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# Exploration of the New Way to Use Recessive Educational Resources in Ideological and Political Education in Colleges and Universities

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## Abstract:

Within the scope of ideological and political work in higher education, potential educational resources—hidden educational paths play an indispensable role. Compared with the direct and obvious form of curriculum teaching, recessive educational resources penetrate students' daily lives more subtly and continuously, quietly encouraging students to establish positive ideas and social responsibility awareness. This paper systematically analyzes the characteristics of recessive educational resources and the challenges encountered in the practice of ideological and political education in colleges and universities and puts forward innovative strategies.

## Keywords:

Recessive education  
Ideological and political education  
Application path

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## 1. Introduction

The continuous progress of society has brought new challenges and opportunities to the field of ideological and political education in universities <sup>[1]</sup>. Although traditional explicit education plays a role in guiding students to establish correct values, its influence is often limited <sup>[2]</sup>. In contrast, as a silent educational force, recessive educational resources continue to impact students' daily lives and have a value that cannot be underestimated in improving students' ideological and political literacy.

## 2. Characteristics of recessive educational resources

### 2.1. Imperceptible

One of the characteristics of potential educational assets is their inadvertent educational power, which is reflected in the small details of daily life and long-term immersion, and has a subtle educational effect on students <sup>[3]</sup>. Factors such as cultural atmosphere, architectural design, and school motto in institutions of higher learning will gradually penetrate students' values and behavior patterns. Compared with direct and specific classroom teaching, students often do not realize the educational significance

in the process of receiving these educational resources.

## **2.2. Long-term performance**

The educational effect of potential educational factors is often not immediately apparent, but through continuous contact and the edification process, the long-term influence is gradually planted in students<sup>[4]</sup>. This long-lasting effect allows these underlying educational factors to continue to release energy in students' learning careers and personal development. Cultural festivals, traditional festivals, and inspirational stories of alumni in institutions of higher learning, for example, may still have an imprint on students' values and behavior patterns after a long time<sup>[5]</sup>.

## **3. Problems in the application of recessive educational resources in ideological and political education**

### **3.1. Insufficient development and utilization of recessive educational resources**

At present, many institutions of higher education face a significant problem in the field of ideological and political education: insufficient development and application of potential educational resources, especially recessive educational resources<sup>[6]</sup>. Although campus culture, social practices, and events on and off campus are rich in underutilized educational potential, these valuable resources often suffer from systematic exploration and full use<sup>[7]</sup>. At the same time, educational practitioners devote more attention to explicit educational resources in daily teaching activities, inadvertently ignoring the great value contained in implicit educational resources, resulting in insufficient integration of these resources in ideological and political education practice, limited scope of application, and failure to fully display their educational influence.

### **3.2. Difficulty evaluating the educational effect of recessive educational resources**

Since the characteristic of recessive educational resources lies in their subtle influence, their educational effectiveness is often difficult to be directly quantified. This evaluation difficulty challenges educators in planning and implementing ideological and political

education programs, making it difficult to accurately assess the actual effectiveness of these resources<sup>[8]</sup>. Due to the limitation of evaluation methods, it is difficult for educators to adjust and optimize the application strategy of recessive educational resources by relying on specific quantitative data or immediate feedback, which indirectly restricts the efficient release of these resources in the field of ideological and political education.

### **3.3. Low awareness of recessive educational resources among students**

For recessive educational resources, students' awareness level is generally low, which hinders the full effectiveness of these resources in the field of education<sup>[9]</sup>. Many students are not fully aware of the existence and importance of recessive educational resources, lack a deep understanding of their educational potential, or even turn a blind eye to the implicit ideological and political education implications such as campus cultural activities and traditional festival activities, which is partly due to the hidden nature of these educational resources<sup>[10]</sup>.

## **4. A new way to use recessive educational resources in ideological and political education in colleges and universities**

### **4.1. Constructing campus culture and environmental atmosphere**

The campus culture and environmental atmosphere in institutions of higher learning constitute an important part of the hidden educational capital and exert far-reaching influence<sup>[11]</sup>. Unfortunately, in the process of shaping campus culture, many colleges and universities often lack a holistic design and fail to fully tap their inherent potential in the field of ideological and political education. Colleges and universities should be committed to strengthening the construction of campus culture, naturally integrating these hidden educational elements into the campus ecology, and creating a ubiquitous educational atmosphere<sup>[12]</sup>.

The specific measures cover the optimization and upgrading of the physical environment of the campus, involving the design of architectural style, landscape layout, and sign guidance system, aiming to convey positive values and profound ideological and political

implications. For example, in areas such as the school history memorial hall and the school motto stone tablet, exhibitions and detailed explanations are used to present the glorious historical evolution and fine traditions of the school, indescribably stimulating students' love for the school and sense of social responsibility. In addition, regular planning and implementation of campus activities with educational significance is a key strategy to enhance campus culture. Institutions of higher learning can rely on the background of important historical nodes and traditional cultural festivals to hold red culture commemorative activities, alumni experience exchange meetings, culture and art festivals, etc., in order to enhance students' cognition of social history and cultivate national self-esteem and social responsibility. Thus, higher education institutions can make full use of the potential educational resources of campus cultural ecology and environmental atmosphere, and promote ideological and political education to naturally integrate into students' daily learning and life, so as to achieve the effect of education imperceptibly.

#### **4.2. Strengthening social practice and volunteer service**

Participation in social practice and volunteer service is an important way for college students to contact and experience social reality and enrich their life experience, and it also constitutes the carrying medium of invisible educational resources <sup>[13]</sup>. Through these activities, students can penetrate the grassroots of society, experience the current social situation, and then stimulate a strong sense of social responsibility and historical mission. In spite of this, in the current practice of integrating social practice with ideological and political education in higher education institutions, there are still challenges such as the uniformity of practice mode and insufficient combination of practical activities and ideological and political education content <sup>[14]</sup>. In view of this, colleges and universities urgently need to strengthen the overall planning and guidance of social practice activities and volunteer services to ensure that they can be organically embedded in the overall framework of ideological and political education, so as to achieve the ideal teaching and learning effect.

Specifically, when planning social practice courses,

institutions of higher learning can focus on topics that are closely related to national policy guidance and social concerns, such as rural revitalization strategy, poverty alleviation and development measures, and ecological and environmental protection. Through these practical activities, students can not only gain insight into the country's development blueprint and the actual demands of society, but also experience the responsibility of being a member of society in actual operations. For example, when students are involved in rural education support or poverty alleviation projects, they can personally experience the reality of life and the current situation of education at the grassroots level, and have a strong resonance in their inner world, thus strengthening the sense of responsibility and the call of duty to contribute to society. In addition, volunteering is another effective use of invisible educational resources. By encouraging students to participate in community service, environmental protection, social assistance, and other volunteer work, the school aims to lead students to cultivate dedication to altruistic actions and enhance their awareness of social responsibility. Through these experiences of social practice and volunteer service, students can get the baptism of ideological and political education in a real social environment, and enhance their ideological and political literacy and social responsibility.

#### **4.3. Utilizing new media and network platforms**

The evolution of information technology makes new media and network platforms the key field of ideological and political education in higher education, and also a major source of potential educational resources <sup>[15]</sup>. In spite of this, colleges and universities are currently faced with several limitations in the application of these new media and network platforms, which are specifically reflected in the uniformity of content presentation, the lack of interactivity, and the separation from students' daily lives <sup>[16]</sup>. In view of this, it is urgent for colleges and universities to explore new strategies for implementing ideological and political education through new media and network platforms in a pioneering way, and adopt a variety of forms and contents, so as to align ideological education work more closely to students' actual life and individual needs.

As a first step, higher education institutions can adopt



new media means such as WeChat public accounts, short video platforms, and online forums to promote diverse forms of ideological and political education materials. For example, by creating short videos that combine the core of ideological and political education with students' attention to current affairs and popular culture, the appeal and infectivity of ideological and political education content can be enhanced. In addition, schools should develop and promote ideological and political education online courses and online learning systems, giving students the right to choose and learn independently. Online education environment makes learning unlimited, students can participate in learning at any time, and be deeply involved in the course through online communication, testing, and other ways. This flexible learning mode not only fits the personalized learning needs of students but also promotes the cultivation of independent learning skills and responsibility. Through the integration of new media technology and network education platforms, schools can make hidden education resources naturally penetrate

students' daily learning and life, making ideological and political education more flexible and interactive, thus greatly improving its actual effect and social impact.

## 5. Conclusion

In the field of ideological and political education in colleges and universities, potential educational resources show their unique advantages and great value. Through scientific exploration and effective use of these resources, we can effectively make up for the defects of explicit education and promote the overall growth of students' ideological and political literacy. Looking forward to the future, colleges and universities need to continue to explore and practice such novel approaches to further enhance the application efficiency of potential educational resources, make their influence in the field of ideological and political education more significant, and provide strong support for the comprehensive development of students.

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# A Comparative Study of Eugene Nida's and Lin Yutang's Translation Theories with an Examination of Lin's *Six Records of a Floating Life*

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## Abstract:

Eugene Albert Nida proposed “Functional Equivalence” as a translation principle, emphasizing that the version’s reception by readers should closely align with the source text’s effect on its readers. Lin Yutang introduced the triple translation principle of “Faithfulness, Smoothness, and Beauty,” advocating for translation as an art. Both Nida and Lin have significantly influenced Chinese translators. However, their distinct eras, cultural contexts, and life experiences have led to evident differences in their translation theories. This study, intended to facilitate a deeper understanding and practical application of their ideas, holds both theoretical and practical significance.

## Keywords:

Eugene Albert Nida  
Lin Yutang  
Translation principles  
Comparative study

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## 1. A comparative study of Lin Yutang's and Nida's translation theories

### 1.1. Similarities in Lin Yutang's and Nida's theories

#### 1.1.1. Consistency of “fidelity, smoothness” and “functional equivalence”

Translation involves transmitting information from one language to another, making the extent to which information is conveyed a central concern in translation research. Both Eugene Albert Nida's “functional equivalence” and Lin Yutang's “faithfulness and fluency” prioritize the effective transmission of the source text's

original meaning into the target language <sup>[1]</sup>.

Nida's definition of “dynamic reciprocity” emphasizes that “translating means translating meaning.” His concept of “dynamic equivalence” focuses on ensuring that the translated meaning corresponds to the original, aiming for equivalent reception of information between source and target texts. Similarly, Lin's notion of “feeling-tone” aligns with Nida's “expressive factor.” Both scholars stress that translation not only conveys meaning but also ensures that the target text reproduces the effect of the source text. Only by achieving this can a translation meet the standards of “fidelity, smoothness,

and beauty” while fulfilling the goal of “closest natural equivalence.”

### 1.1.2. Consistency in their understanding of form

Nida argued that the best translations should not read like translations and that a rigorous translator must seek the closest natural equivalence. He emphasized that because languages differ in form, adaptations in form are necessary to preserve content. The extent of these adaptations depends on the linguistic and cultural gaps between the source and target languages <sup>[2]</sup>. Here, “form” refers to the formal features of the language, which are typically arbitrary and conventional.

In his essay *On Translation*, Lin distinguished between two types of literary works: those rooted in the author’s experience and thought, and those grounded in language itself. Both Nida and Lin recognized the importance of form in translation. Nida contended that translation is always possible unless the form is essential for conveying the message. Lin similarly acknowledged that some literary works are intrinsically tied to the language in which they are written.

## 1.2. Differences between Lin Yutang’s and Eugene Nida’s theories

### 1.2.1. Literary-oriented vs. linguistic-oriented

The formation of any translation theory is shaped by its historical and cultural context. Nida’s translation theory is rooted in linguistic research and emphasizes the communicative function of the translated language. He argued that preserving the content of the message often necessitates changes to its form. This focus on linguistic factors reflects Nida’s belief that “any message that can be conveyed in one language must also be conveyed in another,” a perspective likely influenced by his work in Bible translation, where he aimed to make God’s message accessible in all languages <sup>[3]</sup>.

In contrast, Lin, as a writer and translator, prioritized the communication of aesthetic concepts in literary translation. His principle of “faithfulness, fluency, and beauty” places significant emphasis on the aesthetic value of a text. Lin believed that translation should be regarded as an art form, with the conveyance of aesthetic qualities as a critical task for translators <sup>[4]</sup>. Consequently, the divergent focuses of their translation

theories—linguistic versus literary—stem from their respective backgrounds and areas of expertise.

### 1.2.2. Traditional study approach vs. scientific study approach

Nida introduced scientific methods into translation studies, grounding his theories in contemporary developments in linguistics, communication theory, information theory, semiotics, and anthropology. He argued that the translation process could be described scientifically, much like linguistics is classified as a descriptive science. According to Nida, transferring information between languages can be systematically analyzed and understood <sup>[3]</sup>.

Both Nida and Lin sought to address the longstanding debate between “direct translation” and “literal translation.” Nida resolved this debate by proposing “dynamic equivalence,” shifting the focus from a strict comparison of source and target texts to the reader’s reaction. This provided a practical standard for evaluating translations.

Lin, on the other hand, rejected both “direct translation” and “literal translation” as traditional methods, advocating for a single, appropriate approach to guide translation activities. However, his perspective lacked a specific methodology, resulting in a more subjective and less standardized view of translation. This subjectivity makes it challenging to use his approach as an objective guide for translation practices <sup>[5]</sup>.

## 2. Appreciation of Six Records of a Floating Life

### 2.1. Lin Yutang’s view of literature and translation

Lin believed that the ideal prose is one that embodies “the natural rhythm of language.” He creatively translated the Western concept of humor into the Chinese term “幽默” (humor) and, throughout his life, maintained an artistic paradigm characterized by a conversational style, leisurely humor, and a Taoist spirit. This approach reflected his view of literature as a medium for expressing spirituality and light-heartedness. As Lin stated, “A faithful version will not only convey the meaning of the source text, but also its spirit. The

version should be faithful to the spirit of the words and their implications. It's not possible to achieve absolute faithfulness" (On Translation, 1933:14).

Lin's writing transcends reality, embodying a liberal spirit and the wisdom of "seeing the world with a warm heart and cold eyes." While he explores themes of confronting life, his work avoids bleakness. Similarly, his discussion of transforming cultural identity refrains from criticism or attacks. Viewing the world's troubles from a detached perspective, Lin captures their comical and absurd aspects, ultimately pursuing spiritual enlightenment to achieve an ideal state of mind <sup>[6]</sup>.

Lin's translations are characterized by accessibility, avoiding excessive jargon to ensure comprehensibility for readers with moderate cultural backgrounds. He employed poetic and evocative language, describing nature with phrases such as "chanting with the wind," "seeing the clouds," "hearing the rain," "enjoying the snow," "gathering the moon," "admiring the mountains," and "playing with the water." This approach infused delicate and moving Oriental moods into his writing, contrasting the fast-paced and competitive modern Western lifestyle.

Rejecting philosophical abstractions and political slogans, Lin's writing style achieved a harmonious blend of the elegant and the vulgar, free from pedantry. He sought to attract the ordinary toward refinement and elevate refinement to meet the ordinary, thus unifying both elements. His principles of "Lightness," "Timelessness," "Sweetness," "Spirituality," and "Leisure" collectively defined his notion of "Beauty."

## 2.2. The selective adaptation of the original text

*Six Records of a Floating Life* is an autobiographical essay written by Shen Fu during the Qing Dynasty, consisting of four surviving volumes: *Boudoir Records of Happiness*, *Leisure Records of Interest*, *Troubled Records of Sorrow*, and *Quick Records of Wanderings*. The book chronicles the author's marital life, family changes, leisure activities, and his observations and experiences during travels. It is interspersed with vivid depictions of mundane yet fascinating details of home life and travel anecdotes. However, capturing the unique charm and unconventional nature of this work in English is a challenging task that not all translators can accomplish <sup>[7]</sup>.

Lin began his translation of *Six Records of a Floating Life* in 1935. The protagonists, Mr. and Mrs. Shen Fu, were ordinary yet refined individuals who did not achieve significant acclaim. Nevertheless, they cherished life, found joy in nature's beauty—mountains, forests, springs, and rocks—and explored picturesque destinations despite their modest means. Their life, described by the hostess Yun as one of "rice and cloth, and a lifetime of happiness," was regarded by Lin as a rare treasure. Lin himself outlined his vision of an ideal life: a study for uninterrupted work, a family providing freedom and comfort, the liberty of a casual home, a circle of close friends, a skilled cook specializing in vegetable dishes, a valuable collection of books, some Ming Dynasty novels, and a garden adorned with bamboo trees and plum blossoms <sup>[8]</sup>. His ideals closely mirrored the free, leisurely, and unrestrained lifestyle portrayed in Shen Fu's writing.

Lin's philosophy of life is most notably reflected in his literary creation, particularly through his "spirituality theory." He asserted:

*"Each person has his own individuality, and the literature in which this individuality is freely expressed without restriction is called spirituality."*

Elaborating on the characteristics of "spirituality," Lin added:

*"The essential word in spiritual literature is 'truth.' Expressing one's individual spirit leads to truth; achieving truth resembles a ceaseless source of flowing water—unstoppable, day and night. Matters of great importance or minor joys and sorrows can all be articulated with pen and ink. Every sentence must be true, and every sentence should be recitable. The language should not strive for eccentricity but must retain natural elegance, aiming not merely for clarity but achieving it effortlessly."* <sup>[2]</sup>

It is evident that Lin's concept of "spirituality" aligns with the philosophy of open-mindedness, detachment from fame and fortune, optimism, and contentment embodied in *Six Records of a Floating Life*.

## 2.3. The adaptive selection of the translators to the translated text

### 2.3.1. Dimension of the language

The adaptive choice of language dimension refers

to the translator's "adaptive choice of language form transformation" in various aspects and levels of translation. When Lin discussed the principle of translation, he emphasized that translation should be based on the sentence, rather than the word. According to Lin, the sentence is a structured and organized unit, with the words within it coherently integrated<sup>[9]</sup>.

For example:

*"... then put away the little stone incense tripod and tried to crawl in. The shrine was, however, too small for my body by half and managed to sit on the ground, leaving my legs outside. I turned my traveling cap round, using the back to cover my face, and thus sat there listening with my eyes closed, but all I could hear was the whistling of winds blowing by."*<sup>[5]</sup>

This passage describes the scene in which Shen Fu gets lost while searching for his relatives and spends the night in a shrine. The original text primarily consists of short sentences with few connecting words, arranged in a logical sequence of actions and events. By contrast, English is an analytical language that often reflects tense and clarifies logic through grammatical structures such as morphology, word order, and related words. Therefore, applying the structure of Chinese run-on sentences directly to English would create reading difficulties.

