowledge.

This idea is further elaborated using Aristotle's *techne* and *phronesis*. *Techne* refers to the skill of craftsmanship, and *phronesis* refers to practical wisdom. The choreographers' creative processes are identified in this thesis as part of a larger context within choreographic *phronesis*.

Perhaps this thesis will contribute to the development of more effective pedagogy in modern dance choreography education.

Understanding and determination are necessary, first to uncover the assumption that choreographers are born, not made. Second, it is necessary to update the traditional methods of teaching choreographic skills and to emphasise the *doing* of choreography, that is, to illuminate choreographic knowledge as *techne* and *phronesis* and to retrieve its fine balance within the educational context. Lastly, there is a need for more choreography education programs within modern dance to further advance the field.

In other words, this thesis is a journey in search of the modern dance choreography education program that can best awaken in the creative mind of a choreographer the acknowledgement that choreography can be educated. In what follows, modern dance choreography education becomes an ideal, a theory, and a practice. This thesis is based on three perspectives: the insightful observations of a professional dancer, an aspiring modern dance choreographer and an educational researcher. These views lead this thesis in discovering choreographic *phronesis*.

2. Purpose of study

This thesis endeavours to clarify the education of modern dance choreographers. First, it seeks to learn how modern dance choreographers have been educated and to identify the significant influences on their development as choreographers. Second, it attempts to clarify the creative process of choreography by identifying choreographic *phronesis* for choreographic pedagogy. Lastly, the thesis

concludes with recommended teaching methods for developing modern dance choreographers and choreographic *phronesis;* the teaching methods pursue the cultivation of modern dance choreographers within the context of the genre of modern dance and current times. By discovering the choreographic *phronesis*, this research proposes to make suggestions for an environment conducive to developing creative thinking and experiential or feeling-related learning within the education of modern dance choreographers.

3. Research questions

1) What are the educational backgrounds, developmental stages and significant influences of modern dance choreographers?
2) What are the components of choreographic *techne* and *phronesis* in modern dance choreography?
3) How can choreographic *phronesis* be taught?

4. Definition of terms

1) Composition

Composition is defined in this research as the skills and information (*techne*) necessary for assembling steps. It is one dimension that is required to begin the process of choreography. Therefore, it is either a work in progress, or it pertains to works created by students or novice choreographers. A choreographer who has produced a composition as a work is recognised to have engaged in little ‘c’ creativity.

2) Creative process

The creative process is considered the other dimension of rendering the composition into choreography. It relates to judgemental aspects necessary for processing a composition into a creative work that can then progress into a complete work of choreography.

3) Dance making

Dance making involves engaging in both the composition and the creative processes of choreography, utilising both choreographic *techne* and *phronesis* in developing a creative product.

4) Choreography

Choreography refers to a form of work that is complete, acknowledged to have artistic value and assessed by its creative outcome as a product. Consequently, the choreographer of such a work is recognised as having rendered big 'C' or pro 'c' creativity.

5. Research limitations

There were a couple of limitations to this research. This study sought to identify and clarify choreographic *phronesis,* and to do so, participants were selected from two countries; additionally, the data collection method was limited to in-depth interviews.

First, the participants in this study were choreographers from two countries: Korea and the United States. Participation was restricted to these two countries for three reasons: a) practicality of access to participants, b) time and financial restrictions on travelling to other

countries to meet with the choreographers and c) the researcher's depth of knowledge and understanding of dance in these two countries. Consequently, the findings of this research are limited to choreographers' insights from the selected two countries and perhaps are thus difficult to generalise to modern dance choreography education in other countries.

Second, the data collection method was confined to in-depth interviews when searching to understand choreographic *phronesis*. Although further date collection through observations might have been beneficial to this research, observations were not possible due to the time and financial restrictions of the study (in terms of travel). Additionally, while data were being collected, the choreographers were not producing choreography, as the schools were on holiday. Hence, the findings are confined to one method of data collection, which leaves room for further improvement and amendments.

II. Literature review

Before seeking the answers to the research questions, previous writings covering areas such as modern dance, education, creativity and choreography were examined. This chapter attempts to verbally choreograph the sequence of the influential principles that were encountered.

The first section explores Aristotle's practical knowledge and seeks further information on its relationship to the 'knowing that' and "knowing *how*" of choreography education. The second section illustrates other aspects surrounding choreography, such as concept, philosophy and current methods of teaching. Lastly, the third section compares and analyses national and international choreographic programs to identify and clarify needed improvements, if any.

1. Education

Since Plato, western philosophy has traditionally conceived of knowledge as essentially 'justified true knowledge.' Twentieth century Anglo-American analytic philosophy calls it *propositional knowledge.* The Greek philosophers refer to this as *episteme;* that is, if one really knows something, it has to be true (Eisner, 2002). This section explores non-propositional knowledge, which is not about stating knowledge as true or false.

1) Practical knowledge - *techne* and *phronesis*

Aristotle's practical knowledge is illustrated as distinct from theoretical understanding *(episteme),* which is a demonstrable and teachable form of knowledge concerned with the initial principles, causes or objects. Thus, *episteme* is objective knowledge in the traditional sense, related to and demonstrated by the ability to 'give an account of the thing which traced it back, or tied it down, to certain principles or causes' (Dunne, 1997, p. 237). The *episteme* domain therefore refers to things that cannot be otherwise or to natural laws that transcend the human intervention of the world.

The practical knowledge that Aristotle defines is illustrated as being associated with two different forms of activity. *Techne,* or the skill of craftsmanship, is concerned with making products through an interaction of the craftsman's skill with his materials to form an ultimate outcome: "a state involving true reason concerned with production" (Aristotle, 1985, p. 88). This is a reasoned capacity to make linkages to theoretical understanding: the craftsman's *techne* is evident not just in the successful outcome of the creation process but also in his capacity "to give a rational account of his procedures – an account which is rational insofar as it can trace the product back to the causes to which it owes its being" (Dunne, 1997, p. 250). *Techne* implies a detachment of the maker from his product; in Dunne's words, one can "stand outside of his materials and allow the productive process to be shaped by the impersonal form which he has objectively conceived" (Dunne, 1997, p. 263).

The other form is *phronesis*, or practical wisdom. This is the knowledge associated with the domain of *praxis*, the variable and

mutable world of human beings and intersubjective actions and encounters; for Aristotle, it is the moral domain in which human beings try to live and act, in ways that are beneficial to themselves and to the social group. The kind of knowledge needed in this domain is not a technical understanding of how to manipulate processes both rather a creative sensitivity to circumstances as they present themselves. *Phronesis* is not concerned with principles, universal laws or causal understanding but rather with what cannot be generalised. It is a kind of attunement to the *particularities* of situations and experiences, requiring subjective involvement instead of objective detachment; it has an irreducibly personal dimension in its dependence and the fact that it folds back into subjective and intersubjective experiences.

2) Interpretations of *phronesis*

This section investigates the various translations and interpretations of *phronesis* in an effort to gain a better understanding of it. Furthermore, this section attempts to appropriately relate *phronesis* to choreographic *phronesis* examined by this thesis. Although the various existing interpretations allow a wider concept of *phronesis,* some scholars have criticised the lack of clarity and consistency in the translation of the term (Audi, 2005; Raz, 1975). Regardless, this thesis accepts and gathers all of the available translations of choreographic *phronesis*.

In *Nicomachean Ethics*, Aristotle defines *phronesis* as "a true and reasoned state of capacity to act with regard to the things that are good or bad for man" (Aristotle, 2009, p. 142). The term *phronesis*, however, has been translated to and interpreted as a number of different English

phrases in attempts to capture the full meaning of the term. The translations include practical reasoning, practical wisdom, moral discernment, moral insight, and prudence (Noel, 1999). It has been noted that these different translations each highlight a distinct feature of the concept. The different perspectives include attention, rationality, the nature of perception and insight, and moral and ethical character.

(1) The basic interpretation

Aristotle defines *phronesis* as "a true and reasoned state of capacity to act with regard to the things that are good or bad for man" (Aristotle, 2009, p. 142) and refers to the ways in which people act in everyday situations. This definition addresses human action in terms of practical situations by considering the question "What should I do in this situation?" Schuchman (1980) attempts a shorter version, describing "the capacity to think well for the sake of living well" (p.33). For better understanding, Aristotle wrote that to understand what *phronesis* means, a person who possesses *phronesis* – the *phronimos* – must be examined (Kristjansson, 2005).

Three translations exist of Aristotle's original writings on *phronimos*. The first is by Ross (Aristotle, 2009):

> "Now it is thought to be a mark of a man of practical wisdom to be able to deliberate well about what is good and expedient for himself, not in some particular respect, e.g., about what sorts of thing conduce to health or to strength, but about what sorts of thing conduce to the good life in general." (p.142)

The second is by Irwin (Aristotle, 1985):

> "It seems proper, then, to an intelligent person to be able to deliberate finely about what is good and beneficial for himself, not about some restricted area, e.g., about what promotes health or strength but about what promotes living well in general." (p.53)

And lastly, by Schuchman (1980),

> "It is thought to be the mark of a man of discernment to be able to deliberate in a fine way about those things good and useful for himself, not in part as what sort of things relate to health, to strength but what sort of things relate to living well in general." (pp. 25-26)

The three translations inevitably have common underlying concepts. Noel (1999) depicts these three translations according to rationality, situational perception and insight and moral character interpretation. In the view of 'rationality,' there is a concentration on deliberation. 'Situational perception and insight' refer to what Schuchman interpreted as discernment. Lastly, 'the good life,' or 'living well,' directs the perspective on 'moral character.' Noel explains that the three aspects of *phronesis* are interconnected, but he separates them to delineate the practical significance of each in examining the types of educational perspectives each provides.

(2) Rationality

Those who interpret from the rationality perspective relate to the question of "What should I do in this situation?" Audi (2005) extends this question to aid for better understand this view of *phronesis,* asking:

- How is the practical question rationally answered? (p.6)
- What is it for an agent to act for a reason? (p.6)
- Is there a pattern of reasoning by which all intentional actions can be explained? (p.7)
- Can we so specify the structure of acting for a reason that actions for a reason can be seen, in the light of that reason, as not only intelligible but also prima facie rationale? (p.7)

Noel (1999) explains that this approach is known as the "reasons giving" approach to the analysis of human action. Audi extends that practical reasoning thus conforms to practical judgement, which is guided by the premise that there is at least one guiding principle.

(3) Situational perception and insight

In this case, the "What should I do in this situation?" question is viewed from the 'situation' perspective, based on perceiving the surroundings of the situation and having the performance ability to act in accordance to the governed situation. Aristotle relays the importance of perception when he writes that "practical wisdom is concerned with the ultimate particular which is perception" (p.148). Following this, Wiggins (1980) acknowledges that the act of practical perception

encompasses a variety of considerations. Sherman (1989) uses the term 'discriminate', Schuchman (1980) utilises the term 'discernment,' and Dunne (1997) uses the term 'phronetic insight' to describe and illustrate the act of perception in a practical situation.

(4) Moral character

Here, the *phronesis* question of "What should I do in this situation?" addresses ethically developed character. That is, only the ethically developed character would ask the question and ponder the appropriate answer. Dunne (1997) explains that there is a "reciprocal relationship between *phronesis* and virtuous character" (p.283). He extends this by stating that *phronesis* cannot exist without virtuous character, and vice versa. Sherman (1989) notes that the two former ideas must come together with moral character to form *phronesis,* and ultimately, Sherman recognises that such collaboration is a way to develop and understand the moral character of the *phronimos.*

3) *Phronesis* and education

Aristotle (2000) explains that the growth of *phronesis* in the individual is incepted through instruction and habitation. To accomplish this, it is advised that the appropriate type of habits be inculcated in youth; these habits are gradually built through the performance of activities. That is, a habit is embodied through time and experience (Kristjansson, 2005). While *phronesis* incorporates practical knowledge, it is "not itself theory," nor is it " the application of theory to particular cases" (Dunne, 1997, p. 157).

As in the case of any other ethical principle, *phronesis* involves understanding and interpretation in relation to a particular situation within a particular practice. Therefore, practical wisdom cannot be taught 'in theory' and then applied 'in practice.' Rather, it can only be acquired by an individual who is initiated in a particular practice and has learnt to direct their activities towards goods that are internal to that practice (W. Carr, 1995). It is clear that *phronesis* needs to be educated, but how, by whom and in what context should this proceed? Additionally, what is the relationship between *techne* and *phronesis* within an educational context?

Hong (2012) illustrates two models for teaching *techne* and *phronesis* and compares them to identify which model provides an effective teaching and learning model for acquiring practical knowledge and wisdom. Essentially, this approach allows one to gain a deeper understanding of the nature of *phronesis*. She begins by stating and acknowledging that to gain practical knowledge, it is vital that both *techne* and *phronesis* be addressed. Neither aspect can take precedence over the other, and each must hold equal value for gaining practical knowledge. A question is posed as to what it might mean to teach both *techne* and *phronesis* well.

The first model she explores, which she identifies as the 'parallel model,' separates the education of *techne* and *phronesis.* She explains that the two aspects can be understood to encompass different educational contents and methods. For example, *techne* can be understood as learning that occurs within a restricted and specialised scene. On the other hand, *phronesis* can be acknowledged as responsibility within the home or the country; *phronesis* is considered essential for moral and ethical virtues. Consequently, *phronesis* within

this context is universal knowledge, rather than domain-specific knowledge. Thus, learning within the 'parallel model' is proposed to take place within different vicinities, as it views the two modes of knowledge to be dissimilar in terms of contrasting responsibilities.

Hong criticises this model, arguing that it contradicts the essence of practical knowledge as two interrelated modes of activity. *Techne* addresses achieving and rendering a product by the performance of skills; thereafter, the judgement that can assess how and where this will be utilised is beyond the practical knowledge of *techne*. Consequently, without *phronesis*, *techne* can be caught in either a 'good' or 'bad' context, as it will lack practical wisdom. Such a separation of the two modes may lead to a restricted achievement of practical knowledge and perhaps mere skills. Therefore, an alternative model must be examined.

The other model, which Hong illuminates, is the 'integrated model.' This model proposes to take responsibility for teaching and learning whole practical knowledge, magnifying the interconnected relationship between the two modes of activity. Although this model views *phronesis* as being more concerned with domain-specific knowledge than with universalisation knowledge, she explicates that *phronesis* cannot be classified as one or the other type but rather that a balance between the two types needs to be found.

In this model, *phronesis* is governed by what Aristotle (1985) refers to as the view of judgement based upon agreed values: the epistemic values of the community. Through this, the conception of individual practice becomes significant. Aristotle further explains that the "good life" must be targeted within the community, rather than in the individual self. Aristotle's definition of the good state is of the view that the state should foster the moral development and perfection of its

individual members. Knowing the aims of the community will help to determine the appropriate educator, boundary, time and method for *phronesis*. Thus, the integrated model can provide practical wisdom for the larger context of the community, which obviously comes with experience but is enhanced by education, along with *episteme* and *techne*. It is only through education that practical wisdom becomes knowledge.

The two examples that Hong illustrates demonstrate the view of *phronesis* as moral and ethical virtue, which ultimately governs the structure of the models objecting to attain practical knowledge for the 'good life.' Nonetheless, this view provokes thought about which model choreography education must comply with, emphasising the need for clarification of the aims of choreography education; these aims will govern how choreographic *phronesis* will be situated within the model.

2. Modern dance choreography education

1) Modern dance defined

The literature on what classifies and defines ‘modern dance’ has been explored. ‘Modern dance’ was first termed by New York Times critic John Martin in his book *The Modern Dance* in 1933 (Foulkes, 2002). This period refers to those individuals who dominated modern dance in America, known as the Big Four: Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. Their predecessors, such as Isadora Duncan, Loie Fuller and Mary Wigman, brought about revolutionary change to the existing dance form but did not name their presentations of dance. Nonetheless, these forerunners and the pioneers who laid the foundations of modern dance all have a common characteristic: the dance of each artist was an independent presentation.

John Martin did not foresee his term remaining until the present time. His intention was only to temporarily refer to what was then modern, considering the meaning of the word and its relationship to the present. Martin expected that the dance of that time would sooner or later be foreshadowed and potentially progress. Contrary to Martin’s prediction, the term remains and refers to the dances of the present time (Reynolds & McCormick, 2003). It also remains without a system per se, but it continuously evolves to fit the ideals of an individual creator. Thus, modern dance originated from the creativity of individuals and has not abided by any particular system.

Martin stated that modern dance was a point of view. It was not devised for spectacular display, as ballet was, nor was it devised for self-expression, as was the then-current interpretive dance; it was

movement that was made “to externalize personal, authentic experience” (Cohen, 1966, p. 4). Duncan defined modern dance as “a kind of *inner* life” (Franko, 1995, p. 1), while Humphrey described it as “moving from the inside out” (Bremser, 1999, p. 4). Laban, on the other hand, called modern dance “freedom of expression through the human body” (Eddy, 2009, p. 10). Ballet was concerned with visual beauty, and interpretive dance was concerned with experience; that expression was an end in itself. Modern dance externalised, projected, and communicated emotion that was not only personal but also “authentic.” Consequently, modern dance choreographers translated deeply felt emotion and revealed experience as a basic truth (Cohen, 1966).

(1) Modern dance and life

McDonagh (1990) explained that modern dance was formed by a few gifted choreographers. This was achieved with their individual movement concerns, which were channelled through a private approach. This section briefly explores the private approaches of past choreographers to learn from where and how modern dance muses arose. It attempts to decipher the influences that informed the kind of dance that they pursued.

① The Forerunners

Around the 20th century, modern dance was created by four women: Loie Fuller, Isadora Duncan, Ruth St. Denis and the less famous Maud Allan (the Big Four). These women represented an early form of the new woman: strong, independent, physically daring, and self-sufficient.

It is often believed that these women's creations stemmed from rebellion against ballet. However, Reynolds and McCormick (2003) explain that this might not have been the case, as these women were all Americans, and during their formative years of creating modern dance, none of them were in positions to experience any ballet to rebel against.

Dance in America during this period was associated with showpieces featuring plump women massed together who executed movements resembling military drills, vaudeville numbers, and spectacle extravaganzas involving fairy tale drama, song and dance (which can be traced as the forerunners of variety shows and musical comedy). Hence, dance served the purposes of titillation, decoration and entertainment, but never edification. Dance was a lower class act, and women involved in these dance forms were compared to prostitutes. This stems from the American legacy of Puritan anti-theatrical prejudice, which focused on the physicality of dance. Therefore, modern dance evolved from this prevailing state of affairs, rather than from "the ballet." Modern dancers were experimenting with the art of self-expression, spiritual significance, and dignity (Au & Cohen, 2002).

② Expressionism

The modern dance movement in Europe first took root in Germany and then spread elsewhere throughout Central Europe. The most important manifestation was Ausdruckstanz, the dance of "feeling" or "expression." This arose from the explosion of interest in the physical culture and various ideologies that dominated German thought throughout the nineteenth century (Au & Cohen, 2002). These clusters of ideologies included Idealism, a philosophical movement

encompassing a belief in the ethical virtue of art: in other words, “the religion of art,” the idea of creativity and noble self-sacrifice, often in the name of patriotism, that stemmed from the German *Volksgesit* (folk-soul) tradition. Such thoughts, alongside with *Kunstpolitik* (art as the handmaiden of politics), were first seen to be major influences on opera (Reynolds & McCormick, 2003).

Ausdruckstanz, also called “expressionist,” “interpretive,” “absolute” or “ecstatic dance,” reflected the same cultural tensions that affected the other arts. The two pioneers of Ausdruckstanz were Rudolf Laban and his pupil Mary Wigman. They discovered the projection of deeper levels of the human psyche through the mimetic nature of dance. Thus, the initiation of movement came from expression of the emotional core of the individual. It was seen for the first time when dance was viewed as a vehicle for conveying important ideas (Franco, Nordera, & Foster, 2007). Thus, a new phenomenon emerged, and the muse of the dance came from the on-going culture and zeitgeist (Reynolds & McCormick, 2003).

③ The four pioneers

After the Big Four came the next generation of modern dance choreographers in the 1930s: Martha Graham, Doris Humphrey, Charles Weidman and, again, the less famous Hanya Holm. They prescribed to the idea of their forerunners that dance should provoke and stimulate, rather than simply entertain (Au & Cohen, 2002). They pursued and focused on problems that real people faced. They each conveyed a different aspect of the human condition; Graham’s works mainly investigated the individual psyche. She was especially

interested in America, the Amerindian experience, and Greek mythology. Humphrey was intrigued by the interactions of individuals with groups and utilised metaphors for human situations, and Weidman explored humour and satire by directing attention to human foibles (McDonagh, 1990).

④ Avant-garde

With the works of Merce Cunningham came experimentation in modern dance. The boundaries were extended and included new orientations from other art forms, such as theatre, film, music, painting, literature, and new (or rediscovered) social themes. Fundamentally, these experiments questioned the nature of dance, and in a larger context, they inquired about existential meaning in the question “What is art?” This new ethos brought about postmodern dance (Reynolds & McCormick, 2003).

Postmodern dance arose from youth with progressive ideas about counterculture. It originated in protest against nuclear weapons and gained increasingly strident momentum in civil rights and anti-Vietnam activities (Banes, 2011). Among the members against the status quo were beatniks and flower children, who experimented with drugs, lifestyles and values differing from those of their parents. They were ultimately looking for spontaneity and improvisatory methods in rejection of the rigidly constructed, individual-oriented, hierarchical society; this was apparent not only in the arts but also in politics and society (Banes, 2011).

(2) The traits and skills of a modern dance choreographer

Little information exists on the necessary traits and attitudes of choreographers in the literature. This section illustrates the distinct difference between a ballet choreographer and a modern dance choreographer. Inevitably, traits and skills effect the characteristics of modern dance, which is inseparable as it carries an interdependent relationship; a piece of choreographic work could not exist without the other.

① Dance training

Larsen (1960) states that the fundamental foundations of a choreographer require dance training in ballet. It is acknowledged that one need not be a great dancer, but one must be steeped in dancing. One must have passed the *danse d'ecole* and learned a dancer's craft on stage as an ordinary member of a ballet company. Doing so will allow the choreographer to absorb a classical dancer's sense of discipline and the long classical traditions of ballet and its art. The choreographer must know about ballet through his body, as it is a unique art form that can only be felt through one's training as a dancer.

Rambert (1962) explains the necessity of dance training for the choreographer. She reasons that through training and submission to discipline, one develops a reaction to the discipline, strengthening the perception of one's own character. Additionally, one comes to realise how their creation will be different from pre-existing dance forms. Rambert believes that dance training also develops character in choreographers.

② Musicality

Larsen goes on to state that the ballet choreographer must be alert and keenly intelligent, though not necessarily in the academic sense. One must feel and think visually and also have the gift of leadership and the ability to inspire other dancers. Rambert adds that the choreographer must be trained in music, as well. The authors explain further how the choreographer must be similar to a good officer in the army, adept at ‘man management’, and also similar to a conductor. A choreographer must know what dancers are capable of achieving and realise their strengths and weaknesses to maximise the performance of the dancers and know how to present them at their very best.

③ Leadership

Although what Larsen states could apply to modern dance choreographers, Humphrey and Pollack (1959) recognised that potential modern dance choreographers must be extroverted and have a particular interest in human physical and emotional behaviour. Larsen notes that the most important element is curiosity about the dancer’s instrument, the body, which is considered to be more important than any other element, including imagination, inspiration, improvisation skill, and poetic or musical feeling. For modern dance choreographers, the greatest concern is generating movement to create their own language and words.

Gardner (2011) explains that the character of modern dance is in the phenomenon of the ‘dancing choreographer.’ This is further explained by Roger Copeland (1993), who wrote that the roles of the

‘choreographer’ and the ‘dancer’ were initially one and the same:

> One of the most radical and decisive differences between nineteenth-century ballet and early modern dance is so obvious that its far-reaching implications are easily overlooked: the early modern, almost all of whom began their choreographic careers by creating solos for themselves, were using their own unballetic bodies rather than someone else’s body as the raw material of their art. (p.139)

This explains how the modern dance pioneers rebelled against ballet’s form and rules and explored new ways of moving and dancing (Morgenroth, 2004).

④ Language skills

The second prized competency for the modern dance choreographer is language skill. Choreographers must have the ability to verbalise what they envision to the dancers, as the dancers will not have a reference for the choreographer’s subjective movements. That is, the modern dance choreographer is responsible for creating new movements that compose a dance, as opposed to ballet choreographers, for whom the language and words already exist (Humphrey & Pollack, 1959). Consequently, it is essential for the choreographer to possess finesse and appropriate word choices to make their ideas come alive through dancers.

The distinguishing characteristic of modern dance choreographers is, therefore, generating and creating their own language of movements as

a basis and then charging it with emotion and life. Consequently, for the modern dance choreographer, the fundamental pre-requisite for becoming a choreographer is not dance training but rather an inquisitive mind that is interested first in exploring the body and second in the self or society and its culture.

2) Choreography

(1) Concept and philosophy

To pursue this research, it is fundamental to understand the nature of choreography and its knowledge domain. That is, to discuss the teaching and learning of choreography, the epistemology of choreography needs to be discussed. This theoretical framework is based on the research of Anna Pakes (2009). She is a prominent author who approaches choreography from an educational philosophy perspective; she relates and analyses choreography based on Aristotle's two modes of practical knowledge, *techne* and *phronesis*. This thesis attempts to further develop this train of thought.

① The nature of choreographic knowledge

Pakes challenges *propositional knowledge* through Gilbert Ryle's (1963) discussion that distinguishes "knowing *how*" from "knowing *that*" and argues and justifies that choreography is practical knowledge. She notes that choreography is not a fact-seeking exercise or theory-building enterprise and is rarely a means to measure or quantify the objects of a supposedly mind-independent reality. She illustrates how

Ryle's ideas are relevant to choreography, as he explores what it means to know how to perform tasks and what it means to act intelligently.

The distinction between 'knowing how' and 'knowing that' is illustrated in a simple example. Knowledge of how to ride a bicycle is different from both the theoretical knowledge of how the bicycle works and understanding the mechanics of bicycle movement in which the human-sourced energy of pedalling results. It is apparent that factual and theoretical knowledge of the latter do not aid a cyclist in knowing how to ride a bicycle. Learning to ride a bicycle can only be achieved through practice. Likewise, knowledge of how to make a dance is different from explaining the effects of a dance or the ability to analyse a dance (D. Risner, 2000).

In extending Ryle's argument, Pakes explains that the experienced artist's knowledge would be embodied in the creative process; it informs the way the choreographer relates to the dancers, renders movement material, manipulates and edits that material and directs other choreographic elements within the developing work (Hanstein, 1986; Munjee, 1993). It is further explained that choreography is not a case of putting prior theoretical knowledge into practice, nor is it a question of conceiving a theory and then sculpting it into form. She states that 'the intelligence of the choreographer's action is embedded *in the doing* (p.12). It is noted, however, that the choreographer might or might not be aware that this knowledge how, like riding a bike, is developed only through practice. It is not something that can be learned by rote means or in the abstract.