As a translator proficient in English grammar, Lin skillfully adds conjunctions such as "and," "however," "thus," and "but," as well as participial phrases like "leaving my legs outside," "using the back," "listening with my eyes closed," and prepositions such as "away," "in," "for," "on," and "with." These additions make the discourse more natural, logical, and coherent<sup>[10]</sup>. Although the word "shrine" does not appear directly in the original text, Lin adds it to clarify the location, using "however" afterward to convey the transitive relationship, emphasizing the limited space and the resulting discomfort.

In the original, Shen Fu describes his posture by stating: "with the wind hat on back to cover his face, sitting halfway in the middle and out on his knees." Lin cleverly adapts this to "sitting halfway in the middle and out on his knees," where the former represents the cause and the latter the effect. The phrase "using the back to cover my face" is transformed into "all I could hear was the whistling of winds blowing," seamlessly integrating the sentence

structure to achieve logical clarity and fluent articulation. This makes the translation more fluent and natural.

### 2.3.2. Dimension of the culture

The adaptive choice of cultural dimension requires translators to focus on conveying and interpreting bilingual cultural connotations during the translation process. *Six Records of a Floating Life* contains numerous culturally specific terms that carry a strong Eastern flavor. In the 1930s, Western countries were undergoing industrialization, and many people's minds were overwhelmed by material pressures. In his translation, Lin sought to preserve as much of the original's unique Chinese cultural characteristics as possible, aiming to introduce Western readers to the full depth of Eastern aesthetic heritage<sup>[12]</sup>.

For example:

*"After the drinking of the customary twin cups between bride and groom, we sat down together at dinner..."*<sup>[5]</sup>

The "twin cups" refer to an ancient Han Chinese wedding ceremony in which the bride and groom drink together in the bridal chamber. Lin does not merely gloss over this ritual; instead, he provides a detailed explanation, allowing English-speaking readers to fully experience this unique Eastern wedding custom<sup>[13]</sup>.

### 2.3.3. Dimension of communication

In contrast to linguistic and cultural adaptation, communicative adaptation focuses on whether the communicative intent of the original text is faithfully conveyed in the translation<sup>[14]</sup>.

For example:

*"While we were thus bandying words about, it was already midnight."*<sup>[5]</sup>

The term "leak" in the original refers to a "funnel," a timekeeping instrument commonly used in ancient times. In this context, "three leaks" indicates that it was midnight. Lin adapts the term to "midnight" to ensure the communicative intent is preserved while making the translation more accessible to the target audience<sup>[15]</sup>.

## 3. Conclusion

In summary, a comparative study of Eugene Nida's



and Lin Yutang's views on translation reveals that each perspective has its strengths and weaknesses. Lin, as an outstanding writer and translator, approached translation from a literary standpoint. His view is deeply rooted in traditional Chinese aesthetics and literary criticism, emphasizing the transmission of aesthetic elements in the translation of literary works. These translation ideas have positively impacted the high-quality translation of numerous literary works.

Lin's decision to translate *Six Records of a Floating Life*, a work that aligns with his cultural values, fully reflects his adaptation to the ecological environment of translation. Furthermore, Lin employs various translation strategies, such as alienation and naturalization, across linguistic, cultural, and communicative dimensions. This approach effectively fulfills the communicative function of translation while also promoting Eastern culture.

### Disclosure statement

The authors declare no conflict of interest.

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# Research on the Role of Health Industry Development in Promoting Rural Revitalization

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## Abstract:

The development of the health industry is a crucial factor in promoting rural revitalization, as it directly impacts the well-being and economic stability of rural communities. This paper investigates the current state of the health industry in rural areas, identifying key challenges such as inadequate infrastructure, limited access to healthcare services, and the scarcity of skilled healthcare professionals. The study aims to explore effective strategies to leverage the health industry to enhance rural development. By analyzing various case studies and data from rural regions, the research highlights successful models and practices that have contributed to the growth of the health sector in similar settings. The findings suggest that integrating modern healthcare technologies, improving healthcare accessibility, and fostering public-private partnerships are essential strategies to overcome existing challenges. Additionally, the paper emphasizes the importance of government support and policy reforms in facilitating these changes. The conclusion synthesizes the insights gained from the study, offering practical recommendations for policymakers and stakeholders to implement sustainable health industry practices that align with the goals of rural revitalization. Future research directions are suggested to further explore innovative solutions and assess their long-term impacts on rural communities.

## Keywords:

Health industry  
Rural revitalization  
Healthcare accessibility  
Public-private partnerships  
Policy reforms

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## 1. Introduction

The health industry has increasingly been recognized as a pivotal element in the overarching framework of rural revitalization. This paper seeks to explore the intricate relationship between the development of the health industry and its impact on rural communities, particularly

in enhancing their socio-economic conditions. The emerging concept of the “big health industry” underscores a comprehensive approach that transcends traditional medical care, encompassing preventive healthcare, wellness, and environmental health, all of which are integral to the sustainable development of rural

areas <sup>[1]</sup>.

Historically, rural areas have faced significant challenges in accessing quality healthcare services. The inadequacy of healthcare infrastructure, the shortage of skilled healthcare professionals, and limited access to advanced medical technologies have collectively hindered the well-being of rural populations. Consequently, these communities often experience higher morbidity and mortality rates compared to their urban counterparts. Addressing these disparities is essential not only for improving health outcomes but also for fostering economic stability and growth in rural regions <sup>[2]</sup>.

The theoretical foundation for integrating the health industry into rural revitalization is well-established. Existing literature emphasizes the importance of holistic development strategies that consider health as a crucial component of socio-economic progress. In line with the principles of urban-rural integration, the development of the health industry in rural areas can lead to the equitable distribution of resources, enhancing both health and economic outcomes. The potential for the health industry to catalyze rural development lies in its ability to create employment opportunities, stimulate local economies, and improve the quality of life for rural residents.

This research identifies several key objectives <sup>[3]</sup>. First, it aims to assess the current state of the health industry in rural areas, highlighting the persistent challenges that impede its development. By examining the existing infrastructure, workforce limitations, and technological gaps, the study seeks to provide a comprehensive overview of the barriers to healthcare access and quality in rural communities. Second, the research intends to explore innovative strategies that leverage the health industry to promote rural revitalization effectively. This includes examining successful models and practices from various rural settings that have demonstrated the potential to enhance healthcare accessibility and quality <sup>[4]</sup>.

Furthermore, the study will investigate the role of modern healthcare technologies and public-private partnerships in overcoming existing challenges. The integration of digital health solutions, telemedicine, and mobile health units holds promise in bridging the urban-rural healthcare divide. By connecting rural areas with urban medical resources, these technologies can

enhance diagnostic and treatment capabilities, ultimately improving health outcomes in remote locations. Additionally, fostering partnerships between government, private sector, and non-governmental organizations can facilitate resource mobilization and capacity building, vital for the sustainable growth of the health industry in rural settings <sup>[5]</sup>.

The importance of government support and policy reforms cannot be overstated in this context. Effective policy frameworks are essential for creating an enabling environment that encourages investment in rural healthcare infrastructure and services. The research will analyze current policies and propose recommendations for reforms that align with the goals of rural revitalization <sup>[6]</sup>. By prioritizing health in rural development agendas, policymakers can ensure that the health industry becomes a driving force for economic and social progress in these areas <sup>[7]</sup>.

In conclusion, the introduction sets the stage for a comprehensive exploration of the health industry's role in rural revitalization <sup>[8]</sup>. By addressing the research background and objectives, this chapter lays the groundwork for subsequent sections that will delve deeper into the challenges, strategies, and implications of health industry development in rural settings <sup>[9]</sup>. Through a detailed analysis of case studies and empirical data, the paper aims to provide actionable insights for stakeholders seeking to harness the potential of the health industry to transform rural communities <sup>[10]</sup>.

## **2. Current status and challenges of the health industry in rural areas**

### **2.1. Overview of the health industry in rural regions**

The health industry in rural regions represents a complex and multifaceted sector, essential for the transformation and revitalization of rural communities. Historically, rural areas have encountered numerous obstacles in developing a robust health industry, primarily due to their geographical isolation, limited economic resources, and lack of infrastructure. The notion of the “big health industry” extends beyond mere healthcare provision, encompassing wellness, preventative measures, and environmental health, all of which are crucial for

sustainable rural development. This comprehensive approach seeks to address the unique health challenges faced by rural populations while promoting broader socio-economic growth.

In rural regions, healthcare services often suffer from a lack of adequate infrastructure. Many rural health facilities are outdated, under-equipped, and unable to provide a full range of medical services. This inadequacy is compounded by the scarcity of healthcare professionals willing to work in rural areas. The rural healthcare workforce is often characterized by an insufficient number of trained doctors, nurses, and specialists, leading to increased workloads and decreased quality of care. The disparity in healthcare accessibility between rural and urban areas is further exacerbated by limited access to advanced medical technologies. Rural health facilities frequently lack the technological resources necessary for accurate diagnostics and effective treatment, putting rural populations at a significant disadvantage.

Furthermore, the health industry in rural areas is hindered by economic challenges. Many rural communities face economic instability, with lower average incomes and higher poverty rates compared to urban centers. This economic disparity makes it difficult for rural residents to afford healthcare services, even when they are available. Additionally, rural healthcare systems often operate with limited funding, restricting their ability to expand services, invest in new technologies, or attract and retain skilled professionals. The economic challenges faced by rural health systems are intertwined with broader socio-economic issues, such as unemployment, education, and transportation, all of which impact the overall health and well-being of rural communities.

Despite these challenges, there are significant opportunities for growth and development within the rural health industry. The integration of modern healthcare technologies, such as medicine and mobile health units, presents a promising avenue for improving healthcare access and quality in rural areas. Medicine, for instance, enables rural communities to connect with urban healthcare providers, allowing for remote consultations, diagnostics, and treatment plans. This technological integration can help bridge the healthcare gap between rural and urban areas, offering rural

residents access to specialized care without the need for extensive travel.

Public-private partnerships also play a pivotal role in advancing the rural health industry. Collaborations between government entities, private companies, and non-governmental organizations can facilitate the mobilization of resources and expertise necessary for the development of rural healthcare infrastructure. These partnerships can also drive innovation and provide financial and logistical support for health initiatives tailored to the specific needs of rural populations. By fostering an environment conducive to investment and development, public-private partnerships can help overcome the challenges facing the rural health industry.

The role of government in supporting the health industry in rural areas is critical. Effective policy frameworks that prioritize rural healthcare development are essential for creating an enabling environment. Government policies should focus on increasing funding for rural healthcare infrastructure, incentivizing healthcare professionals to work in rural areas, and promoting the adoption of modern healthcare technologies. Additionally, policy reforms should aim to reduce economic barriers to healthcare access, ensuring that all rural residents can obtain the medical services they need.

In conclusion, the health industry in rural regions is at a critical juncture, facing significant challenges but also possessing substantial potential for growth and development. By addressing the infrastructure, workforce, and economic issues that currently impede progress, and by leveraging modern technologies and public-private partnerships, the rural health industry can become a driving force for rural revitalization. Through strategic interventions and support from both government and private sectors, the health industry can contribute to the overall well-being and economic stability of rural communities, aligning with the broader goals of sustainable rural development.

## **2.2. Key challenges facing the health industry in rural development**

The health industry in rural areas, despite its crucial role in driving rural revitalization, faces a myriad of challenges that significantly impede its development.



One of the primary obstacles is the profound inadequacy of healthcare infrastructure. Many rural regions are plagued by outdated and insufficient health facilities that cannot deliver comprehensive medical services. This infrastructure deficit is not merely a result of financial limitations but also of logistical challenges inherent in remote areas. The geographical isolation of rural communities often leads to higher costs and complexities associated with building and maintaining healthcare facilities, further exacerbating the disparity between rural and urban healthcare services.

A significant challenge that dovetails with infrastructure inadequacy is the acute shortage of skilled healthcare professionals in rural areas. The rural healthcare workforce is often characterized by a scarcity of trained doctors, nurses, and specialists, creating a bottleneck in the provision of quality care. Several factors contribute to this shortage, including the reluctance of healthcare professionals to work in isolated and resource-constrained environments, limited career advancement opportunities, and inadequate incentives. Consequently, rural healthcare facilities struggle with increased workloads and reduced care quality, which in turn, affects patient outcomes and further diminishes the attractiveness of rural medical practice.

Adding to the complexity is the limited access to advanced medical technologies that rural health facilities face. Technological advancements are pivotal in enhancing diagnostic accuracy and treatment efficacy; however, rural areas often lack the necessary infrastructure and funding to integrate these technologies. The absence of modern medical equipment and digital health solutions not only hampers the quality of care but also widens the healthcare gap between rural and urban areas. This technological divide is particularly problematic given the potential of innovations like telemedicine to mitigate geographical barriers and improve healthcare access in rural settings.

Economic challenges also loom large over the rural health industry. Many rural communities experience economic instability, characterized by lower average incomes and higher poverty rates compared to urban counterparts. This economic disparity limits the ability of rural residents to afford healthcare services, even when available. Furthermore, rural healthcare systems

typically operate with constrained financial resources, which restricts their capacity to expand services, invest in new technologies, or attract and retain skilled professionals. The economic constraints faced by rural healthcare systems are intricately linked to broader socio-economic issues, including unemployment, education disparities, and inadequate transportation networks, all of which impact the overall health and well-being of rural populations.

Another critical challenge is the socio-cultural barriers that affect healthcare delivery in rural areas. Cultural beliefs and practices, along with a lack of health literacy, often influence the healthcare-seeking behavior of rural populations. Misconceptions about medical treatments, reliance on traditional medicine, and skepticism towards modern healthcare practices can lead to delays in seeking care and poor adherence to treatment regimens. These socio-cultural factors necessitate culturally sensitive health interventions and education programs to improve health outcomes in rural communities.

Furthermore, the lack of robust public health policies tailored to the unique needs of rural areas presents a significant challenge. While national health policies provide a framework for healthcare delivery, they often fail to address the specificities of rural contexts, resulting in a one-size-fits-all approach that is ineffective in addressing rural health disparities. Policy gaps in areas such as rural healthcare financing, workforce incentives, and the integration of modern technologies must be addressed through targeted reforms that consider the socio-economic and cultural landscape of rural regions.

In conclusion, the health industry in rural areas is confronted with multifaceted challenges that require comprehensive and innovative solutions. Addressing these challenges necessitates a strategic approach that involves improving healthcare infrastructure, enhancing workforce capacity, integrating modern technologies, and implementing culturally sensitive policies. By overcoming these barriers, the health industry can play a pivotal role in promoting rural development and improving the quality of life for rural populations.

### **3. Strategies for leveraging the health industry to promote rural revitalization**

#### **3.1. Innovative approaches to integrating health services in rural areas**

Innovative approaches to integrating health services in rural areas are essential to overcoming the persistent challenges that these communities face in accessing quality healthcare. One promising strategy is the implementation of telemedicine and digital health solutions. By leveraging technology, rural areas can overcome geographical barriers and connect with urban medical centers, providing residents with access to specialized care without the need for extensive travel. Telemedicine enables remote consultations, diagnostics, and follow-ups, significantly enhancing the quality and availability of healthcare services in rural settings. This approach not only improves patient outcomes but also optimizes resource utilization by reducing the need for physical infrastructure and on-site medical personnel.

In addition to telemedicine, mobile health units represent an innovative solution to healthcare delivery in rural areas. These mobile units can travel to remote locations, offering a range of services such as preventive screenings, immunizations, and basic medical care. By bringing healthcare services directly to the community, mobile units address the challenge of distance and transportation, ensuring that even the most isolated populations have access to essential health services. This model has been successfully implemented in various regions, demonstrating its effectiveness in increasing healthcare access and reducing health disparities.

Developing community-based health initiatives is another innovative approach to integrating health services in rural areas. These programs focus on empowering local communities to take charge of their health and well-being through education, prevention, and self-care. Community health workers, who are often members of the community themselves, play a crucial role in these initiatives by providing culturally sensitive health education, facilitating access to services, and supporting patients in managing chronic conditions. By fostering a sense of ownership and responsibility for health within the community, these initiatives can lead to sustainable improvements in health outcomes.

Public-private partnerships are also instrumental

in advancing rural healthcare integration. Collaboration between government entities, private companies, and non-governmental organizations can facilitate the development of innovative health solutions tailored to the specific needs of rural populations. These partnerships can drive investment in rural healthcare infrastructure, support the adoption of new technologies, and provide training and resources to healthcare professionals. By pooling resources and expertise, public-private partnerships can create a more efficient and effective healthcare system that addresses the unique challenges of rural areas.

Furthermore, integrating health services with other sectors, such as agriculture and education, can create synergies that enhance overall rural development. For instance, health initiatives can be linked with agricultural programs to promote nutrition and food security, addressing the social determinants of health that contribute to rural health disparities. Similarly, collaboration with educational institutions can support health literacy programs, empowering individuals to make informed health decisions and engage in preventive health behaviors. These integrated approaches recognize the interconnectedness of health and other aspects of rural life, promoting holistic development that benefits entire communities.

Incorporating traditional medicine practices into the formal healthcare system is another innovative approach to consider. In many rural areas, traditional medicine is a trusted and widely used form of healthcare. By integrating traditional healers into the healthcare delivery system, it is possible to bridge cultural gaps and improve trust in modern medical practices. Training traditional healers to recognize and refer cases that require conventional medical intervention can enhance the overall effectiveness of healthcare delivery and improve patient outcomes.

Lastly, policy innovations are critical to supporting the integration of health services in rural areas. Governments can develop policies that incentivize healthcare professionals to work in rural settings, such as offering loan forgiveness programs, housing assistance, and career development opportunities. Additionally, policies that promote the use of technology in healthcare, streamline regulatory processes, and provide financial

support for healthcare infrastructure are essential to creating an enabling environment for innovation.

In conclusion, innovative approaches to integrating health services in rural areas require a multifaceted strategy that leverages technology, empowers communities, fosters collaboration, and aligns with broader rural development goals. By adopting these approaches, rural areas can overcome the challenges they face in accessing quality healthcare, ultimately improving the health and well-being of rural populations and contributing to the overall revitalization of rural communities.

### **3.2. Policy recommendations for enhancing health industry impact on rural revitalization**

To effectively leverage the health industry in promoting rural revitalization, comprehensive policy recommendations must be formulated to address the unique challenges faced by rural areas. These policies should be designed to foster an enabling environment for health industry growth, facilitate access to healthcare services, and promote sustainable development in rural communities. An integrated approach, combining regulatory reforms, financial incentives, and strategic partnerships, is essential to enhance the impact of the health industry on rural revitalization.

Firstly, regulatory frameworks should be reformed to encourage investments in rural healthcare infrastructure. Governments can implement policies that streamline approval processes for healthcare projects, reduce bureaucratic hurdles, and provide tax incentives for private sector investments in rural health facilities. Additionally, creating special economic zones for health-related industries in rural areas can attract businesses and stimulate local economies. These zones could offer benefits such as reduced corporate taxes, subsidies for infrastructure development, and assistance in acquiring land, thereby incentivizing the establishment of healthcare facilities and related enterprises in rural regions.

Secondly, policies that address the shortage of healthcare professionals in rural areas are crucial. Governments should develop targeted programs to recruit and retain healthcare workers in rural settings. These programs might include offering scholarships and loan

forgiveness to medical students who commit to practicing in rural areas, providing housing and relocation assistance, and ensuring competitive salaries and career advancement opportunities. Furthermore, establishing rural health academies or training centers can serve as hubs for professional development, equipping healthcare workers with the skills needed to address the specific health challenges faced by rural populations.

Moreover, policies that promote the adoption of modern healthcare technologies are essential for improving healthcare access and quality in rural areas. Governments should invest in digital infrastructure to support telemedicine and mobile health applications, ensuring that rural communities have reliable internet connectivity and access to digital health services. By subsidizing the cost of telehealth equipment and services, policymakers can encourage healthcare providers to integrate these technologies into their practices. Additionally, regulations should be updated to facilitate the use of mobile health units, allowing them to operate across regions without administrative barriers.

Public-private partnerships are instrumental in advancing the health industry in rural areas. Policies that incentivize collaboration between government agencies, private companies, and non-governmental organizations can foster innovation and resource mobilization. For instance, governments can offer matching grants or co-funding opportunities for projects that address rural health needs, encouraging private sector participation. Establishing platforms for knowledge exchange and collaboration between stakeholders can also facilitate the development of tailored health solutions for rural communities.

Furthermore, integrating health services with other sectors, such as agriculture and education, can create synergies that enhance rural development. Policies that support cross-sector collaboration can address the social determinants of health, such as nutrition, education, and living conditions, which significantly impact rural health outcomes. For example, health initiatives could be linked with agricultural programs to promote healthy eating and food security, while partnerships with educational institutions could support health literacy campaigns.

Cultural considerations should also be incorporated into policy frameworks to ensure that health services



are culturally sensitive and accessible. Governments can support the integration of traditional medicine practices into the formal healthcare system, recognizing the role of traditional healers in rural communities. Training programs that equip traditional healers with knowledge about modern healthcare practices and referral systems can enhance trust and cooperation between traditional healthcare providers.

Lastly, sustainable financing mechanisms are essential to support the long-term development of the health industry in rural areas. Governments should explore innovative financing models, such as health impact bonds or community health funds, to mobilize resources for rural health initiatives. These models can engage a wide range of stakeholders, including international donors, philanthropic organizations, and local communities, in financing health projects that align with rural development goals.

In conclusion, enhancing the impact of the health industry on rural revitalization requires a comprehensive policy approach that addresses regulatory, economic, technological, and cultural dimensions. By implementing these policy recommendations, governments can create a conducive environment for health industry growth, ultimately contributing to the sustainable development and transformation of rural communities.

## 4. Conclusion

The exploration of the health industry's role in rural revitalization has elucidated several critical insights and strategic directions. This research has underscored the profound connection between a robust health industry and the socio-economic upliftment of rural communities. The comprehensive analysis provided in this study highlights the multifaceted challenges that rural health sectors face, such as inadequate infrastructure, workforce shortages, and limited access to advanced medical technologies. These challenges are compounded by economic disparities and socio-cultural barriers, which collectively impede the effective delivery of healthcare services in rural areas.

A key finding of this research is the potential of modern healthcare technologies, such as telemedicine and mobile health units, to bridge the healthcare divide

between rural and urban areas. By enabling remote access to specialized care, these technologies can significantly enhance healthcare delivery in isolated regions. Furthermore, the integration of digital health solutions has been identified as a critical factor in improving diagnostic and treatment capabilities, thereby reducing health disparities. The study also emphasizes the importance of developing public-private partnerships to mobilize the resources and expertise necessary for the advancement of rural health infrastructure.

The role of government policy is paramount in creating a supportive environment for the health industry's growth in rural areas. Effective policy frameworks that prioritize rural healthcare development are essential for facilitating investments in infrastructure, encouraging healthcare professionals to work in rural settings, and promoting the adoption of modern technologies. The research advocates for policy reforms that address the unique challenges faced by rural communities, such as economic barriers to healthcare access and the integration of traditional medicine practices into the formal healthcare system.

Looking forward, the study suggests several future research directions to further enhance the impact of the health industry on rural revitalization. One area of interest is the exploration of innovative financing models, such as health impact bonds, to support rural health initiatives. These models could engage a diverse range of stakeholders, including international donors and local communities, in financing projects that align with rural development goals. Additionally, future research could investigate the long-term impacts of integrated health services on rural socio-economic development, providing valuable insights for policymakers and stakeholders.

Another promising avenue for future research is the examination of cross-sector collaborations that integrate health services with other areas such as agriculture and education. By addressing social determinants of health, such as nutrition and health literacy, these collaborations could further enhance rural health outcomes and contribute to holistic community development. Moreover, understanding the role of cultural factors in healthcare delivery and developing culturally sensitive health interventions could improve the acceptance and effectiveness of health services in rural areas.

In conclusion, the health industry holds significant potential to drive rural revitalization through strategic interventions that address infrastructure, workforce, and technological challenges. By fostering an enabling environment through policy reforms and innovative

approaches, stakeholders can harness the power of the health industry to transform rural communities, ultimately achieving sustainable development and improved quality of life for rural populations.

### Disclosure statement

The author declares no conflict of interest.

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# Implications of Plato's and Aristotle's Philosophy in Art Education: Focusing on the Discussion of Art

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## Abstract:

This study aims to draw implications for art education from the artistic thought and aesthetic concerns of the ancient Greek philosophers Plato and Aristotle. To this end, this paper first examines the artistic discussions and aesthetic issues pursued by Plato and Aristotle, respectively, and then focuses on the discussions that revolved around their opposing views on the concepts of the *techne*, *mimesis*, and *catharsis*, and the main implications for art education that can be drawn from them. Firstly, the concept of *techne* was discussed in relation to *mimesis*, and while Plato had a negative attitude towards *mimesis*, Aristotle understood *mimesis* in a positive light. Furthermore, the two philosophers took completely different positions on the intense emotions in tragedy: whereas Plato warned against them, Aristotle offered an interpretation of the positive effects and role of catharsis. Based on these discussions, this book can draw implications for art education from both of them: from Plato, the aesthetic issues and methods necessary for visual and cultural art education, and from Aristotle, the value and meaning of representation, the enjoyment of artistic creation, and the criticisms related to art therapy. This article also emphasizes the importance of aesthetic and philosophical methods and reflection on the direction of art education as a public education from the thoughts of the two philosophers.

## Keywords:

*Techne*  
*Mimesis*  
*Catharsis*  
Aesthetic issues  
Art education

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## 1. Introduction

The term “art” used today did not exist in ancient Greece. The separate field and term fine art was “invented” in the eighteenth century <sup>[1]</sup>, but it is not as if there was no artistic activity before then, the distinction of fine art as a separate field was already emerging during the

Renaissance in Europe, and even further back, in ancient Greece, where almost every culture had art in a broad sense <sup>[1]</sup>. Therefore, even though the term art has been coined in the modern era, it is important to examine the ancient Greek aesthetic and artistic thought that is at the root of the term, as art is an important concept in art

education.

Although ancient aesthetics revolved around the question of beauty and art, they are very different domains, and beauty is not limited to art, nor is art a lesser pursuit <sup>[2]</sup>. Although the two domains are often closely related, the concepts and developments in each are so varied and vast that it is difficult to cover them both in this book. In addition, each of them has different implications for art education and aesthetic issues, and each has its value, so this article will focus on artistic discussions and examine issues in art education, leaving issues related to aesthetics for future research.

In terms of artistic discussions, the two ancient Greek philosophers who are fundamental to Western aesthetics are Plato (approx. 428/427 BC – 348/347 BC) and Aristotle (approx. 384 BC – 322 BC). It is well known that both Plato and Aristotle, as priests, developed philosophical ideas that, while different in approach, together constitute two significant pillars of Western philosophy and aesthetics. Certainly, before Plato, issues of beauty and art were explored in mythology and religious rituals, or by natural philosophers such as Socrates (approx. 470 BC – 399 BC) and the Sophists. However, it was in Plato's writings that these issues became central to artistic discussions, forming the basis for key concepts in Western aesthetics <sup>[3]</sup>. Therefore, it is essential to examine the artistic ideologies of ancient Greece with a focus on these two philosophers.

While absorbing traditional philosophy, Plato and Aristotle established distinct characteristics in their artistic ideologies, displaying both similarities and differences in their philosophical thoughts. One of the most prominent points is Plato's evaluation of *techne* in plastic arts and poetry, which differs from Aristotle's. This becomes a significant aesthetic issue when considered in relation to visual imagery in art education. Furthermore, Plato and Aristotle's philosophical ideas surrounding "*mimesis*" raise aesthetic questions about imitation and expression in art education, particularly Aristotle's explanation of the relationship between "*katharsis*" and "*mimesis*" and the criticisms of these explanations, which provide worthwhile topics for study in art education. Additionally, the philosophical inquiry methods employed by Plato and Aristotle offer insightful implications for art education.

This article will explore some important aesthetic debates and issues that can be addressed in art education through the philosophical thoughts of Plato and Aristotle on art. Specifically, the study will investigate their artistic ideologies and aesthetic questions, focusing on the key themes of art and the contrasting viewpoints of the two philosophers: *techne*, *mimesis*, and *catharsis*. To this end, the study will first examine the artistic discussions in Plato's dialogues, followed by an exploration of artistic issues in Aristotle's writings. Based on these discussions, the study will highlight the common and differing views of the two philosophers on art, as well as their critical perspectives, and finally explore the implications of these discussions for art education and aesthetic issues.

## 2. Artistic discussions in Plato's philosophy

Plato's attitude towards art is ambivalent. This stance relates to both *techne* and poetry, where poetry, in today's context, encompasses the concept of art: Although poetry was considered as part of art today, Plato did not classify poetry under art but rather under the category of *techne*. For Plato, the contrasting viewpoints of these two elements form the basis of his criticism of *mimesis*, which further leads to the well-known issues of poet exile and art education.

Firstly, for Plato, *techne* appears to embody a concept inherited from antiquity. In ancient times, *techne* referred to "all skilled production, all crafts created by humans (as opposed to nature), insofar as they are productive (not cognitive), dependent on skill (not inspiration), and consciously following general rules" <sup>[3]</sup>. They emphasized the knowledge accompanying skill in technology and evaluated it from the perspective of knowledge <sup>[2]</sup>. Ancient technology itself was also subject to different evaluations: it was valued for the knowledge it required but also despised for the hard labor it entailed and the livelihood it provided <sup>[2]</sup>. In the *Ion*, Plato considers plastic arts such as painting, architecture, and sculpture to belong to *techne*, while poetry relies on inspiration. He praises poetic inspiration, believing that the madness suffered by poets is the best among the gods <sup>[4]</sup>. In the traditional sense of "*techne*", painting, architecture, and sculpture are included, but inspired poetry is not. Plato



seems to have absorbed this tradition.

Although Plato accepted the ancient concept of technology, he made several classifications. The most significant distinction is between productive and imitative arts <sup>[2]</sup>. The relationship between art and imitation was not first proposed by Plato. This distinction was not even fixed by Plato himself, but it had a significant impact on the development of imitation theory in later Western philosophy and aesthetics <sup>[2]</sup>. Furthermore, many important debates in art education, which will be explored later, also originate from the theory of *mimesis*.

Initially, in Plato's philosophy, imitation appears to have two distinct applications. One is applied to music, poetry, or dance to represent character or emotion <sup>[2]</sup>. Plato states in *The Laws*, "The performance of dance is an imitation of character, which is achieved through various actions and events, where each performer plays their role through their character and imitative abilities" <sup>[5]</sup>, and "Poetry, including rhythm, is an imitation of character" <sup>[6]</sup>, referring to the representation of character or emotion as an imitation. The other is the imitation of appearance, as in the case of plastic arts, which is more about the imitation of illusions or image-making <sup>[2]</sup>. Plato discusses the imitation of plastic art in Book 10 of *The Republic*. In Book 10 of *The Republic*, Plato describes three types of beds: the first is the bed as a creation of the gods - the "Idea"; the second is the bed imitated by the carpenter from the "Idea"; the third is the bed painted by the artist who imitates the carpenter's bed. Plato believes that only the first bed is essential and true, while the third bed painted by the artist is "an imitation of an 'illusion' and an image (*eidōlon*)" <sup>[7]</sup>, which is far from the truth. Furthermore, Plato refers to the artist who paints the carpenter's bed as a "mimic" and calls this craft "the art of imitation (*hē mimētikē*)" <sup>[7]</sup>. In *The Sophist*, Plato further divides the art of imitation into "the art of likeness and the art of unlikeness" <sup>[8]</sup>. The art of likeness refers to "the art that produces likeness" <sup>[8]</sup>, which maintains the proportions of the original during imitation; while the art of unlikeness refers to "the art that produces unlikeness" <sup>[8]</sup>, which creates beautiful proportions during imitation without maintaining the proportions of the original. The "likeness" here refers to "phantasma" <sup>[8]</sup>, or "that which appears to be" <sup>[8]</sup>, meaning that this likeness is not even a likeness of the original, but an illusion that transcends

imitation and creates a phantasm. This is even further from the truth than the art of imitation. Therefore, both imitation and portraiture in sculptural art are far from the truth, leading Plato to make negative evaluations of them.

On the other hand, despite his positive attitude towards poetic inspiration, Plato holds a negative view of imitation in epic and tragedy. This criticism includes criticism of art education, and Plato continues to criticize epic and tragedy in Books 2, 3, and 10 of *The Republic*, as well as the teaching of poetry at that time. In Plato's view, a just state and individual justice are intertwined, and poetic education is crucial for him to examine poetic education from the perspective of the correct order of the soul and its relationship to individual justice. Plato's criticism of poetic education revolves around the art of imitation: what to teach, who to teach, and how to teach. Plato believes that the content or object to be imitated in poetic education should be good and worthy of imitation. However, the content or objects dealt with by Homer and tragic poets do not present true images of gods or heroes but distorted or false images, which disrupt the soul order of young people who imitate them through poetic education <sup>[7]</sup>. Furthermore, watching epics or tragedies strengthens the sensuous and irrational parts of the soul, allowing them to dominate the rational part, which is also a dangerous interference with the soul's order <sup>[7]</sup>. This criticism leads Plato to draw an extreme conclusion: "In poetry, only praise for the gods and praise for good men are acceptable to the state" <sup>[7]</sup>, and "the exile of poetry" <sup>[7]</sup> means "the exile of poetry" <sup>[7]</sup>.

From the above discussion, it can be concluded that Plato holds a critical and negative attitude towards art, including plastic arts, epics, and tragedies, as well as arts related to imitative arts. Overall, Plato is concerned about the negative impact of imitation on the human soul and the power of art (whether *technē* or inspired poetry) to obscure the soul from seeing its true nature related to the proper order. It is for this reason that Plato draws extreme criticisms and conclusions regarding the exile of poets and the censorship of artistic works.

### 3. Discussion on art in Aristotle's philosophy

Aristotle, a student of Plato, was influenced by Platonic



philosophy, yet he did not inherit Plato's philosophical ideas but rather constructed his original territory. Aristotle's philosophical thoughts on art mainly revolve around his work "On the Art of Poetry" (also known as "Poetics"). Aristotle's "Poetics" was originally divided into two volumes, but only the volume containing the theory of tragedy has survived <sup>[2]</sup>. In this section, I will explore some of Aristotle's main discussions on art in "On the Art of Poetry," which center around aesthetic and artistic issues such as *techné*, *mimesis*, and *catharsis*. However, these concepts are difficult to understand because Aristotle did not provide clear definitions, which is why there are many interpretations <sup>[2,9-12]</sup>. Therefore, in this section, I will combine the study of these terms with "On the Art of Poetry," while also paying attention to Aristotle's explanations and illustrations of these terms in his "Politics," "Rhetoric," "Metaphysics," "Nicomachean Ethics," and other related chapters.

Firstly, regarding *techné* (craftsmanship or art), Aristotle accepted the traditional concept of craftsmanship but attributed the primary characteristic of human activity to it in his definition <sup>[2]</sup>. According to Aristotle, human "thoughts are either related to practice, production, or theory" <sup>[13]</sup>. The art of production belongs to human activities, and poetry, which was not previously considered within the scope of technical theory, is included as an art of production. For Aristotle, poetry became something technical, teachable, and rule-based, rather than a mysterious divine revelation <sup>[11]</sup>. This contrasts sharply with Plato's view of poetry as a divine inspiration.

Aristotle understood the essential characteristics of art from the perspective of mimicry. For him, mimicry is the essence of tragedy <sup>[2]</sup>. In "On the Art of Poetry," Aristotle discusses mimicry as follows: Epic poetry, tragedy, comedy, and dithyrambic poetry, as well as most flute playing and cithara playing, are all, in their entirety, forms of mimicry. Just as some people imitate many things through color and form, and some through sound, the aforementioned arts imitate through rhythm, language, and speech.

The concept of mimicry in art here includes not only plastic arts such as painting and sculpture but also poetry and music. Additionally, Aristotle stated, "The imitator imitates men in action, and men are by nature of

a certain character; hence, as in the case of the painter, so here the forms of character are types" <sup>[14]</sup>. Therefore, human behavior involves a certain character, and both poetry and plastic arts take this human behavior as the object of imitation. In other words, art takes human behavior involving a certain character as the object of imitation.