For Ryle, knowing how is a legitimate form of knowledge, not a derivative operation premised on prior theoretical understanding. He argues that thought and knowledge are embodied in the activity for

those who know how. On this train of thought, Pakes continues to illustrate that Ryle's argument seems highly suggestive for the choreographer because choreography places weight on the value of doing in itself, instead of requiring a theorisation of practice to become epistemologically respectable. It is importantly noted by Pakes that to assume that theory must be the driving force behind thoughtful choreography would be to succumb to what Ryle calls the 'intellectualist fallacy' and to ignore the intelligence intrinsic to practice.

This thesis is based on acceptance of Pakes's analysis of the epistemology of choreography and discussion on 'knowing how.' These concepts provide a theoretical basis for the thesis; first, there is knowledge to be learned in choreography, and second, 'knowing how' requires 'practice' (which can be interchanged with 'education') by the developing choreographer. This provides an argument for specialised education of choreographers. Additionally, how to teach choreography and its contents needs to be explored, as it consists of subject matter that cannot be acquired through rote learning (Morgenroth, 2006).

② The knowledge domain – *techne* and *phronesis*

Pakes further analyses the 'knowing how' of choreography to distinguish the knowledge domain into Aristotle's two modes of practical knowledge, *techne* and *phronesis*.

Pakes reports that *techne* is associated with the instrumental skills of a choreographer to achieve pre-conceived ends. In the context of modern dance choreography, she illustrates that *techne* is involved in creative processes where the end is clearly specified in advance, such as

when a dance is created under detailed specification or within a codified style that already sets out the criteria for artistic or aesthetic success. In a smaller context, *techne* can also be engaged in the choreographic process, as long as the aim is clear and a procedural approach is necessary for fulfilling it. Pakes gives the example of a choreographer needing to create a transition between A and B phrases to blend the motifs of the two parts. In this case, it is explained that the choreographer-craftsman works self-consciously to achieve the identified aim within preconceived parameters.

In contrast to *techne*, Pakes continues to assess Aristotle's other mode of practical knowledge; Pakes notes that Aristotle's *phronesis* distinctly applies to the undertaking of cultivating moral virtue, and Carr (1999) argues for its applicability to artistic practices. The common aspect identified is the focus on practice over theory as well as on the experientially particular over universal precepts or generalisations. It is further explained that it is rare for dance to be made in accordance with a theory defined in advance or generalised rules, or at the least, this kind of choreography lacks creativity. In choreography, what is done in particular situations is important and is shaped by the nature of the particular situation, not by abstract reasoning about how things should happen.

Carr argues that *phronesis* is a useful way of characterising choreographic, as well as moral, knowledge. Carr notes that both moral and creative artistic actions are intertwined with the expression and articulation of feeling; they require sensitivity to the emotional character of situations, not detachment or neutrality. It seems true that even the choreographer who does not set out to make a dance expressing a particular feeling or range of emotions still works with the

emotional nuances of movement, light, and sound, insofar as they are interested in the impact that their work may have on a potential audience.

Carr suggests that for the agent cultivating moral virtue or creating dance, there is a comparable concern with personal development; in each case, the self is implicated, unfolded and cultivated, not something to be set aside in cool objectivism. There are, of course, exceptions to this idea in the world of choreography, but in general, it seems clear that making dance involves that artist as a person much more than, for instance, theoretical or scientific enquiry involves the researcher or a technical manufacturing process (completed according to a predefined specification) involves the craftsman.

Pakes's analyses of *techne* and *phronesis* inform the educational content of choreography. First, *techne* can be associated with the choreographic techniques needed by the choreographer to assemble steps according to pre-composed rules. Second, *phronesis* can be associated with creativity, which is needed during the practice of dance making. A work of art is developed by making judgements and bringing the subjective artist into the process of threading the steps together (Turner, 1963).

(2) Choreography and education

This section explores the methods and approaches that are available for teaching and learning choreography to examine what kind of knowledge is accessible. Little material of any scope or depth was found with regard to the teaching or learning of choreography in tertiary education. Literature found for this section relied on basic

composition books that were targeted towards primary and secondary education; it only covered the basics of composition, aiming more at structural criteria than at aesthetic criteria.

The literature on teaching and learning choreography is packed with movement prompts and exercises based on form or expression-based concepts for improvisation and composition (Blom & Chaplin, 1982; Hawkins, 1988; Hayes, 1993; Hodes, 1998; Horst, 1963; Humphrey & Pollack, 1959; S. C. Minton, 2007; Nagrin, 1994; J. Smith-Autard, 2010; Sofras, 2006). In general, improvisation and composition are the fundamental skills that need to be attained, and they are the starting place for the novice choreographer before one can progress to choreographing full-fledged dances (Lavender & Predock-Linnell, 2001).

Form-based exercises isolate and focus upon such basic dance elements as space, shape, energy, motif, theme and variation, among others. For such form-based exercises, the foundations come from Laban's analysis of movement, as shown in the table below. This analysis serves as a base to proceed with composition, as it lays out the guidelines for the ways in which dancers move and the pathways in which they move. On the other hand, expression-based prompts invite students to delve into their memories, beliefs, hopes, fears, and dreams and then to generate simple movement sequences that represent these facets and the unique identities of the novice choreographers.

<Table 1> Summary of Laban's analysis of movement

Action of the body	***Qualities of movement***
Bend-Stretch-Twist Transference of weight – stepping Gesture Jump – five varieties Stillness – balance Body Shapes Symmetrical and asymmetrical use Body parts – isolated - emphasised	Time –sudden –sustained -quick -slow Weight –firm –light relaxed Flow –free –bound -(on- -(stop- - going) - pable) Combinations of two elements eg, firm and sudden Combinations of three elements eg, light, sustained and free
Space environment	***Relationship***
Size of movement – size of space Extension in space Levels – low, medium and high Shape in space – curved or straight Pathways – floor patterns - air patterns curved of straight Direction in space: the three dimensions planes diagonals	Relating to objects – relating to people alone in a mass Duo: copying –mirroring leading –following unison -canon meeting –parting question and answer Group work: numerical variation group shape inter-group relationship spatial relation- ships over, under, around etc.

Composition teaches how to form and structure movement in relation to the listed ideas (McCutchen, 2006). Composition requires becoming familiar with the necessary tools and using the words of dance to form sentences. For example, composition uses one or two ideas from such a list as Laban's movement analysis to familiarize choreographers with threading movements together. On the contrary, improvisation is an

exploration of movement that attempts to translate imagined images into real movement expression (Smith-Autard, 2010). Improvisation is the sheer abandonment of what is known as the vocabulary of dance and is discovery of the movement that best conveys an intended idea or feeling.

These ideas remain as mere ingredients and tools of choreography and lack any methods or approaches that guide the teaching of the creative process of choreography. However, the authors of these texts all acknowledge that creativity is embedded within these activities, as these exercises serve as a platform for inventing new movement ideas in action, shape and design to convey thoughts or feelings for communication. Nonetheless, the process of attaining this aim is not illuminated for practical implementation.

Smith-Autard (2010) <Table. 2> illustrates the creative process within composition and improvisation experiments. However, such creative process does not illuminate the knowledge that the students are learning, which poses a problem: how will such knowledge be taught and replicated from student to student? Although creativity in choreography education is recognisable, as seen in Smith-Autard's table, it can rarely be applied in a linear or formulaic way (Abbs, 1989).

<Table 2> The creative process in dance composition

Objective knowledge skills	Subjective creative inputs
Knowledge of dance - vocabulary, Styles, techniques to express ideas	Personal movement style/signature
Choreographic devices and methods of construction	Inspiration and imagination
Acquaintance with practices in the field through study of other choreographers' works	Feeling responses/intuition
Knowledge about the theme for the dance derived from research	Originality and spontaneity
Knowledge of other art forms	Flexibility and divergent thinking – seeking difference and allowing for accidents
	Personal interpretation of the theme and own life-experiences entering the dance

↘ ↙

Processes	
Selecting from known ideas and material	Playing to find new ideas and material
Using known devices to manipulate material	Exploring new ways of using material
Taking ideas that have been used before and re-working them	Going with feelings to find new ideas and approaches
Applying research or knowledge to guide the process and inform the outcome	Taking risks, experimenting with the unknown towards an unimagined outcome

Consequently, the teaching of choreography through composition and improvisation poses the challenge of developing such work into a complete choreographic work. Students' work remains more focused on the aforementioned, structural criteria than on aesthetic criteria. This thesis therefore seeks the *phronesis* of choreography to develop

aesthetic criteria and highlight the creative process.

(3) Research in choreography (International)

Choreography is a fairly new idea among scholarly research. The growth of research on the topic occurred in the 1960s, along with the increase in graduate programs in dance. Hagood and Kalich (2007) have categorised studies on choreography among the following four topics:

> • Inquiry focused on choreography as a result of the creative process (*Creative Process*).
> • Inquiry that addresses choreography as a product of creative dance (*Creative Dance*).
> • Research focused on the processes of generating choreography (*Choreographic Process*).
> • Research on teaching choreography (*Choreographic Pedagogy*) (p. 518).

This thesis attempts to explore choreographic pedagogy, choreographic processes and creative processes by tying loose ends together and identifying and clarifying choreographic *phronesis*.

① Choreographic pedagogy

In this category, the focus of study is the teaching and learning of dance creation. In the earlier years of research, studies in this area were primarily based on testing the effects of various methods of teaching

dance composition. Appleton's (1968) thesis analyses the effectiveness of two methods of teaching choreography: "Part" and "Cumulative." The former method involves a process of separating the development of skills from teaching and learning composition, while the latter method involves accumulating skills as they are learned. Willis's (1986) thesis examines the efficacy of using Laban's notation concepts and highlights it as a lexicon in choreographic pedagogy.

Hanstein's (1986) thesis posits a curricular model for teaching choreography that identifies, describes and structures the artistic processes involved in making dances. This enhances previous studies by seeking to understand the choreographic experiment as a process of skills. The study aims to identify the gaps and failures evidenced in existing models of teaching choreography. Ianitelli's (1994) thesis corresponds to the application of choreographic pedagogy. The study illustrates an eight week choreographic workshop with five college students. Ianitelli outlines six creative process activities and nine pedagogical guidelines for teachers of choreography. Carney's (2003) article creates an approach to teaching that helps students to develop an aesthetic sense of high school composition and dance composition. She utilises writing tools for students to engage in analysing the historical framework of choreography, with the goal of broadening their understanding and appreciation of the choreographer's intent and aesthetic properties.

Recent studies have criticised the weak teaching methodology of dance composition, claiming that this methodology teaches how to make dances but does not extend to how to choreograph *well* (Davenport, 2006b). Davenport expands the thinking on dance composition, saying that to educate the next generation of

choreographers, educators must reshape choreographic pedagogy. This should occur by answering questions regarding what criteria are used to grant academic degrees with concentrations in choreography, what students are learning, what is being taught, and how students' creativity as artists and potential for innovation are being enhanced.

To improve current choreographic pedagogy that is usually based on existing models of dance composition, Lavender (2006) suggests that the key role of choreographic pedagogy is mentoring during students' creative processes, which essentially teaches the "making" of dance making. The mentor's role during the choreographic process is to recognise and manage the variety of creative decisions that arise during dance making. The creative mentor engages the choreographer in reflective dialogue about how they are *making* their dance. This role is crucial for an experienced choreographer.

Haines (2006) explores student choreographers and how they could be better accommodated educationally, as opposed to a choreographer fulfilling their own artistic goals. It was found that choreographers' artistic goals need not be sacrificed for the sake of educating dancers. However, it is important for the choreographer to provide ethical, student-centred pedagogy during the traditional, choreographer-centred dance making process. This is achieved through commitment to an honest, reflective pedagogy that offers a respectful environment where both the dance and the dancers can thrive.

Lastly, Morgenroth (2006) is concerned with updating the old ways of teaching dance composition. She explains that schools still utilise composition skills set forth by choreographers such as Doris Humphrey and Louis Horst. Although she acknowledges that these traditional composition classes teach the tools of the craft, she claims that they do

not relate to the current state of modern dance. Morgenroth is concerned with updating choreographic pedagogy and allowing students to become choreographers whose dances bespeak their talents, visions, and personal ways of moving and truly embody their individual voices.

Primarily, these studies are focused on the *techne* of choreography. Nonetheless, they critique the current methods and approach and examine the possibilities of improvements in the teaching and learning of choreography.

② Choreographic process

This subject area illustrates the most studied aspect of choreography. These studies concentrate on the stages occurring during choreography that develop the final product.

Godricks's (1986) thesis examines the choreographic process and attempts to analyse how dance movement evolves out of "innate movement patterns." The author analyses how students arrive at movements selected from a personal vocabulary and how the students' works essentially identify as "dance." The study uses 60 participants of different ages, experiences and cognitive levels to understand how the choreographic process can differ.

Press (1990) applies Heinz Kohut's psychoanalytic theories of self and creativity to the choreographic process used in modern dance. This work provides suggestions for the philosophical background and educational application of the choreographic process. It presents theoretical structures that could aid in building a curriculum for the classroom, both in terms of practice and assessment.

Risner (1990) explores the choreographic processes of dancers, rather than choreographers. He analysed the personal experiences of the dancers, and five themes emerged: relationships between choreographers and dancers, relationships between dancers, processes of new beginnings, personal definitions of what dance "is" and positive experiences in rehearsal. The study concludes with a suggestion that can apply to the pedagogical process of leading students in choreography.

Snyder's (Snyder, 1995) thesis brings cultural issues into the choreographic process. The study attempts to analyse and define three contemporary female choreographers of Asian descent. Their artistic expression within American modern dance is investigated in understanding how their personal needs and life experiences affect and reveal meaning in their work. The study yields information for both material and structure that can be used by the teacher, though it is largely focused on specific cultural aspects of the choreographer.

Stevens et al. (2003) describe and explore the process of inception, development, and refinement during the creation of a new dance work. The choreographic process is analysed utilising the "Geneplore" model of creative cognition as an organising framework; the study highlights generative and exploratory processes, including problem finding and problem solving, metaphorical thinking, nonlinear composition and multi modal imagery. The relationships between recurring themes and visual, visceral, spatial, and tactile images are explored using an analytical tool adapted from music analysis. The discovered data can be applied to the pedagogical approach by leading students through personal exploration, creation, and analysis of their choreographic work.

Studies of choreographic processes inform the educational content

and methods of pedagogy for choreography. These studies draw from beyond traditional methods and approaches and conduct investigations from different avenues, exploring from both the choreographer and dancer perspectives.

③ Creative process

Another aspect of inquiry is the *creative process* of choreography. Studies in this area attempt to clarify creativity and the myriad creative processes involved in dance making. These studies propose exploring the processes of creative action that underpin the making of dances (Hagood & Kahlich, 2007).

Turner's (1963) article, one of the earliest studies exploring this area, examines how well modern dance communicates "as a creative and expressive art form". This question is investigated and evaluated through the creation of individual dance studies, using problem solving, over a 30 hour course. The study reviews the students' progress in communicating emotional and physical qualities, the type and structure of composition, and choreographic and artistic effectiveness.

Munjee (1993) relays a process-based model for teaching choreography that seeks to resolve the schism between exercises in creative arts and theoretical inquiry into the creative process. Her focus is on the creative process involved in choreography, not on the resulting product. This work highlights the individual differences that students display in approaching the creation of works in choreography.

Crawford (1992) compares the roles of the creator in terms of dance, music and art (choreographer, composer and painter). The study identifies, describes, and compares the principles utilised. His analysis

resulted in four categories: unity, variety, contrast and balance. The study further pursues the interrelationships between art forms.

Lastly, Minton's (2003) article investigates the parallels between the creative process of Alma Hawkins and contemporary learning theory. The study compares and contrasts Hawkins' insights into the cognitive processes of choreography with other learning and creative activities and the contemporary theories of Robert and Michelle Root Berstein and Renata and Geoffrey Caine. Minton discusses Hawkins' theory of sensation and response to stimulus to explain the creative process in choreography, describing that the choreographer senses and responds to stimuli to create visible movements. The comparison illustrates that similar ideas are shared in terms of sensory experience, use of imagery, active involvement and abstraction.

(4) Research on choreography in Korea

Korea is no exception in regard to research on choreography. It is a new topic of inquiry and the least developed research subject in the field of dance. The majority of the research concerning choreography includes analyses of twentieth century dance pioneers and innovators (S. Choi, 2010; E. Kim, 2007; S. Lee, 2011). Most studies have investigated choreographic pedagogy, while only one has examined the choreographic process.

① Choreographic pedagogy

Son's (2007) thesis analyses and compares national and international choreographic programs. He critiques the current stance of Korean

programs and suggests an ideal program that could improve the curriculum by including a more humanistic approach to teaching and learning choreography.

Kim's (2010) thesis examines the necessity of a mentor to guide college students' creativity within composition classes. She investigates the relationship between mentor and mentees and elicits the positive effects that mentors provide. The study finds that the mentors provide psychological support for students, benefiting their compositional creativity and originality, diversity, expressiveness and composition. Based on this result, Kim suggests an education program for mentors.

Oh's (2009) thesis explores the effect of motif writing on movement creation. The effect of motif writing is obtained from each of the categories of compositional creativity: originality, diversity, expressiveness, composition and continuity. First, no significant differences are found in the diversity and expressiveness categories. Second, the study reveals that there were statistically significant improvements in originality, composition and continuity. The study further states that motif writing provided students with clearer and deeper understandings of compositional elements and alternative perspectives of the process of creation.

Research on choreographic pedagogy in Korea has chiefly focused on creative dance and composition in primary school-based programs, rather than on dance programs at conservatories (H. Choi, 2009; Y. S. Kim, 2001; J. Lee, 2007). These studies have primarily investigated the effects of creative dance on students' creativity.

② Choreographic process

Kim's (S. W. Kim, 2001) thesis studies the choreographic process and analyses its developmental stages. It identifies five stages: the establishment of themes, the selection of dancers, movement generation, editing and structuring, and final development. It emphasises that to develop as a choreographer, the choreographer must be well-educated in all aspects of dance knowledge and experience.

Within this area, only one study has examined the choreographic process that informs potential educational content. However, this study did not provide much detail about the choreographic process or its possible implications.

3) Creativity education

Creativity is an essential characteristic (skill and competence) of dance choreography, as dance making is fundamentally a creative act (Butterworth, 2009).

(1) Creativity defined

Creativity is notoriously difficult to define (Sternberg, 1988). Pope (2005) attempts to define the concept of creativity broadly, stating that "creativity is extra/ordinary original and fitting, full-filling, in(ter)ventive, co-operative, un/conscious, recreation" (p.52). He is clearly not looking for one definition to capture the whole essence of creativity. In general, one tends to be aware of creativity, but the processes involved are difficult to illuminate (Fisher, 2004).

Consequently, there is a mysterious element about creativity; even those who are creative are unable to explain what it is or where their ideas come from (D. Best, 1982b). It can be argued that there is no clear definition of creativity.

Lucas (2001) reflects upon the difficulty of finding a definition that does not constrain the concept of creativity. The authors further explain that "creativity is a state of mind in which all our intelligences are working together" (p.38). Freeman (2006) observes that creativity can be defined via a set of stages, exploring creativity as an *on-going process* and as a *human experience.* Fisher (2004) does not offer a definition per se but does suggest an evolutionary process of creativity. This consists of *generation*, *variation* and *originality*. Despite the variety of definitions, there is a general consensus that involves the creation of products through an imaginative process (Mayer, 1999; Robinson, 2010).

Best (1985) illustrates that creative processes and creative products are logically distinct from one another. That is, the process can only be identified through the product, and the process can be described only through reference to the product. Therefore, he explains that creativity is assessed through the product. Dance making is a product-driven activity; thus, the relationship between dance making and creativity (creative process) is quite inseparable, especially when a requirement of choreography is an *original* approach that remains entrenched in the aesthetic-artistic environment.

D. Carr (1984) clarifies that 'creativity' is not just based on the product being an original work, a statement that is supported by an example explaining that a child's make-believe play can also be seen as "creative." He argues for creativity to be 'free,' as opposed to relying

on originality or spontaneity, explaining that 'free,' in this context, means to be autonomous and unconstrained. Therefore, he illuminates that:

> Creative conduct has to be autonomous conduct, and being at least to some extent able to control one's own destiny in the light of the knowledge and principles that inform whatever mode of creative conduct one is engages in is, I believe, a necessary (though doubtless not a sufficient) condition of creativity (p.72).

D. Carr further explains that the creative person forms their own judgements and acts on their personal initiative within the confines of the principles and procedures that are internal to their standard of conduct. Carr's perspective supports the need for teaching and learning creativity within specific domains.

(2) Four types of creativity

Research continues to clarify creativity. Currently, creativity can be divided into four different types. The four types span from the creativity of geniuses to that of ordinary people, illustrating that creativity can be executed by everybody and is not a rare skill or competence only found in the gifted.

Big-C. *Big-C* is creativity that can be found in geniuses or those who have changed and made innovations to concepts that are the norm. Simonton (1994, 2004) writes about such people; that is, those with eminent creativity who have made differences in the world. Examples

include those who have received recognition through prestigious awards such as the Pulitzer Prize, composers and artists whose works are enjoyed over centuries and scientists who have contributed to breakthroughs in knowledge. Gardner (1997) further developed a new taxonomy distinguishing four types of extraordinary creators: Masters (such as Mozart), Makers (such as Freud), Introspectors (such as Woolf) and Influencers (such as Gandhi). *Big-C* has been widely identified through Csikszentmihalyi's (1999) theory, the Systems Model of Creativity. This theory elaborates that to convey creativity, an interaction between the individual, the domain and the field occurs. That is, the occurrence of creativity relies on the rules transmitted from domain to individual. Then, the individual creates an original difference in the content of the domain. Finally, the difference needs to be selected by the field for inclusion in the domain in recognition of its novelty.

little-c.' Contrary to *Big-C*, *little-c* is everyday creativity, an approachable concept of creativity that can be applied to the diversity of everyday activities and achievements by those who may not ever become famous or gain recognition but who are still considered to be creative in their personal pursuits (Craft, Jeffrey, & Leibling, 2001). Prior to being coined *little-c*, scholars have viewed this concept as ordinary creativity (Richards, Kinney, Benet, & Merzel, 1988) or everyday creativity (Richards, 1990). Before these scholars, Maslow (1970) stated that a creative individual is a fulfilled one and that creativity is not for a few people but rather for everyone. Studies regarding *little-c* aim to illustrate the simplicity and potential of the wide distribution of creativity (Runco, 2004; Sternberg, Grigorenko, & Singer, 2004).

Creativity in this arena involves novel ideas in the context of the self.

That is, through 'possibility thinking' and 'divergent thinking,' curiosity is provoked to imagine and find different routes to accomplish everyday tasks (Craft, 2000). *little-c* has dismantled the misconception of *Big-C*, that creative dominance is found among a chosen few, and has widened the arena to mundane settings, such as schools and the workplace (Plucker, Beghetto, & Dow, 2004).

mini-c. mini-c has been conceptualised as "personal creativity" (Runco, 1996, 2004) by Beghetto and Kaufman (2007b). Beghetto and Kaufman (2007a) define *mini-c* as "the novel and personally meaningful interpretation of experiences, actions and events." Moreover, *mini-c* is not assessed through the outcomes of the creative act; it is an intrapersonal judgement. This intrapersonal judgement aspect distinguishes *Big-C* from *little-c*, as these theories are based on creativity with innovation, originality and impact, an outcome that can be assessed against pre-existing judgements.

mini-c is highly concerned with the relationship between learning and creativity by tracing the beginnings of creativity learning. This form of creativity is defined as a "process by which creativity develops," meaning that it is the source of creativity. Beghetto and Kaufman build this theory upon transformative learning. Furthermore, cognitive scientific recognition explains that information passed along is received through a personal interpretation that is altered to fit with pre-existing conceptions, personal histories and past experiences.

Pro-c. Beghetto and Kaufman (2009) classify another type of creativity, termed *Pro-c*. While *little-c* justifies the field of everyday creativity and *Big-c* justifies eminent creativity, the authors express that the gap between the two categories is substantial and that there is no appropriate category for professional creators. These authors illustrate

Pro-c with the example of a professional cook who has not revolutionised the industry but who is also not an everyday cook; this individual works and earns a living by creating unique meals as a chef. Rightfully, *Pro-c* is theorised to be represented by professionals with at least 10 years of immersion in the domain. More specifically, the 10 years must consist of active experimenting and exploring, not just learning. Beghetto and Kaufman (2007a) build the theory of *Pro-c* upon the Propulsion Theory of Creative Contributions. *Pro-c*-level people are known to make contributions to the field through replication, redefinition, immediate success, reinitiation and integration. This process enables forward advancement as slight, but not ground-breaking, change occurs.

As Best (1985) illustrates, creativity is assessed through the creative outcome; the distinctions between these 4 types of creativity aid the understanding of choreographers and their creativity. The creativity of a renowned choreographer executes *Big-C*, while the novice student only executes *little-c* creativity. Regardless, both renowned and novice students engage in creativity while dance making. Thus, this categorisation challenges the view of creativity as belonging only to a few gifted and talented.

<Table 3> Four C's of creativity (Kaufman & Beghetto, 2009)

	mini-c	little-c	Pro-c	Big-C
Best assessment?	Self-assessments microgenetic methods	Teacher/parents/peer ratings Psychometric tests (e.g Torrance tests.) consensual assessement	Consensual assessment citations/peer opinions prizes/honors	Major prizes/honors historiometric measures
Domain-specific or general?	Likely both	Likely both	Mostly domain-specific	Domain-specific
Best motivation?	Probably intrinsic	Probably intrinsic	Both contribute	Both contribute
Relation to mental illness?	Probably none	Believed, but likely very little	Evidence suggests links, dependent on domains	Some evidence to suggest links
Example of researchers	Mark Runco	Ruth Richards	Greg Feist	Dean Simonton

The above <Table 3>, composed by scholars Kaufman and Beghetto, can be translated within the context of modern dance choreography, as suggested in the <Table 4> below.

<Table 4> Four C's of creativity in MD choreography

Creativity type / Category	mini-c	little-c	Pro-c	Big-C
Example of (US) choreographers	Non-dance majors	Dance/ Choreography majors	• Stephen Petronio • Doug Varone • Susan Marshall	• Martha Graham • Merce Cunningham • Trisha Brown
Premise	Creating a dance in the living room	Creating a dance in composition class	Creating dance for stage	Creating dance for stage
Novel to individual or dance community	Novel to the individual	Novel to the individual	Novel to individual and dance community	Novel to dance community and art community

(3) Creativity and education

In this section, the possibilities and challenges of creativity education are examined to illuminate the teaching and learning of creativity for choreographers.