In Chapter 6 of "On the Art of Poetry," the discussion on tragedy is fully developed, where we can better understand the meaning of "behavior involving a certain human character" and "character" as objects of imitation. Aristotle believes that tragedy imitates action, and actors perform action. Actors necessarily possess certain qualities in terms of character and thought. The reasons for their actions are thought and these two reasons cause character, and the successes and failures of their lives. Character refers to what enables us to say that actors possess certain qualities, while thought refers to what is expressed in their speech when they prove something or state universal truths <sup>[14]</sup>.

It's worth noting here Aristotle's discussion on action and character, namely that action is caused by the actor's character and thought, and it can be understood that their character and thought by observing their actions. Furthermore, imitation is the essence of art, and the object of this imitation is human behavior involving a certain character.

However, Chapter 4 of "On Creativity" <sup>[9]</sup> discusses the inherent importance of mimicry. In this chapter, Aristotle points out that mimicry is an inherent nature of humans, which distinguishes them from other animals. Humans learn through mimicry, and everyone finds pleasure in what they imitate from the first day. This is not only the highest pleasure for philosophers but also everyone else, as learning what is imitated is a supreme delight. Finding pleasure in viewing a painting is learning through observation <sup>[14]</sup>.

Aristotle believes that humans learn and find joy through the inherent nature of mimicry. Specifically, Aristotle says the pleasure felt from viewing a painting comes from learning through observation, indicating that this mimetic instinct applies to the plastic arts. Kwon (2013) suggests that Aristotle formalizes the epistemological value of attributing mimicry to the desirable nature of human cognition and aligning

cognitive expression with the perceiver's sensation.

Aristotle further explains the pleasure derived from learning, stating that joy can be found in viewing images because people learn through observation. "This is an image of a person." If one had never seen the object before, one would not find pleasure in the mimicry but rather in its artistry, color, or other similar reasons<sup>[14]</sup>.

The pleasure derived from learning through mimicry is because it is inferential. In the first volume of "Metaphysics," Aristotle ascribes epistemological significance to mimicry, fostering a desire for knowledge in humans, noting that "everyone naturally desires to know"<sup>[13]</sup>. In Aristotle's view, mimicry is a source of actively generating perceptions of truth<sup>[15]</sup>. Aristotle's discourse on mimicry in art differs from Plato's, who saw mimicry as a distortion of truth.

Next, let's discuss catharsis, which is often understood as the purpose of tragedy in Aristotle's framework. As mentioned earlier, *catharsis* is only mentioned once in Chapter 6 of Aristotle's "On the Art of Poetry," and the concept is not defined in the book, making it difficult to understand. Additionally, *catharsis* is also mentioned in Aristotle's "Politics" and must be understood in conjunction with other works such as "Rhetoric" and "Nicomachean Ethics." This has led to a variety of interpretations and debates about the meaning of catharsis. Therefore, instead of attempting to reinterpret or define a single concept of catharsis, this section will explore its meanings based on different interpretations by various researchers.

Here is where *catharsis* appears in Chapter 6 of "On Creative Writing": "Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions"<sup>[14]</sup>.

There are many different and complex interpretations surrounding this statement. Kwon (2014) studied three main positions: the moralistic interpretation that dominated from the Renaissance to the 18th century, the medical interpretation that emerged in the mid-19th century and persists today, and the cognitive interpretation that arose in the late 20th century.

First, regarding the moralistic interpretation, researchers in this position often understand catharsis as a "purification" of the soul of the tragedy audience<sup>[10]</sup>. Lessing (1985) is frequently cited as a representative of this interpretation. Lessing (1985) believed that the pity and fear evoked by tragedy in the audience served as a purification, transforming these emotions into the virtue of "moderation" in Aristotle's ethics<sup>[16]</sup>, which Lessing (1985) saw as a form of catharsis<sup>[17]</sup>. However, Kwon (2014) argues that Lessing's interpretation is difficult to reconcile with Aristotle's passages on catharsis in "Politics." *Catharsis* can be interpreted as an action that brings emotions to their optimal state according to their nature, but this optimal state can only be temporary. Aristotle describes *catharsis* in Book VIII, Chapter 7 of "Politics" as serving a different function from education<sup>[18]</sup>. Samuel (1907/2014) also criticized Lessing for viewing fear as a component of sympathy.

The second interpretation, the medical explanation, was proposed by Jakob Bernays in the mid-19th century, interpreting *catharsis* as the processing of emotions<sup>[10]</sup>. This interpretation was further influenced by the fact that Aristotle's father was a physician and understood through the term "purgation," meaning "outlet" or "removal"<sup>[19]</sup>. It refers strictly to the removal of pain or disturbing elements from the organism in Hippocratic medical terminology<sup>[20]</sup>. Bernays' explanation views catharsis as a therapeutic method that stimulates and expels diseases of the soul through the same means as treating physical illnesses, bringing pleasure and temporary relief, and thus being unrelated to morality<sup>[10]</sup>. From a medical perspective, Buddha stated that "the healing and soothing effect wrought by tragedy is directly attended by an alteration in the emotions"<sup>[20]</sup>. Kim (2019) also agrees with this position, stating that the emotions of pity and fear in tragedy heal one's pity and fear<sup>[21]</sup>. Although these medical interpretations have significant aesthetic implications for focusing on emotions, they have also been criticized for denying moral significance, assuming excessive emotional release among all audience members, and adopting an overly pathological stance that places all viewers in a state of illness<sup>[10]</sup>. Reviewing these criticisms and limitations, Kim (2007) suggests that catharsis occurs within the work itself before it occurs within the audience, and imitation itself

is cathartic because the poet purifies and reproduces events. Furthermore, Kwon (2014) criticizes the medical interpretation of denying moral connections and points out that even temporary restoration cannot deny moral connections, as seen in virtue cultivation education through music education.

The cognitive interpretation of *catharsis*, which emerged in the mid-20th century, attempts to understand catharsis in organic connection with the central arguments of “On the Art of Poetry,” locating its essence in the “cognitive” element of the tragedy audience’s experience of the work <sup>[10]</sup>. Among the proponents of this interpretation, Gerald Frank Else sees “On the Art of Poetry” as an important starting point for his interpretation of *catharsis*; Leon Golden explains *catharsis* as the learning and accompanying pleasure that arise when contemplating the resolution of imitation, viewing the audience’s cognitive experience as the essence of catharsis; and Martha Nussbaum, Stephen Halliwell, and Richard Janko interpret *catharsis* as the audience’s cognitive experience. Arborast Schmitt views *catharsis* in “On the Art of Poetry” as the experience of watching a tragedy that reproduces pitiable and terrible events or actions in idealized plots. The viewer faithfully understands and perceives these events or actions, and feels pity and fear appropriately evoked, thus forming an emotional sensitivity that is coordinated with a rational understanding of life and contributes to the formation of virtue <sup>[10]</sup>. They particularly focus on the interpretation of sympathy and fear in “Rhetoric,” which relies on the recognition and belief of these two emotions <sup>[22]</sup>. However, Kwon (2014) does not fully agree with this interpretation, arguing that the cognitive stance views catharsis as an intellectual process, thus contradicting Aristotle’s philosophy, which essentially distinguishes rational capabilities from emotional activities. Therefore, the pleasure involved in catharsis is not rational but rather the pleasure inherent in the emotion itself, based on the possession of such activities.

#### 4. Artistic issues raised by Plato and Aristotle

Plato and Aristotle’s discussions on art share similarities but exhibit distinct characteristics. Specifically, the two

philosophers’ discussions on art, particularly regarding skill and imitation, emotional intensity or catharsis in tragedy, and their attitudes towards art, form a unique contrast. In the following, I will explore the artistic issues arising from these contrasts.

Firstly, let’s consider Plato and Aristotle’s positions on *techne*. Both philosophers seem to accept the traditional meaning of *techne*. However, their attitudes towards poetry sharply contrast. Plato does not consider poetry as a skill but rather attributes it to the domain of the divine, praising it on one hand while being cautious about its educational impact on the other. Conversely, Aristotle views poetry as a skill that can be taught and follows certain rules, showing no hostility like Plato.

Underlying these differences is their fundamental attitude towards imitation. Plato sees imitation in art as a negative aspect that alienates people from truth, whereas Aristotle positively evaluates imitation in art, believing it to be the essence of tragedy. Plato critiques art negatively from metaphysical, epistemological, and moral perspectives. He argues that imitation in plastic arts creates illusions and distortions, leading one away from fundamental knowledge. Poetry inspiration is seen as a divine and mysterious force, but it is irrational and inaccessible to reason. From a moral standpoint, the content and subject matter of poetry education should be excellent and worthy of imitation. However, poetry education at that time not only failed to achieve this but also had adverse effects on the impressionable souls of youths. Viewers of epic or tragic poetry are overcome by intense emotions, leading to weaknesses like sorrow or pity. This results in a state of weakness in daily life, ultimately enhancing the dominance of the irrational part of the soul over the rational part and disrupting the soul’s normal order. In Plato’s view, imitation is dangerous as it creates illusions, distorts images, obscures fundamental knowledge, causes intoxication and hallucinations, and disrupts the soul’s order.

Aristotle’s evaluation of imitation differs vastly from Plato’s. Epistemologically, he sees imitation as the beginning of human learning and human nature. Where Plato sees imitation as concealing and distorting truth, Aristotle views it as a means of human learning and creation. Kim (2007) suggests that Aristotle recognizes the possibility of beautiful appearance through imitation,



stemming from the gap between appearance and the object created by imitation. Besides its epistemological and aesthetic value in art, Aristotle also notes its positive aspects, such as its contribution to human souls and the stability and happiness of nations. In his view, imitative art helps soothe public emotions and ultimately achieves a stable polity.

In this discussion, Aristotle's concept of *catharsis* becomes a significant theme in art. For Plato, the intense emotions indulged in by tragedy viewers are morally and socially concerning: they are irrational, harmful to the soul, and ultimately hinder the formation of appropriate national identity. However, Aristotle believes that the pity and fear felt by tragedy viewers serve to purify negative emotions in daily life, providing epistemological and emotional pleasure. Additionally, the joy and enjoyment brought by tragedy contribute to the stability and restoration of the polity.

## 5. Implications of Plato and Aristotle's artistic discussions for art education

In this section, the implications for art education derived from the philosophical perspectives of Plato and Aristotle were explored, particularly focusing on their attitudes towards art in relation to emotions and *catharsis*, as well as themes such as *techné*, imitation, and tragedy. The unique discussions on art by these two philosophers allow us to reflect on both the challenges and common insights within art education. Moreover, this examination extends beyond content-based considerations to include methodological implications.

Firstly, let us consider the distinct arguments presented by Plato and Aristotle to identify potential topics of discussion within art education. To understand the evolution of Plato's artistic thought, several of his dialogues will be taken into account. Since Plato's artistic ideologies are predominantly reflected in the core content of art education in his work "The Republic," the discussion will primarily focus on the issues of art and art education within this text.

As we have observed, in "The Republic," Plato criticizes art as a form of imitative art and discusses the censorship of artistic works, pushing these ideas further until he ultimately advocates for the exile of

poets as artists. From a modern perspective, Plato's arguments may appear extreme and reckless. However, when considering the background of Plato's writing and the situation in Athens during that time, can draw parallels to today's art education. Athens, during the period following the Peloponnesian War, was in a state of turmoil characterized by mistrust, competition, and power struggles. Plato's "The Republic" represents his vision for an ideal state capable of reforming Athens<sup>[23]</sup>. Traditional Greek education centered around Homer's epics, and given the importance of education in establishing his ideal state, Plato studied and criticized poetry<sup>[12]</sup>. In Plato's view, Homer's epics, which played a pivotal role in education at that time, were unsuitable for the construction of an ideal state in terms of both content and methodology. Now, from the perspective of contemporary art education, are Plato's examinations and criticisms irrelevant? Even in today's context, where artistic autonomy is respected and valued, Plato's stance is not dissimilar to educational positions. Especially within the realm of public education, Plato's arguments are not unfamiliar. Considering that even nowadays, primary school art textbooks undergo stamp approval systems, and there exist textbook review committees and performance ethics committees, the issue of censorship raised by Plato is still relevant<sup>[3]</sup>. Furthermore, censorship systems in art education have persisted throughout its history<sup>[23]</sup>. The enduring presence of the censorship system advocated by Plato indicates that artistic works and visual imagery cannot be used freely in education and that political, economic, and cultural factors are involved, reaching beyond the context of Plato and his era.

So, does Plato's artistic thought only influence art education in terms of accepting censorship? Plato goes further. In Book 10 of "The Republic," he discusses the dangers of intoxication that viewers of tragedy need to be wary of<sup>[7]</sup>. He believes that the use of beautiful language and metaphors by poets can enchant people, leading them astray<sup>[24]</sup>. Plato suggests that one should be vigilant about this, which is where one can consider the importance of critical thinking and reflection in art education<sup>[25]</sup>. Plato's arguments can be addressed in art education activities related to aesthetic education, such as identifying and discussing

artistic controversies surrounding artistic works, forming and exploring questions about faith, power, justice issues, environmental issues, etc., mediated through visual imagery <sup>[25-28]</sup>. Plato was the first to establish a distinction between art and the philosophy of art. Through the disharmony between poetry and philosophy, he initiated philosophical reflection and critique within art, linking it to considerations in art education <sup>[2,3,15]</sup>. However, current art curricula only stipulate the degree of discovery and understanding of visual culture used in daily life, rather than critiquing and reflecting on it through visual culture art education. Therefore, methodological research that can be applied to textbooks and classrooms is necessary <sup>[25,29]</sup>. Starting from Plato's arguments on censorship or the exile of poets, art education needs to contemplate the critical philosophical thinking paths implicit in these arguments.

On the other hand, Plato's focus in "The Republic" is on his insight into the power of art to influence through the senses. Recognizing art's ability to affect the soul through the senses, Plato acknowledges the significance of art education during childhood <sup>[7]</sup>. This serves as a reminder to prioritize the value of sensory elements in art education, marking the beginning of its uniqueness and independence. However, current art curricula are limited to perceiving the external world through sensory organs, distinguishing between artifacts and natural objects, and expressing feelings. Thus, methodological research and diverse aesthetic approaches are needed <sup>[25,29]</sup>.

Next, the study will explore the implications of Aristotle's artistic thought for art education. Unlike Plato, who held a negative view of tragedy, Aristotle viewed it from a different perspective. He considered imitation to be the essence of tragedy and saw catharsis as its purpose. These viewpoints, along with interpretations from various researchers, have influenced art education.

As we have seen, Aristotle viewed mimicry as the essence of tragedy, differing from Plato who regarded mimicry as something that reveals human nature and initiates learning, attaching a positive meaning to it due to its association with pleasure. The divergence between these two philosophers stems from their fundamental philosophies: Plato imagined the idea of truth in "The Republic" as transcendental, whereas Aristotle saw

universality as identifiable through individuals. This difference leads to the fact that for Plato, mimicry obscures and distorts truth, but for Aristotle, it holds creative and generative significance. In Aristotle's view, mimicry is not an imitation of the object itself but rather a grasp of the individual's essence, which in art, signifies representation and its emergence <sup>[11]</sup>. Moreover, for Plato, mimicry is a negation that distorts reality, while for Aristotle, it's not a distortion but a representation of contingent, individual events and behaviors in art as contingent and inevitable processes <sup>[11]</sup>. Audiences can gain intellectual enlightenment and pleasure from appreciating artistic works. In Aristotle's framework, mimicry in art is endowed with meanings of representation, expression, and creation, distinct from merely seeing and imitating objects. This aspect of mimicry gives art a sense of representation, differing from observation in science.

In art education, mimicry allows students to capture their insights and individuality through the representation of objects, enabling viewers to gain intellectual insight and experience the joy of appreciating others' work, even if they don't fully express themselves according to the object. This corresponds to the cognitive, affective, and definitional domains of art education, where mimicry gains new meanings in each of these domains.

On the other hand, Aristotle's "*mimicry*" is related to "*catharsis*." As we have seen, there are multiple interpretations of "*catharsis*," enriching its meaning and broadening the considerations for art education. Firstly, in the moral interpretation discussed earlier, *catharsis* is understood as purification. This viewpoint suggests that catharsis brings the emotions in the viewer's heart to an optimal state, neither excessive nor deficient, thus forming virtues through habituation. Kwon (2014) disagrees with this, arguing that it's unreasonable to expect the formation of virtues through the habituation of emotions, but this optimal emotional state may be temporary. In terms of moral education in art, purifying and stabilizing emotions through art is a meaningful educational implication, even if the optimal emotional state is temporary.

Secondly, medical interpretations of catharsis as emotional therapy and their criticisms have implications for issues such as emotional anxiety, bullying, and

art therapy in art education. Specifically, Kim (2007) encouragingly interprets catharsis as occurring during the artistic creation process itself, suggesting that artistic activities can become a channel for students to release negative and violent emotions. Although Kim's interpretation doesn't mention catharsis occurring in the creator's mind, it can be argued that the creator's work purifies events during the artistic creation process, providing students with the possibility of releasing negative and violent emotions through artistic activities. In this sense, Aristotle's catharsis offers the possibility that artistic activities can help address issues like bullying and emotional anxiety to some extent.

On the other hand, criticisms of the medical interpretation of catharsis also impact art therapy in art education research. Criticisms include the assumption that all viewers are in a pathological state and can excessively *cathart* their emotions, raising questions about whether everyone needs to feel compassion and fear through artistic works and be healed, and what non-pathological individuals can gain from viewing artistic works<sup>[11]</sup>. Keeping these criticisms in mind when introducing art therapy into school education can ponder whether students are seen as objects of treatment. If students are viewed as treatment objects, they become sick individuals needing treatment. This might lead to seeing non-problematic pathological issues in students' artistic expressions and creating problems where there are none. Baek (2018) illustrates the danger of diagnosing a child as having attention issues based solely on their artistic work, indicating the risk of mislabeling and stifling the child's potential<sup>[30]</sup>. The question of whether students' ability to *cathart* and release negative emotions through artistic activities should be viewed as pathological resonates with criticisms of the medical interpretation of Aristotle's "*katharsis*." These criticisms argue that the appropriate audience for Aristotle's tragedy is ordinary people in a normal state. Thus, the cathartic effect of artistic activities is not limited to the pathological but accessible to all.

This section outlines the influence of Plato's and Aristotle's artistic thoughts on art education. Although they differed in their views on "mimicry" and evaluations of tragedy, both have significant implications for art education. Regarding the evaluation of "mimicry,"

Plato's arguments serve as a warning for today's visual images that distance us from reality, obscuring truth. Aristotle's perspectives on the creative source of art and the joy of re-creation in the gap between reality and art are of great significance to art education. On the other hand, the value of Plato's and Aristotle's philosophical thoughts lies in both the questions they raise and the answers they provide. Both philosophers questioned and reflected on artistic activities, phenomena, and education taken for granted in their era, demonstrating aesthetic attitudes and methods. The path and methodology of their philosophical thoughts are no less important to art education than the content of their philosophies.

## 6. Conclusion

This article explores the implications of the artistic thoughts of ancient Greek philosophers Plato and Aristotle for art education. These two philosophers formed a significant trend in Western philosophy, influencing not only philosophy but also education, art, and culture. The artistic ideas of Plato and Aristotle revolve around themes that remain important today, such as technology, *mimesis*, and *catharsis*, as well as their opposing positions on aesthetic issues and artistic debates. These discussions provide problematic and meaningful insights for art education, reflected not only in the artistic arguments and content of the two philosophers but also in their methodological approach to problem-solving.

A major point of contention in the philosophical reflections of Plato and Aristotle on *techne* is whether poetry is included within it. In art education, the interest lies not in the outcome of whether poetry is included in *techne*, but rather in the *mimesis* issues raised during their thought processes. The difference in Plato's and Aristotle's positions on the issue of *mimesis* is even more pronounced: Plato views *mimesis* as a negative aspect that leads people away from truth while Aristotle sees it as the starting point and essence of human perceptual desire, understanding it as a source of creation and authorship. Instead of choosing one of these two distinct positions, this article derives meaningful insights for art education from both. From Plato's critique of *mimesis*, the study extrapolates the necessity of education and

the importance of posing aesthetic questions to visual imagery, as visual images can sensory and unconsciously influence us. On the other hand, Aristotle's positively inspired view of *mimesis* renews the meaning of representation in the cognitive, psychological, and definitional domains of art education, seeing it as a principle of creation rather than imitation, and a source of intellectual insight and enjoyment. Additionally, the interpretation and critique of *catharsis*, which is the essence of *mimesis*, not only has implications for art education but also for art therapy and issues of campus violence and emotional anxiety studied in art education. The moral interpretation of *catharsis*, even as a temporary relief and stabilization of emotions, has a significant impact on character education in art; while the medical interpretation of *catharsis*, which involves the discharge and treatment of excessive emotions, influences the field of art therapy being studied in art education. Furthermore, criticisms of the medical interpretation of *catharsis* also have significant implications for art education, particularly its presupposition that all tragedy audiences are pathological and have excessive emotions. This raises a warning for the use of the term "therapy" in art education, as it positions the subject as something that needs to be "healed." Art therapy in art education needs to be cautious of this aspect of medical interpretation, as it has the potential to interpret students without issues as needing treatment or to turn non-issues into problems. If Aristotle considered the appropriate audience for

tragedy to be ordinary people in a normal state, rather than those in a pathological state, it is possible for people who are not necessarily in a pathological state to seek catharsis and emotional stabilization through art. Whether students' negative emotions or violence should be viewed as pathological or treatable is a question that requires serious discussion among those interested in art therapy, including art education. On the other hand, interpreting and criticizing *catharsis* from a cognitive perspective provides aesthetic significance for art education by reflecting on the intellectual pleasure accompanying catharsis and the pleasure inherent in emotions themselves.

Although Plato and Aristotle disagree in major artistic discussions, both philosophers envision an order and stability for the polity. Plato's focus on art education related to poetry and tragedy in "The Republic" aims to plan an appropriate national identity, while Aristotle's positive view of tragic catharsis lies in restoring the order and stability of the polity. While their ideological developments differ in this regard, they share a goal of prosperity and happiness for the polity, question and reflect on what was considered artistic and artistic education at the time, and maintain vigilance. Their common orientation also reminds us that when promoting art education in today's public education, its methods and content should be directed to educational researchers and educators.

### Disclosure statement

The author declares no conflict of interest.

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# Development of a Curriculum Based on the “1+3 Arts Integration Education” Model: A Case Study of the Perception and Arts Integration Course

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## Abstract:

This study is grounded in the “1+3 Arts Integrated Education Curriculum and Teaching Methodology,” which caters to the evolving demands of university arts education amidst contemporary social and historical contexts. By emphasizing one primary discipline (whether literature, visual arts, music, or film) and integrating the remaining three, “1+3 Arts Integrated Education” transcends the traditional boundaries between integrated and convergent educational approaches. The Perception and Arts Integration course was specifically devised to investigate how various art genres correlate with senses and perception, and how these correlations manifest artistically. The curriculum underwent a comprehensive design process involving academic conferences, guest lectures, workshops, and case studies. This led to the implementation of a pilot extracurricular class, followed by the formal development of the course. Through expert team teaching, the course seamlessly integrated theoretical knowledge with practical applications, culminating in the completion of final projects. Students reaped the benefits of engaging in a diverse array of arts integration activities, broadened learning opportunities, in-depth exploration of their chosen fields, and heightened awareness of the interconnectedness between perception and arts integration.

## Keywords:

Art education  
Art integration  
Arts integrated education  
Cultural arts education  
Perception and arts integration

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## 1. Introduction

### 1.1. Need and purpose of the study

The Fourth Industrial Revolution has been widely accepted as an important agenda for society, and

its impact has brought a wave of diversification to the education system. Specifically, there is a growing recognition of the positive role that art can play in promoting “creative thinking, imagination,

communication, and connection based on integrated abilities,” which have become core human resources in this era. Consequently, there is an expanding awareness of the advancements in art education. In fact, a 2014 report by the Ministry of Culture, Sports, and Tourism confirmed that art contributes to improving students’ “emotional stability,” “character development,” “creative thinking,” “problem-solving abilities,” and “understanding and respect for society and others”<sup>[1]</sup>. Furthermore, the issues facing the Korean education system, such as the lack of interaction and communication, college entrance exam-oriented teaching, and the absence of character education<sup>[2]</sup>, are seen as obstacles to students’ comprehensive development, and the necessity of art education is being emphasized as an alternative solution.

The trend of curriculum reform around the world demands the establishment of a comprehensive education system that transcends simple knowledge and skill transmission<sup>[3]</sup>. In the United States, since the 1990s, many academic organizations such as the American Association for the Advancement of Science and the National Research Council have emphasized the importance of integrated learning and established it as a policy. In Korea, the Fourth Curriculum Revision of the Korean National Curriculum initiated comprehensive discussions by determining the nature of integrated courses (living a right life, a wise life, and a happy life). By the 2009 revision, a specific methodology was established, stating that “the knowledge view of integrated courses reflects a sociological knowledge view, cutting across disciplines and integrating thematically”<sup>[4,5]</sup>. This integration has had a significant impact on art education. Art integration education focuses on adopting a comprehensive approach to various art genres (disciplines), moving beyond the existing educational context of functional expression, and has been further expanded and developed<sup>[6]</sup>.

Art integration education has been actively promoted in many educationally advanced countries both domestically and internationally. These countries have recognized that an integrated approach can provide a more multidisciplinary perspective to art genres and stimulate creative efforts through new viewpoints. In this context, art integration education refers to the active connection between art courses, art subjects,

and art and non-art subjects. It primarily signifies comprehensive education that promotes understanding and application of core concepts beyond a single subject through connections between two or more disciplines<sup>[7]</sup>. Specifically, art integration education is characterized by the ability to carry out various types of education, such as connection, integration, and fusion, depending on the method and degree of integration<sup>[8]</sup>, and it emphasizes the “transferability” of the effects of art education<sup>[9]</sup>.

Although the necessity of implementing art integration education in universities has been raised for a long time, interdisciplinary research on the ideas, directions, and methods of art integration education remains rare<sup>[10]</sup>. Despite numerous studies confirming that integrated education methods have a highly positive impact on students’ intellectual curiosity, positive attitudes towards schoolwork, problem-solving abilities, and successful university life<sup>[11]</sup>, the smooth implementation of art integration education in universities faces many limitations due to the specialized nature of departments and undergraduate systems. Apart from the lack of time for students to collectively experience and learn various art genres, they still focus primarily on functional art education as they dedicate significant time to their specialization. However, the demand for interdisciplinary connections from society and contemporary times<sup>[12]</sup>, as well as the need for university art education to lead changes in combining, integrating, and remedying genres, is increasingly prominent<sup>[10]</sup>. This study aims to develop and expand the curriculum of art integration education in universities, responding to these calls for change.

To this end, the study first focuses on the timeliness of the “1+3” art integration education curriculum and teaching method design, laying an empirical foundation for promoting art integration education in universities. Here, “1+3” art integration education prioritizes synthesis, not distinguishing between the boundaries and scopes of integrated and convergent education. The educational directions and purposes of both integrated and convergent education, along with all art-centered attempts and methods of fusion and integration, and corresponding educational frameworks, constitute the core of 1+3 art integration education<sup>[13]</sup>. In 2021, a program reflecting this philosophy was selected by the

Humanities and Social Research Institute of the National Research Foundation of Korea, and with its official launch, a system was established and human resources were secured for educational planning. The objective of this study is to extrapolate the outcomes of the “1+3 Art Integration Education.”

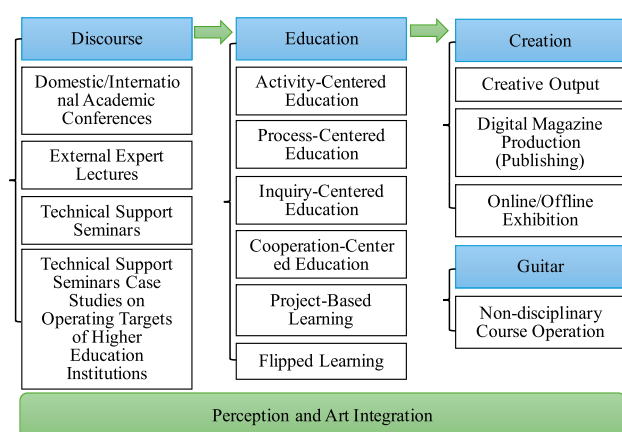
## 1.2. Research methods and procedures

To effectively carry out the research, this study formulated a trifecta research plan of “discourse,” “education,” and “creation,” clarifying the research methods and procedures. Since the “1+3” art integration education had already completed discourse research during the project planning stage, this study focused on discourse construction to determine specific directions and methods for integration education across various artistic fields and genres. To this end, domestic and international academic conferences, invited expert lectures, technical support workshops, and case studies of art integration education in higher education institutions were conducted, laying the foundation for the design of curricula and teaching methods.

In the education section, the plan emphasized developing teaching methodologies for compiling educational materials and conducting classroom instruction. Based on project-based learning, various approaches and methods were adopted to enhance the accessibility of art integration education, including learning by doing, process-centered learning, inquiry-based learning, and collaborative learning. Additionally, the flipped learning method, which has emerged due to changes in the educational environment, was applied to promote interaction between teachers and learners and produce high-quality outputs.

In the creative domain, alternative methods and practical strategies were explored to link course outcomes with artistic creations. Specifically, the study focused on transforming research outputs from the creative sector into tangible and specific creations such as portfolios (publications) and exhibitions (curatorial projects). By allowing students to take initiative in the classroom and offering project-oriented courses that encourage independent imagination and action, meaningful creative outcomes were induced. Furthermore, preliminary methods were compared and piloted in the classroom

to determine the primary impacts, based on which the comprehensive development of a perception and art integration course was initiated. The research methods and procedures model is illustrated in **Figure 1** below. The research methods and procedures were sequentially conducted according to the established research pattern, developing and running the perception and art integration course, and extrapolating the effectiveness and expansion potential of the final course based on the main issues identified within it. This study contributes to broadening the horizons of future university art education and establishes an educational direction aligned with the changes of the times and society.



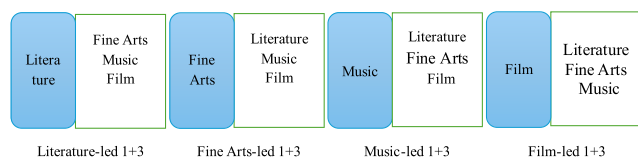
**Figure 1.** Research Model of “Perception and Art Integration”

## 2. “1+3 Art Integration Education Curriculum and Teaching Methodology”

### 2.1. Concept of “1+3 Art Integration Education Curriculum and Teaching Methodology”

The “1+3 Art Integration Education Curriculum and Teaching Methodology” (abbreviated as “1+3 Art Integration Education”) was selected as a supported project by the Humanities and Social Sciences Research Institute of the National Research Foundation of Korea in 2021. The project, which is conducted in two phases (three years each), spanning a total of six years, aims to investigate the directions and methods of integration education among artistic genres that are traditionally viewed as independent. It strives to propose practical and feasible curriculum settings that align with the realities of the existing departmental system in art universities. Additionally, the project explores the possibilities of

expanding and deepening connections among various artistic fields such as theater, dance, popular culture, and more.



**Figure 2.** Structure and Process of “1+3 Art Integration Education”

For ease of understanding, the overall structure and process of “1+3” integrated art education are shown in **Figure 2** above. The first phase, spanning from 2021 to 2024, is a three-year period with a research agenda focused on the “development and implementation of ‘1+3’ integrated art courses and teaching and learning methods in various artistic fields.” This phase particularly emphasizes the four relatively popular artistic categories: literature, fine arts, music, and film. Here, “1+3” refers to the basic units of literature, fine arts, music, and film, where one field is selected from these four in sequence and integrated with the other three to develop comprehensive courses. For instance, literature (1) can be the leading field, integrated with fine arts, music, and film (3).

“1+3 Integrated Art Education” is based on the need for an “integrated art curriculum,” “educational exchange among artists, art mediators, and appreciators in society,” and “the transformation of university art education in the era of the Fourth Industrial Revolution.” Accordingly, the study has developed a comprehensive art education plan that aligns with the current departments of art universities, as well as an art education model that connects the inside and outside of art and fosters new relationships. The emphasis is on proposing an art education model that establishes new connections between the internal and external aspects of art. Due to the interdisciplinary and cross-professional nature of the project, the main research team consists of experts (with many years of teaching experience and doctoral degrees) in the fields of literature, art, music, and film. Additionally, eight research assistants at the doctoral, master’s, and undergraduate levels are involved in the study. Furthermore, recognizing the necessity for collaboration among researchers from

different artistic genres, relevant researchers outside the art field, and technology experts, the study actively engages in discussions by signing memorandums of understanding with relevant institutions, organizing academic conferences and seminars, and providing various interactive platforms.

## 2.2. Developing discourse studies for integrated courses in perception and art

### 2.2.1. Research collaboration with external art experts

As mentioned earlier, “1+3” integrated art education emphasizes collaboration and exchange among researchers in the field of art, relevant researchers outside the art field, and technology experts. Therefore, the program focuses on expanding comprehensive interactive spaces through various formats such as academic conferences, expert lectures, and technical support workshops. These activities aim to cultivate researchers’ integration capabilities and shape their thinking, awareness, and attitudes.

A total of eight academic conferences (three international and five domestic) were organized. At international conferences, poets, writers, and researchers from various parts of the world, including the United States, Canada, France, Japan, and China, presented papers and research findings on integrated methods in literature, art, music, and film. Renowned picture book authors from Canada and France introduced their works and creative processes, which were inspired by the relationship between literature and art. These presentations demonstrated real-world examples of how discourse guides the creation of artistic works in the main research areas of “1+3” integrated art education: discourse, education, and creation. Additionally, various lectures and discussions related to the environment and media were held, transcending simple art integration. These included interpreting the main video media of K-pop, “MV,” from an integrated art perspective and addressing “Integrated (Fusion) Solidarity in Poetry” in response to environmental changes after the pandemic.

At the domestic conferences, numerous experts from academia and the art world participated, including professors (from universities), directors of education museums, heads of national art museums, cultural planners, OTT music directors, composers, painters,



and more. The topics discussed included “Educational Methodology Using Pop Music,” “Songwriting Education with Music as the Content,” “When Art Encounters Literature,” “Design Fusion Education Cases,” “The Art of Visual, Auditory, and Olfactory Senses,” “Re-examining the Concepts of Technology, Fusion, and Integration,” “Narrative Education and Fusion Imagination,” “Discourse on Video Art in Korea,” and “Technical Trends in Global OTT Content Production Management (Video Music).” The following **Table 1** provides an overview of the content of the academic conferences held during the three-year period.

In addition to the conferences, external researchers organized expert lectures on contemporary art, art

integration, and ecological art, with a focus on the theory, practice, and education of art integration. These lectures were held twice a year (six times total) to identify specific research directions, discover agendas, and establish a broad network of connections. The technical support workshops were designed to cultivate practical skills, emphasizing YouTube and InstaToon, which can be implemented in a relatively short period. Experienced YouTube creators and webtoon authors were invited to participate in the workshops, learning basic knowledge of content and experiencing production methods. The expert lectures and workshops strived to be professional, practical, experiential, and accessible, allowing anyone to participate, especially encouraging instructors and

**Table 1.** Content of domestic and international conferences

Type	Time of holding	Theme	Number of submitted papers
International academic conferences	2021.12.15	Art in Contact: The Joint Development of Art and Technology	6 papers
	2023.02.02	Integration and Exchange of Art and Culture in a Globalized World	5 papers
	2024.01.26	Synesthesia, Integrated Art, Connecting the Five Senses	5 papers
Domestic academic conferences	2022.02.24	Comprehensive Perception, Transformation, and Expansion of Art	4 papers
	2022.04.21	Fusion: New Forms of Contemporary Art and Culture	4 papers
	2022.08.23	New Technologies and Prospects for Art Media	7 papers
	2023.06.23	Case Reports on Art Integration Education	5 papers
	2023.10.20	Latest Trends and Challenges in Art Integration Education	4 papers

**Table 2.** Content of specialized lectures and technical support seminars

Time	Expert lectures	Speaker
	Theme	
2021.12.15	Prototype Theory: How to Help Literary Works Play a Social Function	American poet
2022.02.23	How the Night Watchman Survives: Smart Digital Life	Head of organization
2022.04.15	Art and Digital Media in the 20th Century and Beyond	Professor
2022.11.18	On the Concept of “Play” and Its Limitations in Art Education: From Friedrich Schiller to Walter Benjamin	Professor
2023.10.30	Production Methods and Case Studies of Cultural and Technological Integration Content: “Centered on the Odyssey of the Miyang River” in 2023	Director
2023.11.20	Creative Design Education Cases and Sites for Cultivating Comprehensive Thinking Skills: Focusing on PBL Courses in Earth Science	Professor
	Technical Support Seminars	
2022.08.16.~17	YouTube Content Creation Workshop for Artists	YouTube Creators
2023.08.21.~22	InstaTooning workshop for artists	Webtoonists



students from art schools to attend. **Table 2** provides an overview of the organization of expert lectures and technical support seminars.