First, the misconception of creativity and whether it can be taught is clarified in Best's (D. Best, 1982b) arguments. There are two common assumptions; first, it is believed that creativity is a purely subjective inner *process,* which therefore cannot be taught. The second assumption is that to be *really* free for creative work, it is necessary to avoid all learning of disciplines, techniques and objective criteria. Best challenges these assumptions and argues first that creativity is not subjective but rather objective and that creativity is assessed through creative products. Creativity depends upon objective criteria that already exist, and creativity is assessed through the product with

reference to the existing rules and criteria. The second argument that Best makes is that the teaching and understanding of disciplines, techniques, and objective criteria of an activity are absolutely crucial for creativity.

Despite Best's arguments, there still remain challenges to creativity education. Craft (2003) illustrates that there is a restriction on implementation. First, there is limited and lacking terminology defining creativity (Benson, 2009). Although such terms as 'imagination and innovation' (Craft, 2002; Elliott, 1971) are distinct concepts, it is difficult to know how these differences translate to the teaching and learning of creativity in the classroom. The other challenge is in the ill-clarified connection between ordinary and extraordinary creativity (Weisberg, 1993). Although there have been numerous attempts to distinguish the connection, the relationship between them is still unclear. Craft directs the limitation of creativity implementation in education to a restricted understanding of creativity itself.

Nonetheless, efforts to pursue creativity education and learning are in effect. The variety of definitions of creativity is reflected in the classroom. Creativity draws from many ordinary abilities and skills, rather than from just one special gift or talent. It is understood that the development of many common capacities and sensitivities amounts to creativity. Sternberg and Lubart (1995) propose developing three different types of abilities that amount to creativity: analytical abilities (to analyse, evaluate, judge, compare and contrast), practical abilities (to apply, utilise, implement and activate) and creative abilities (to imagine, explore, synthesise, connect, discover, invent and adapt). Jackson (2003) adds to this list abilities that reflect learning from and making sense of experience. Ultimately, Morris (2006) argues that

creative ability is best enhanced through the process of being creative and that learning occurs *by doing*.

III. Research methods

This chapter clarifies the methodology used in this research by identifying and justifying the methodology selected and describing the data collection method, participants, and data analysis procedure.

1. Research methodology

1) Research method and paradigm

Qualitative research is a systematic process of describing, analysing and interpreting insights discovered in everyday life (Wolcott, 1988). The current research required examining data and comparing them to interpret themes; therefore, a qualitative method is appropriate. Furthermore, this research adopted qualitative research in the postpositivist tradition. “Qualitative” refers to the type of method used during the data collection process, while “postpositivist” refers to the paradigmatic framework of the study (J. Green & S. Stinson, 1999; Lather, 1991).

Inquiry through postpositivism is significantly different from positivism. The two main concepts to be considered are ontology, or how reality is viewed, and epistemology, or how things are known (Ryan, 2006). In general, positivists consider reality to be found; there is a real truth that can be known. On the other hand, postpositivists regard reality as socially constructed; reality is built in relation to how individuals are positioned in the world (Annells, 1996). Consequently, this research is presented from the perspective of the socially constructed world of modern dance choreography and seeks to

understand the specific reality within it.

Positivists pursue objectivity to uncover truth with the belief that true reality can be *known.* In contrast, postpositivists pursue research with the belief that subjectivity not only is unavoidable but also can be utilised to give both researchers and participants more meaningful understandings of people and research themes (Fetterman, 2009). Therefore, while positivists uncover reliable facts or find true measurable data, postpositivists seek to determine what seems important or significant in relation to the research context. This study sought the important or significant influences that cause the choreographer to produce their works in the way that they do to gain an understanding of the relationships that affect the choreographer and their choreography.

The postpositivists conduct research in attempts to interpret or understand particular research contexts. The postpositivist researcher thus assumes a learning role, rather than a testing one (Agar, 1985). That is, the research is conducted among other people, learning *with* them rather than conducting research *on* them (Wolcott, 1990). This research seeks to engage with both renowned and known choreographers who have worked in the dance world and in their professions for longer than I have. Thus, I was in a position in which I could learn *with* or *from* them while they unveiled their experiences.

This research adopted and utilised two different approaches within the qualitative method and the postpositivist paradigm. The selection of two different styles provided distinct viewpoints for investigating each research question to elicit the findings that would be closest to the root of the question. The two approaches were the phenomenological and grounded theory approaches.

The phenomenological approach is the study of an experience and its essences. Ingarden (1961) suggests that every phenomenological, as well as aesthetic, experience is "a composite process having various phases and a characteristic development that contains many heterogeneous elements" (G. Willis, 1978, p. 43). In other words, it illuminates the invisibility of everyday life by examining the familiar to better understand it. This approach was utilised for research questions one and two.

The first research question (*what are the educational backgrounds, developmental stages and significant influences of modern dance choreographers?*) examines the process through which the choreographers have journeyed in becoming choreographers. The phenomenological approach was adopted to explore the participants' development as choreographers to better understand their experiences within the context of the social world of choreography (Smith & Osborn, 2003).

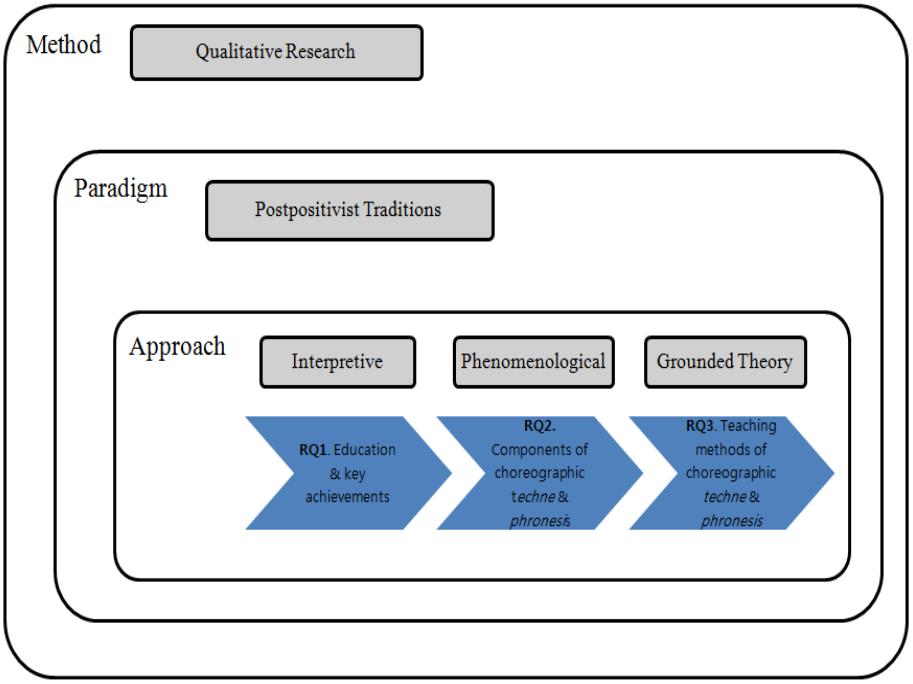
It seemed suitable to approach research question two (*what is the choreographic phronesis of modern dance choreography?*) from the phenomenological approach, as this question sought to find heterogeneous elements within the community of choreographers that identify *techne* and *phronesis* in choreography.

Lastly, for research question three (*how can choreographic phronesis be taught?*), the grounded theory approach was selected. This approach seeks appropriate pedagogical methods for modern dance choreography that effectively deliver choreographic *phronesis*, as grounded theory develops beyond the phenomenon to discover or generate a theory (Strauss & Corbin, 1990). To reiterate, a theory is derived inductively. Consequently, in seeking the suggestive pedagogical methods of

choreographic *phronesis*, it is grounded within the reassembled fractured data (E.G Guba & Lincoln, 2001).

Because of the nature of qualitative research, this research struggles with ambiguity. As a researcher, I continued to struggle with diverse ideas as I attempted to situate myself within complex perspectives in a post-modern world of uncertainty and change. As is often the case in postpositivist research, I recognised a level of subjectivity and thus attempted to be self-reflexive and consider how I am positioned in the research context (Ryan, 2006).

In accordance with the nature of phenomenological and grounded theory inquiry, a researcher cannot know what constructions will be introduced during the investigation and cannot predict beforehand what claims, concerns and issues will arise (E.G. Guba & Lincoln, 1989). While the initial research problem, general procedures for data collection and analysis provided parameters and a general guide, I remained purposefully open to emerging patterns throughout the study.



[Figure 1] Research method, paradigm and approach

2) Research Procedure

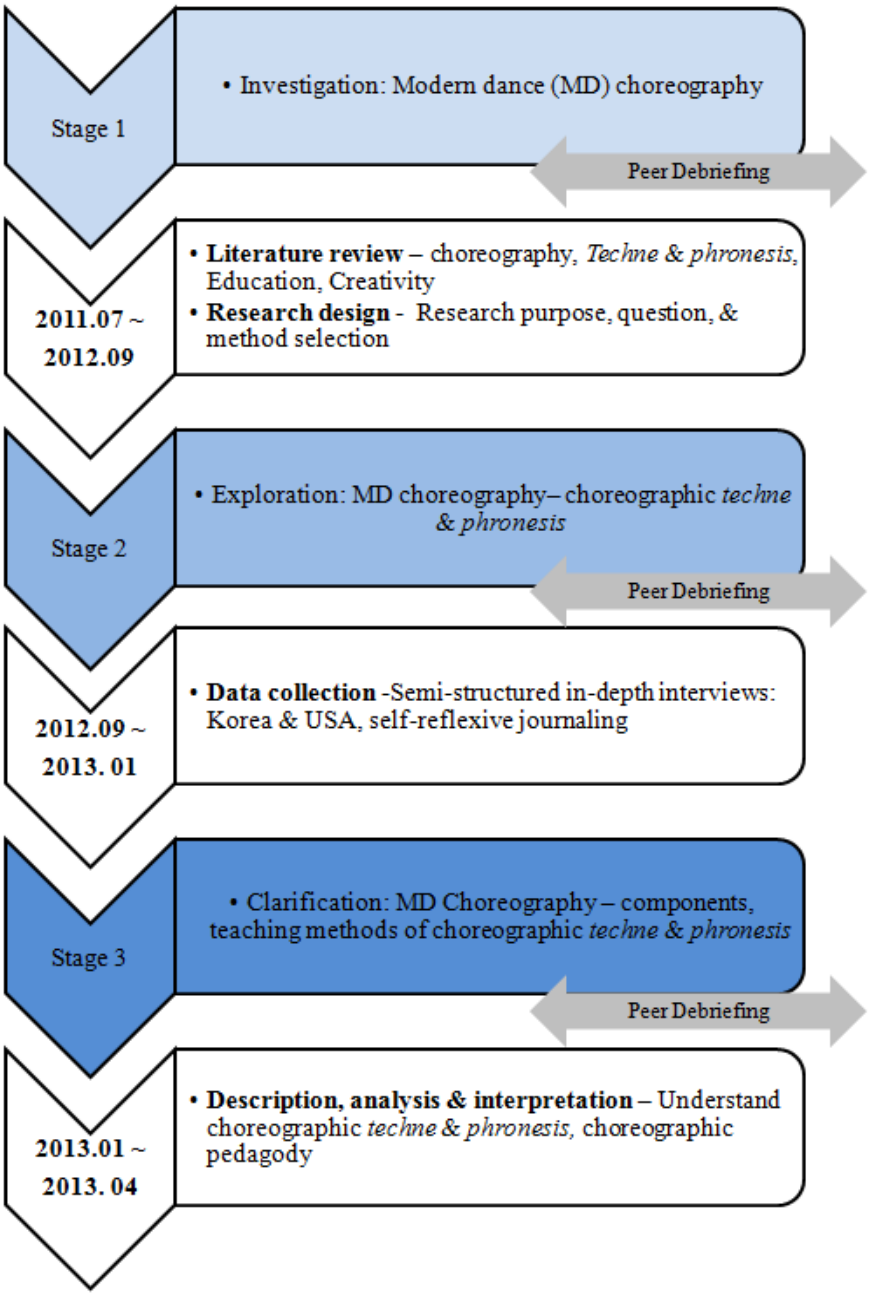
The purpose of this research was to identify the choreographic *phronesis* through which renowned choreographers can inform choreography pedagogy to educate modern dance choreographers. To achieve this, the research began in July 2011 and concluded in April 2013; it was divided into three stages.

The initial stage lasted from July 2011 until September 2012 and commenced with a textual analysis of the literature to identify the research questions that would ultimately serve as a guide for the research. The literature review provided information regarding how and

what research had been previously undertaken, as well as what would be feasible in the context of research on choreography. Toward this aim, literature on education, choreography, and creativity was thoroughly examined to attain further understanding of the current position of modern dance choreography education. Thereafter, a research design appropriate to the research was chosen, as were the research methods and participants. Before beginning, peer review and debriefing were conducted to obtain feedback and assistance with detecting any foreseeable problems and to ensure the practicability of this research.

The second stage lasted from September 2012 until January 2013. This period involved collecting data through in-depth interviews, documents and self-reports. First, insights into the choreographers' educations and significant influences were sought. Second, an investigation of choreographic *phronesis* was undertaken. Lastly, teaching approaches to choreographic *phronesis* were examined.

The third and final stage, from January 2013 until April 2013, involved data analysis. During this period, organisation of the findings was attempted using raw materials by describing and reducing them to *essentials*; this process was similar to that of a choreographer creating a dance from movement material (J. Green & S. W. Stinson, 1999). Peer review and debriefing were conducted throughout the study to serve as external checks of the research process.



[Figure 2] Research procedure

2. Research participants

This research aims to identify the process of choreography and its components while focusing on choreographic *phronesis,* followed by identification of the process in the educational contexts of teaching and learning.

To achieve this, renowned choreographers were selected as participants. It was essential to find participants with extensive experience who were established as choreographers and who were making a difference in the world of dance. No two choreographers work in the same manner; thus, the ways in which they process works into creative products all differ. Despite their differences, the common factor among these choreographers is that they are renowned, and thus, they all produce creative products. This fact is based upon acknowledgement from either the dance community or the public. Thus, choreographers with this common aspect were selected in order for them to reveal the universal characteristics of choreographic *phronesis.*

The strategy used for selection of the study participants was based on both reputation and criteria (Goetz & LeCompte, 1984), seeking participants who could most effectively contribute to this study (Patton, 1990). The literature review, peer review and pilot study further refined the criteria for dividing the participants. The objective of choreography is a creative outcome; whether the product is creative is assessed by perceivers, and the product is evaluated on its original approach (David Best, 1985). In this respect, the selected participants were divided based upon their creativity as evaluated by the dance community and the public and then further categorised based on these criteria (Goetz & LeCompte, 1984). It was further identified through the pilot study that

participants with teaching experience in composition would benefit this study; therefore, *Pro-c* creativity and teaching experience became criteria for participation in this research.

Creativity includes four types, and the participants selected for this research were all recognised as being *Pro-c* types. Their performance creativity is recognised as domain-specific, not as general creativity (Beghetto & Kaufman, 2007a). To identify choreographic *phronesis*, it is essential to gather insight from those who possess such creativity, which ultimately helps with identification of educational content for choreography education.

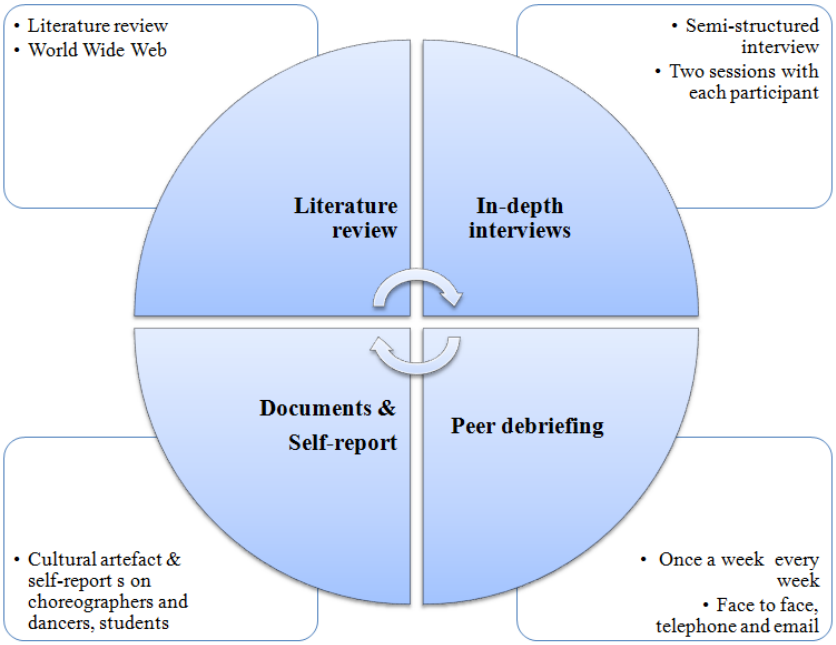
Ten choreographers were selected for in-depth interviews. Five were Korean and five were American, mainly from the New York dance community. All of the choreographers selected were classified as *Pro-c*, meaning they had been recognised as having at least ten years of experience in choreography and had made 'forward increments' within the dance world. All of the names reported in this research are pseudonyms.

<Table 5> Research participants

No	Name	Nationality	Work Base	Profile
1	Hyunsoo	Korean	Korea	• 10yrs choreography • Director of company/freelance choreographer • International tour • Young choreographers award
2	Kiwoo	Korean	Korea	• 15yrs choreography • Founded and directs own company • International tour • Young choreographers award
3	Joohyuk	Korean	Korea	• 10yrs choreography • Founded and directs own company • International tour
4	Jaewook	Korean	Korea	• 10yrs choreography • Founded and directs own company • International tour • Young choreographers award
5	Minho	Korean	Korea	• 20yrs choreography • Founded and directs own company • Freelance choreographer •Young choreographers award
6	Cadence	American	New York	• 15yrs choreography • Founded and directs own company
7	Kaiden	American	New York	• 10yrs choreography • Founded and directs own company • Bessie award for choreography
8	Madelaine	American	New York	• 10yrs choreography • Founded and directs own company
9	Kenneth	American	California	• 20 yrs choreography • Founded and directs own company
10	Galen	American	California	• 15 yrs choreography • Founded and directs own company

3. Data collection

This research employed four main data collection methods. Textual analyses and in-depth interviews were the primary sources of data. Continuous peer debriefings and reviews were conducted to verify and confirm the data.



[Figure 3] Data collection

1) Literature review

The literature review examined available studies in the fields of education, choreography and creativity. This analysis provided foundational knowledge in the areas of education, choreography and creativity to gain an understanding within the context of education in each domain. The insights from these related areas shaped the direction of this research in identifying and clarifying choreography education and its components, teaching and learning.

2) Pilot study

Prior to the in-depth interviews with the selected participants, a pilot

study was conducted. The objective of the pilot study was to gain insight regarding how choreographic *techne* and *phronesis* would be received by those in the field, as well as to understand how each category might be composed. One participant from each country was selected. The researcher met with the Korean participant for an interview but was unable to do so with the American participant; consequently, correspondence with the American participant took place via email. The participants could be acknowledged as producing pro 'c' creativity but had no teaching experience in composition and little teaching experience in technique.

The pilot study was useful for the identification of deficiencies in the interview questions. The study served as guidance when directing the interview questions towards the study's objective. The pilot study also informed for participation selection criteria to include those who have teaching experience in composition.

3) In-depth interviews

Interviewing is a very common, and sometimes the sole, source of material in qualitative research (K. Charmaz, 2006; Glaser & Strauss, 1977). It is a systematic process of asking questions in the form of a natural dialogue (La Pierre & Zimmerman, 1997); for the most part, interviews are 'one to one' exchanges of information. Traditionally, researchers have referred to interviews as unstructured, semi-structured and structured. For Charmaz, it is essential to use interviewing as a tool because of its combination of structure and flexibility. The researcher has the ability to structure questions to which they wish to find answers, but they have no control over how the questions are answered.

This research adopted a semi-structured interview style. The questions were kept as flexible as possible, yet they still adhered to the goals of the research project. The interview questions consisted of three main areas. The first section related to the first research question and inquired about the participants' educations as choreographers and their significant influences. The second research question aims to identifying choreographic *phronesis*. The questions were constructed around the choreographers' 'creative processes' and 'choreographic processes.' Lastly, the third research question approached the realms of choreographic pedagogy.

The interviews were held twice with each participant. The first interview allowed each participant to speak broadly and navigate their own personal histories and choreographic processes. The second series of interviews were used to revisit significant issues conveyed earlier. All interviews were recorded for transcription. The transcripts were reread and edited afterwards for member checking to eliminate extraneous material and prepare for the following interview. The interviews lasted two hours and were recorded verbatim.

<Table 6> Semi constructed in-depth interview question sheet

Category	Subject
Basic profile	• Name, age, sex, education, current work status
Dance education	• When, why, how and who of dance education • Dance learning experience/memorable teaching methods
Dance experience	• When, why, how and who of dance experience • Memorable dance experience
Choreography education	• When, why, how and who of choreography education • Choreography learning experience/memorable teaching methods
Choreography experience	• Choreographic Inspiration • Choreographic process • Artistic statement
Choreography *techne* and *phronesis*	• Choreographic *techne* and *phronesis* • Creativity
Choreography pedagogy	• Choreography pedagogy emphasis • Choreography teaching methods

3) Documents and self-reports

This research attempts to gain insight into the processes and creativity of renowned choreographers. Thus, any documents and self-reports relating to the process of choreography that could be used as data were collected.

First, documents relating to the participants were collected, including press-released materials concerning the choreographers and any private materials (cultural artefacts) that they provided for explicating their process of choreography. Any other materials that could be collected from the choreographers or other individuals, such as company dancers or administrators, were also sought. This included any reflective material, such as journals or notes about the choreographic process and experiences with that particular choreographer/teacher, that would give

further insight.

4) Peer debriefing

Along with the above data collection methods, peer debriefing was used as another aspect of data collection. Peer debriefing was held regularly, once every other week for those in Korea. If it was necessary to meet otherwise, other communication methods, such as phone calls and emails, were utilised. For those in New York, phone calls and emails were the primary modes of communication; this communication was also held once every other week.

The selection of experts included choreographers, professional dancers and composition teachers. In these meetings, findings from the textual analysis were discussed, the data collection was thoroughly screened and advice was offered on the direction of the research.

<Table 7> Peer profiles

No	Name	Affiliation/country	Profile
1	Avo	K Univ/ Professor/Kr	Expert in education
2	Haewon	K Univ/Doctoral student/Kr	Expert in dance education
3	Ryung	K Univ/Doctoral student/Kr	Expert in dance education
4	Sujin	K Univ/Doctoral student/Kr	Expert in dance education
5	Benjamin	Freelance dancer/choreographer/ NY	Expert on modern dance and choreography
6	Emma	Freelance dancer/choreographer/ NY	Expert on modern dance and choreography
7	Lindsay	Professional dancer of Shape co./NY	Renowned modern dancer
8	Mary	Dancer/choreographer/Teacher of modern dance/NY	Expert teacher on modern dance and choreography

4. Data analysis

In general, data analysis in qualitative research is considered to include three discrete activities. As described by Wolcott (1994), the three activities that govern research analyses are description, analysis and interpretation. Description refers to the facts of the cases that were observed, while analysis is the breakdown and recombination of data that allows the researchers to manage and view them in new ways, and interpretation is finding new meanings from the treatment of the data. Despite these three outlined activities, the approach governs the position of the researcher and, ultimately, how the data will address the research question and its objectives.

Although the three research questions utilised different approaches to

data analysis, they shared a common starting point: the recorded interviews were transcribed verbatim. Spradley (1980) further made a clear distinction between emic and etic viewpoints; emic represents the insider's point of view, where the researchers maintain an external, objective perspective. On the other hand, etic denotes a subjective perspective valuing personal understanding and interpretation. Based on these two positions, transcription was initially carried out from an emic perspective to capture everything and maintain the rawness of the data. On the other hand, memoing took the stance of the etic perspective in reflecting the process of data collection. <Table 8> illustrates the encoding utilised to record each interview.

<Table 8> Data encoding

Country	Date	1st/2nd interview
Korea (K)	yymmdd	n
USA (U)		

1) Phenomenological approach

In this research, two dynamic approaches were employed to address each research question; the route and techniques of data analysis thus, all differed.

The research questions that employed the phenomenological approach coherently adopted Moustakas's (1994) phenomenology research analysis measures. Patton (Patton, 1990) explicates that data analysis is to extract "descriptions of what people experience and how it is that

they experience" (p.71). Ultimately, the data analysis achieves the extraction of essence from shared common experiences. The three stages of analysis are epoche, horizontalisation and clusters of meaning.

The data analysis procedure begins with epoch. The researcher eliminates their preconceptions to focus on the descriptions of the participants. Therefore, my personal experience with choreography had to be set aside, although I acknowledge that this was not strictly accomplished. Concentrating on eliciting a phenomenon outside of myself aided the process of analysis (John W Creswell, 2012). From this objective stance, data analysis pursued horizonalisation. Horizonalisation of the data is the process of "regarding every horizon or statement relevant to the topic and question as having equal value" (Moustakas, 1994, p. 118). This process was time consuming. Each transcript first had to be read in its entirety to gather a sense of the whole. Then, the transcribed interviews and reflective journals were reread thoroughly, with statements relevant to the research questions noted and marked.

The next step was to find themes and sub-themes among the elicited statements to find meaning through clusters of meaning (Moustakas, 1994). Coloured pens were used for grouping individual statements into common clusters. From the interviews and reflective journals, three major themes were elicited for research question one: educational background, developmental stage and significant influences. For research question two, another three major themes were identified: choreography in form, choreography in context and choreography as metaphor. Under these themes, sub-themes were also identified and clarified. These themes and sub-themes then were employed as the structure that was "used to develop the textural description of the

experience" (Moustakas, 1994, p. 118) of the participants.

The themes of importance to each of the research questions emerged predominately from the in-depth interviews; the sub-themes were also contained mostly within the in-depth interviews, but they were also found in the reflective journals. This organisational structure was implemented in the descriptions and conclusions, which comprise the results section of this thesis.

2) Grounded theory approach

Grounded theory involves the generation or discovery of a theory (J.W. Creswell, 2007). Strauss and Corbin (Corbin & Strauss, 2007) explicate that the value of grounded theory is not on generating a theory, but in grounding that theory in data. The data analysis method of grounded theory is similar to the phenomenological approach, in that the analysis aids the researcher in identifying themes and core categories by breaking and fracturing data into themes and core categories. Then, these distilled themes are pieced together to develop the data into a theoretical perspective through the reflexivity of the researcher (Schreiber & Stern, 2001). The three stages of data analysis are open, axial and selective coding (Strauss & Corbin, 1990)

In the phenomenological approach, the subjective experiences were eliminated to understand choreographic *techne* and *phronesis* from those who were currently actively choreographing. In the grounded theory approach, "both data and analysis are created from the shared experiences of researcher and participants and the researcher's relationship with participants" (Kathy Charmaz, 2003, p. 313), which makes the researcher's experience part of the data analysis and theory

generation, as they continue to examine and interview until new information is acquired through the process of constant comparative approach (John W Creswell, 2012).

The first stage of the process is open coding. As in the first stage of the phenomenological approach, the transcription was thoroughly read to index the text on all the topics considered important or interesting; these were labelled. This coding was conducted immediately after each interview for constant comparison analysis, which asks the researcher to "perceive the data theoretically rather than descriptively" (McCann & Clark, 2003). The text was analysed exhaustively to develop categories for the information.

The second stage is axial coding, in which the categories discovered by open coding interconnect. Again, coloured pens were used to clearly map out all of the categories and their relationships. Lastly, a "story" was discovered and generated through selective coding to elicit core categories for the research question. The "story" discovered describes that choreographic *phronesis* is interconnected to personal development in this core category. Three sub-categories were also discovered: implicated, unfolded and cultivated. The generated theory of teaching methods for choreographic *phronesis* is illustrated in the results section of this thesis.

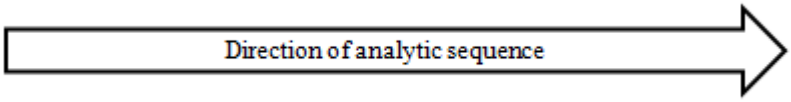
Two similar approaches were utilised for the differing objectives of the research questions. Research questions one and two utilised the phenomenological approach to *understand* the phenomenon of the choreographers' education and the composition of choreography, its *techne* and *phronesis.* On the other hand, research question three employed the grounded theory approach to *develop* an effective education for choreographic *phronesis*. (Starks & Trinidad, 2007)

To verify the researcher's interpretation, Holloway and Jefferson's (2000, p. 55) reflective inquiry was utilised throughout the process of data analysis.

- What do we notice?
- Why do we notice what we notice?
- How can we interpret what we notice?
- How can we know that out interpretation is the 'right' one?

<Table 9> Data analysis

<table>
<tr><th colspan="2">Data analysis</th><th>Description</th><th>Analysis</th><th>Interpretation</th></tr>
<tr><td rowspan="2">RQ 1</td><td rowspan="4">Phenomenological analysis</td><td colspan="3">Education & significant influences</td></tr>
<tr><td>Horizonalisation</td><td>Clusters of meaning</td><td>Structural and textual description</td></tr>
<tr><td rowspan="2">RQ 2</td><td colspan="3">Choreographic techne & phronesis</td></tr>
<tr><td>Horizonalisation</td><td>Clusters of meaning</td><td>Structural and textual description</td></tr>
<tr><td colspan="2" rowspan="2">RQ 3
Grounded theory analysis</td><td colspan="3">Choreographic phronesis teaching methods</td></tr>
<tr><td>Open coding</td><td>Axial coding</td><td>Selective coding</td></tr>
<tr><td colspan="5">Validation</td></tr>
</table>



5. Research validity and ethics

1) Validity

Another consideration regarding methodology is validity and trustworthiness in postpositivist research. Kvale (1983) clafims that validity concerns how claims to knowledge are justified. Whereas validity in positivism focuses on generalising findings and measuring and verifying existing knowledge, validity in postpositivism focuses on understanding specific contexts and investigating and generating the application of knowledge. (Kvale, 1989).

Green and Stinson (1999) explicate that postpositivist research does not attempt to generalise data. They search for a broader concept of validity that does not attempt to determine whether a knowledge statement corresponds to the objective world. There is a greater emphasis on finding consensus within a particular setting than on generalising data to all situations. Kvale notes that validation is about investigation, rather than measurement or generalisation. As a method of investigation, validation becomes a way of checking.

I implemented methodical triangulation through multiple data sources and collection methods, including audio recordings of sessions and transcriptions of interviews. The reliability of the findings was cross-checked between multiple data sources. The validity was further supported by three methods: ‘self reflexivity,’ ‘peer debriefing’ and ‘member checking’ (Cooper, Brandon, & Lindberg, 1997; Gilchrist & Williams, 1999).

‘Self-reflexivity’ in postpositivist investigation is a validity criterion that is facilitated through a reflexive journal, which helps to organize

personal reflections and methodological choices (Bogdan & Biklen, 1982). This allows one to continually question and ask what is being investigated and why. As a process of theorising about an outcome in postpositivist investigation, self-reflexivity is intricately connected to validity. Kvale (1989) claims that:

> The complexities of validating qualitative research need not be due to a weakness of qualitative methods, but, on the contrary, may rest upon their extraordinary power to reflect and conceptualise the nature of the phenomenon investigated, to capture the complexity of the social reality. The validation of qualitative research becomes intrinsically linked to the development of a theory of social reality (p.87).

That is, self-reflexivity aids the process and validation of theorising throughout the time of study. Thus, throughout this research, it was important to remain aware of self-reflexivity, keeping a journal that reflected the whole process of the research. This aided the development and design of the research in being governed by the collected data, which allowed me to focus on what was being perceived.

For the second criteria, Kvale's 'a community of scholars,' which Lincoln and Guba refer to as 'peer debriefing,' was applied. The idea is to share data and findings with scholars who are familiar with the content of one's work and postpositivist methodology, which may bring authority to the research. Therefore, the scholars examine and provide feedback about methods, practices and findings. Again, from the beginning of the research, 'a community of scholars' whose work best identified with the current study was selected as a committee of

advisors. These advisors facilitated theorisation by keeping the research on track through subjective advice and feedback.

Additionally, the 'member checking' (E.G. Guba & Lincoln, 1989) procedure was carried out. This involved all participants receiving a transcribed copy of their interview. They were asked to verify the accuracy of the transcript and report anything that they felt needed amending in any way.

2) Ethics

In any research, ethics are an importance consideration. Ruane (Ruane, 2005) highlights several of the key ethical issues and reminds researchers to abide by them. First, the research should not cause the participants any harm. The second issue addresses obtaining informed consent prior to participation in the study. Third, the participants' rights to privacy must be preserved, including in the following three areas: sensitivity of the solicited information, the location or setting of the research, and the disclosure of the study's results or findings (Diener & Crandall, 1978).

This study informed the participants and obtained their consent upon proceeding with the research. Additionally, the confidentiality of each participant was preserved, except for those who wished for their names to appear in the research (for credit). As for the sensitivity of the topic and the setting of the research, there were no problems affecting the ethical rights of the participants, and they were not exposed to any harm.

IV. Research findings and discussions

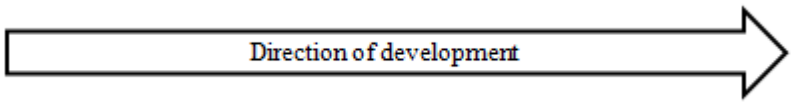
1. Educational background, developmental stages and significant influences

The essence of this research question sought to understand how choreographers were educated, what developmental stages took place and what significant influences were involved. This research question also sought to address two assumptions that exist concerning choreographers, which are 1) that choreographers are born and not educated (Praagh & Brinson, 1963) and 2) that choreographers are educated through learning choreography while working as a professional dancer (Butterworth, 2004).

Affirmative data were not gathered to oppose those two assumptions, but how the choreographers regarded their dance/choreography educations and paths was clarified. This provided insight into the phenomenon: the current stance of choreography education and its position within dance education. The results were elicited through a phenomenological approach data analysis: first, through horizonalisation; second, through clusters of meaning; and lastly, through this section, which illustrates the results with structural and textual descriptions. To accomplish this, significant phrases that developed meanings and themes are exemplified here to present the phenomenon.

<Table 10> Choreographers' educational backgrounds, developmental stages and significant influences

Category		Developmental stages		
Developmental stages (perception)		**Naiveté**	**Focality**	**Sophistication**
Educational backgrounds	**Undergraduate centred track**	Undergraduate dance education	Professional dance career	Choreography career
	Graduate centred track	Professional dance career	Graduate dance education	Choreography career
Significant influences (information)		**Materiality**	**Framing**	**Design & Production**



1) Educational backgrounds

The educational backgrounds of the choreographers were clarified into two tracks: the undergraduate-centred track and the graduate-centred track.

(1) Undergraduate-centred track

The first stage of the undergraduate-centred track is entry into an

undergraduate dance program. Entering an undergraduate dance program was, for most participants, when they encountered professional training in dance. *"I would say professional training really started when I arrived at Purchase." (Madelaine-U-130122-1).* Most participants followed a conventional path of undergraduate training to become a dancer and eventually, upon graduation, entered professional dance companies as dancers.

> *During my senior year at Purchase I started dancing for this woman Mimi Garrad in her dance company. Then I was offered an apprenticeship with Bill T. Jones and I winded up dancing with the company. (Kaiden-U-130120-1)*

Thereafter, the choreographers ultimately proceeded to become choreographers for various reasons that are elaborated below in the developmental stages.

> *I left Stephen Petronio to start my own work. I made a piece I auditioned for fresh tracks which is still happening at NYLA and I did two fresh tracks and I eventually got in to split streams which is like a shared evening and that is how it started. I got a Joyce soho season. (Galen-U-130214-1)*

(2) Graduate-centred track

The first stage of the graduate-centred track is entry into a professional dance scene. This occurs because either the choreographer started professional training at a young age or the choreographer began dancing late and studied a subject other than dance during their

undergraduate studies.

> *I moved to Florida when I was in seventh grade, it was a professional school affiliated to the **Miami ballet** and I eventually danced for the Miami ballet. (Cadence-U-130119-1)*

> *I was a gymnast for about ten years, I just woke up one day and I was like "I don't want to do it anymore." I liked the freedom of contemporary dance. I was pretty bold and I auditioned **for Ririe/Woodbury Dance Company** in Salt Lake City. (Kenneth-U-130214-1)*

The choreographers then moved on after dancing with companies, returning to school with desires to learn the basics of choreography. Whether intentional or not, the graduate dance programs were all centred on choreography, and it was impossible to avoid choreography education.

> *I loved teaching. I needed go get an MFA in order to teach if I really wanted to be full time somewhere. I learned choreography because I was **forced** to choreograph as well, like you are forced to in a school; you know, like comp class, to make a piece and show it. (Cadence-U-130119-1)*

From this influence, the dancers eventually expanded into choreography. *"I think I had no idea what I was doing or not, whether I was doing it right or not but I had a lot to say." (Cadence-U-130119-1)*

2) Developmental stages - perception

The categories of developmental stages are distinguished as the interior aspect of the choreographer. This refers to the changes in and development of the dispositions of the choreographer. To reiterate, *perception* is the shifting view of choreography, affected by either personal thoughts and desires or the exposed environment. Consequently, the developmental stages in this research refer to the choreographers' perceptions of choreography at each stage of development. The developmental stages include three stages of the choreographers' perceptions of choreography: *naiveté*, *focality* and *sophistication*.

(1) Naiveté

Most of the choreographers began their professional dance training upon entering college dance departments or, in some cases, by directly joining a dance company to begin their professional career as a dancer. Therefore, the first stage, *naiveté*, refers to the period in time when the choreographer enters a professional education program or company environment with the motivation of becoming a dancer. The *naiveté* stage suggests that the choreographer is in a position to reject or under appreciate the significance of choreography. Choreography, at this point in time, may not appeal to them as much as dance, but to others, it may signify identity and solidarity. To be naive is to be unable to distinguish between dance and choreography. This essentially means that the choreographers do not have as much information on choreography as dance; thus, they are unable to perceive and judge a path of direction

between them.

Most participants in this stage identified with becoming a professional dancer, rather than a choreographer. Participants on the undergraduate-centred track responded:

> ***My initial objective was to become a professional dancer.*** *I was focused on learning technique and improving my technique so that I could join a professional dance company. (Hyunsoo-K-121211-1)*

> *When* ***I went to Juilliard I didn't know what that meant at the time*** *because I wasn't going to be a dancer; I was going to be international relations major. So I didn't know what that meant but I knew I was doing the right thing or it felt like I was doing the right thing. My intuition was telling me. (Galen-U-130214-1)*

Consequently, the desire and motivation behind pursuing dance overpowered, perhaps gaining a perception as something beyond the class itself. It was received with naiveté with narrow vision, rather than being placed in the context of choreography. This was evident in the following comment:

> *I remember mainly trying to figure out the task at hand. So as a student learning choreography in my undergraduate years* ***I don't feel like I was like really honing investigating my voice*** *but I was more trying to figure out what does ABA look like, what is it if you take a sound score and move exactly to that sound score (Madelaine-U-130122-1)*

The *naiveté* stage for those on the graduate track began by entrance into professional dance careers, which parallels the stage of

undergraduate dance education on the undergraduate-centred track. Participants on the graduate track did not major in dance during their undergraduate educations or while pursuing their professional dance careers. There were couple of prominent reasons for this. In the case of Cadence, she had started dancing early, and by the time she went to college, she had already experienced a professional dance scene and sought subjects other than dance for her college studies.

> *Because when I first went back to school I was still in that I'm going to quit dancing and **I thought psychology is what I'm interested in**. I took a few courses and then when I started to take it I just loved it and thought this is what I wanted to do. Sometimes I still think that's what I want to (Cadence-U-130119-1)*

Another participant, Kenneth, had started dancing late and, therefore, naturally did not major in dance during college.

Despite the different premise, in both cases, the desire and motivation were found to be heavily reliant on pursuing professional areas of dance to become a dancer, as opposed to a choreographer. Participants who entered professional dance careers at the *naiveté* stage on the graduate track commented:

> *Well, when I first started out I didn't want to be a choreographer at all **I wasn't interested** I just wanted to be the dancer. (Kenneth-U-130214-1)*
>
> *I was in the junior Miami ballet while I was in Junior high school and high school and then I was in the Miami ballet then I decided that I wanted to dance in NY I always knew **I wanted to dance**. I was just going to move to NY and try it for a month. I auditioned for everything like Feld ballet and for modern companies whatever I saw on the Voice. (Cadence-U-130119-1*)

Therefore, the *naiveté* stage represents an underdeveloped consciousness of choreography. If there was the slightest perception of choreography in the students and artists, it was in an objective, rather than subjective, context.

(2) Focality

The next stage is *focality*. At this stage, the choreographers either advanced to professional dance careers or entered graduate school for dance and focused mainly on choreography. Therefore, at this stage, the choreographers perceived dance more widely, extending into the realm of choreography and developing from the *naiveté* stage. The dance-driven students were able to widen their visions and become open to receiving dance and choreography instruction. The information was accumulated both in dance and choreography. Therefore, perhaps students and artists were able, at this stage, to elucidate deeper perceptions of dance and choreography.

In this research, the stage of *focality* represented a stage of re-thinking and re-selecting a path between dance and choreography. Within the undergraduate-centred track, the choreographers pursued becoming dancers and eventually joining a professional dance company. The professional dance career exposed them to the field of choreography through working with choreographers, which eventually opened their eyes to choreography.

> *I started to work with Michael Clark and Stephen Petronio and I learned a lot by just by being in the studio and* ***working on choreographic problems with them.*** *(Galen-U-130214-1)*

*For me **working with a company as a dancer and experiencing the process of choreographers** physically allowed me the experience of choreography. (Hyunsoo-K-121229-2)*

The exposed field stimulated the creative aspects of the dancers and their desire to pursue choreography. One participant commented on how he came to understand that being a dancer was not enough in the field of modern dance:

*As I went on and worked with more and more choreographers I realised that you couldn't just be the dance anymore. You had to have the **creative input**. (Jaewook-K-130102-1)*

*My goal was to become a dancer, but working as a dancer with choreographers I found myself inquiring what **I would do in this situation to solve the choreographic problems** presented before me. I knew then that I wanted to choreograph and work on solving my curiosity. (Hyunsoo-K-121220-2)*

Participants on the graduate track were perhaps exposed to working with choreographers in the field, one stage earlier than those who pursued the undergraduate-centred track. However, the newly found interest in choreography fuelled their desires and motivations to return to school to learn the basics of choreography.

I think what I did in Utah was a lot of comp studies and I didn't understand how that made a piece you know I could go and do a comp study about space but I didn't understand how that transferred in making and entire work and so all this little elements they seemed like that they served that purpose, I knew how to make a comp study but anything beyond that it didn't make sense to me. (Kenneth-U-130214-1)

> ***I never had a comp class*** *I had just been thrown in to this world when* ***I got to grad school we were doing ABA, form and structure. I loved just having form.*** *I think to other ABA was super boring because they might have already done in undergraduate perhaps but for me it was all I learned during that semester but I also learned because I was forced to choreograph as well, like you are forced to in a school you know like comp class to make a piece and show it. (Cadence-U-130121-2*)

The graduate school experience of learning basic composition brought both positive and negative responses, but nevertheless, it seemed to have served its purpose in providing basic form and structure of composition in choreography. Graduate education in composition supplied the contextual information of choreography.

This stage ultimately stimulated the students' perceptions of choreography into a subjective context in which they became aware of its significance.

(3) Sophistication

The last and final developmental stage is *sophistication.* This stage refers to when choreographers enter the stage of choreography. Therefore, this stage refers to maturity in both the objective and subjective dispositions of dance and choreography. Sophisticated understanding, skills and values preoccupy those who are naive. This stage leads to continuously defining and achieving sophisticated knowledge, skills and values in the process of dance making, or choreography (Clark & Zimmerman, 1986).

In this context, *sophistication* represents the stage where participants transitioned from being dancers to pursuing choreography as a career.

Sophistication refers to the attainment of understanding, skills and values regarding choreography. In other words, it is the fundamental basis from which choreography stems. The transition, however, is not necessarily from dancer to choreographer; it is the change of focus to being only a dancer or choreographer. Many choreographers have danced to their own choreography, and a few, on occasion, still dance for other choreographers. Therefore, this stage more precisely refers to when the participants founded their own companies, signifying the beginning of a choreographic career.

> *Stephen Petronio invited me to be in his company. I danced with him from 1991 to 2005 with a break from 1998 to 2001 so* ***that I could start working on my own choreography.*** *(GalenU-130214-1)*

For one participant, the transition from dancer to choreographer was a natural process, as she explained;

> *It has to do with the* ***continuation of life of exploring the possibilities*** *so I think I am just not satisfied to stop investigating. I will always be a dancer first that's my greatest joy is to be dancing it's an outlet for me. I felt like that to be authentically grounded and interested I had to do it rather than doing someone else's choreography. Its personal inquiry, inquiry of what is peculating inside of me (Madelaine-U-130122-1)*

Similar to this context, all of the participants' transitions were based on their life and dance histories and on seeking choreography as a natural continuation towards finding an individual voice to communicate through dance. Therefore, in the stage of *sophistication*,

the knowledge, skills and values accumulated to this point provided a footing ground to mature into a choreographer. It was observed that the idea of choreography was shaped over the stages, distinguishing it as the destination of modern dance.

> *I do not think that there is anything rewarding than seeing my thoughts come alive on stage (Joohyuk-K-121227-2)*
> *I think that ballet is distinguished by ballerinas on stage and modern dance is distinguished by the choreographer.* ***The nature of modern dance is in creating*** *so I think unlike ballet training a lot of modern dance training leads the students toward becoming a choreographer naturally. (Kiwoo-K-121228-1)*

It is difficult to identify which elements shaped the choreographers to sophistication, but it was observed that the factors that motivated the dancers towards choreography differed, from personal inquiryto the environment and the nature of modern dance.

3) Significant influences - information

The category of significant influences is distinguished as an exterior aspect and refers to the choreographers' acquisitions of information, knowledge and skills relating to choreography. Consequently, these influences are regarded as the information developed for choreography in each stage. The significant influences can be divided into three stages: *materiality*, *framing* and *designing* (Albers & Harste, 2007)

The information adopted in each of the developmental stages was analysed using Kress and Jewitts' (2003) multimodal theory. Multimodality theory is informed by social semiotics; it describes the role of modes in meaning making. These modes include materiality,

framing, designing and production. Therefore, information necessary for choreography is translated through these four modes. This information was utilised to clarify the relationship between each developmental stage and the essential information categories of choreography.

(1) Materiality

First, the *naiveté* stage is a phase when the future choreographer acquires *materiality*. Materiality refers to materials utilised to signify meaning. In this dance and choreography context, materials refer to the body and technique; fundamentally, it involves knowing the meaning of this content contextually. On the one hand, it involves understanding the context of the movement, the historical origins (how a given technique was developed) and what the body must do to execute such a technique. On the other hand, it involves understanding the choreographic meanings of movement. For example, it involves knowing that a body curved into a small shape will convey different meanings than a body stretched out in space.

The majority of the participants initially pursued dance, which led them to concentrated technique training. The undergraduate-centred track participants were striving to join dance companies, and the graduate track participants were already dancing with dance companies. Consequently, the key achievement in the naiveté stage is the acquisition of technique, with knowledge and understanding of bodily mechanisms and meanings.

Dance technique is considered a fundamental requirement in becoming a dancer and distinguishing the dancer from the

choreographer. As a choreographer, technique is utilised to create choreography, although the focus within the initial stage of *naiveté* was not primarily on choreography. Nonetheless, learning technique later became a key achievement for choreographers. Those in the undergraduate-centred track described this as follows:

> *For me personally, **I think technique is really important**. In a perfect world I think technique opens up a lot of possibilities in the not so perfect world it limits your choices (Kenneth-U-130214-1)*

For the majority of the participants, acquiring technique opened up possibilities, rather than limiting their choices in choreography, as Kenneth mentioned:

> *I think technique opened up a lot of choices for me in expression. It has been useful in knowing how the body can move but furthermore it has opened up a **variety of vocabulary** for me to wonder through in making selections. (Kiwoo-K-121218-1)*

> *Technique learning for me is the biggest influence for me. Because I think technique allows me to **colour my movement** the way I want to. I refer to techniques such as the Graham technique and Limon technique as a method of movement. Based on this if you can mix and match the technique then I think that is colouring movement to personal taste. (Joohyuck-K-121228-2)*

> *I was just **expanding my palette**; Graham, Limon, Kevin Wynn, Neil Greenberg etc. When I am moving of creating movement I might just move through a Cunningham curve and then find its way in to a Graham spiral and find the floor in a released way that you might find in a Limon work. (Kaiden-U-130120-1)*

Participants from the graduate track reported the following:

> *It's only my experience and it probably is why I am so interested in the body and the state of the body when it is dancing choreography. Because that information that I developed over many years of being a performer felt like there is an intelligence in my body from being a performer with Trisha Brown (Madelaine-U—130122-1)*

Although all of the participants in this study felt that learning technique was a key achievement, they did not consider it essential for becoming a choreographer. Cadence explains why:

> *No **I don't think one needs technique training** to become a choreographer. Especially as there is no definition now of what dance has to be or what a dance piece has to be so I do not think choreography has to include a traditional idea of dance. (Cadence-U-130119-1)*

> ***I don't think technique learning is essential.** In my experience I don't see much difference between students from dance majors to choreography majors in regards to their technique. Personally I feel the choreography majors sometimes have depth to their movement. Also fundamentally I don't think modern dance is about how technical you are or not but how creative and personal your movement is. (Kiwoo-K-121218-1)*

(2) Framing

Kress and Van Leeuwen (2001) consider framing to be a composite of visual elements operating together to communicate a message. The elements are framed to encourage the viewer to see (Gombrich, 1982) certain elements in a certain way, observing the relationship among

them. Here, it refers to how the choreographer guides the onlookers' eyes to see the composited elements, which are framed to convey the choreographer's message. Therefore, this section of *framing* denotes the next step to *materiality*. *Materiality* needs to be clarified and acquired in order for it to be framed.

The stage of *framing* during the undergraduate-centred track is considered to be absorbed on the professional dance career stage while working with choreographers. Within the graduate track, *framing* is considered to be absorbed during graduate education, while learning and practicing the framing of one's own dance meanings through creating works at school. In these environments, the significant influences are found in collaboration with the choreographer and with peers.

This stage on the undergraduate-centred track is the professional dance career, where collaboration occurs with the choreographer. A participant recalled:

> ***I learned it from everybody*** *I worked with because I had the opportunity with a lot of them too I was either be able to watch them or I was actually able to collaborate with them and I think it started with Nina Weiner. I mean I didn't really collaborate with anybody before then. (Cadence-U-130119)*

This stage, on the graduate-centred track, is the graduate education stage, where collaboration happens among peers who already have a wealth of knowledge from their professional careers to share.

> *My class was full of* ***seasoned choreographers****. Doug Elkins, Lisa Race who has had her own company and Amanda Lucky. The class ahead of me had Mark Haim, Brenda Daniels and Netta*

Pulvermacker. The thing that we did that was very helpful was we had a group of people that would watch our work and give feedback specifically. John Jasperse worked with me, Mark Haim I asked Ishamel Houston Jones to come in and the saturation, that was a ***very saturation time for me****. (Madelaine-U-130122-1)*

It was observed that *framing* was particularly influential during collaboration because a variety of perspectives were experienced simultaneously.

(3) Design and production

The third significant influence stage is *design and production*. Kress and Van Leeuwen (2001) refer to design as the conceptual side of expression, which is separate from the actual product itself. The resources for design, such as ideas and beliefs, may be abstract and capable of being realised in different materialities. A simple example in the dance context is that a choreographed dance will appear different according to the materiality of styles and techniques utilised.

It is considered among multimodal expression that design is one of the most important aspects, as it encourages imagination, visions and problem solving in order for the art creator to become a designer. Consequently, in this realm, design represents choreographers in the creation, designing (with materiality) and framing (in producing) of a product of expression. Kaiden explicated as follows:

I think choreography in all cases is ***problem solving*** *I think even when you think about emotions and whatever you are coming from to create a work I think you can look back of whatever you've made or making and if you were able to step out of yourself you would see*

the self reflecting kind of going back to the view point and that vantage point you have. So there are works that I made that I didn't even know years later it was about a relationship. I think in some ways ***its helping to solve some kind of your problems.*** *(Kaiden-U-130120-1)*

As Kaiden explained, choreography is considered problem solving, which is considered a factor of design.

Vision, which is another element of design, is understood as the idea that choreographers have something to communicate.

I think I don't know how I knew how to choreograph back then but I knew I could do it. ***I just had something to say.*** *I think I had no idea what I was doing or not, whether I was doing it right or not but I had a lot to say maybe because I was going through a divorce and I had things to say about that there was that passion and something that had to get out then. (Cadence-U-130119-1)*

I think it really is my life *I think to me it probably is a physical journal of what is going on in my life so I can go back 15 years and look at the title of a dance and go 'oh yeah' I was breaking up with this guy or 'oh yeah this was happening in my life' so it just really follows my life in that way. (Kenneth-U-130214-1)*

Lastly, the final element of design is imagination, which is involved in cooperation with the other two elements for choreographers.