In particular, a post-survey was conducted among participants who attended the technical support workshops, revealing numerous positive evaluations. Comments included, “It was a very useful exercise to easily turn my thoughts into content,” “Through learning various skills, I understood the concept and structure of YouTube content, which I was not familiar with before,” and “By designing and uploading Instagram toons, I discovered various ways to use them in daily life, as webcomics were originally difficult to access.” Research members actively utilized the knowledge and skills learned in the workshops, applying them to perception and art integration courses to assist students in creating practical works.

### 2.2.2. Case studies of Korean higher education institutions

The case studies aimed to comprehensively examine the types of art integration in the field of art education in higher education institutions. Additionally, they explored cases of art integration education with literature, fine arts, music, and film as the basic units, which constitute the core content of 1+3 art integration education. The research subjects were all Korean higher education institutions classified according to the Higher Education Act. Through a three-tier screening process applied to the initially collected 351 institutions, 67 institutions were finally selected, including 40 four-year universities,

2–3 year colleges, key universities, online universities, and perennial universities, especially in the fields of literature, art, and music (23, 1, 4, 3 respectively). Education centered on film genres surveyed the current status of teachers involved in this type of education, including basic operational aspects.

The characteristics of art integration education practice include:

(1) Many schools are expanding the number of integrated (converged) courses, departments, and majors, but most focus on the integration of technology and art (STEAM) rather than the integration of different artistic genres.

(2) There are many courses (qualification courses) aimed at cultivating cultural and artistic educators in the curriculum.

(3) The use of the terms “integration” and “convergence” is mixed in many courses and contents. From the perspective of genre-focused cases, literature-led art integration education is the most common, while music-led art integration education is the least common. In particular, there are some integrated courses within a single artistic genre, such as literature and literature, art and art. The most common integration attempts are film, music and literature. Although there are a few courses taught by a team of professional teachers from various artistic disciplines, most of them appear in the form of one-time special lectures. Only two schools are identified as models of art integration education, covering artistic genres such as literature, fine arts, music, and film, which are the core of 1+3 art integration education <sup>[14]</sup>.

**Table 3.** Comparison of research course contents

Time	Course Name	Category	Content		
2022. 05.04 –6.08	The Art of Communication	Total 5 classes (10 h)	1	Arts Integration	1+3 Arts Integration Why and for what?
			2	Literature Focus	Writing and Drawing, Expressing at the Border
			3	Music Centre	Beyond the Music: Expanding the Senses
			4	Fine Arts	Talking to Artists
			5	Film Studies	Film, embracing art
2023. 08.28 –09.04	Art Beyond Borders	Total 5 classes (8 h)	1	Fine Arts	Is Art a Visual Art?
			2		Synesthesia and Contemporary Art
			3	Music-focused	Senses and Music
			4		Perception and Music

### 2.2.3. Comparative research course “The Art of Communication and Art Across Borders” comprehensive curriculum

As the first step of curriculum development, comparative courses on “The Art of Communication” and “Art Beyond Borders” were organized. Table 3 below provides a brief introduction to these two courses.

In “The Art of Communication,” phased art integration education centered around literature, fine arts, music, and film, including an introduction to “1+3” art integration education, was conducted. However, in “Art Across Borders,” the focus was solely on fine arts and music. After the launch of “Art is Useful,” the “Sensory and Art Integration” course was initially developed and operated, but it was found that the participation rate of students majoring in fine arts and music was relatively low compared to other majors. Therefore, it was determined that it was necessary to modify and supplement the courses centered on fine arts and music to expand the participation of these original major students, which is reflected in the addition of the “Art Across Borders” course.

A course satisfaction survey was conducted among students who participated in these two comparative courses. A total of 28 students participated in the survey, with 17 students enrolled in “The Art of Communication” and 11 students enrolled in “Art Across Borders.” Firstly, the survey for “The Art of Effective Communication!” showed a very positive response (96%) to the statement “I feel that I have gained something and been helped”, indicating that the comparative course was suitable in terms of content and level. When asked “What does art integration look like to you?”, students responded with answers such as “bridging the gap between arts,” “establishing complementary relationships,” “introducing art from other disciplines into their creations,” and “working together.”

In the second course, “Art Across Borders,” students indicated that comparison and participation helped them “learn a comprehensive view of art and experience various experiences beyond the boundaries of art they knew.” Students also had a positive attitude towards the help they received from the course (66.5% of students strongly agreed, and 33.5% of students agreed). Finally, the teachers who taught the courses unanimously agreed

that more innovative teaching methods were needed to showcase artistic scenes and reflect the diverse language of art.

## 3. Case study of sensory and art integration course

### 3.1. Course design and development of sensory and art integration

#### (1) Principles of Course Design and Development Process

Based on discourse formation, a learning and development process centered on “1+3 Art Integration Education” has been established. Firstly, the study applied the 4C core competencies of STEAM (Creativity, Communication, Content Convergence, Critical Thinking) and the three elements of STEAM: emotional experience, creative design, and content integration. These reflect innovation (problem-solving) and initiative (autonomy and communication), forming the PDIE model (Preparation, Development, Implementation, Evaluation) with educational strategies and practical models as its core. Centered on learner- and learning outcome-focused project-based learning, including activity-based education, process-based education, inquiry-based education, and collaborative education, various approaches and methods are utilized to promote art integration education. To generate learning outcomes through project-based learning, the study considered the specificities of the disciplines, designed methodological alternatives and practical strategies that link course outcomes to the creation of artistic works, and focused our efforts on enabling educational outcomes to converge into practical artistic works. Furthermore, by applying the flipped learning method, which emerged due to changes in the educational environment, we explored specific ways to promote interaction between teachers and learners in the classroom and achieved high-quality results.

#### (2) Course outline and teaching plan for “Integration of Perception and Art”

Based on the structure of “1+3 Art Integration Education” and the research progress in the discussion section, “Integration of Perception and Art” is offered as a comprehensive liberal arts course for art students to

participate in regular school courses. The course explores how literary, fine art, music, film, and other artistic genres are related and integrated with major senses and perceptions, as well as ways to express them in artistic language through different methods and approaches, within the framework of “1+3 Art Integration Education.” Through this course, students are expected to expand their understanding of different cultural and artistic fields, share direct or indirect experiences with other artistic domains, and explore different paths of cultural content creation beyond appreciating and creating works from a comprehensive cultural and artistic perspective. Additionally, this comprehensive understanding and experience will broaden the scope and depth of artistic application.

The instructors are experts in literature, art, music, and film, utilizing a team-teaching approach where everyone participates in instruction. Each class is taught by a teacher proficient in various artistic fields, and comprehensive evaluation methods are employed for presentations and assessments. Additionally, the study organizes special lectures on “Content Creation Practices” to assist students in their creative processes. These lectures are primarily led by two doctoral-level teaching assistants who participated in the “Workshop for Training the Next Generation of Technical Support,” and a guiding teacher is also involved to provide additional explanations and support in the classroom. The overall structure of the lesson plan centers around genres and themes of artistic integration education such as “touch,” “kinaesthetic sense,” “memory,” and “communication.” The detailed lesson plan for the fifth week of the course focuses on kinaesthetic art integration with music as the central theme. From weeks 1 to 10, the flipped learning method is utilized to present pre-class materials, while in weeks 11 to 14, students in the class plan and produce their art integration content individually or in pairs. The presentations include pre-written plans (outlines), demonstrations of the produced content, peer evaluations, feedback from the participating instructor (2), and the process of collaborative production.

## **3.2. Offering courses that combine perception and art**

### **3.2.1. The actual situation of Art and Performance**

#### **courses centered on music dissemination**

This lesson, themed around “kinaesthetic sense” and “music,” aims to achieve the following objectives:

(1) To develop a deep understanding of the concept and definition of “kinaesthetic sense,” which is a complex sensation that differs from our other bodily senses as it emerges from the combined effects of two or more senses.

(2) To explore the relationship between “kinaesthetic sense” and “music,” as well as to understand dance and performance, which are closely related to music, and investigate the distinctions between them.

(3) To examine the relationship between musical performance and the three essential elements of music: rhythm, melody, and harmony.

(4) To gain sensory cognition of musical performance through personal practical experiences.

As an example, we will showcase the globally recognized cultural content of Korea, the representative K-pop performance “Kalgunmu,” through a music video to help students comprehend the artistic integration of music and art film. Additionally, to facilitate students’ understanding of the fusion of music, literature, and cinema, the study will demonstrate a “musical drama” structured around narration and original soundtrack (OST). Its inherent effects include immersing the audience in the drama, enhancing emotional responses, and improving retention. Students participated in the experiment in three groups. The photos in **Figure 3** below display each group selecting one of the examples introduced in class for their creative activities. Following mutual consultation, each group chose “Cup Ta,” “Musical Theater,” and “Body Percussion” and planned and performed their creative works within a set timeframe.

Students who selected Cup Taiko and Body Percussion freely chose music ranging from nursery rhymes to pop songs and collectively discussed the concept for their performance. Students who chose musical theater presented their work through team collaboration, with each individual taking on assigned roles (scenery, director, music director, narrator, actor, etc.). Particularly impressive was the active participation of members from other groups in the showcase of practical creative works through watching, listening, and



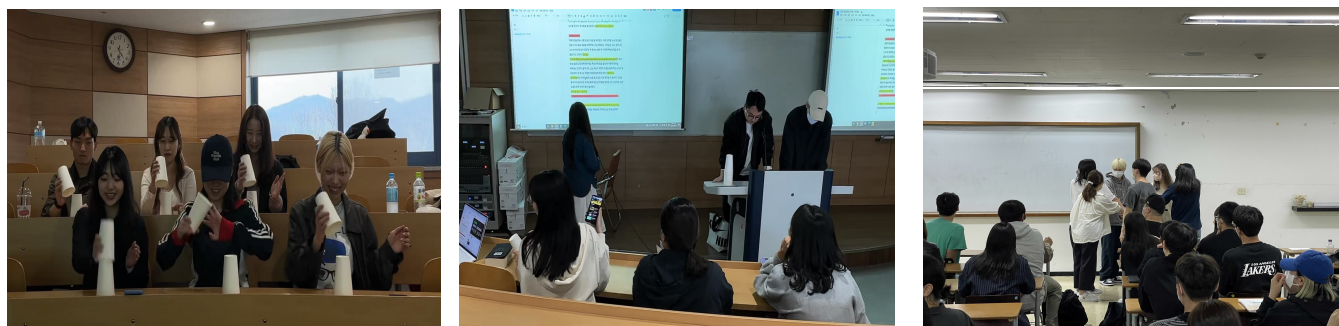


Figure 3. Creative activity practices of each group.

cheering.

Apart from experiencing and practicing music performances, we also incorporated mind mapping and drawing activities to sketch out inner memories and images related to music, organizing them into visual texts. Teachers presented students with the subtitle “Music in My Life” and asked them to freely compose related texts or express themselves through drawings and short writings (poems, proses, etc.). Some creative works submitted by the students in this class, such as Kim Gwang-Seok’s “The Day She Cried for the First Time,” expressed his experience with the music “She Cried for the First Time” through brief texts and drawings, conveying his inner memories and recollections associated with the music of the native American band “Redbone” and the Korean indie band “Carter’s Garden.” Some students were also asked to present explanations of their creations, and their detailed introductions, accompanied by elaborate explanations, showcased the students’ engaged listening.

### 3.2.2. Observation diary and peer evaluation among students

Each class was observed by one instructor and two doctoral researchers. The doctoral researchers played the role of observers, responsible for recording the lecture process and saving image materials, while also observing students’ reactions more objectively. The observation results were specifically recorded in a weekly observation diary. After each class, the instructor reviewed the observation diary to identify key issues to consider for the next class and shared them with teaching colleagues in the team via messenger.

Classroom assessment is divided into midterm and

final exams. The midterm exam consists of a written paper, while the final exam requires submitting a final creative content. The grading criteria for the final exam were jointly developed by the four teachers involved in team teaching, specifically including: “Whether the creative content integrates the sensory and perceptual elements presented in class?”; “Whether the creative content (writing, drawing, music, video, etc.) is within three minutes?”; “Is the team composed of individual collaboration or a partnership?”; “How did the team modify based on feedback from the presentation class?”. In the case of peer evaluation among students, teachers only summarize and provide suggestions on the core content of the evaluation papers. Additionally, scores for each item recorded in the peer evaluation are aggregated and reflected in the final evaluation.

### 3.3. Participants’ perceptions and evaluations of the integration of perception and art

A questionnaire survey was conducted among students participating in the Integration of Perception and Art course. Both the pre-course and post-course surveys included 20 questions, utilizing a 5-point Likert scale to measure participants’ satisfaction and other outcomes. The diagnostic tool employed was the STEAM Literacy Self-Diagnosis Tool developed by Baek *et al.* (2012) and Choi *et al.* (2012), which has been validated for assessing students’ understanding of integrated literacy<sup>[15,16]</sup>. It was modified and supplemented to align with the aims and objectives of this study. The subscales of the questionnaire included “Convergence,” “Creation,” “Consideration,” and “Communication,” with each subscale consisting of five questions.

A total of 17 individuals participated in the survey.



In terms of their professional backgrounds, there were 4 (23.5%) from the School of Literature, 2 (11.8%) from the School of Social Science, 1 (5.9%) from the School of Engineering, 7 (41.2%) from the School of Art, and 3 (17.6%) from the School of Health Sciences. They emphasized the importance of comprehensive education and an integrated awareness of art, leaning towards recognizing the need for artistically integrated talents in society. However, they were less likely to independently choose new cultures and new media or to possess high digital literacy for filtering important information.

Through analyzing participants' views on "problem-solving abilities" in integrated art education, it was found that there was a significant change in participants' willingness to proactively and comprehensively solve problems (91.7%), leading them to strive for solutions and improvements, whereas, before the survey, only a subjective willingness to solve problems was demonstrated (64.7%). This could be influenced by the participants' high level of confidence (82.6%). Furthermore, by crossing different art genres and disciplines, the students broadened their horizons in diagnosing problems and were able to think creatively about how to solve them.

The students indicated that they had achieved the following educational outcomes from the course: increased awareness of the importance and necessity of interdisciplinary knowledge (100%); enhanced sensitivity to social phenomena and issues centered on interdisciplinary connections (100%); strengthened desire for diversified interdisciplinary education beyond the arts (100%); and enhanced aspiration to organically connect different senses and issues and derive creative improvements from them (100%).

Next, teachers posed some descriptive questions to elicit participants' subjective opinions. These questions were mainly divided into three categories: the first was about suggestions for improving the course; the second was about positive factors that they had benefited from after taking the course; and the third was about other art genres and disciplines they wished to experience besides literature, fine arts, music, and movies. Regarding the first course, "Perception and Artistic Integration," the students responded, "More examples would help me create and submit artistic integration content," and "I

hope for more practical activities that engage the senses and perception." Secondly, when discussing the positive benefits of participating in the "Perception and Artistic Integration" course, the students replied, "I enjoyed the process of sharing and discussing my work with others," "It made me think and realize the different senses and perceptions that make up an artistic work," "I will be able to create and appreciate artistic works more attentively and focused in the future," "I will be able to create content that utilizes different senses and perceptions," and "It gave me the opportunity to look ahead in new directions." Finally, when asked about other art forms and disciplines they wished to experience, they said, "Art forms combined with technology would be interesting, and the ability to use different technologies is becoming increasingly important in art. It would be better if we could practice programming, such as creating a simple game based on video production," and "I hope to see and understand various artistic works related to ecology, which is also a hot topic recently."

## 4. Conclusion

It is widely known that the great geniuses of the past obtained comprehensive insight and creative thinking through observation with the mind's eye, forming shapes, models, and analogies within it. In the preface of Ruth Bernstein's book "The Birth of Thought," the author explains: "Learning to think creatively in one discipline opens the door to creative thinking in other disciplines. The 21st century is an era of integration, and those who will lead this future society need to think creatively through interdisciplinary knowledge and integration<sup>[14]</sup>."

This reminds us that knowledge learning centered around a specific art genre can ultimately become an engine for driving creative thinking in general art and other fields; the source of interdisciplinary creative thinking lies in integrated approaches; creative thinking is closely related to our sensory and perceptual factors. Focusing on this point, this study introduces a case study of a perception and artistic integration course based on "1+3" artistic integration education.

Here are the meanings and educational outcomes of the development and operation of the perception and artistic integration course. Firstly, the comparison made

before the comprehensive development of the course, along with the effort to actively reflect on the main issues found in students' responses in the classroom, resulted in positive course evaluations by adjusting the course difficulty and reducing trial and error. Next, the team of instructors conducted self-evaluations through observation diaries, observed suggestions and attitudes of classroom participants, and reviewed and improved the content of pre- and post-questionnaires, among other comprehensive efforts. These attempts were actively used as a basis for improving the direction of the next class, and the results showed that the teaching effectiveness of artistic integration education was enhanced, and the satisfaction of participating students was also improved. Additionally, through this course, students experienced various artistic integration activities that are difficult to encounter in daily life, expanded their opportunities to understand a wide range of artistic fields, underwent deep exploration of their major fields, and broadened their understanding of the connection between sensation and perception based on various basic artistic concepts and enumerated examples.

Students who participated in the course provided very specific suggestions and wishes for improvement. Firstly, due to the nature of the course involving multiple

art genres, it is suggested to add some materials to strengthen the connection and understanding of theories. Secondly, it is necessary to improve satisfaction with course participation by assigning additional practical activities to expand acceptability. Thirdly, we found a high level of acceptance and desire for technology and ecology among the students. This is due to the increasing awareness of environmental pollution and climate crisis, suggesting that future educational methods should consider reflecting these timely themes.

To develop and expand high-quality integrated art education, it is far from enough to merely meet these needs. There are structural issues within the education system that need to be addressed, including establishing a system of cooperation among educators and providing material and financial support. However, it has been proven that there is a high willingness among educators and learners to practice and engage in integrated education <sup>[17]</sup>, and it cannot be postponed solely due to difficulties. In this sense, it is hoped that this study can serve as a stepping stone for achieving more systematic artistic integration education, developing courses and learning methods at levels beyond universities, and laying a foundation for further research.