I like to deal with ***social issues*** *in my work. I have dealt with topics on enforced Japanese sex slaves, Goryeojang (which is an ancient burial practice where an elderly is left to die in an open tomb). But as you know I have not experienced these situations first-hand so I research about that time period but* ***I always tap in to my***

imagination to make it come alive on stage. *(Jaewook-K-130102-1)*

This stage, therefore, represents the final stage, where *materiality* and *framing* have been acquired to pursue the stage of *design,* which represents choreography through vision, imagination and problem solving.

Production refers to the creation and organisation of the product. Most choreographers choreograph and manage the creation and organisation of the product from scratch to the stage. Cadence explained the following:

If you are choreographing you have to only worry about the choreography mainly but an ***artistic director*** *you have to think about the concept, everything the costumes, the set, the look of the piece and also the artistic director, in NY you have to do everything you do the scheduling sometimes unless you hire somebody to do the scheduling you just do all of the stuff you don't want to do. (Cadence-U-130124-2)*

(4) Influence ratio

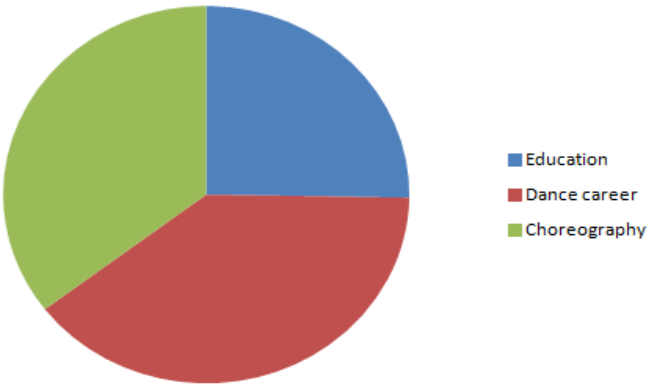
The participants were all asked how much each of the 3 categories had affected them as choreographers. They were asked to rate each category out of 10 (with 1 being the lowest and 10 being the highest effect) and to assign a number representing the influence that each category had on them as a choreographer, in hindsight. This procedure was performed to gather information regarding how much each category affected the choreographers' development.

The three categories were divided similarly to the developmental

stages of education, dance career and choreography. Education refers to both undergraduate- and graduate-level dance education, including both dance and choreography concentrations. Dance career reflects the participants' careers as dancers and category represents the experience of working in dance companies as a dancer and being choreographed by various choreographers. Lastly, the choreographer category is the process of working as a choreographer and making and staging work. This category refers to learning through the trial and error of creating a work and receiving influences from within themselves as well as from society and life.

<Table 11> Choreographers' Significant influences (ratio out of 10)

Category / Participants	Education	Dance Career	Choreographer
Hyunsoo	5	5	0
Kiwoo	3	2	5
Joohyuk	2	3	5
Jaewook	0	5	5
Minho	2	5	3
Cadence	1	5	4
Kaiden	3	1	5
Madelaine	3	5	2
Kenneth	3	5	2
Galen	3	3	4
Average score	**2.5**	**3.9**	**3.5**



[Figure 4] Ratio of significant influences

It was revealed from the calculated average score from the ten participants that education least affected the choreographers. Elements of being in the field as a dancer and choreographer had almost even weight with marginal differences. Thus, being a dancer who had been choreographed on had the most effect, followed by choreographing through trial and error; education had the least influence.

4) Discussion

The fundamental objective of this thesis was to address two misconceptions: 1) that choreographers are born, not educated (Adshead, 1987; Praagh & Brinson, 1963), due to elusive understandings of creativity within choreography, and 2) that choreographers are educated by being choreographed while working as professional dancers (Butterworth, 2004). These misconceptions were clarified using three research questions. Attempts to explore the two statements were not intended to challenge or reject them but rather to

develop insights into common statements in the field of choreography.

The findings regarding the first research question on choreographers' educational backgrounds, developmental stages and significant influences illustrate three points for discussion: 1) choreography can be taught, 2) greater awareness of the professional field of choreography is needed in formal education, and 3) the professional field is not the only domain for choreography education.

(1) Educational background

The statement that choreographers can be educated is explicated through two avenues in this research: through an analysis of the literature and through the findings of the in-depth interviews. First, upon reviewing creativity, four types of creativity were identified: *mini-c*, *little-c*, *Pro-c* and *Big-C* (Craft, 2000; H. Gardner, 1993; Kaufman & Beghetto, 2009). It is difficult to determine or specify when and how the statement that "choreographers are born, not educated" came about, but based on the supported literature, it can be assumed that this statement refers only to those choreographers who possess or possessed *Big-C*. It can then be assumed that the origins of this statement could be traced back to before any methods of composition were developed for teaching and learning, that is, prior to the 1930s (Humphrey & Pollack, 1959).

The recorded modern dance works of choreographers prior to the 1930s are the works of forerunners such as Isadora Duncan, Loie Fuller, Ruth St Denis and Mary Wigman, who must be considered to have possessed Big -C; this means that their creative products are works that have contributed to breakthroughs in our knowledge of modern dance

(H. Gardner, 1997). Consequently, such stigmatised statements about modern dance choreography can be explored by analysing the literature and recognising that such statements refer to the geniuses of modern dance choreography who had little or no training in choreography (Adshead, 1987).

The results of the in-depth interviews further illustrate that choreographers can be educated. The participants selected for this research were determined to possess *Pro-c* and are making increments in the field of dance through their choreography, with recognition from the industry (Beghetto & Kaufman, 2007a). All of the choreographers had entered professional dance training/education programs through either an undergraduate or graduate dance program. Although they did not necessarily desire to become dancers or choreographers upon entering their dance programs, it was apparent that 'composition' or 'choreography' classes were all encountered within the programs.

Adshead (1987) addressed the issue of studying choreography by questioning whether choreography is a craft that can actually be educated or a mystery that cannot be taught. Like this study, she insists that choreography education is intangible but that efforts to teach choreography, such as 'composition' or 'choreography' classes, imply that choreography can be taught and learned.

(2) Developmental stages

The findings about the developmental stages illustrate the need to further define modern dance and the modern dance choreographer to bring awareness and knowledge to the professional field of modern dance choreography.

Most of the participants began their professional educations with desires to train as dancers and with goals of becoming professional dancers. The majority of the participants did not initially set out to become choreographers; they were educated in choreography along the way, through either the environment or personal desire. This is apparent in the three developmental stages (navieté, focality and sophistication) identified in the development of a choreographer, indicating that there is a lack of information about what choreography is and what it entails for those interested in dance who eventually opt to pursue choreography. This was explicated by Humphrey (1959), who reported that there is ignorance regarding the field of choreography.

Consequently, to create a dominant choreography education program, there needs to be much more education and information available regarding what choreography and being a choreographer involve so that those opting to dance professionally can have the choice of either the dancer's path or the choreographer's path (Adshead, Briginshaw, Hodgens, & Huxley, 1982).

(3) Significant influences

The findings regarding the developmental stages provide insight that can expand the boundaries of choreography education. To accomplish this, the assumption that choreographers are educated in the professional field while being choreographed as dancers must be rejected.

The two different tracks identified in this research describe two different routes to becoming a choreographer. However, there is a possibility that the tracks identified do not provide a formula for

choreography education, especially as there are constant shifts in the definition of modern dance and choreography in the 21st century (Banes, 2011; Franko, 1995). The contents of choreography education can only be determined by its objective, and to know the objective is to know what the field of modern dance demands of a modern dance choreographer.

Consequently, being taught by being choreographed as a dancer cannot be offered as the only route to a choreography education. This is also apparent because the three significant influences identified in choreography (materiality, framing, design and production) extend beyond the domain of professional dance (S. Gardner, 2007).

First, there needs to be acknowledgement that no one formula can be identified for providing choreography education and that choreographers need more experiences than merely being choreographed as dancers. This study identifies the acquisition of different knowledge and skills for choreography in different environments. Each stage represents a significant influence that affects the choreographer as they choreograph and—whether intentional or not—in hindsight, each stage resulted in a skill or some knowledge for the choreographer. Therefore, the content and objectives mentioned above need to be carefully considered to expand the boundaries of choreography education beyond the school and the professional field.

Discussion on choreography is present in the literature on the teaching and learning of composition (Davenport, 2006b; J. Smith-Autard, 2010; Sofras, 2006). Efforts to make progress can be observed in such writings in the attempts to open a debate: to improve choreography education, there needs to be tangible acknowledgement of the matter, moving beyond the teaching of the craft (and aspects

such as the ingredients and tools) to creativity, or *phronesis* (Butterworth, 2004; Pakes, 2009). This research question sought to determine whether choreography can be taught.

2. Choreographic *techne* and *phronesis*

Aristotle stated that to better understand *phronesis*, one must look at a person who possesses *phronesis* – the *phronimos* (Kristjansson, 2005). In this section, choreographic phronesis is identified through in-depth interviews with individuals assessed to possess choreographic *phronesis*. To better understand choreographic *phronesis*, choreographic *techne* is also identified with an agenda similar to that of McFee (2012) when he stated that to understand what dance is, perhaps it is easier to understand what dance is not.

It was observed in the previous research question that education least affected the choreographers. Thus, the findings regarding the previous research question do not oppose the two assumptions about choreographers and their development. However, all of the participants progressed through dance education within the two identified tracks. Perhaps the key to addressing the two assumptions relies on this research question uncovering choreographic educational content for teaching. Therefore, the essence of this research question was to seek components of choreographic *techne* and *phronesis* that ultimately compose choreography educational content.

Toward this aim, this research question adopted a phenomenological approach. The phenomenological approach relies on descriptions of conscious experiences to develop understanding of the meaning of human action in everyday life (Schwandt, 2001; Van Manen, 1990). Thus, descriptions of the process of choreography as a conscious experience were collected to gather an understanding and find the meaning of choreography in education.

The results were elicited through a phenomenological approach and

data analysis; the process was conducted first through horizontalisation, followed by clusters of meaning, and lastly, the results were illustrated in structural and textual descriptions. Significant phrases that developed meanings and themes are exemplified here to present the phenomenon.

The uncovered components of choreography can be divided into choreographic *techne* and *phronesis,* as seen in <Table 12>. Choreographic *techne* refers to skills and technique, and moreover, it represents the intellectual aspect of choreography. On the other hand, choreographic *phronesis* refers to practical wisdom and represents the spiritual aspect of choreography. These two aspects, along with vital choreography, compose the tripartite process of choreography. The stages clarified as choreographic *techne* parallel the developmental stages of significant influences, as identified in the previous research question.

<Table 12> Components of choreography *techne* and *phronesis*

Dimension	Choreography - Vital	
	***Techne* - Intellectual**	***Phronesis* - Spiritual**
1 Choreography in form	Materiality	Rationality
Instrumental elements	Movement technique	Self-awareness
Compositional elements	Infrastructure	Re:story
2 Choreography in context	Framing	Moral character
Instrumental elements	Movement generation	Self-conception
Compositional elements	Façade	Memoir
3. Choreography as metaphor	Design & production	Situational insight & perception
Instrumental elements	Movement ideation	Self-evaluation
Compositional elements	Landscaping	Novel

Choreographic *techne* and *phronesis* can be categorised, again, into three dimensions: *choreography in form*, *choreography in context* and *choreography as metaphor*. Each of these dimensions is composed of choreographic *techne* and *phronesis*. McFee (2012) clarifies dance according to the content and intent within a context. The dimensions parallel this, and each dimension's context is approached through an

exploration of content and intent for dance making, which together develop into choreography. Choreographic *techne* is, therefore, the content, and choreographic *phronesis* is the intent within the context of the dimensions.

Choreographic *techne* can be translated through Kress and Jewitt's (2003) multimodal theory, as utilised in the previous findings referenced regarding significant influences. Choreographic *phronesis* can be translated through the three different translations of *phronesis* depicted by Noel (1999). Despite the acknowledgement of integrated interconnectedness within each dimension, each elements are discussed independently in this section to delineate the practical significance of each element in exploring the types of educational perspectives that it provides. Consequently, from this independent perspective, these three dimensions can be seen to have a hierarchical relationship.

Furthermore, choreographic *techne* and *phronesis* sub-divide into instrumental elements that refer to the body and movement. The body is the fundamental medium for expression in choreography. An additional sub-division involves the compositional elements that refer to the knowledge of choreography that enables dance making. Although there is a sub-division of the elements of choreography, the two elements integrate and are dependent on each other as components of choreographic *techne* or *phronesis*. This is also the case with *techne* and *phronesis;* neither component, without the other, can be considered a choreographic component.

The components and characteristics of *choreography in form* at the beginning level include the fundamental ingredients and tools of choreography, which are explicit in nature. This dimension introduces the basic form and model of choreographic structure through

materiality and *rationality*.

The components and characteristics of *choreography in context* at the intermediate level address the contextual aspect of choreography. This dimension builds upon the previous dimension and relates to making sense of movement; therefore, the context is the subjective background of the choreographer, which is implicit in nature. This dimension develops from objective criteria into subjective criteria through *framing* and *moral character*.

Lastly, the components and characteristics of *choreography as metaphor* at the advanced level address associating choreography with the larger realms of the dance and art communities. Again, this dimension builds on the previous two dimensions and relates to creating signature works that are polished and finished for production through *design and production* and *situational insight and perception*.

1) Choreography in form

As the beginning level, this dimension includes components of form that are available for dance making. In this research, 'form' refers to the form grounded by past dance makers. Thus, in this dimension, form refers to the explicit and objective contents of choreography.

(1) Materiality

"Materiality refers to the materials used to represent meaning that a culture sanctions or supplies it to its members" (Albers & Harste, 2007, p. 11); in this research, it represents the materials available for choreography.

① Movement technique: “Colour palette”

Movement technique is classified as the primary instrumental element of choreographic *techne: materiality* within the dimension of *choreography in form*. *Movement technique* refers to the acquisition of dance technique to understand the body and movement as ingredients of choreography.

The first and foremost material necessary for a modern dance choreographer is movement technique, as the body is the essential instrument for expression in dance choreography (Hayes, 1993; Sofras, 2006). Technique learning, therefore, is the fundamental foundation for enhancing the understanding of movement and, thereby, for grasping perceptive of the human body. From the choreography education perspective, dance technique is approached with the goal of perceiving and experiencing the body’s limitations and range of motion. In other words, technique learning as a choreographer involves familiarising oneself with different approaches to movement and the body’s capability for expression.

The participants illustrated that technique learning for choreographers assisted and provided them with two main means during the choreographic process. First, technique learning offered a colour palette with which they could paint empty space, like a painter having the ability to fill a white canvas with a variety of available colours and textures.

> *If I didn’t acquire dance technique then **I think my dance would be colourless**. All the techniques available to us such as, Graham, Limon and Cunningham all teach us how to move in a*

variety of ways. Based on these learnt techniques I am able to mix and match what I like and prefer to create my language. So I think that without technique learning I wouldn't be able to create my own. (Joohyuk-K-121228-2)

The first dance I had was jazz and then a Limonesque style where we just learned how to go into the floor and out the floor and across the floor kind of thing and ballet, which was just movement and I was just ***expanding my palette*** *and then at Purchase we had Graham Limon, Kevin Wynn who just does his own thing, Neil Greenberg kind of release Klein thing and Cunningham. (Kaiden-U-130120-1)*

Second, technique learning supplied the choreographers with a mode of communication. This mode of communication conveys two things: 1) a direct means by which they can demonstrate what they wish the dancers to do and 2) a means for both the choreographers and dancers to communicate the nuances of movements within a common framework. This aspect of communication between choreographers and dancers was regarded as a very critical factor for the choreographers. They expressed it as follows:

I find it difficult to tell the dancers what I want in words*. In most cases* ***I demonstrate*** *that which I want. I feel that demonstration delivers what I want better than words because I can show exactly such as, the lines, shapes, and pathways of the movement. If I didn't learn technique then I think it would be hard to convey to the dancers exactly what I want. (Joohyuk-K-121228-2)*

Based on the technique I learnt I try to translate it to the dancers when I need them to do what I am doing and I think. When you are making dances and you need dancers to replicate what you're

doing ***its good that they have a sense of the history that its derivative of.*** *(Kaiden-U-130120-1)*

In choreography, movement technique often gets lost in the overuse of costumes, lights, sets and visual art. It is vital to note that within modern dance choreography, the art of dance choreography must remain within physical movement to avoid encroaching upon the domain of some other art field. Therefore, in modern dance choreography, technique acquisition is considered the core. One participant displayed concern over this phenomenon in 21st century modern dance choreography:

The notion of modern dance and choreography is continually changing. However I pursue to retain the nature of modern dance choreography in bringing the focus to movement, the dance. The role of a dancer was to dance and the choreographer utilised the dancer to choreograph dance. It often saddens me that nowadays this characteristic is no longer a distinct identity of modern dance choreography. (Joohyuk-K-121228-2)

② Infrastructure: “Time and space”

Infrastructure involves the primary compositional elements of choreographic *techne: materiality* within the dimension of *choreography in form. Infrastructure* refers to the knowledge of time and space elements as ingredients of choreography.

To transition movement technique to dance making and transform it into structure, two basic choreographic tools are necessary. These two basic elements of choreography, time and space, which are identified as compositional elements, are utilised with movement technique to

arrange the steps to give form and structure to empty space. The elements of time and space are regarded as fundamental and powerful pieces of the process of choreography. All of the participants strongly agreed in this realm.

> *The basic elements of choreography are **space element and time element.** It is important to understand the relationship of time and space with movement. (Kiwoo-K-121227-2)*
> *I would say the beginning place of choreography is attaining **space, time,** and the understanding of the power of movement as a language for it to speak and then relationships, relationships of dancers to each other, dancers to space, dancers to the audience and the relationship between time and movement. (Galen-U-130214-1)*

Acquiring knowledge and an understanding of time and space is important because it provides the primary structure of choreography. Furthermore, it has the power to construct emotions. All of the participants adamantly agreed with this concept:

> ***Time** I think is the most important and fundamental element of choreography When you think about it is reliant on **those rhythmic choices** which what sets up the passion and sets up the longing, the feelings. (Kaiden-U-130120-1)*

> *I feel like that all of those very physically enhanced parts of us through **time and rhythm** are what makes choreography either really alive or really flat. (Madelaine-U-130122-1)*

Therefore, technique, enhanced with an understanding of time and space, constructs the infrastructure of choreography. Time and space

can lead to a variety of understandings and implications. The umbrella of time covers such rudimentary skills as tempo, duration, kinaesthetic response and repetition, while the umbrella of space covers such rudiments as architecture, spatial relationship and topography (Bogart & Landau, 2005). Therefore, the elements of time and space provide material to combine movement to structure the empty space for development. Thus, movement is crafted by elements of time and space in building an infrastructure.

> *Choreographically, I'm interested in the architecture,* ***the architecture created through the elements of time and space with movement****. If the architecture, the structure of the work holds up then I feel like the idea of what I'm trying to convey is held up even more and then I can push those areas. But if the architecture isn't there if it's not sound just to look at structurally it never works (Kenneth-U-130214-1)*

Music often serves the choreographer in aiding such construction. Music is closely related to the element of time, as it is also constructed through time. One choreographer interestingly expressed that he thinks aurally, rather than visually, in constructing the infrastructure:

> ***I'm thinking aurally****, "how do these sound next to each other?" the sound score. I'm not actually focusing on the dancing that much at all I'm actually thinking about what sounds good together and what might happen is sections might come together because of what songs and sounds good together not the dance at all. (Kaiden-U-130120-1)*

> *I think* ***I see the relationship of music and dance as fragile****. I see structure and I also listen for structure in the music so those two things are happening at once. You can really collaborate with*

a composer to help arrive at what you are trying to say or to help define your choreographic intent (Galen-U-130214-2)

(2) Rationality

Noel (1999) explicates that *phronesis* can be translated through rationality. This guides the response to the question of "what should I do in this situation?" through rationality; Noel further explains that this is the "reasons giving" approach. Audi (2005) further clarifies that rationality conforms to practical judgement, which is directed by at least one guiding principle.

Rapport (2003) clarifies that rationality has two distinct perspectives and further explicates that a behaviourist conceives rationality as human behaviour, but a Platonist classifies it as a way of thinking. In this realm, Savage (1972) associated rationality with decision making guided by probabilities of certain relevant events. *Rationality,* in this research, is referred to as 'Savage relays.'

① *Self-awareness*: "Problem solving"

Self-awareness is classified as the primary instrumental element within choreographic *phronesis: rationality* within the dimension of *choreography in form*. *Self-awareness* refers to the ability that fuels rational decision making in choreography.

For rational decisions to be exercised, self-awareness is necessary. Thus, rational self-awareness is organised around solving sets of choreographic problems. In other words, self-awareness is exercised when answering "what do I do in this situation?" by providing reasons.

Self-awareness is a vital component of choreography in making selections. Self-awareness is explicated as a focus directed to the self. It allows evaluation of internal standards and values (Duval, Silvia, & Lawani, 2001). Self-awareness has been associated with cognitive processes related to general intelligence and is equivalent to functions such as reasoning and working memory (Demetriou & Kazi, 2006). Consequently, values that give meaning are observed to affect decision making within choreography.

The participants revealed that self-awareness guided them in solving the choreographic choices presented to them. Consequently, *self-awareness* is clarified as the fuel for rational decisions when building the infrastructure of a work.

> *For me I build choreography through **problem solving and asking questions**. I think that's my creative process. I don't know, 'I'm going to paint a landscape of humans searching for each other' - you know, to me that never works if I go about it that way. (Galen-U-130214-1)*

> *To me construction is **problem solving** because I think in some ways its helping to solve some kind of problems for yourself. (Kaiden-U-130122-1)*

This aspect is further explained by participants through a common situation that arises in teaching, which highlights the need for *self-awareness* in choreography.

> *When I teach choreography and when I observe the students most of them remain imitating the actions and the process of choreography. Rather than thinking about the choices, furthermore,*

*often **they are unaware even to what they like and prefer**. These are really important information for the aspiring choreographers for this affects the choices made. (Kiwoo-K-121227-2)*

*I'm trying to do is here is to teach them craft ideas you know like, exercises like how to get material how to make material how to piece material together but I certainly, **I stop short of like, this is the definitive answer you have to figure it out**, like you answer the question in your own little world of how this exercises is going to work for you. (Kenneth-U-130214-1)*

② Re:story: "Embodying difference"

Re:story is classified as the secondary instrumental element within choreographic *phronesis: rationality* within the dimension of *choreography in form. Re:story* is the embodiment of past works for personal interpretation in choreography.

Is it not the first step of a dancer/choreographer to know its history? (Joohyuk-K-121221-1)

The nature of modern dance is in the "dancing choreographer," as opposed to the roles of dancer and choreographer existing as separate entities (S. Gardner, 2011); in modern dance, when there was a lack of codified steps, the dancer had to create the steps to dance. Therefore, renowned artists in modern dance are mostly known for their choreographic works, rather than assessed by their dancing as artists. Although knowledge of historical figures and their works is useful for knowing the roots of the genre of modern dance, it is not enough for

choreographers to merely know such knowledge; they need to have experience.

The theorisation of composition began with Doris Humphrey in the 1930s. Martha Graham's musician, Louis Horst, also taught composition during this period, as did Merce Cunningham's musician, Robert Dunn. Robert Dunn and his students eventually developed the Judson dance theatre, which re-defined modern dance. This theatre expanded, rejected and created a variety of composition methods and skills based on those of the forerunners. Moreover, recently, composition methods from other genres, such as acting and visual arts, have been borrowed and utilised. Therefore, methods of composition now exist with various roots in different beliefs and philosophies.

To build a contextual foundation, then, one must experience the available skills and knowledge. The participants mentioned that a practical encounter with historical composition skills and knowledge provides a foundation and a colour palette from which to expand their choreography, which parallels the idea of dance technique as materiality in choreography. To achieve this, it is critical that students and choreographers know the contexts of form and structure that are being utilised.

> *There are a lot of composition methods that is offered to us. I believe that one has to know the context of how, when and why these methods were developed for utilisation.* ***Composition is more than a mathematic formula****. You don't just learn the process and apply it. You have to understand and know the* ***background information.*** *Without it it's just imitation without the involvement of the self. One cannot choreograph without knowing their roots and do not know who Doris Humphrey is. (Jaewook-K-130102-1)*

Although the choreographers did not necessary employ traditional methods in their choreography, all of the participants had knowledge of them. They all acknowledged having acquired knowledge of these methods sometime in their careers and found it interesting to know their roots, as this gave them the opportunity to experience history. This knowledge ultimately allowed the choreographers to re-interpret historical skills and methods in personalising their own skills and methods.

> *I think one must have knowledge of the basics of choreography technique. The classical system of rondos, ABA forms things like that I don't think that you are a bad choreographer or a better choreographer if you use them or don't use them but it gives you* ***footing ground*** *to develop your own ideas from. (Kaiden-U-130122-1)*

With regard to this component, the experience of history, both in theory and practice, serves the purpose of transmitting modern dance into the present. Moreover, this process enables choreographers to receive and perceive while embodying historical and renowned figures' works, which creates a concept of choreography (Desmond, 1993). Through this process, the values of choreography are figured for re: story.

Overall, the four components' contents (two *techne* and two *phronesis*) are interrelated in creating a dance that pertains to the realm of form. The boundaries of exercise and practice are established so that choreographers can become acquainted with the fundamentals of choreographic form. Therefore, this dimension represents exercising and practising dance making to become familiar with form when

bringing awareness to the self in making choices.

2) Choreography in context

At the intermediate level, the components of this dimension develop from an objective outlook into a subjective stance by engagement in the creative process. To reiterate, the context of this dimension includes self-subjective perspectives in the process of choreography, thus involving the choreographers' life events, which are implicit in nature.

(1) Framing

Framing occurs when elements come together and operate together to convey a meaning. The artist frames a visual scene to guide the audience's eye to see certain elements. Framing is achieved by the way in which the artist utilises and combines elements after considering the relationships between such elements (Albers & Harste, 2007). In this research, framing is viewed exactly as Albers and Harste define it.

① Movement generation: "a coffee cup is still a coffee cup"

Movement generation is classified as the secondary instrumental element of choreographic *techne: framing* within the dimension of *choreography in context. Movement generation* refers to acquiring methods and technique for generating personal material.

Movement generation as an instrumental element is a progression from movement technique. *Movement generation* refers to creating material that is more personal. *Movement generation* is, therefore,

motivated by one's subjective ideas, thoughts and feelings. The outcome of movement generation conveys meaning that the choreographer hopes to communicate. This component enables the choreographer to generate and access material to identify the most appropriate colours for expression.

There are two aspects to this component. The first component is obtaining extended movement technique, such as improvisation and contact improvisation, which eventually can aid in the generation of movement material. Additionally, there are somatic dance techniques, which enable the development of the body's awareness. Bringing awareness to the body brings sensitivity to the inner impulses that listen to the body. Consequently, additional acquisition of movement techniques and somatic dance techniques in effect bring more options to the table in movement generation, extending the colour palette.

> *By learning **improvisation, contact improvisation and somatic dance techniques** my boundaries of movement expression only enlarges. This aids me in venturing for the movement closest to that which I want to express. (Kiwoo-K-121228-2)*

Many participants illustrated that improvisation is an important feature of movement generation.

> *The first thing is working from a weight sensing and body intelligence, the somatic body and gleaning through the body like work shopping a practice, an **improvisation** practice that brings movement forward and then from there I'm interested in shaping sometimes those materials in to a set choreography. (Madelaine-U-130122-1)*

I try to approach each dance differently at least from the movement point of you ***but improvisation for generating material*** *can be very important to me (Kaiden-U-130120-1)*

The second aspect, which is unique to *movement generation,* is the subjective characteristic as an inspiration of movement generation. Participants describe why movement generation holds a subjective point of view and provide details about development from movement technique, which is objectively inspired by time and space in composition.

It is like this, for example, a ***coffee cup*** *does not have a formula or a measurement in how it should look. But the underlying aspect that everybody can acknowledge is that it has to be able to hold liquid in it that one can drink from. Yet the appearance can differ according to* ***personal taste*** *without confounding the identity of a coffee cup. (Hyunsoo-K-121220-2)*

I think the foundation is always trying to locate where the material is coming from and how to access material, accessing material from the everyday. We are constantly putting things together and nothing is coming totally out of nowhere. ***It's all inspired by something*** *or we are pulling it from something or taking it from something (Kenneth-U-130214-1)*

Thus, this component is recognised as a development from the objective learning of movement technique to a subjective prompt to generate movement to capture personal expressions. Dance movement and expressions are then made available for framing in guiding and directing onlookers' eyes.

② Façade: “The dress up”

> *I work on form structure (time and space) content first. I think the layering process comes after. Then inherent meaning will come much later. (Galen-U-130214-1)*

Façade is classified as the secondary compositional element of choreographic *techne: framing* within the dimension of *choreography in context. Façade* refers to the framing of the choreographic infrastructure (time & space) with elements of light, costume and music.

Façade in architecture refers to the building design that sets the tone for the rest of the building (Roth, 1993). The design that sets the tone for choreography is the lighting design, costume design and music. Ballet, like modern dance, is a composite art. All facets of design come together to exist or function in harmony, providing the mood or atmosphere that the choreographer intends to portray. These parts are collated through careful consideration and choices. Ultimately, these aspects are those which the choreographer frames for representation, but knowledge and understanding need to be acquired beforehand. Consequently, façade is the next stage of development of choreography *techne,* dressing up the basic infrastructure through its elements: lighting design, costume design, and music.

> *The basics were learning time and space explored through such fundamental exercises as, ABA and theme and variation. The* ***next stage was learning for instance about lights, costumes and music*** *which is another element of choreography technique. (Joohyuk-K-121228-2)*

I would think that learning that I'm going to have a clump of people upstage left and I want them to slowly move this way while somebody is downstage jumping quickly is form and structure and is the technique part of it, and then musicality lightening sets are like ***the dress up*** *of it and the structure of it is one thing (Cadence-U-130119-1)*

Although music was mentioned within the component of infrastructure and explicated through the element of time, music is also a critical criterion of dress-up. Dance is visual and auditory and awakens the senses of vision and hearing. Music is powerful in shifting thoughts and emotions through melody and even more through lyrics, when they are included. Music has a premise of its own and can exist alone without dance, so careful consideration is necessary in selecting music; music can make or break a work.

I once saw a music video made abroad but it used a Korean pop song. The pop song was this famous song about a woman saying goodbye to her lover leaving for his mandatory military service. But then on stage there were two foreigners dancing to it ignoring the context of the song. I realised then that ***music has its own story*** *and that sensitivity is required when selecting music and that the context of the music needs to be considered when bringing it with the dance. (Joohyuk-K-121221-1)*

Consequently, music was distinguished as a crucial part of choreography. Its importance was stressed when identifying music selection as choreographic *techne*.

The most important thing as choreography technique I think is the selection of the ***music; ears and hearing*** *that can select the right*

music. (Jaewook-K-130102-1)

It was further identified that there are several ways to select music. Some participants selected music through trial and error, while others had educational backgrounds in music theory that directed their choices to appropriate music.

> *I think about what the subject matter is, I* ***make a playlist****, then I* ***rehearse to the playlist*** *just to however many songs are on there and something might click. Either watching something or just thinking about what that playlist is and listen to that song over and over again or I'll just continue to try and search out songs that maybe in some ways connected to songs in that playlist. (Kaiden-U-130120-1)*

Kaiden further explained how music has the power to convey feelings:

> *Sections might come together because of what songs and sounds good together not the dance at all and then from there I look at it and then some things are either edited or rearranged to help find that* ***dramatic tension per se or comedic relief*** *as a result. (Kaiden-U-130120-1)*

In terms of lighting design, it is rare for modern dance choreography to have sets unless absolutely required to enhance the choreography. An additional reason for the lack of sets is that modern dance is, more often than not, not based on a narrative. In general, narratives have a premise that needs to be created on stage, thus requiring sets to aid the audience in recognising and following the story. Without sets, the stage is limited to one atmosphere. To alter the atmosphere, lighting design is utilised to create the moods of choreographers' desires.

Some choreographers identified lighting to be a significant part of a work and reported giving careful consideration to how lighting is used to light the bodies on stage. The points at which the choreographers paid attention to lighting design varied. The design either started in the very beginning or came much later, but for most respondents, design was considered after the form and structure were consolidated.

> *I use to be really image based where **I would come in and know** that I want to do this piece about control so I would know I want a wall here and certain images that I knew and I was always very image based and when I started working with William which was later in my life he does the opposite. I think for him that kind of stuff **comes later on** what the lights are going to do etc. (Cadence-U-130119-1)*

Costume design, as much as (or more so than) lighting, gives much information to the audience about a piece of work. The costumes clarify a premise for the audience. For example, if the dancers are in recognisable pedestrian clothes, one could assume that the dancers are portraying people, as opposed to dancers wearing unitards. If one sees unitards, the immediate thought would be that the dancers are not portraying people. Costumes, therefore, may be the first impression that the audience receives of the choreography. Thus, again, careful sensitivity is required for selection to inform the audience by harmonising with other elements of the choreography.

> *I acknowledge that the dance, its movement and the dancers have a certain **limitation to what can be expressed** and for that I think costumes, lights and music aid the form and structure of the choreography. (Jaewook-K-130102-1)*

The three mentioned dress-up elements intentionally give the audience information. How and when choreographers adopt dress-up vary from choreographer to choreographer, but regardless, it essentially provides the façade of a work. These elements, alongside time and space, need to be framed according to the intention of the choreographer to express the aim of the choreography and to make sense when communicating a nonverbal world to the onlooker.

(2) Moral character

The *phronesis* question of "what should I do in this situation?" is answered through the ethically developed character. There is an interdependent relationship between *phronesis* and moral character; one cannot exist without the other (Dunne, 1997). Moral character, in this research, refers to the moral character necessary within the context of choreography, including searching for principles and values.

① Self-conception: "Choreographic identity"

Self-conception is classified as the secondary instrumental element of choreographic *phronesis: moral character* within the dimension of *choreography in context. Self-conception* involves discerning values and dispositions for choreography.

Moral character is believed to have different levels of centrality in individuals' self-concepts (Blasi, 1992). It is further explicated that moral character is developed from moral identity. The view is that moral identity is developed over time and can also change from one particular identity to another (Erikson, 1964). Moral identity involves

certain beliefs, attitudes and behaviours and governs the ability to execute moral judgements and present moral arguments. This ability is based on people's self-concepts and organised around their moral beliefs; thus, it is believed that self-concept serves moral identity, which translates into action through moral character (Damon & Hart, 1992).

Since one of the first psychologists defined the self in 1910, many definitions, perspectives and interpretations have followed and developed. In this research, self-concept follows the view of scholar Lecky (1945), who identified it as a nucleus of the personality. Personality is defined further as "an organisation of values that consistent with one another" (p.60). Moreover, Snygg and Combs (1949), who had a similar perspective to Lecky, explained self-concept as "those parts of the phenomenal field which the individual has differentiated as definite and fairly stable characteristics of himself" (p.112).

In this research, moral character is considered to be developed by gaining a self-conception that is organised around a set of moral traits and forming a moral identity. In other words, the moral character presented in this research is a view and development of personality (self-concept) that is necessary for the phenomenon of choreography.

The participants thought it was important to have a clear motivation behind choreography, which fundamentally governs the expression of choreography.

> *I think it is vitally important to know the basis of your choices and where it stems from. For example, choreography is like a relationship. You have to get to know your choreography as much as the choreography gets to know you as a choreographer.*

> ***Personal attention and care*** *that you would invest in a relationship is necessary. (Jaewook-K-130102-1)*

> *In choreography your* ***personality gets melded to the work****. It's inevitable because it is your work and is rooted in you. The choices are made to each choreographer's personality. I think choreographers are in tune with themselves perhaps more than the ordinary Joe, knowing their likes and dislikes. (Minho-K-130104-1)*

Dance students are often advised by teachers to cultivate inner beauty to express artistry through one's own interpretation, thus enabling the portrayal of dancers' individual characters through dance. This approach allows dancers to be seen as distinct personalities, even when dancing as part of an ensemble. Choreography also parallels this thought. Careful attention and care to cultivating the personality are as important as acquiring techniques and are eventually represented through choreographers' works.

② Memoir: "Physical journal"

Memoir is classified as the secondary compositional element of choreographic *phronesis: moral character* within the dimension of *choreography in context. Memoir* refers to the history of the choreographer.

If choreography were compared to literary categories, it would be compared to a memoir. A memoir is a recollection of both personal and public moments and events of an authors' life from a first-person point of view. The participants confirmed that a piece of choreography is, in

essence, a memoir. The source of inspiration for expression is often a choreographer's life, and furthermore, choreography has been articulated as a physical journal. Therefore, with regard to this component, the participants strived to acquaint their thoughts, emotions and beliefs to choreograph using attentive observations of themselves and of their lives.

> *I think it really is my life I think to me it's probably a* ***physical journal*** *of what's going on in my life so I can go back 15 years and look at the title of a dance and go 'oh yeah' I was breaking up with this guy or 'oh yeah my this was happening in my life' so it just really follows my life in that way. I don't usually make works that are outside of my realm of what's going on with* ***my aesthetic is about me*** (Kenneth-U-130214-1)

> *I think it is illuminating a personal experience, my experience in the environment, my personal environment and then the larger people, human experience and how does it compare? For example, I have a very personal definition of loneliness so does Pina Basuch so I think for each of us* ***it's so subjective and that subjective experience can be amplified or concentrated or compressed*** *that to me creates an interesting problem to solve in choreography. (Galen-U-130214-1)*

Most of the choreographers acknowledged that the creative process did not consider the audience that would perceive their work. The work was driven by having something to convey, and as Kenneth stated, he process is centrally located within the self and is about one's existence in life.

> *I don't care if the audience get what I'm trying to say but I want*

*them **to feel something and go through the journey with me** so it's important that I connect that I kind of make that connection with the audience and I care about being poetic and I care about and I still care about virtuosity and dancing (Cadence-U-130119-1)*

In this respect, a physical journal preserves the history of the choreographer. To achieve this, choreographers use a keen eye to observe the world around them and connect to their inner selves; they stay in touch with the feelings and experiences that occur throughout their lives, whether large or small.

*I think a choreographer needs **observational skills** to themselves and the world around them, to even the smallest and mundane things. This becomes the muse, inspiration and source for your choreography. For example, [looking across the street from the cafe] if I see a movie poster as that "One day" I would pose an array of questions to myself to answer in why, how and what I feel about it. (Joohyuk-K-121228-2)*

From this statement, it can be further interpreted that to enhance observational skills, an inquisitive and curious mind leads to observations. This view of the world and the self affects one's approach to the process of choreography. Therefore, every encounter of the choreographer must be approached as if it were new and fresh so that the emotions and thoughts are magnified for memory and inspiring to the choreographer.

3) Choreography as metaphor

At the advanced level, this dimension develops on the basis of the previous two dimensions of form and context. In this dimension,

choreography is created through personal metaphors for public display. This dimension includes both implicit and explicit components of embellishment through metaphor. One participant explained that choreography is a metaphor of life:

> *Choreography personally means to me as an organization of movement in space that implies **metaphor** for understanding who we are for human beings. (Galen-U-130214-1)*

(1) Design and production

Design is considered the most important aspect of multimodal expression because it encourages the aspiring artist to become a designer through imagination and vision. Design encourages the artist to consider the message that they want to communicate and build personal principles for design (Albers & Harste, 2007). Additionally, production refers to the organisation and presentation of the work that brings together the elements and people involved in producing a show for performance. In this research design, the definition of production given by Albers and Harste is used.

① Movement ideation: “Imitation leads to innovation”

Movement ideation is classified as the tertiary instrumental element of choreographic *techne: design and production* within the dimension of *choreography as metaphor*. *Movement ideation* involves creating a signature vocabulary of movement for choreography.

Movement ideation is an instrumental element in a progression from

movement generation. Movement generation refers to the experiments of generating material from inner impulse, whereas movement ideation involves solidifying a style or signature movement with which the choreographer identifies. This dimension leads the choreographer to create a movement language of their own. The participants explained that one track towards creating a personal style comes from imitation:

> *If you ask where creativity comes from, I answer that it comes from imitation. Imitation of past choreographers works and styles but more so the imitation of everyday human movement. It can come from imitating Michael Jackson to copying my mother's reactionary movements in conversation. And I think and believe* ***that creativity comes from imitation****. (Jaewook-K-130102-1)*

Other methods of creating signature materials or movement content must be exercised through the choreographer's subjective impulses, utilising the acquired ingredients of movement technique and movement generation components. These methods are exercised to achieve the development of a personal movement language, rather than imitation. At this level, there is no one formula that fits everyone. Choreographers at this level must be capable of moulding their ideas into movements that are unique to their identities.

② Landscaping: "Take your blinkers off"

Landscaping is classified as the tertiary compositional elements of choreographic *techne: design and production* within the dimension of *choreography as metaphor*. *Landscaping* refers to the research and

utilisation of ideas and knowledge from other art genres.

Landscaping of compositional elements within the dimension of choreography is a progression from façade. Landscaping in architecture refers to an activity that modifies the visible features of an area of land outdoors to achieve environmental, social-behavioural and/or aesthetic outcomes. It is believed that landscaping includes elements of both science and art, as the process of landscaping involves an understanding of the elements of nature and of construction. Therefore, landscaping requires theoretical knowledge and design skills to piece elements together (Kirkwood, 1999).

Consequently, landscaping of compositional elements refers to acquiring knowledge and experience in other genres related to dance that fill the gaps in expressing design elements on the basis of infrastructure and façade. These design elements reflect the personal identity and signature of a work, bringing together the science and art of choreography for production.

The extra knowledge that the choreographer perceives is required to extend beyond dance at this stage. Although any genre or aspect of life can be associated with dance and choreography, in this context, extra knowledge refers to other art genres that have processes similar to choreography. The choreographers all stated that other sources were deliberately sought to conceive certain works, but it was also noted that enjoying other art genres was a continuing study for their work. They reported that a vital element of being a choreographer is having a wide view of art, staying educated and cultured and ultimately utilising such experiences in their design and production of choreography.

Several aspects of additional education were clarified by the participants. First, there was the aspect of theoretical study and learning:

> *Theoretical learning of other art genres for me* ***opened my view*** *of how choreography could be approached differently to what is available in dance. I started and enjoy reading books on theatre, movies and photography. I can say that my approach to choreography has broadened through reading. (Hyunsoo-K-121220-2)*

Second, there was the aspect of experience in other performing arts genres. Viewing shows and exhibitions opens one's eyes and highlights the fact that focusing on dance alone restricts design, as one can only know as much as one sees and learns.

> *When I was a student I did not go to any art exhibitions or performances other than dance related shows. Then, I went to an art exhibition and I was so inspired by the colours and textures of the paintings in expression. It broadened my ingredients for use. Now* ***I go and search for exhibitions and shows****. Although I enjoy current art forms I like to go back in to history and search for past materials, such as looking up old photographs that has a very different outlook to the present day photography. I get intrigued and my mind starts activating as to how I could translate this through dance. (Joohyuk-K-121228-2)*

Third, landscaping also stems from discussions:

> *I like to* ***engage in conversations****. I like to discuss issues with people and hear different perspectives. Not only issues of art but just everyday life.* ***It helps broaden my narrow vision****. (Jaewook-K-130104-1)*

I read a lot of books I listen to a lot of music, watch a lot of movies, go to a lot of art stuff, I read a lot of art books as well and ***I try to talk to as many people as I can*** *that might be some ways related to what I'm doing.(Kaiden-U-130120-1)*

Through these approaches, the design elements are enhanced to landscape the final work and modify the elements so that they provide personal perspectives and aesthetic outcomes.

(2) Situational insight and perception

The *phronesis* question of "what should I do in this situation?" is viewed from the "situation" perspective; it involves acquiring perception to act within a given "situation" using particular wisdom. The "situation," in this case, is developing insight and perception for choreography.

① Self-evaluation: "Impersonal observation"

Self-evaluation is classified as the tertiary instrumental element of choreographic *phronesis: situational insight and perception* within the dimension of *choreography as metaphor. Self-evaluation* is the ability to objectively critique personal work to improve choreography.

Self-evaluation is composed of two dynamic processes: a reflection process and a comparison process. It is believed that these two components interact in affecting self-evaluation. These two processes are considered to have opposing effects on self-evaluation. The reflection process, whether positive or negative, has the potential for gains. On the other hand, the comparison process has the potential for

losses. (Tesser, 1988). Overall, though, self-evaluation is a valued aspect among artists and contributes to their artistic achievements (Throsby, 2006).

In this realm, it was identified that there are two processes of evaluation parallel to the components of the reflection and comparison process. First, the reflection process involves the self becoming objective with regard to one's own work. Self-evaluation starts at the very beginning stages of choreoghraphy with an assessment of whether one is prepared to choreograph. Initially, the reflection process occurs in unassertive novice choreographers.

> *Initially, I was concerned that **I wasn't creative enough to do it**. (Cadence-U-130119-1)*

> ***I wasn't really that good or interested** in it but I did it because I felt like I had to have the skills to choreograph. (Kenneth-U-130214-1)*

With experience, the novice choreographer, through self-evaluation, develops into an artist. However, in the production of a piece for public display, concerns about others' reactions to the work are unavoidable. Therefore, before production, choreographers should be able to take an objective viewpoint to assess the outcome of their choreography. The participants mentioned attaining the necessary objectivity to make impersonal observations:

> *In the end, I think it critical that **you are able to become your greatest critic.** To achieve this you have to be able to assess your work rather very objectively. In the past I would view recordings of my work for analysis. I think if you cannot **be objective** it is*

impossible to criticise your own work. (Hyunsoo-K-121220-2)

Second, the comparison process involves the audience and critics. Tesser (1988) mentions how the comparison process of self-evaluation can result in a loss, causing an negative effect. However, eventually, choreographers need to also become objective to assessments of their work from external sources. Detachment is an aspect that choreographers need to develop; they must become detached from their works and pursue impersonal observation. Doing so will allow the choreographer to receive the views of others but not experience the loss as damaging to the choreographer's self.

> *I think you just go out there sometimes being young is like 'oh my gosh' you will just do anything and you're not scared. It gets scarier when people start giving you reviews and then 'oh my god,' so and so reviewer is in the audience and you know you have to go through this whole phase of* ***'do you care what other people think?,' 'do you care what these people say to you and how's that going to affect what you make?'*** *You have to eventually learn to take it with a grain of salt. (Cadence-U-130119-1)*

> *I want the audience to like it but you know I've made pieces where I think the audiences are going to love this and they don't and I've been crushed by that and I've made things where I don't care what they think and they love it so* ***I just learned how to be really protective of the process for myself****. (Kenneth-U-130214-1)*

The participants identified that the comparison process is unpredictable and unavoidable. They reported that sincerity should be sought and maintained throughout the choreographic process so that their work can communicate and touch both audiences and critics,

which may help choreographers develop an insensibility to criticism.

> *I think **sincerity prevails in a work**. It's really hard to know what the audience is going to like. It is not about striving to make work to please the audience nor is it about just making work without any consideration of the audience. If the work is sincere the audience are going to react to it, hopefully it will show and touch the audience one way or another. (Minho-K-130104-1)*

② Novel: "Breaking the rules"

Novel describes the tertiary compositional elements of choreographic *phronesis: situational insight and perception* within the dimension of *choreography as metaphor*. *Novel* refers to the constant pursuit of creating something new each and every time.

This component embeds two meanings. First, it strives to create and produce a unique world on stage, similar to a literary novel. Second, it pursues novelty in the choreography. The latter is, however, more important and is achieved through breaking rules. The embodied form and content are reduced to a metaphor and re-formed and re-contextualised to create a new form that is distinct to the choreographer. To break the rules, a knowledge of form and structure must be acquired and understood.

> *I think **knowing the rules and working to break them** is a good trick to have. A good skill to have is to understand all the forms, but I find them really boring so kind of a rejection of the form and maybe borrowing a little bit of it and seeing what's left **creates a new form** and it depends what you're trying to convey. (Galen-U-130214-1)*

*One has to understand form but one has to **be willing to risk** and so to colour outside one's own form to keep advancing and to **keep sharp as an artist.** (Madelaine-U-130120-1)*

Although there seems to be a rejection of form in creating a new form, choreographers constantly pursue novelty; in every work, they create new forms. Therefore, at this advanced level, choreographers aim to continuously move forward with their works.

*I try to avoid ABA and other traditional forms. I try to **approach each dance differently.** (Kaiden-U-130120-1)*

*I have **different process for different pieces** so they end up not looking like the same piece over and over again. (Cadence-U-13-119-1)*
*I always want to **create something new, something different from my last piece.** I think that is what I am trying to do as a choreographer. (Jaewook-U-130102-1)*

To avoid what is known as writer's block, or in this case, choreographer's block, choreographers continue to live by fuelling their choreography. One of the greatest fears reported by the choreographers was running out of messages to convey. The advice for this fear was to live life and continue pursuing enriching experiences and travel.

*I think you have to **live and enrich your experiences**. One of the biggest fears for me is running out of things to say. As the saying goes, I want to have **never-ending layers** of me that keep arising just like and onion and its peels. I want to be a choreographer that people wait for my next novel idea of **metaphoric life** that can be*

shared. (Jaewook-K-130102-1)

One participant explained the importance of travel, which can be interpreted as reflecting the unfamiliar and uncomfortable ground of the choreographic process, that is, disorientation. The feeling of disorientation gives a sense of stability in a contradictory way because if choreography reflects life, then not knowing the destination is everyday life. Choreography is exactly that: continuously redefining the reason for existence, finding meanings and learning values.

> *I think **travelling** and seeing the world is important because that feeling of **disorientation** is so useful and trying to resist it is part, it is very is human. And that resistance of trying to assimilate in to whatever situation you find yourself in creates a struggle. It is very useful in choreography I think because like I said earlier your environment or my environment influences who I am so definitely travelling coming back to what you think is home, **makes you redefine it**. (Galen-U-130214-1)*

4) Discussion

The fundamental objective of this thesis was to address two misconceptions: 1) that choreographers are born, not educated (Adshead, 1987; Praagh & Brinson, 1963), due to the elusive nature of creativity within choreography, and 2) that choreographers are educated by being choreographed while working as professional dancers (Butterworth, 2004). These misconceptions were clarified using three research questions. The attempts to explore the two assumed statements were not intended to challenge or reject them but rather to develop insights into these common statements in the field of choreography to

unveil the mystery of choreography education.

The findings regarding the first research question provided further explanation about the possibilities for meaning in and improvement upon these statements; specifically, 1) choreography can be taught, 2) there needs to be greater awareness of the professional field of choreography education, and 3) the professional field is not the only domain for choreography education. The findings regarding the second research question support the findings on the first question in locating the *what* of choreography education in attempts to clarify 1) choreographic *techne* and *phronesis*, 2) the relationships both between choreographic *techne* and *phronesis* and among their various dimensions and 3) choreographic *phronesis* for choreography education.

<Table 13> Choreographic *techne* and *phronesis* and creative product

Dimension	Choreography - Vital		**Creative Product**	**Developmental stages**
	Techne - Intellectual	*Phronesis* - Spiritual		
1 Choreography in form	Materiality	Rationality	**mini-c**	**Navieté**
Instrumental elements	Movement technique	Self-awareness		
Compositional elements	Infrastructure	Re:story		
2 Choreography in context	Framing	Moral character	**little-c**	**Focality**
Instrumental elements	Movement generation	Self-conception		
Compositional elements	Façade	Memoir		
3. Choreography as metaphor	Design & production	Situational insight & perception	**Pro-c**	**Sophistication**
Instrumental elements	Movement ideation	Self-evaluation		
Compositional elements	Landscaping	Novel		

The elicited choreographic *techne* is not novel within choreography education (Hayes, 1993; Smith-Autard, 2010; Sofras, 2006). Choreographic *techne* simply refers to the skills and knowledge of choreography that allow the choreographer to build movement and structure. On the other hand, choreographic *phronesis* offers guidance in possibly enhancing one's skills and knowledge in choreography to

engage in creative action, with the ultimate aim of making a creative product. Therefore, both choreographic *techne* and *phronesis* are necessary for engaging in creative action and making a creative product. The extracted and analysed contents of choreographic *techne* and *phronesis* in each dimension come together to produce a creative product that results in *mini-c*, *little-c* and pro c (Kaufman & Beghetto, 2009), as shown in <Table 13>.

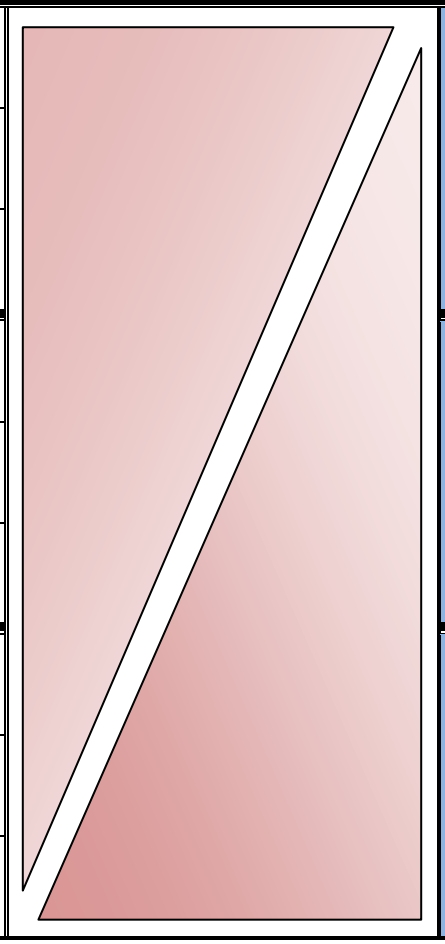
The nature of art lies in the substance of individual human experiences. No two persons are subjected to the exact same experiences. Furthermore, even if individuals undergo similar experiences, the perceptions of those experiences will differ according to the individuals' backgrounds and personalities (Hayes, 1993). Choreography is essentially composed of these experiences; however, it does not recreate the concrete experiences of life events. The experiences present in dance are a semblance, or a reflection, of behaviour, thoughts and emotions (Cass, 2004). Therefore, based on this notion, the components of choreographic *phronesis* are combined and focused on personal development. Whereas choreographic *techne* is the education of choreography itself, choreographic *phronesis* is the education of the self, which will eventually fuel choreography as a form of inspiration.