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# A Case Study of Dance Cultural and Artistic Education for Youth and Young Adults: Focusing on the “Chumchumyeon Mooharny?!” Program at Kkumdarak Cultural Arts School

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## Abstract:

This study is a case study of the “Chumchumyeon Mooharny?!” program, which was implemented in 2023 through the Kkumdarak Cultural Arts School’s support project for youth and young adults in the field of dance. The purpose of this study is to explore the application process, experiential value, and meaning of dance cultural arts education for contemporary adolescents and young adults through a case analysis of the “Chumchumyeon Mooharny?!” program. The program was organized as a weekend arts campus type of Kkumdarak Cultural Arts School, and the overall operation including the planning and evaluation process was conducted from May to December 2023 in cooperation with D University Industry–Academic Cooperation Group and Green Harmony Arts Performance Group. The program consisted of 48 participants, 23 middle and high school teens and 25 young adults in their 20s. The findings of the study are as follows: First, the program’s organizing process aimed to foster self-identity, social skills, and dance literacy, and the same structure was applied to both adolescents and young adults. Second, an analysis of the participants’ experiences showed that through the program, participants were able to form a sense of self-identity, accept themselves positively, and develop social relationships. They also had positive experiences enhancing dance literacy through dance film creation activities. Third, the analysis of the program evaluation showed that it was a meaningful experience for both the participants and the teaching staff to recognize the educational value of dance and cultural arts education and that they were satisfied with the operational structure, including the program leaders. In particular, we found that the interdisciplinary program structure, which was operated by dance artists, dance educators, and art therapy professionals in collaboration, provided a positive experience for both participants and leaders. It is hoped that this study will serve as a useful basis for exploring the effective application and value of dance in the cultural arts education paradigm that can help adolescents and young adults experiencing various difficulties and crises in the contemporary era.

## Keywords:

Adolescents  
Youth  
Kkumdarak Cultural Arts School  
Dance education  
Case study



# 1. Introduction

## 1.1. Necessity of the study

In the rapidly changing and complex modern society, adolescents and young adults face various challenges and opportunities. However, they are particularly vulnerable to serious issues such as psychological anxiety and social isolation. Following the COVID-19 pandemic, prolonged social distancing has exacerbated emotional difficulties among adolescents, including anxiety, depression, and stress. Among young adults, especially those in their 20s, there has been a significant increase in isolation and withdrawal. As a result, adolescents and young adults face multiple challenges, such as psychological and social difficulties, sleep deprivation, lack of exercise, and strained relationships<sup>[1-3]</sup>.

According to the 2019 “Korean Child and Youth Happiness Index” survey, the subjective happiness index of Korean adolescents ranked the lowest among 22 OECD countries, placing 20th. This finding indicates that Korean adolescents experience relatively lower levels of happiness compared to their peers in other countries<sup>[4]</sup>. This suggests that Korean adolescents face various issues, including academic stress, social isolation, and emotional instability. Additionally, a 2023 survey by the Ministry of Health and Welfare on the status of isolated and withdrawn youth estimated approximately 140,000 adolescents aged 13 to 18 as isolated or withdrawn<sup>[5]</sup>. Notably, self-harm and suicide attempt rates are high among young people aged 15 to 34<sup>[6]</sup>. Taeyeon Hwang, Chairman of the Korea Suicide Prevention Foundation, attributed the high suicide rate among young adults to societal factors and learned helplessness. He pointed out that “youth unemployment, economic difficulties, and feelings of isolation are underlying social problems” and explained that “experiences of ineffectiveness in childhood from actions taken at home or school, combined with exposure to relentless competition in their 20s and 30s, intensify feelings of helplessness, leading them to consider suicide”<sup>[7]</sup>.

Given the emotional and social crises faced by today’s adolescents and young adults, there is a pressing need for social alternatives to address these issues. Cultural arts education has emerged as a vital tool and solution to foster emotional stability and enhance social capabilities among adolescents and young adults<sup>[8]</sup>. Recently, cultural arts education has been viewed from a cultural democracy

perspective, promoting holistic growth through artistic experiences and fostering organic connections between individuals and society<sup>[9]</sup>. Additionally, cultural arts education enhances key competencies needed for the future, such as creativity, critical thinking, and collaboration, supporting adolescents and young adults in becoming leaders of the future<sup>[9,10]</sup>.

Dance, in particular, is recognized as an essential aspect of cultural arts education, serving as an effective educational tool for developing the core competencies of future societal contributors among adolescents and young adults<sup>[11]</sup>. Dance, while involving physical movement, is characterized as a creative expressive activity that encompasses intellectual engagement beyond physical development. Its educational benefits include stress relief through physical activity, enhancement of self-esteem through self-expression, and improved social communication skills through group activities<sup>[12-18]</sup>. Moreover, dance fosters creative thinking and problem-solving abilities, provides emotional stability, and promotes mental health among adolescents and young adults<sup>[19-21]</sup>. Through experiences of dance as a cultural art in everyday life, adolescents and young adults can holistically develop self-esteem, creative self-expression, integrative thinking, emotional stability, diversity and empathy for others, and social interaction and communication skills.

Thus, dance as a cultural arts education holds significant potential for addressing the challenges faced by adolescents and young adults. It also contributes to their holistic development as cultural citizens of the future. Despite the educational value and effectiveness of dance, its implementation in cultural arts education for adolescents and young adults remains insufficient. According to the 2020 Cultural Arts Education Survey, participation rates in cultural arts education among adolescents and young adults are lower compared to other age groups, with dance education showing particularly low participation rates. Excessive competition in entrance exams and private education prevents many students from dedicating adequate time to arts education like dance<sup>[22]</sup>. Additionally, current dance education often focuses on highly technical movements, making it less accessible to beginners, general adolescents, and young adults, thereby reducing interest and sustained

participation<sup>[23]</sup>.

Given this situation, expanding accessibility and opportunities for dance education as cultural arts for underprivileged adolescents and young adults is essential. Dance education programs offer holistic educational value through embodied teaching methods that integrate physical, emotional, cognitive, and social dimensions. This distinguishes them from other cultural arts education programs and suggests their applicability as integrated cultural arts education for adolescents and young adults<sup>[24,25]</sup>.

Recently, schools, communities, and professional fields have emphasized the need for dance to adopt a new educational identity and application that aligns with contemporary cultural arts education paradigms<sup>[26]</sup>. Recognizing the unique characteristics of today's adolescents and young adults, it is necessary to explore and implement dance education approaches that align with these paradigms, making dance easily accessible and effective for them.

This study explores the case of the “Chumchumyeon Mooharny?!” (“What Happens When You Dance?!”) program, a dance-based cultural arts education project selected and implemented under the 2023 Kkumdarak Cultural Arts School initiative for adolescents and young adults. Administered by the Korea Arts & Culture Education Service, the Kkumdarak Cultural Arts School program aims to create an environment where everyone can engage in cultural arts education close to their daily lives, enriching individual lives through diverse activities since 2023<sup>[27]</sup>.

The purpose of this study is to analyze the application process and experiential value of the “Chumchumyeon Mooharny?!” program for today's adolescents and young adults, contributing insights into the implementation of dance cultural arts education. The research questions are as follows:

- (1) What is the design process of the cultural arts dance education program for adolescents and young adults?
- (2) What is the significance of adolescents' and young adults' experiences in participating in the “Chumchumyeon Mooharny?!” program?
- (3) What are the evaluations of the cultural arts education program “Chumchumyeon Mooharny?!” for adolescents and young adults?

## 2. Research methods

### 2.1. Background and structure of the “Chumchumyeon Mooharny?!” program

In 2023, the Kkumdarak Cultural Arts School, which had been operating the Kkumdarak Saturday Culture School since 2012, was reorganized and expanded into the “Cultural Arts Education Support Program by Life Cycle.” This restructuring aimed to include participants across all life stages. With collaboration between the Industry-University Cooperation Foundation at D University and the Green Harmonia Arts Performance Group, the “Chumchumyeon Mooharny?!” program was planned as part of the 2023 Kkumdarak Cultural Arts School Weekend Arts Campus initiative for youth and young adults in the field of dance education. The program commenced in May 2023 and concluded in December.

The “Chumchumyeon Mooharny?!” program was designed to align with the developmental tasks of adolescents and young adults, emphasizing self-identity, social development, and the cultivation of dance literacy through creative dance education. Operated under the Weekend Arts Campus model, the program leveraged D University's resources, such as facilities and equipment, alongside the expertise of current students and alumni specializing in dance education, creative arts therapy, and performance. The collaboration with the Green Harmonia Arts Performance Group further enriched the program's implementation by utilizing both human and material resources from D University.

This research adopted a case study approach, enabling an in-depth observation and analysis of the program to better understand its significance as a dance-based cultural arts education initiative for youth and young adults. The curriculum was structured using a dance teaching-learning model<sup>[28]</sup> that fosters comprehensive dance literacy. Additionally, the program development process followed a cyclical model to flexibly adjust and improve its quality in response to situational changes. Participants were recruited through an open call, with sessions held weekly during school vacation periods at the College of Performing Arts at D University. Each session lasted three hours.

The instructional team consisted of 21 educators, including nine lead instructors and 12 assistant instructors, all possessing expertise in dance education

**Table 1.** Partner organizations and participants

Participating organizations	Gender		Number of participants	Age range	Total participants
	Male (%)	Female (%)			
Gilum Middle School, Donggu Girls' Middle School, Jongam Middle School, National Traditional Arts Middle School	0 (0)	11 (100)	11	14–16 years	48
Kyungbok High School, Reverse Campus, Goyang Arts High School, Seoul Donggu High School, Jungui Girls' High School, Changmoon Girls' High School, Alternative Education Space Mindle	2 (16.7)	10 (83.3)	12	17–20 years	
Dongduk Women's University, Sungshin Women's University, Gwanak Cultural Foundation, Seoul Youth Center, Online Communities for Youth Cultural and Arts Programs	0 (0)	25 (100)	25	20–24 years	

and therapeutic arts. To ensure program quality, a series of four pre-implementation workshops were conducted under the supervision of the program designer. Furthermore, weekly evaluation meetings were held with the supervisory team during the program's execution.

## 2.2. Participants of the “Chumchumyeon Mooharny?!” program

Participants were recruited through promotions targeting over 100 middle and high schools, alternative schools, and approximately 200 community organizations such as youth centers, libraries, and cultural foundations, as well as through online platforms like social media and YouTube. A total of 48 participants were recruited via 15 partner schools and organizations (see **Table 1**).

The program ran four cohorts during the July–August school vacation period, with two cohorts for adolescents and two for young adults, each comprising ten sessions. The participants included 11 adolescents aged 14–16, 12 adolescents aged 17–20, and 25 young adults aged 20–24. Participants in their early 20s were classified under delayed adolescence according to the legal definition in the Youth Basic Law (up to 24 years old) and were considered to share similar developmental challenges with adolescents. The program design accounted for young adults' enhanced perceptual and analytical abilities <sup>[29]</sup>.

## 2.3. Data collection

To design and operate the “Chumchumyeon Mooharny?!” program, data collection began in May 2023, focusing on preliminary research related to dance-based cultural

arts education and dance film studies. Comprehensive data collection was conducted throughout the program's execution and afterward, from July to December 2023, to analyze the program's impact and meaning. Key data sources included participant reflections, instructor journals, supervision records, evaluation meeting minutes, recorded outputs, and in-depth interviews.

The timeline and types of data collected are outlined in **Table 2** below:

**Table 2.** Data collection overview

Period	Data type	Collection dates
Pre-program	Research on dance-based cultural arts education	May–July 2023
	Research on dance film studies	
Program implementation	Participant reflection recordings	July–August 2023
	Instructor journals	
	Supervision and evaluation meeting records	
	Documentation and photographs of outcomes	
Post-program	Participant satisfaction surveys	September–December 2023
	In-depth interview recordings	
	Instructor evaluation materials	

## 2.4. Data analysis

This study utilized a case study approach to deeply understand the “Chumchumyeon Mooharny?!” program as a cultural arts education initiative in dance for adolescents and young adults. Various data sources, such as observations, interviews, documents, and audiovisual materials, were analyzed to gain comprehensive insights into the program’s significance<sup>[30]</sup>.

To analyze the program’s impact on participants, their reflection recordings were categorized by the program’s primary goals, focusing on their experiences during and after the sessions. For the evaluation of research findings and program outcomes, an expert panel was formed, comprising three instructors with 5–25 years of experience in dance education, cultural arts education, and qualitative research, along with one dance professor. This panel conducted over ten meetings to enhance the validity of the analysis and evaluation.

## 3. Results and discussion

### 3.1. Structure of the cultural arts education dance program for adolescents and young adults

#### 3.1.1. Program objectives and characteristics

The title of this program, “Chumchumyeon Mooharny?!” embodies a dual meaning: the question “What am I expressing through dance?” and the inquiry “How can I create a movie through dance?” This reflects the program’s emphasis on enhancing self-identity, creativity, and dance literacy. Additionally, the title signifies the ability to infinitely express harmony with oneself, others, and life through dance, aiming to foster social skills as an educational goal.

The primary purpose of the “Chumchumyeon Mooharny?!” program was designed with a focus on promoting self-identity, social skills, and dance literacy through dance-based cultural arts education. This objective was informed by literature reviews on the characteristics of adolescents and young adults, as well as their psychosocial developmental tasks. Notably, the same program structure was applied to both adolescents and young adults. This approach considered that the young adults participating in this study, who were in their early twenties, fell under the legal definition of youth

according to the Youth Basic Act (defined as individuals aged 24 and below). This age group represents a delayed adolescent phase where similar developmental tasks to those of adolescents are still required. Thus, the program was structured with the expectation of achieving similar educational effects for both groups.

During the program’s implementation, educators adjusted their intervention methods to align with the age-specific characteristics, developmental levels, and learning abilities of the participants, aiming for a tailored instructional approach. The program content integrated prior research that demonstrated the positive impact of therapeutic art activities on holistic growth, including self-identity development through positive self-awareness and social skill enhancement through relationship-building<sup>[12,15,31,32]</sup>. Furthermore, the core goal of fostering dance literacy in cultural arts education was applied<sup>[33,34]</sup>.

The unique features of the “Chumchumyeon Mooharny?!” program, centered on the participants’ needs, can be summarized as “creative dance education, therapeutic art activities, and dance film production.” To ensure that adolescents and young adults could experience dance as cultural arts education in their daily lives, the program’s leadership team included dancers, dance education specialists, and art therapy experts. This collaborative and interdisciplinary approach allowed the instructors to effectively utilize their expertise, aligning with the contemporary paradigm of cultural arts education, which emphasizes the diverse educational values and innovative teaching methods of dance.

#### 3.1.2. Program learning model and stage composition

##### 3.1.2.1. Program learning model

The current era of dance education emphasizes the realization of cultural arts education values. This requires a teaching-learning model that fosters comprehensive understanding and diverse expression of dance rather than merely transmitting or acquiring dance techniques. The focus is on developing dance literacy<sup>[35]</sup>, which involves a holistic ability to engage with dance.

The dance education process recommended by the Korea Arts & Culture Education Service<sup>[28]</sup> highlights the inclusion of four domains in every session: “dancing (performance),” “dance-making



(creation),” “dance-reading (appreciation),” and “dance-sharing (communication).” Achieving dance literacy requires a progression through three stages: experience/understanding, exploration/discovery, and expansion/application.

The “Chumchumyeon Mooharny?!” program incorporated the creative process and outcome of dance film production as a key component of realizing the value of cultural arts education for adolescents and young adults. It adopted the Midway Model by Smith-Autard <sup>[36]</sup>, which balances professional and educational approaches, alongside the teaching-learning model of the Korea Arts & Culture Education Service. This model incorporated the four domains—dancing, dance-making, dance-reading, and dance-sharing—into each session’s structure. By progressing through the three stages of experience/understanding, exploration/discovery, and expansion/application, participants were guided to enhance their dance literacy.

### 3.1.2.2. Program stage composition

The “Chumchumyeon Mooharny?!” program was designed to integrate self-identity development, social skills enhancement, and dance literacy growth into each stage. The program consisted of 10 sessions, with each stage offering progressively deepened experiences.

(1) Stage 1: “Meeting Myself and Others Through Dance”: Focused on building rapport through expressive activities based on dance/movement therapy and introducing dance film concepts.

(2) Stage 2: “Discovering Myself Through Dance”: Emphasized self-awareness and understanding through experiences of self-care.

(3) Stage 3: “My Story Through Dance”: Provided opportunities for integrated experiences of performance, creation, and appreciation, utilizing AI video technologies.

(4) Stage 4: “I Am...We Dance Film?”: Focused on exploring self-identity through self-expression and dance film production.

(5) Stage 5: “We Are Dancing Creators”: Concluded with a screening of the participants’ “I Am...We” dance films, followed by discussions of reflections and evaluations.

The “dance film production” aspect combined

dance creation with visual media, a format defined by Kim <sup>[37]</sup>. The program drew inspiration from the creative process and therapeutic principles of the dance piece “I Am...We” <sup>[38]</sup>, which featured expressive arts counselors as performers. By offering therapeutic and creative opportunities for dance creation, the program enabled participants to care for their bodies and minds while fostering healthy communication with others. Additionally, the process of creating dance films supported the development of dance literacy.

The primary activities and key focus points of each stage in the program are summarized in **Table 3**.

## 3.2. Participation experience of adolescents and young adults in the “Chumchumyeon Mooharny?!” program

This study analyzed the meaning of participation experiences of adolescents and young adults in the “Chumchumyeon Mooharny?!” program. By categorizing 49 meaningful statements from feedback recordings and transcribed in-depth interviews, the research identified themes based on the program’s objectives: self-identity, social skills, and dance literacy. The categorized meanings are summarized in **Table 4**.

### 3.2.1. Experience of self-identity

The analysis of participants’ experiences with regard to self-identity revealed two themes: “Expressing myself as I am” and “A time to embrace myself.” For “Expressing myself as I am,” participants reflected on experiences of better understanding themselves, which allowed them to look back at themselves genuinely. Statements categorized under “A time to embrace myself” indicated that participants, who often focused on their negative traits, learned to appreciate their own existence and even felt proud of themselves. This was particularly evident among adolescent participants who found the program to be an opportunity to sincerely embrace and accept themselves.