Carr (1999) and Pakes (2009) explain that practical wisdom in dance and dance making is a situation-specific sensibility and that its acquisition is codification resistant and, fundamentally, involves the cultivation of personal identity necessary within a particular setting. Practical wisdom provides the foundation for identifying the choreographic teaching methods that are discussed in the next section; remain within the areas of personal development. Consequently,

choreographic *phronesis* is practical wisdom that is indispensable in the making of choreography.

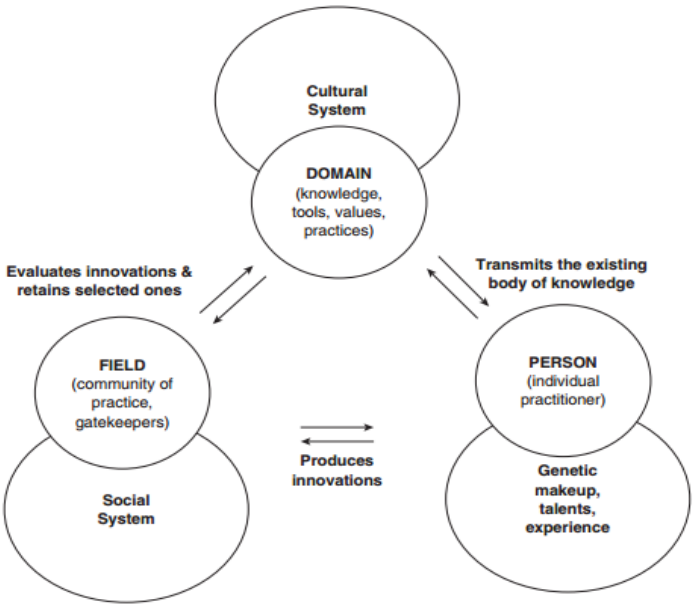
Furthermore, based on the results, the more mature and developed choreographers are, the more they will engage in choreographic *phronesis*. Therefore, the balances between choreographic *techne* and *phronesis* in novice and experienced choreographers will differ. The novice choreographer utilises greater choreographic *techne,* while the experienced choreographer progresses over time to utilise greater choreographic *phronesis,* as shown in <Table 14>.

<Table 14> The progression of choreographic *techne* and *phronesis* in engagement

Dimension	Choreography - Vital		Creative Product	Developmental stages
	Techne - Intellectual	*Phronesis* - Spiritual		
1 Choreography in form			**mini-c**	**Naiveté**
Instrumental elements				
Compositional elements				
2 Choreography in context			**little-c**	**Focality**
Instrumental elements				
Compositional elements				
3. Choreography as metaphor			**Pro-c**	**Sophistication**
Instrumental elements				
Compositional elements				

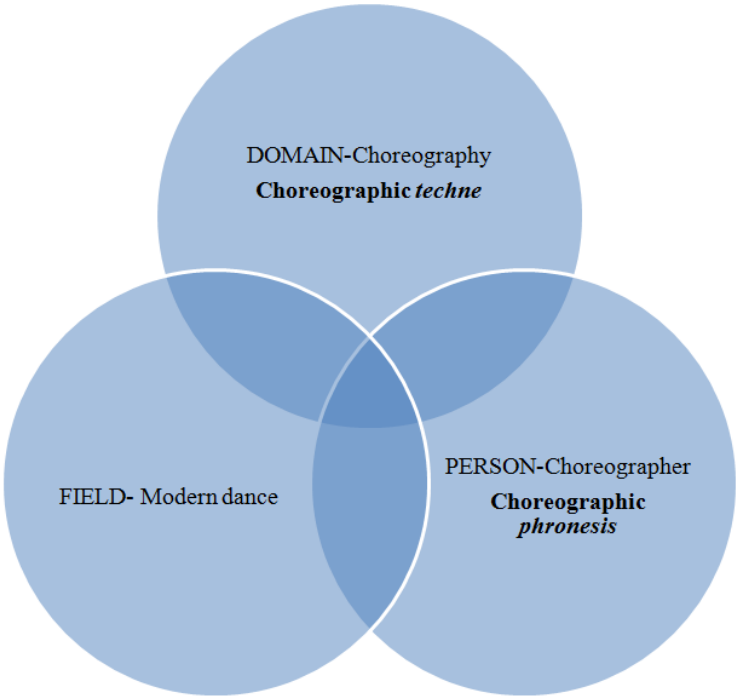
Next, Cskiszentmihalyi's (1988) systems model is utilised to elaborate and interpret the relationship between choreographic *techne* and *phronesis*. Cskiszentmihalyi explains that creativity is a product of a social system, not of a single individual. Further, creativity is a process of interactions between individuals, domains and fields, as

shown in [Figure 5]. Creativity is assessed by the creative product and can be assessed through the four types of creativity, which are ultimately based on this systems model. The individual must produce a novel variation in the content of the domain, and this product must be acknowledged by the field as a creative outcome.



[Figure 5] Cskiszentmihalyi's systems model of creativity

The focus here is on interpretations of choreographic *techne* and *phronesis* through the systems model. As was mentioned previously, choreographic *phronesis* involves the personal development of the choreographer. Choreographic *techne* can be considered the domain of choreography, and the field can be interpreted as modern dance, as shown in [Figure 6]. Consequently, choreographic *techne* and *phronesis* can be considered the main aspects of the process of modern dance choreography.



[Figure 6] Relationship between choreographic *techne* and *phronesis*

Choreography education's dimensions have a hierarchical relationship in that choreography maps to the stage of navieté, choreography in form maps to the stage of focality and choreography as metaphor maps to the stage of sophistication. As the choreographer's level advances, choreographic *phronesis*, or personal development, will necessarily be more engaged than choreographic *techne* in producing novel choreography through personal style (Bremser, 1999).

It can be presumed that educational programs may realistically object to teaching the dimensions of choreography in context and choreography in form, which are related to *mini-c* and *little-c*. Although the components of Pro-c can most likely be educated, the criteria of Pro-c require one to be involved in creating for 10 or more years

(Kaufman & Beghetto, 2009). Therefore, schools can only aspire to initiate the beginning of Pro-c among aspiring choreographers, as the process of creating artists often remains a mystery (Cass, 2004). Nevertheless, the findings of this research question were used to elicit the components of modern dance choreography education to make the elusive content of choreography somewhat tangible (Morgenroth, 2006).

3. Choreographic *phronesis* teaching methods

Teaching methods are critical elements of education. A teaching method is defined as a means of achieving an educational objective (Oakeshott, 1989). Teaching methods are governed by teaching objectives, and such objectives can only be attained with an appropriate method. Thus, without the appropriate teaching method and implementation, no educational objective can be achieved, whether grand or small. What, then, are the teaching methods of choreographic *phronesis*?

Oakeshott interpreted educational content as 'information' and 'judgment.' 'Information' is knowledge that is explicit and impersonal, while 'judgment' is the opposite, referring to knowledge that is implicit and unspecifiable (Oakeshott, 1967). This theoretical knowledge aided the analysis and interpretation process in clarifying teaching methods for choreographic *phronesis*, which is the essence of this third and final research question. Consequently, this section explores the direct and indirect teaching methods involved in the delivery of choreographic *phronesis* in choreography education.

This section highlights the choreographic *phronesis* that is classified as "knowing *how*" as opposed to "knowing *that*," as choreography is embedded in 'doing.' Choreographic *phronesis* aims at personal development. The objectives at each level of *phronesis* are translated through Carr's (1999) idea of personal development, which states that the self is implicated, unfolded and cultivated.

In each dimension of *phronesis,* there are two elements: dance and choreography. Two teaching methods have been identified for each area. The teaching methods are numbered, as illustrated below in <Table 13>;

in each area, the second method is a development based on the first method. Therefore, the two teaching methods combine to achieve the assigned content.

<Table 15> Teaching methods of choreographic *phronesis*

Dimension	***Phronesis***	**Teaching methods**
1 Choreography in form	Rationality	Implicated
Instrumental elements	Self-awareness	1. Implicate Observing
		2. Implicate Questioning
Compositional elements	Re:story	1. Implicate Appreciating
		2. Implicate Analysing
2 Choreography in context	Moral character	Unfolded
Instrumental elements	Self-conception	1. Unfold Reflecting
		2. Unfold Imaging
Compositional elements	Memoir	1. Unfold Thematising
		2. Unfold Mapping
3. Choreography as metaphor	Situational insight & perception	Cultivated
Instrumental elements	Self-evaluation	1. Cultivate Discussing
		2. Cultivate Critiquing
Compositional elements	Novel	1. Cultivate Researching
		2. Cultivate Collaborating

1) Implicated

To exercise and develop choreographic *phronesis*: *rationality,* personal development that includes observing, questioning, appreciating and analysing is *implicated* to exercise *rationality*.

(1) Self-awareness

Implicate observing and *implicate questioning* have been identified as enhancing *self-awareness.*

① Implicate Observing

Implicate observing is a teaching method that instils observational skills to interpret one's subjective emotional state. This teaching method is the primary instigator that encourages *self-awareness.*

> *A fundamental skill for the choreographer I believe is* ***observational skills.*** *The target for observation is everything from ordinary to the extraordinary occurrences. Therefore, I would think* ***observing*** *would be a fundamental element in teaching choreography. (Joohyuk-K-121228-2)*

A choreographer must apply their subjective thoughts and feelings to their choreography. The information received through the senses is then interpreted. For interpretation, the thoughts and feelings must be primarily collected through observation. Furthermore, it has been acknowledged that an effective way to heighten self-awareness in students is to encourage their observational skills (Campbell, Campbell,

& Dickinson, 1999). In art education, observation is often taught as a skill for critiquing in relationship to aesthetics and art history, placing observation in an interpretive context (Bardes, Gillers, & Herman, 2001).

Here, observation refers to developing observational skills to interpret one's subjective emotional state. This does not mean, however, that visual information is not observed in this category; receiving visual information from one's surroundings is inevitable. The point is that the observation of the self takes precedence. Consequently, the characteristic of observation is implicit here, rather than explicit. Moreover, this process involves making observations viscerally, rather than intellectually.

> *A big difference I find from switching roles of a dancer to a choreographer is that as a dancer I focus on myself and what the choreographer desires. On the other hand as a choreographer, you have to view and take consideration of everything. I become an* ***observer as a choreographer.*** *(Jaewook-K-130102-1)*

Implicate observing is necessary for the choreographer to become aware of the self in all aspects of everyday life. This process involves the increased perception and reception of information about the self on every occasion, ranging from the most mundane to the most memorable events. It involves teaching the choreographer to view every situation closely to become acquainted with their inner choreographer. These mundane events include meal times with family, for example; although the event may be ordinary, the emotional state of a family offers much that can be observed.

I think it's part of life sit around with your family or argue or love somebody or fight it's all those kind of things I think if you don't have that kind of life then what do you bring in the studio, nothing, and it can't just come from books it has to come from living. (Kenneth-U-130214-1)

The aspects of observation can be categorised into two perspectives. Although the boundaries may be difficult to distinguish from one another, there were two different conceptual perspectives that the participants listed.

I don't think one can be distinguished from the other but I think there are two points of view. First, there is ***me within society****, or smaller, me within a situation. Second, there is* ***society contained me****, again smaller, situation contained me. (Kiwoo-K-121227-2)*

From the perspective of 'me within society,' the participant relayed how essential it is to train the eye to see and to become aware of the feelings and thoughts that arise in each circumstance and in the greater realm of society. It is necessary to see and feel the self that feeds self-awareness to cultivate the eye of a choreographer.

Everything you see, everything you hear and encounter *becomes your source and material for choreography. The starting point of creativity is not from watching but immersing in the experience for* ***observation****. Thus, I try to influence students to* ***see everything*** *(Kiwoo-K-121218-1)*

However, in the case of 'society contained me,' the participant explained that it is inevitable to avoid this perspective, as all individuals are members of society: *"we live in society and that fact cannot be*

neglected." (Jaewook-K-130102-1) Fundamentally, this observation leads to a source of communication between artist and audience.

> *I always ask my students to know the **root of their feelings**. To **monitor** where the feelings are coming from, for instance is it coming from me derived or society derived? (Hyunsoo-K-121220-2)*

In conclusion, teachers should attempt to engage student choreographers in *observing* and guide the students′ observational development. Students must observe their selves to sharpen their self-awareness of life and develop their ability to choreograph.

② Implicate Questioning

Implicate questioning is a teaching method that extends from *implicate observing* to strengthen the process of introspection in recognising oneself as an individual separate from the environment and other individuals to find meaning. This teaching method is the secondary activator of *self-awareness.*

> ***I ask a lot of questions** about why or what, why and what. I think I'm really **fascinated about the questions** of what we are doing why we are doing it how we are doing it where we are doing it and making choices that are **truly investigative** and not frivolous and random. (Madelaine-U-130120-1)*

Choreographers have curious natures and inquiring minds, as observed by the participants, many of whom stated that there are always new questions to address. Questions are answered by questions,

and in due course, the questions produce pictures that can be choreographed. Such questioning is not a new concept in teaching. Questioning has been a popular teaching method in all subject areas and across time. Questioning has been and is still utilised to engage students' interests and critical thinking when teaching (Elder & Paul, 1998). It is further explicated that questions are useful for defining tasks, expressing problems and delineating issues, whereas answers prevent the continuation of the thought process.

Therefore, in this realm, *implicate questioning* has been distinguished as a necessary teaching method to extend from *observing* to a destination of self-awareness that teaches about 'me' or 'me in society.' Moreover, this process is founded on the relevant desire and motivation of the student choreographer, as questions only continually arise if both interest and a curious and inquisitive mind exist.

> *You have to keep **asking questions, be curious and inquisitive**. Every situation has to be recognised for questioning in learning about yourself and your preferences in all encounters. (Kenneth-U-130214)*

Observation, together with questioning, separates information that relates to 'me in society' from information that relates to 'society contained me.' Furthermore, question and answer information can be divided based on whether it is factual or subjective and based on whether the information serves self-awareness of oneself or self-awareness in choreography. Again, this division is conceptual, as the decisions made within choreography stem mostly from subjective decision making. However, observing and questioning are good processes for choreographers to engage in to be aware of the roots of

their decision making.

> *I would say one of the most important processes of the individual is* ***refining their questions*** *they ask of themselves as dance makers. What are you trying to say? Why make that decision? Why do you do this movement and repeat it? Where are you looking at? What is your relationship to each other? What is your relationship to each other?* ***And trying to define those questions.*** *(Galen-U-130214-1)*

Therefore, teachers encourage students to conduct self-motivated questioning, which enhances students' engagement and increases their problem solving and decision making skills for future utilisation in the process of choreography and for seeking meaning. *Implicate observing* and *implicate questioning* have sequential relationships, as well as a synergistic relationship; to proceed with observing, questioning is necessary, and to proceed with questioning, observing must have taken place to arrive at an understanding. Students should record information that is acquired from observation for future questioning to maintain a line of logic for the questions and subjects that are posed.

(2) Re:story

Implicate appreciating and *implicate analysing* have been identified for engaging in *re:story.*

① Implicate Appreciating

Implicate appreciating is a teaching method for student choreographers to achieve an understanding of and the ability to assess

the relative values of choreography. This teaching method is the primary instigator encouraging *re:story.*

> *Knowing dance history, it should be taught as a choreographer. If your job is a choreographer, not knowing where you are from is not forgivable. (Joohyuk-K-121228-2)*

Implicate appreciating extends beyond liking or disliking; it gains past knowledge of phenomena, which, in this case, are dance and choreography. It also refers to obtaining information about other genres for embodiment. These elements serve the purpose of acquiring effective tools for beginning choreographers.

Re:story is a foundational compositional element that seeks to discover historical or renowned figures' choreographic ideas, beliefs, and philosophies to build a foundation of understanding in choreography. Therefore, appreciating involves understanding the cultural roots and context of choreography. It further means that the information received needs to be processed and restructured to be available as an effective tool.

All of the participants, either in their educations or in their choreographic processes, clarified the importance of appreciation, which deepened their knowledge of choreography. Appreciation cultivates theoretical knowledge, as opposed to practical knowledge.

> *It is important for students to know the **history of choreography**, it is also important to **broaden one's knowledge** from dance and choreography to the society and to the world. (Kiwoo-K-121218-1)*

> *I teach a **little bit of history** some of them have never seen anything so they don't know the **difference between Cunningham***

and chance and Pina. *(Cadence-U-130119-1)*

Implicate appreciation as a teaching method entails two aspects. First, it involves theoretical knowledge and not only teaching but also instilling in students the desire to always know their roots and cultural heritage and to seek information when necessary. Second, it involves practical knowledge. Teachers' knowledge is delivered to students when teaching and talking about the students' work using examples of choreographic methods, history and cases. One participant explained this concept with an example:

> ***Appreciation*** *is a* ***theoretical learning*** *but it is also a* ***practical learning*** *through the teachers. Teachers need to be able to refer to stories, choreographic cases when talking to students about their works. For example, "the approach, style and/or idea you utilised are similar to this work that happened couple of years ago in New York….." (Jaewook-K-130102-1)*

Therefore, *implicate appreciation* as a teaching method involves both theoretical and practical learning about the history and context of dance and choreography. However, teachers must also encourage students to engage in active exploration and investigation on their own in search of knowledge and understanding of history and other subject matter.

② Implicate Analysis

Implicate analysis is an extension of *implicate appreciation* and is a teaching method that strengthens the process of personification of knowledge by cultivating aesthetic and artistic judgement. This

teaching method is the secondary activator encouraging *re: story.*

> *It is important to be able to* ***analysis choreographic works****, whether it is mine or others. You have to see works and educate yourself, all the performing arts. You have that* ***critical eye*** *to discern for yourself what, how and why the work might have been developed that way. To see a choreographers work from the* ***point of a choreographer*** *rather than a mere audience. I guess this would be an invaluable* ***lesson*** *to learn (Joohyuk-K-121228-2)*

Implicate appreciation is considered to be heavily reliant on acquiring theoretical knowledge. However, by contrast, *implicate analysis* is the analysis of perceived visual information. In other words, it is a cultivation of the eye in viewing works that leads to the eventual acquisition of aesthetic and even artistic judgement.

> *I think you have to learn to* ***see everything****, the* **composition** *of children playing on the playground, the* ***timing*** *of subways and transportation. Can you appreciate a sunset? what do you consider appealing? There is so much to* ***appreciate*** *around us that you cannot learn from books. The eye needs to be guided to receive all this information. (Madelaine-U-130122-1)*

Best (1982a, p. 357) distinguished aesthetic and artistic aspects as follows:

> Aesthetic can legitimately be applied not only to works of art but to natural phenomena such as sunsets, birdsong and mountain ranges, whereas the artistic tends to be limited to artifacts of performances intentionally created by mad for aesthetic pleasure or contemplation.

In this case, the eye must be educated for both aesthetic and artistic judgement. The analysis criteria of both aspects pursue the same goal of identifying compositional elements. In analysing the aesthetic aspect, the eye strives to see the innate composition elements that exist in nature. On the other hand, in analysing the artistic aspect, the eye attempts to see the composition elements that are manmade and intentional. Analysing, therefore, is meant to cultivate an in-depth view of aesthetic and artistic judgement.

The composition elements of line, shape, colour, and space are examined to find patterns and relationships during an analysis to depict the work (dance, in this case), namely, its compositional structure, design, interpretation of narratives (if applicable), and all of the in-between gaps and details that hold the work together. The purpose of *analysing* is primarily to aid in the construction of the individual's work and to aid in an objective assessment of the individual's work.

> *I think you have to have an **eye** to be able to view your work **compositionally and objectively**. Only then, can you advance and improve your work. Otherwise you are in danger of being stuck without the ability to see and **identify what works and what doesn't** and to fine tune your work. I think the eye needs to be **guided** by the teachers in knowing where to look. (Kiwoo-K-121227-2)*

In conclusion, in teaching *implicate analysis,* teachers must illustrate how to cultivate the eye by pointing out exactly what to view in choreographic works. Then, they must gradually let the students identify relationships in works by themselves. *Implicate appreciation* and *implicate analysis* have a sequential relationship, and to train the eye, theoretical knowledge about appreciation must first be obtained.

2) Unfolded

To exercise and develop choreographic *phronesis*: *moral character,* personal development involving reflecting, imaging, thematising and mapping must occur. These areas are *implicated* in the exercise of *moral character.*

(1) Self-conception

Unfold reflecting and *unfold imaging* have been identified to augment self-conception.

① Unfold Reflecting

Unfold reflecting is a teaching method that teaches student choreographers to learn and improve through past experiences to develop new knowledge for utilisation. This teaching method is the primary instigator encouraging *self-conception.*

In unfolding and becoming aware during personal development, the importance of reflection was observed in the participants. Reflection is considered necessary for assessing one's self-conception and choreographic skills.

> *I believe that **reflection of the self** feeds the choreographic work. One needs to know the values and beliefs that the choreographer strives for to make work. Therefore, it is important first for students to first know their **self-identity.** (Jaewook-K-130102-1)*

Reflection was first termed by Dewey (1932) and further described

by Schön (1983), who valued the role of reflection in helping professionals to learn and improve their practices. In this case, the professionals are interpreted as student choreographers. Reflection can facilitate the development of knowledge that is attained by experience. The teaching method of *unfold reflecting* teaches student choreographers to reflect upon themselves and to extend this reflection to the practice of choreography to improve and develop their craft.

> *I **reflect** upon every rehearsal on the choices I made and the choices to which I didn't make. It helps me clear the **choreographic process** in building wok. I think reflection is critical to be in tune with **yourself and your work in developing and improving as a choreographer**. (Joohyuk-K-121228-2)*

It was observed that the choreographers reflected throughout rehearsals and after performances. Choreographers are constantly in reflection, whether during rehearsals or in their personal lives. *Unfolding reflecting* is a tool for improving upon previously made decisions. Thus, reflection highlights past experiences to provide a platform for future actions in choreography.

> *I think reflection in choreography is **identifying the gap that exists between me and me and my work.** I ask myself: What approaches can be utilised or improved to make my choreography unique? (Kiwoo-K-121227-2)*

Furthermore, through reflection, the choreographer builds a self-identity, which eventually contributes to their self-conception and distinguishes them from other choreographers.

Therefore, in teaching *unfold reflecting,* teachers guide the theory of

choreography to the practice of choreography. Here, the theory of choreography is one's personality, and the practice of choreography is the connection between the choreographer's self-concept and the work. This practice provides an experience for reflection that helps build a choreographic identity.

② Unfold Imaging

Unfold imaging is a teaching method that teaches student choreographers to translate perceived information into images when identifying a personal style concept. This teaching method is the secondary instigator encouraging *self-conception.*

A choreographic work is, in essence, an illustration of numerous scenes connected together. Like a film director, the choreographer directs the onlooker's eye to desired targets. The scenes that choreographers construct are images in their minds that have been translated into something tangible and visible. The atmosphere, or the style in which the scenes are displayed, also reflects the choreographer's individuality; the way we observe the world and what draws us in is affected by one's personality.

> *There are so many i**mages** that the eye perceives in our daily lives. Certain images draw your attention more than others and vice versa. I like to tell my students to take **mental photographs** of these **images** to refer to as inspiration in choreographing. (Minho-K-130104-1)*

The choreographers identified that both in their own choreographic processes and in teaching, imaging is a useful tool for inspiration.

> *I use to be really **image based** where I would come in and know that I want to do this piece about control so I would know I want a wall here and **certain images** that I knew and I was always very image based. I **teach imaging as a tool** for movement generation to students. (Cadence-U-130119-1)*

Therefore, in teaching *unfold imaging,* the teachers guide the student choreographers in learning their preferences of styles of images to clarify their choreographic styles and their own approaches. *Unfold reflecting* and *unfold imaging* do not necessarily have a prominent sequential relationship. However, they provide a means of becoming better acquainted with one's self-identity in verifying one's self-concept. If the nature of *unfold reflecting* is implicit, then *unfold imaging* is an explicit source of assessing personal values and beliefs in choreography.

(2) Memoir

① Unfold Thematising

Unfold thematising is a teaching method that teaches student choreographers to translate their histories and stories into themes for choreography. This teaching method is the primary instigator encouraging *memoir*.

In choreography, the most challenging part is the beginning, that is, finding the initial inspiration. Students need to be taught where to begin and how to begin. This teaching method, therefore, does not guide the students to begin with themselves. It guides the students by explaining the source of inspiration as something embedded within their lives. Consequently, this teaching method prompts students to explore their

lives and search their own stories to find themes to use as starting points. This process was illustrated by the choreographers as the first and foremost approach to beginning choreography.

> *The very first thing in a choreographic process is guided by **themes**. To reiterate, it is to select the themes from the already existing large pool of themes. **I write all the themes that interest me the most and think them through.** So in teaching choreography, upon this reflection I would give the same guidance to the students to write down themes. (Joohyuk-K-121228-2)*

The simplest way to begin was reported to be pulling themes from one's own stories. Another method of creating themes was using magazines and books. One participant explained that the exercise basically encourages the students to recognise what their eyes are drawn to in order to further recognise that their personalities are reflected in their choices. Thus, the exercise provides a mirror for the students to continually identify their self-concepts.

> *We were just **pulling themes and titles**. We just ripped things out of magazines, phrases, and words etc. A part of this exercise I wanted them **to recognise was what their eye went to**. (Kenneth-U-130214-1)*

Another participant shared her approach to pulling themes. She described making a collage during the process of thematising:

> *I always do a **collage thing** or they have to **find their own ways of getting in to the piece.** One of them is coming up with a title, while one is making a collage board. Sometimes we'll bring in a basket of things from the street, pictures, old pictures whatever can inspire*

you to feed the piece. So I do those kinds of things. (Cadence-U-130119-1)

Therefore, in teaching *unfold thematising,* the teachers guide the student choreographers in searching for external themes, as opposed to internal themes, which are found in *unfold imaging.* This teaching method provides a tool and supplies students with different sources of inspiration.

②Unfold mapping

Unfold mapping is a teaching method that teaches students to make a blueprint of their choreography. This process documents a structure and design element that provide a framework for the work. This teaching method is the secondary activator encouraging *memoir.*

Many choreographers' habits involve drawing or recording their ideas on paper. If one were to search through renowned choreographers' documents, without a doubt, scribbled notes and jotted-down ideas on paper would be found. Choreographic notes by Merce Cunningham and Trisha Brown have been displayed for public viewing. In this context, the participants revealed that they use writing to clarify their inspiration when making a choreography framework. Furthermore, they indicated two perspectives for mapping. First is the mapping of dances, or choreography.

*I always **write** a word and then write all the words that relate to that word. Then, from these list of words I **associate** design elements such as music, lights etc. After that is done I r**earrange** all this **information in an order of how the piece might be laid out**. I*

> *find this very useful in sorting out all the floating ideas and would* ***recommend to any novice choreographer*** *to do so. (Joohyuk-K-121228-2)*

Another participant described how she uses drawings to map out her work.

> *I recently got in to* ***drawing.*** *It's like little picture drawings, I will draw a little square then I'll fill it in with* ***what's happening in the dance*** *and that's how I* ***track the form****. I share this sometimes with my students to encourage them to find their own way to track their form. (Madelaine-U-130120-1)*

Regardless of the shape and form, mapping is executed by all choreographers; foundationally, it serves the same purpose: to track the choreography. Like a map, mapping guides the choreographer by providing the route and direction of the choreography.

The second aspect of mapping exists within the larger context of choreography. The first aspect of mapping dances remains largely within the private space of the choreographer's mind, whereas the second aspect of mapping extends to the dance community and beyond.

> *I also believe in* ***place****,* ***point of view****,* ***context, theory and being interested in how you relate to the world and other choreographers*** *in the field. So I guess building context in the world that you are in. (Madelaine-U-130120-1)*

Madelaine's advice is to avoid becoming stuck or sheltered (by becoming too immersed in one's own work); this can be avoided by considering relationships with others, such as the dance community, the art community and society.

Therefore, *unfold mapping* teaches students to build maps of their work in making sense of their choreography, both in the smaller context of the self and in the larger context of the community. *Unfold thematising* and *unfold mapping* have a sequential relationship. Themes are pulled out first, and then the themes are utilised to build a blueprint for choreography.

3) Cultivated

To exercise and develop choreographic *phronesis*: *situational insight and perception,* personal development of discussing, critiquing, researching and collaborating is *cultivated* to exercise *situational insight and perception.*

(1) Self-evaluation

Cultivate discussion and *cultivate critique* have been identified to augment self-conception.

① Cultivate Discussion

Cultivate discussion is a teaching method that teaches students to develop their language skills in talking about their work and to communicate their work. This teaching method is the primary instigator encouraging *self-evaluation.*

> *The percent of the **class is feedback** and how you **talk about their work** and how you give feedback to other people respectfully. I feel like **outside input** whether you throw it away or not is **interesting** to offer. (Cadence-U-130119-1)*

Dance is an unspoken art form, and often, it is abstract. This abstract nature can lead to communication problems. Essentially, art orients itself by communicating in one way or another. Best (1985) explained that to provide an audience with an aesthetic experience, there needs to be a conceived understanding. It has been argued that art comes from culture and knowledge. Tolstoy (1960) stated that art should be intelligible and comprehensible; this can be achieved using the teaching method of *cultivate discussion*.

> *I think it is crucial to **communicate with people** on your choreography. To be able to **evaluate** whether what you are going for is what is being perceived. I think therefore it is good to have an open **dialogue** with the students to **discuss** their choreography. (Hyunsoo-K-121220-2)*

Cultivate discussion encourages the students to share and talk about their works to clarify and evaluate them. There exist two different groups with different perspectives for discussion. First, there is the discussion between a teacher and student. The teacher, being the outside eye, is not involved in or related to the choreography, so the teacher can provide an objective view of the choreography that can be discussed.

> *I think we are all the experts of our own artistry. But I think it is important to ask questions to each other and go for example, "this is about flowers" "But I don't see flowers in there at all, are you sure this is what it's about?' and really **dialogue** about it. (Kenneth-U-130214-1)*

Second, there is the discussion between the choreographer and the dancers involved in the choreography. In some cases, choreographers

dance in their own work, while in other cases, they do not. Unless a choreographer is choreographing a solo for oneself, the choreographer must discuss the work with the dancers. However, often language can obstruct the delivery of movement; in evoking the dancers' feelings and thoughts, all of the dancers are brought to the same page. Moreover, discussion can lead to identifying the optimal presentation of the choreographer's ideas through the dancers.

> *I make sure to **talk** after most rehearsals with my dancers in **discussing** about my choices. For example, how did that music feel? What effect did it have on you? Did it feel good? When I teach, I adopt this and **promote my students to discuss,** with me, among themselves or with their dancers. (Jaewook-K-130102-1)*

Discussion is similar to therapy. In talking about one's work, ideas, thoughts and feelings are clarified. Discussion evaluates what has been thought and done, what the piece conveys and what works or does not work in a piece. Therefore, teachers who *cultivate discussion* must provide the opportunity to evaluate oneself and one's work.

① Cultivate critique

Cultivate critique is a teaching method that teaches the student to bring together theoretical knowledge, a developed 'eye' and aesthetic and artistic judgement to critique one's own work and the work of others. These previously attained knowledge and skills are necessary to determine how the intended message is conveyed aesthetically and artistically within a choreographic work. This teaching method is the secondary activator encouraging *self-evaluation.*

In art, criticism serves the purpose of understanding and appreciating a work (Anderson, 1993). The participants agreed on the role that criticism plays; that is, as a guide for student choreographers to learn and improve their works. However, they indicated from experience as learners that negative feedback is not useful when learning choreography, as it only disheartens choreographers.

> *I know from experience as a student that **negative criticism** such as, **"this is not right"** did not benefit me in anyway. Therefore, I am very conscious on what I say when I give **feedback** to students on their work. I try to give **positive criticism**. (Hyunsoo-K-121220-2)*

Therefore, teachers who *cultivate critique* must be sure to provide positive feedback when guiding students towards improvement. Teachers must be aware of the power they hold and their effects on students' work. One participant illustrated that individuals are masters of their own artistry and that teachers do not have the answers, either:

> *I always get in trouble with students that want me to explain it so clearly **black and white** but then that sets the parameters that they can go out of and I won't do it and some of them can't take it. But my opinion is only one opinion I know that **I do not have the answers to everything**. I can however **guide** them. (Kenneth-U-130214-1)*

There are no rights or wrongs in choreography in terms of aesthetic style. However, critique can be given with regard to form and structure.

Cultivate discussion and *cultivate critique* can be considered to have a sequential relationship in the pursuit of *self-evaluation* among choreographers. *Cultivate discussion* opens dialogue during the process

of choreography, whereas *cultivate critique* opens dialogue about the completed work.

(2) Novel

Cultivate research and *cultivate collaboration* have been identified to augment *novel*.

① Cultivate Research

Cultivate research is method that teaches students to develop their research skills in investigating their work, with the goal of gaining exploration skills that provide knowledge for creating novel choreography. This teaching method is the primary instigator encouraging *novel.*

> *You have to teach them to be able listen to be able to be curious and to be able to do **research** like any other class. **You teach how to research** and really how to tap in to getting inspired (Cadence-U-130119-1)*

In choreography, research is necessary when exploring themes for development, whether the selected theme is a familiar subject or foreign subject matter. For instance, even making a choreographic work about the choreographer's family, a topic that is primarily subjective and derivative, will require research, though more so on the 'how' than on the 'what.' On the other hand, a choreographic work that is about, for example, terrorism, will require research on both the 'what' and the 'how.'

*The **research** can be done for couple of reasons. First, it can be for **collecting information** on becoming well acquainted with the subject matter. Second, research can help with **technical aspects** of choreography. For example, research can be for information, movement generation, lighting design, space design etc. I explain to my students of my development process so that they too can adopt a process of their own. (Kiwoo-K-121227-2)*

To research means to increase one's stock of knowledge and to process and utilise this knowledge to devise new applications. There are two main categories of research: the 'what' and the 'how.' 'What' is the division of basic research, and 'how' is the division of applied research. The principles of basic research are to document, discover and interpret to cultivate knowledge. By contrast, the principles of applied research involve assembling theories, methods and techniques that can be applied to practice.

Here, basic research refers to the choreographer gathering knowledge about a chosen theme that is novel to the self for discovery.

*When I locate a theme for choreography, **I research**. It usually takes about one month to three months. It helps to have done the research when you go in to the studio. The students do not have that time of liberty but **I would recommend the need for research, collecting materials and talking to people concerning your theme**. (Hyunsoo-K-121220-2)*

Applied research is carried out to enable practical applications. It involves determining the choreographic methods that can best represent ideas.

I like to collect images and methods in making my ideas come alive.

I apply and research for tools that I have not explored before that which I can utilise in choreography. I always tell my students to explore for ideas that are ***new and challenging****. (Kiwoo-K-121227-2)*

Gaining novelty through research represents two thoughts. First, it refers to the chosen theme, and second, it refers to the chosen choreographic style and/or approach. This research process provides a grounding base for the choreographic work. It also allows student choreographers to advance forward in their choreography, continuously searching for something novel but also seeking a signature identity as a choreographer and assessing what ideas and thoughts provoke them as artists.

Therefore, teachers must teach skills and directions for research and ensure that there is, in fact, a connection between what was discovered and the choreographic work.

② Cultivate Collaboration

Cultivate collaboration is a teaching method that teaches students collaboration within the choreographic process to develop cooperative skills with dancers and other artists. This teaching method is the secondary activator encouraging *novel.*

In fact, choreography cannot be made alone. Many people are involved in completing a work for performance. First, there is the choreographer; furthermore, unless it is a solo danced by the choreographer, there are dancers. Additionally, there are designers (lighting, costume, and set), composers, musicians and the stage production team. Lastly, there is the audience. Ultimately,

choreography is a cooperative work, and the choreographer leads the work.

> *You learn so much by working with somebody else like you learn so much by having a conversation with somebody else I just feel like things I'd never do, I start to do because I feel I get some kind of inspiration from somebody else so I think,* ***hopefully choreographers do it with dancers*** *(Cadence-U-130119-1)*

To choreograph smoothly, the choreographer must excel at collaboration, first with the dancers. The dancers are the expressive medium for choreographers; therefore, they most likely represent the closest collaborative relationship that a choreographer will have. Many choreographers expressed that they work with friends, not dancers. This highlights the need for an intimate relationship between the choreographer and dancers.

> *I use older dancers you know most of my dancers are right now late 30s and 40s and most of them are my* ***friends.*** *They know my personal life; they've been with me through a lot of things. In this respect I stress the* ***importance of the relationship between dancer and choreographer*** *in my classes. (Kenneth-U-130214-1)*

The characteristics of the dancers affect how the choreography is directed and thus affect the end result; therefore, choreographers need to know their dancers well. The participants explained that they teach collaboration between choreographers and dancers:

> *When I choreograph, I want to know more about the character of the dancer and I want to know what's different and interesting about you from the others. I think it is* ***important*** *to sort of* ***find out more about***

> ***them.*** *I tell the students to* ***see who their dancers are in getting to know them as people*** *are important for choreography. (Cadence-U-130119-1)*

The second aspect of collaboration that needs to be considered is that between the choreographer and other artists. In a teaching setting, collaboration teaches the student choreographer much by providing different perspectives in learning.

> *I want them to make a piece but in a really* ***collaborative form****. Some choreographers like to do everything but I think it's always more fun for students to collaborate. Also, you can learn so much by working with somebody else, just like when you learn so much by having a conversation with somebody else. (Cadence-U-130119-1)*

Cadence further explained that the collaborative form of learning also naturally develops communication and cooperation skills through work with other artists; these skills will eventually be required in the field. This method of collaboration allows choreographers to experience different perspectives of various artists in their search for novelty.

Therefore, teachers who *cultivate collaboration* must attend to the relationships that are cultivated during learning and choreographing. The teachers should provide a positive environment in which the students can express themselves freely and respect one another's thoughts and opinions. *Cultivate research* and *cultivate collaboration* can be considered to have a sequential relationship in pursuit of something novel in the choreographic process and final work.

4) Discussion

The fundamental objective of this thesis was to address two misconceptions: 1) that choreographers are born, not educated (Adshead, 1987; Praagh & Brinson, 1963), due to the elusive nature of creativity within choreography, and 2) that choreographers are educated by being choreographed while working as professional dancers (Butterworth, 2004). These misconceptions were clarified by investigating three research questions. The attempts to address the two statements were not intended to challenge or reject them but rather to develop insight into these common statements in the field of choreography to clarify choreography education.

The findings from the first research question provided possible meanings of and improvements on these statements; for instance, 1) choreography can be educated, 2) there needs to be greater awareness of the professional field of choreography education, and 3) the professional field is not the only domain for choreography education. The findings from the second research question support the findings of the first research question in locating the *what* of choreography education and clarify 1) choreographic *techne* and *phronesis*, 2) the relationships both between choreographic *techne* and *phronesis* and among their dimensions and 3) choreographic *phronesis* in choreography education.

Based on the findings addressing the two previous questions, the third and final research question attempted to offer practical results regarding the *how* of choreography education to identify choreographic *phronesis* teaching methods. The findings further distinguished the characteristic nature of teaching methods and practical implementations.

Choreographic *phronesis* teaching methods can be further distinguished based on two characteristics: the teaching methods can be considered mostly indirect, and the teaching continues outside of the classroom. These characteristics exist because *phronesis* is, in essence, wisdom that is necessary to problem-solve within choreographic situations, and there are no codified routes for problem solving (D. Carr, 1999; Pakes, 2009).

Personal identity and its engagement in dance making are critical factors. Therefore, to cultivate these sensibilities, the teaching methods should be indirect, which means that they object to impart, rather than instruct (Oakeshott, 1967), the elements of choreographic *phronesis*. The identified elements characteristically relate to judgement, as opposed to information related to Oakeshott's theory of learning and teaching.

Furthermore, the teaching methods foster learning that continues outside of the classroom; cultivating personal development cannot be separated from dance or life (Bremser, 1999; Franko, 1995; Humphrey & Pollack, 1959). Nevertheless, the expected teaching outcome is an enhancement of the relationship between choreographic *techne* and *phronesis*. Therefore, to implicate the self is to acquire materiality, to unfold is to acquire framing, and lastly, to cultivate is to acquire design and production knowledge to engage in dance making, as shown in <Table 16>.

<Table 16> Expected teaching outcomes of choreographic *phronesis*

Dimension	***Phronesis***	**Teaching methods**	**Expected Teaching outcomes**
1 Choreography in form	Rationality	Implicated	**Materiality**
Instrumental elements	Self-awareness	1. Implicate Observing	
		2. Implicate Questioning	
Compositional elements	Re:story	1. Implicate Appreciating	
		2. Implicate Analysing	
2 Choreography in context	Moral character	Unfolded	**Framing**
Instrumental elements	Self-conception	1. Unfold Reflecting	
		2. Unfold Imaging	
Compositional elements	Memoir	1. Unfold Thematising	
		2. Unfold Mapping	
3. Choreography as metaphor	Situational insight & perception	Cultivated	**Design & production**
Instrumental elements	Self-evaluation	1. Cultivate Discussing	
		2. Cultivate Critiquing	
Compositional elements	Novel	1. Cultivate Researching	
		2. Cultivate Collaborating	

V. Research conclusions and suggestions

1. Research conclusion

This thesis transpired from a deep personal interest in creativity in modern dance choreography. In my youth, I trained to become a ballet dancer, and it was only when I moved on to study modern dance that I realised that choreography can, in fact, be taught. Whether the creativity that sets one choreographer apart from the next can be taught is another issue. Prior to learning choreography or, more exactly, composition, I was always quick to avoid choreography, anxiously assessing myself as lacking creativity. A graduate program in choreography made me realise that there is a fine line between choreographic skills and choreographic creativity, which this thesis terms choreographic *techne* and *phronesis*, respectively.

There is a lack of interest in the small number of choreography programs in Korea (Son, 2007). In Korea, there are 44 colleges with dance departments, but only one school has a specialised choreography education program in its undergraduate program (Park, 2011). The lack of choreography programs in Korea inspired this research, which seeks to understand how the *what* and *how* of choreography can be taught.

This thesis is based on Pakes's (2009) theory of choreography knowledge, which discusses *techne* and *phronesis.* In searching for choreographic *techne* and *phronesis,* this thesis attempted to challenge two statements: 1) that choreographers are born, not educated (Adshead, 1987; Praagh & Brinson, 1963), and 2) that choreographers are only educated by being choreographed as professional dancers (Butterworth, 2004).

Three research questions were created to guide this thesis. The first research question examined choreographers' educations, developmental stages and significant influences in the process of becoming choreographers to illuminate how and when they received their choreography education. The second research question more deeply explored how to distinguish the components of choreographic *techne* and *phronesis* as educational content for choreography to better understand the boundaries of choreography education. Lastly, the third research question explored teaching methods for choreographic *phronesis* to clarify the feasibility of choreographic *phronesis* in practice and to encourage creative modern dance choreographers.

Through this research, it was demonstrated that choreography can be taught when considering the four types of creativity: *mini-c*, *little-c*, *Pro-c* and *Big-C* (Craft, 2000; H. Gardner, 1993; Kaufman & Beghetto, 2009). Choreography is fundamentally a creative act (Pakes, 2009), meaning that one's creativity is engaged during the choreographic process. Based on this consideration, this research found that choreographers can be taught to produce *mini-c* and *little-c* choreography and may even initiate Pro-c choreography.

Within this context, it was also concluded that choreography can be taught in various environments and does not need to be confined to the professional dance field or to learning from working with choreographers as a dancer because the components of choreographic *techne* and *phronesis* necessary for choreography extend beyond the domain of the professional dance field.

Second, the key to this thesis was the identification and clarification of choreographic *phronesis*. Choreographic *phronesis* is considered to be the development of the self. It can be interpreted using

Csiksenmihalyi's systems theory; first, choreographic *phronesis* is illustrated to be the person, or the choreographer engaged in dance making. Second, in choreography, choreographic *phronesis* has an interdependent relationship with choreographic *techne*. Lastly, the theory refers to creativity as the element that links choreographic *phronesis* to choreographic *techne*.

Third, the teaching methods identified for choreographic *phronesis* are mainly indirect teaching methods; choreographic *phronesi*s involves more judgement than information, in accordance with Oakeshott's (1967) theory of learning and teaching. It was also found that teaching choreographic *phronesis* is a continuous learning process outside of the classroom; it must continue in students' outside lives in order for students to develop the traits necessary for creative choreographic personal development.

In conclusion, awareness of the importance of choreography to modern dance and of its continued survival needs to be acknowledged and recognised (Reynolds & McCormick, 2003). Furthermore, such awareness of choreography education and of its possibilities needs to be strengthened to improve choreography education in Korea.

2. Research suggestions

This section discusses future research and the possible implications of this thesis's findings, which are focused on choreographic *phronesis* and choreography education.

1) Suggestions for future research

Based on this thesis, three possible future research topics have been determined. First, further theoretical research on choreographic *phronesis* and its relationship to creativity is necessary. This research is only a basic attempt at research on choreographic *phronesis*. Although the results were validated through peer-debriefing, there are still limitations to this study, and the results must be strengthened by further theoretical support from various perspectives.

Second, program development of choreographic *phronesis* education is necessary. This thesis proposed the components of choreographic *techne* and *phronesis*, which were further divided into several stages of development, as choreographic educational content. However, within this thesis, these concepts are only suggested implications. For possible implementation in a classroom context, a program model for teaching choreographic *techne* with a focus on choreographic *phronesis* must be developed. Furthermore, students' levels upon entry into the program need to be further clarified to develop a choreographic *phronesis* program model that will meet their needs. The developed program aims to aid and provide a guide to instructors teaching choreography, with the objective of cultivating creative choreographers.

Lastly, further research on the program's implementation will be

necessary after a program has been developed to examine problems and possible improvements. Theoretical research and program development on choreographic *phronesis* may be challenging to implement. To bridge the gap between theory and practice, it is vital to pursue research on the program's implementation. Therefore, using the three research questions presented above, the choreographic *phronesis* that was identified and explored in this thesis can be further validated.

2) Suggestions for practical implementation

This thesis addressed the common misconception that choreographers are born and not made. The findings of this research open the possibility of choreography education aimed at nurturing creative choreographers through choreographic *phronesis*. However, for practical implementation, one additional issue requires clarification. The primary issue of importance for the practical implementation of choreography education is distinguishing those individuals who are qualified to teach choreographic *phronesis*. Consequently, teacher standards and qualifications need to be identified to distinguish who is qualified to teach this subject. Doing so will then provide the foundation for teacher education.

A NACCE (1999) report indicated that to promote and nurture creativity in students, teachers' creative abilities need to be engaged. Thus, a question needs to be posed regarding whether teachers of choreographic *phronesis* are choreographers who produce Pro-c type creativity work or dance educators. Therefore, it is fundamental to first unite researchers, educators and choreographers to identify those individuals who can best teach choreographic *phronesis* before any

teacher education program can be implemented. The nature of choreography, which is resistant to codification, may require diverse perspectives and specialists to cultivate the next generation's creative choreographers. Thus, this thesis concludes by asking who the *phronimos* (Kristjansson, 2005) is, that is, who is the choreography teacher with the ability to engage both choreographic *techne* and *phronesis* in choreography education to cultivate creative choreographers?

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국문초록

현대무용 안무가는 어떻게 교육되어지는가?

-안무 프로세시스 구성요소 탐색-

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본 연구는 현대무용 안무 교육에서, 창의적인 안무가를 길러내기 위한 교육내용과 방법을 탐색하는 데에 궁극적인 목적이 있다. 이를 통해 안무가 교육의 필요성을 부각시키고, 안무가도 교육될 수 있음을 밝히고자 하였다. 이를 위해 안무가들의 교육과정, 발달과정 그리고 창의적인 안무를 위한 영향 요인을 경험적으로 탐색하였으며, 창의적인 안무교육의 내용과 그에 맞는 효과적인 교수방법을 도출하였다.

본 연구의 이론적 배경으로 아리스토텔레스의 실천적 지식, 현대무용, 안무, 창의성 관련 이론을 살펴보았으며, 특히 아리스토텔레스의 지식이론인 테크네(기술)와 프로네시스(실천적 지혜)는 창의적인 안무 교육내용과 교수방법을 도출하는 데에 이론적 근거로 활용하였다. 연구의 방법론으로는 질적연구방법을 채택했으며, 후기실증주의의 패러다임을 중심으로 진행하였다. 논리와 기법에 있어서 통합적인 관점을 취하였으며, 현상학적 접근과 근거이론 접근을 사용하였다.

연구의 결과는 다음과 같다. 첫째, 현대무용 안무가의 교육과정은 크게 두 개로 분류된다. “학사중심과정”과 “석사중심과정”이 바로 그것이다. 각 과정은 세 가지의 단계로 형성되며, “학사중심과정”은

“학부무용교육”, “무용수”, 그리고 “안무가”의 단계로 이루어지며, “석사과정중심” 은 “무용수”, “석사무용교육”, 그리고 “안무가”의 단계로 이루어진다. 더 나아가 이 세 가지의 단계는 안무가의 인식의 발달과정으로 해석될 수 있으며, 이는 안무가의 지식 형성에 영향을 미치는 요인으로 작용했음을 알 수 있다.

둘째, 안무의 창의적인 교육내용을 아리토텔레스의 테크네와 프로네시스로 살펴 보았을 때, 안무 테크네와 프로네시스는 크게 세 가지의 차원으로 분류된다. “안무 공식”, “안무 내용”, 그리고 “안무 영감”이 바로 그것이다. “안무 공식”은 가장 기초적인 차원으로서 안무를 하는데 요구되는 가장 기본적인 방법들을 배우는 차원이다. “안무 내용”은 중급 차원으로서 안무를 하기 위해 필요한 주제들을 배우는 차원이다. 마지막으로, “안무 영감”은 가장 고급 단계로 기초, 중급 단계를 거쳐야 하며, 안무의 기본적인 형식에서 벗어나 개인의 안무 방법들을 발달 시킬 수 있는 방법들을 배우는 차원을 의미한다.

마지막으로, 교육내용을 토대로 하여 효과적인 안무 프로네시스 교수방법에는 “영향”, “양성,” 그리고 “함양”이 있는 것으로 나타났다. 안무 프로네시스는 궁극적으로 개인의 발달을 도모하기 위함이며, 각 단계마다 그에 적합한 교수방법이 적용되고 있음을 알 수 있다. 첫째로 “영향”은 학생 안무가들의 “관찰력”, “호기심”, “감상력”, 그리고 “분석력”에 영향을 미치는 교수방법이다. 둘째로, “양성”은 학생 안무가들의 “성찰력”, “상상력”, “주제화”, 그리고 “구조력”을 양성하는 교수방법이다. 마지막으로, “함양”은 학생 안무가들의 “논의력”, “비판력”, “탐구력”, 그리고 “협동력”을 함양하는 교수방법이다.

이상의 연구 결과에 대한 심층적 해석을 통해 다음과 같은 결론을 내릴 수 있다. 첫째, 창의적인 안무가는 가르칠 수 있다고 볼 수 있으며, 네 가지의 창의성을 토대로, 미니-창의성 (*mini-c*), 그리고 리틀-창의성 (*little-c*) 수준의 안무는 분명 가르쳐 질 수 있다고 본다. 나아가, 창의적인 안무교육을 통해 프로-창의성 (*Pro-c*) 수준으로

이어 줄 수 있을 것이라고도 사료된다. 둘째, 창의적인 현대무용 안무교육은 무용수로서 안무를 행할 때 외에 다른 환경에서도 안무교육이 이루어질 수 있다. 셋째, 현대무용 안무 프로네시스는 자기계발의 성격을 지니며, 더 나아가 안무 테크네와 어울려지면서 창의성을 발현하는 요소로 작용한다. 마지막으로, 현대무용 안무교육적 구성요소인 안무 프로네시스의 교수방법은 특징적으로 간접적인 교수방법이며 수업 내뿐만 아니라, 수업 외에서도 이루어질 수 있다.

마지막으로 향후 연구와 실천을 위해 다음과 같이 제언한다. 연구를 위해서는 첫째, 현대무용 안무교육의 내용과 교수방법에 대한 보다 심도 있는 이론적 논의가 이루어져야 한다. 둘째, 교육내용으로서 안무 프로네시스가 현장에서 적용 가능한지에 대한 검토가 이루어져야 한다. 마지막으로 안무 테크네와 프로네시스와 관련한 구체적인 안무교육 프로그램 개발이 필요하다. 또한 실천을 위해서는 현대무용 안무교육을 시행할 수 있는 교육자의 기준 설정이 선행되어야 할 것이며, 이를 위한 교사 교육이 마련되어야 할 것이다.

주요어 : 현대무용, 안무, 안무 프로네시스, 안무 테크네, 창의성, 무용교육
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