The program’s design included activities that awakened bodily awareness, followed by relaxation and expressive movement exercises. Each session concluded with a reflection and sharing phase, where participants could not only appreciate others’ movements and expressions but also share their own feelings and

**Table 3.** Objectives and content of each stage in the cultural arts educational dance program “Chumchumyeon Mooharny?! ”

Stage	Focus	Session	Activity theme	Main content
Meeting Myself and Others Through Dance	- Building rapport and experiencing positive interpersonal relationships through movement-based therapy activities	1	What is a Dance Film?	The First Meeting, Joyful Us - Introducing myself - Watching and discussing the dance film <i>June</i>
Discovering Myself Through Dance	- Experiencing self-understanding through body awareness and self-reflection - Providing opportunities for communication and self-care through diverse expressive activities such as dance, art, and music	2	Dance: <i>Inside Out</i>	Dance <i>Inside Out!</i> - Expressing emotions using the body with emotion cards
		3	<i>Dance Talk, Talk! I</i>	My Body, Talk, Talk through Dance! - Awakening movement senses to enhance body awareness
		4	<i>Dance Talk, Talk! II</i>	My Daily Life, Talk, Talk through Dance! - Discovering the beauty of everyday life
		5	<i>Dance Talk, Talk! III</i>	Stories Delivered through Dance, Talk, Talk! - Viewing and exploring various dance films
		6	<i>I Am a Dance Film Creator! “I am... We” I</i>	Movements that Express “Me”—What is Dance? <i>I am... We</i> - Exploring symbolic expressions using words and images that represent myself
My Story Through Dance	- Providing integrated experiences of performance, creation, and appreciation - Enhancing self-expression and aesthetic experience through dance film creation activities	7	<i>Creating Our Dance Film “I am... We” II</i>	Dance film creator <i>I am... We</i> - Connecting my unique movements collaboratively
I Am... We Dance Film?	- Expanding self-expression - Experiencing creative dance education using AI video technology - Discovering and expressing positive self-identity through therapeutic art activities	8	<i>Creating Our Dance Film “I am... We” III</i>	Creating our dance film <i>I am... We</i> - Crafting our “ <i>I am... We</i> ” story - Utilizing AI projection mapping effects
		9	<i>Creating Our Dance Film “I am... We” IV</i>	Creating our dance film <i>I am... We</i> - Filming our “ <i>I am... We</i> ” dance film
We Are Dancing Creators!	- Viewing and sharing final creations as dance film creators	10	Dancing Together! “I am... We” Dance Film	<i>I am... We</i> dance film screening Rehearsal for the screening and final presentation - Watching and appreciating our dance film creation

**Table 4.** Categorization of participation experiences by program objectives in the “Chumchumyeon Mooharny?! ” program

Program objective	Categorized meaning of participation experience
Self-identity	Expressing myself as I am
	A time to embrace myself
Social skills	Experiencing comfortable communication
	Enjoying conversations through movement
Dance literacy	Rediscovering the value of dance in life
	Authentic experiences of dance

thoughts experienced through dance. This approach fostered new insights and perceptions of themselves.

Instructors emphasized encouraging participants to immerse themselves in their unique forms of expression rather than focusing on technical dance skills. This supportive environment enabled adolescents and young adults to experience self-acceptance, contributing to the development of a positive self-image.

These findings align with the study by Je and Lee <sup>[11]</sup>, which suggested that dance helps adolescents express themselves autobiographically through their bodies, thoughts, and emotions, promoting self-reflection and the formation of self-identity.

The following are key statements from participants regarding their self-identity experiences. **Figures 1 and 2** capture some of the activities related to these self-identity experiences.

Young Adult Participant Chae XX: *“It takes a lot of courage and energy to change one’s thoughts and values. But the direction of this class was about finding a new self, and the friends and teachers continuously gave me courage. So, it became a time where I could transform into a more positive version of myself.”*

Young Adult Participant Park XX: *“In daily life, there aren’t many opportunities to recognize my own values. However, through this program, I was able to deeply think about what I want and what values I pursue. It was a very memorable experience.”*

Adolescent Participant Kim XX: *“I’ve never thought about ‘embracing myself’ before, but this was a meaningful time to truly think, ‘You’ve done so well up to now, and you’ll keep doing well. Stay strong.’ It felt like I was sincerely embracing myself.”*

Young Adult Participant Heo XX: *“I usually focus only on my flaws or negative traits when I look at myself. But through this ‘Chumchumyeon Mooharny?!’ program, I felt like I was a good and cool person just by existing. That was really nice.”*

Young Adult Participant Lee XX: *“I liked being able to reflect on myself as I truly am.”*



**Figure 1.** “Chumchumyeon Mooharny?!” Program, Session 4: Self-Exploration Activities



**Figure 2.** “Chumchumyeon Mooharny?!” Program, Session 10: Reflection and Sharing Activities

### 3.2.2. Experience of social skills

The analysis of adolescents’ and young adults’ participation experiences revealed two main themes related to the program’s objective of social skills: “Experiencing comfortable communication” and “Enjoying conversations through movement.” The theme of “Experiencing comfortable communication” is based on the fact that participants, who initially met strangers through the open recruitment process, started in an awkward atmosphere but were able to form positive relationships through non-verbal communication and exchange during the program. Key statements regarding this theme indicate that, while initially awkward, participants grew comfortable with each other and enjoyed the experience as if they had known each other for a long time.



The theme of “Enjoying conversations through movement” relates to the non-verbal empathy fostered by the program, which utilized the structural principles of group counseling. This helped participants engage in active communication within a short time. Key statements reveal that participants felt the experience of focusing on the movements and breathing of others was like having a conversation and found the act of moving and communicating through touch enjoyable.

From the perspective of psychosocial development, a lack of social skills during adolescence can impact overall life cycle development <sup>[39]</sup>. Therefore, developing interpersonal skills, such as consideration and cooperation, is a crucial social task <sup>[31]</sup>. In this context, the program’s structure, which promotes interaction through group counseling principles, played a key role in enhancing communication and bonding experiences for adolescents and young adults.

Additionally, the program used online communication methods by recording video outcomes and sharing them on SNS and YouTube. This helped participants continue their communication beyond offline sessions, fostering social skills by allowing them to share their experiences in everyday life. This approach aligns with a recommendation from the Korea Youth Policy Institute’s study <sup>[40]</sup>, which emphasized that the integration of online and offline communication is crucial for promoting social skill development in adolescents and young adults.

The following key statements and **Figures 3 and 4** reflect experiences and scenes related to social skills.

Adolescent Participant Lee XX: *“At first, it was awkward to dance with someone I had just met, but as I participated in the class, I became comfortable and enjoyed it as if I had known them for a long time.”*

Young Adult Participant XX: *“When doing choreography with others, I focused on matching my breath with theirs, and it felt like having a conversation.”*

Adolescent Participant Chae XX: *“I was able to learn about others’ ways of thinking and lifestyles. It made me realize what I need to improve on and learn. If I thought someone’s way of life was good, I would want to adopt those aspects too.”*

Adolescent Participant Kim XX: *“Not only did I share my own story, but I also learned to empathize*

*with others. I believe I experienced close, intimate relationships while communicating and connecting with others.”*



**Figure 3.** “Chumchumyeon Mooharny?!” Program, Session 6: Mirroring Movement Activities for Communication and Empathy



**Figure 4.** “Chumchumyeon Mooharny?!” Program, Session 8: Collaborative Dance Creation Using AI Video Technology

### 3.2.3. Experience of dance literacy

In this study, the analysis of participant experiences related to the dance literacy objective of the “Chumchumyeon Mooharny?! ” program revealed two main themes: “Rediscovering the value of dance in life” and “Authentic dance experience”. Through key statements related to the “Rediscovering the value of dance in life” theme, it was found that after taking time for self-exploration, participants could move from their inner truth through expression. This process involved bodily and emotional awareness starting with “me”, followed by self-reflection through various themes such as nature, relationships, and emotions. This resulted



in the creation of dance works and a rediscovery of dance's value and effects in the context of cultural and arts education. A study by Lim and Moon <sup>[25]</sup> supports this, as they suggest that dance literacy education should not be about the accumulation of knowledge, but rather about content, methods, and processes that allow for experiences of embodied realizations in life. This program contributed to fostering dance literacy in this way.

Additionally, key statements related to the "Authentic dance experience" indicated that participants felt enjoyment in creating their own dance and, upon seeing the results, experienced a renewed sense of the beauty of dance. Through interpreting and appreciating the meaning of movements expressed through dance, the range of thoughts and emotions was expanded <sup>[41]</sup>. Engaging in both creating and appreciating dance can awaken imagination and artistic beauty, as well as purify emotions, cultivating perspectives needed in life <sup>[42]</sup>. The teenagers and young adults who participated in this study found that the dance creation and appreciation activities helped them develop a new appreciation for the value of dance. In particular, young adults demonstrated greater perceptual and analytical abilities during the dance experience process compared to teenagers <sup>[29]</sup> and were more aware of the practical value of dance in connection to daily life <sup>[43]</sup>. This highlights a difference in experience between teenagers and young adults. This difference may be attributed to the program facilitators' emphasis on encouraging participants to avoid comparing or evaluating their own or others' expressions during the creative process. Facilitators accepted all forms of expression positively and encouraged participants to express their dance creations and performances spontaneously, allowing for greater immersion and enjoyment in the process.

Improvisation, being an essential tool in dance and a method for internal awareness, allows for limitless freedom and creative possibilities <sup>[44]</sup>. Through this program, participants experienced the fundamental personal expression and freedom of dance, which they might not have encountered in traditional structured dance education. This reflects a practical case of the recommendation by Kim and Hong <sup>[26]</sup> that new dance education approaches should explore identity and

methodology in line with contemporary cultural and arts education paradigms. Below are key statements related to the dance literacy experience and activity scene photos from **Figures 5** and **6**.

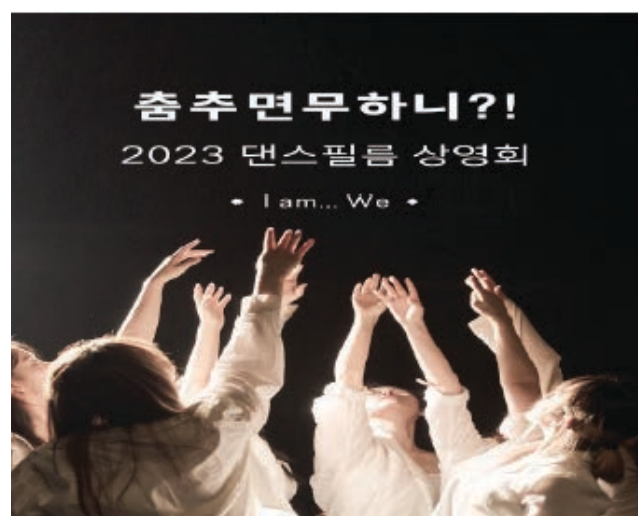
Young Adult Participant Kim XX: *"I enjoyed creating my own dance, not just following existing ones. After taking time to know myself, I moved differently from my inner truth when expressing myself through dance."*

Teen participant Kim XX: *"I felt more comfortable with myself and could express my movements more genuinely. When I saw the results, I felt they were more beautiful."*

Young Adult Participant XX: *"I used to think of dance merely as physical gestures, movements, or choreography, but now I've definitely settled on the idea that 'dance is my expression.'"*



**Figure 5.** "Chumchumyeon Mooharny?!" Program, Session 9: Dance Film Production Activities



**Figure 6.** "Chumchumyeon Mooharny?!" Program, Session 10: Dance Film Screening Materials

### 3.3. Evaluation of the dance cultural arts education program “Chumchumyeon Mooharny?!”

#### 3.3.1. Participation evaluation of the “Chumchumyeon Mooharny?!” program

A satisfaction survey was conducted among participants of the program. Out of 48 youth and young adult participants, 30 individuals who responded diligently to the survey provided the following results, as shown in **Figures 1 to 4**. The survey focused on satisfaction with the program instructors, content, location, and difficulty level.

In the survey about instructor satisfaction (**Figure 1**), 70% (21 participants) responded with ‘very satisfied’, and 27% (8 participants) responded with ‘mostly satisfied’, confirming a positive response. Regarding program content satisfaction (**Figure 2**), 63% (19 participants) answered ‘very satisfied’, 33% (10 participants) answered ‘mostly satisfied’, and 4% (1 participant) answered ‘neutral’, showing positive feedback for the program’s content. For the program location (**Figure 3**), 97% (29 participants) were satisfied, and for the difficulty level of the program (**Figure 4**), 67% (20 participants) were ‘very satisfied’, and 33% (10 participants) were ‘mostly satisfied’. These results indicate a generally positive evaluation of the program.

In summary, the positive responses in the satisfaction survey averaged over 98%, confirming that the participants were largely satisfied with the overall program operation.

Figure 1. Instructor Satisfaction

Figure 2: Program Content Satisfaction

Figure 3: Program Location Satisfaction

Figure 4: Program Difficulty Level Satisfaction

#### 3.3.2. Evaluation of the program’s operational structure

To evaluate the process and outcomes of the program and identify areas for improvement, a comprehensive analysis was conducted based on observation logs, evaluation meeting minutes, and participant reflections written by administrative staff, supervisors, and instructors. The key evaluation points for the program operation were as follows:

(1) Overall evaluation of the program’s impact: An analysis of the participant evaluations, satisfaction surveys, and final outcomes confirmed that the program provided participants with positive experiences beyond the expected levels in areas such as ‘self-identity’, ‘sociality’, and the development of ‘dance literacy’ through dance creation activities. Additionally, the integration of creative dance education with art therapy content provided participants not only with various educational effects through dance but also with therapeutic self-care experiences, which was confirmed through participant feedback.

(2) Program structure and collaboration: The program aimed to support youth and young adults in developing dance literacy and engaging in healing art activities by collaborating with one primary dance artist or dance education expert and one art therapist (qualified in art psychology counseling or expressive arts counseling) as the core instructors. This collaborative structure contributed to the program’s distinctive characteristics. Additionally, the program provided D University’s dance major students with opportunities for practical experience in dance education settings, helping them indirectly develop their instructor capabilities through the guidance of the program’s expert core staff. To enhance the overall competence of the program’s instructors, continuous instructor training and evaluation meetings were held under the supervision of the program’s supervisor during each session, fostering an environment where instructors could complement each other’s professional abilities during the program’s operation. This approach supported the growth of multidisciplinary competencies among dance educators and allowed instructors to grow together, which was affirmed through their self-evaluations. The instructors’ key statements were as follows:

Lead Instructure Kim XX: *“Rather than focusing on training and performance outcomes, I recognize the healing aspect of art, which helps one explore and discover oneself. Through this process, I believe that voluntary and creative actions in art activities will create a new paradigm in cultural arts education.”*

Assistant Instructor Kim XX: *“Although I majored in dance, I had avoided deep reflection and expressing myself. However, through working with the participants,*

*I had the opportunity to break through and face these aspects of myself.”*

(3) Dance film production and sharing: Through the creation of dance films, participants showcased their work during the dance film screenings held throughout the program. In addition, various video results from the program’s process and participants’ creative works were shared online via social media and YouTube (as of December 30, 2023, with over 5,500 views). This approach allowed participants to continuously share and archive their creative works even after the program concluded.

By incorporating dance film production, this program provided an experience that transcended the traditional performance art format, where dancers and audiences share the same physical space in a theater. Instead, participants had the opportunity to experience an expansion of expression by overcoming the physical limitations of space and time through dance film creation. This broadened the participants’ understanding of dance as an art form beyond its traditional presentation methods.

## 4. Conclusion and recommendations

This study explored the structure, participant experiences, and program evaluation of the dance cultural arts education program “Chumchumyeon Mooharny?!” for youth and young adults. The research analyzed how the program helped participants develop self-identity, social skills, and dance literacy.

To summarize the findings of this study: First, the program’s structure aimed to foster self-identity, social skills, and dance literacy, and was applied in the same format for both youth and young adults. Second, participants reported that through the program, they developed self-identity, accepted themselves positively, and formed social relationships. Additionally, their experience in creating dance films contributed positively to the development of dance literacy. Third, evaluations of the program indicated that both participants and instructors found the program to provide meaningful experiences aligned with its objectives. There was also positive feedback regarding the satisfaction with the program’s instructors and operational structure. Notably,

the collaborative program led by a team of dance artists, dance education experts, and art therapy professionals provided a positive experience for both participants and instructors. This study is expected to serve as a useful foundation for exploring effective ways to apply dance within the cultural arts education paradigm, addressing the needs of youth and young adults who are facing various challenges and crises in today’s society.

Based on this study, the following recommendations are made for the advancement of dance and cultural arts education for youth and young adults:

(1) Efforts to develop dance arts dissemination and instructor training: To realize the cultural and educational value of dance, there is a need to foster dance educators with integrated skills in art therapy and arts education. In this study, the lead instructors, consisting of dance artists, dance education experts, and art therapy specialists, collaboratively led the program. This cooperation allowed for the delivery of diverse effects and values of dance education, which was met with positive evaluation by both participants and instructors.

(2) Building collaborative relationships for dance education expansion: To expand dance education for youth and young adults, ongoing support for local community cultural arts programs for youth, in collaboration with universities, middle and high schools, and youth facilities, is essential. In this study, difficulties were encountered in recruiting and maintaining youth and young adult participation. Particularly for youth, the current educational system makes it difficult for them to participate in various extracurricular cultural arts programs. Even when free programs are offered, they are often limited to short-term formats during school breaks, making continuous participation challenging. Future efforts should focus on establishing partnerships with local schools and youth facilities near universities to create a sustainable structure for dance education and offer continuous opportunities for cultural arts participation in local communities.

(3) Developing and implementing dance education content using video media: Considering the success of dance film creation in engaging participants, it is recommended that dance education content utilizing video media be developed and implemented. Given the media-savvy nature of the 10–20 age group, using AI-



based video media technology or dance film formats could enhance the activation of dance education for youth and young adults. Research on creating diverse media-based dance education content and its practical application in the field is needed to support the future development of dance arts education.

#### (4) Development and expansion of dance education

programs across life stages: There is a need for the development and expansion of dance education programs tailored to various life stages. Through this, cultural arts education via dance can be spread, contributing to the healthy growth of youth and young adults as responsible members of society.

### Disclosure statement

The authors declare no conflict of interest.

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