

The Direction of University Dance Education in the Untact Era after the Corona Pandemic

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Abstract

This study analyzed how dance education at universities was conducted in the COVID-19 pandemic. This paper analyzed previous studies on dance education at universities and conducted in-depth interviews with dance professors and students. When online classes began with the pandemic, it was difficult and confusing for professors and students to adapt to online dance classes. Professors lost their confidence as educators, and students could not concentrate on their classes. After many trials and errors, professors conducted online classes, where students were the center of the class, and students were highly satisfied with these classes. In addition, interaction between professors and students became active by efficiently using the online system. During online classes in the pandemic, professors realized that changes in existing teaching methods were necessary. Education in the department of dance at universities needs to change the teaching environment and educational methods. There should be various forms of education based on emotional state expression and body recognition through dance. It should be possible to develop, accept, and utilize the necessary teaching skills both online and offline. Professors should be able to act as assistants for students in class. They must have fair evaluation criteria for contactless classes. It is necessary to adjust the number of students suitable for non-face-to-face classes. Various teaching methods such as STEAM, Blended Learning, and PBL should be applied so that students can experience problem solving on their own and form critical thinking and creativity.

Keywords: Corona pandemic, dance education, untact class, project-based learning, STEAM

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Introduction

Since the outbreak of the COVID-19 pandemic in 2020, a new word called "un-tact" has been coined and incorporated into society, culture, education, and life in South Korea. This new coinage is a compound word of un and tact, representing a non-contact social phenomenon. There are academic terms for such a phenomenon such as contactless and zero contact, but untact has been used to mean no contact(Kim, 2022; Lee, Shin, 2020).

As social animals, human beings get along with others, form a community, and interact with one another. Making an exchange through interactions is an important activity to share information and knowledge needed to resolve their solitude and loneliness. The COVID-19 pandemic has, however, brought huge changes to human life. It made the government implement many different activities to prevent infections such as social distancing and enforce many different restrictions to work, education, methods of consumption, and social activities(Kim, 2020; Kim, Moon, 2020).

It has been three years since the outbreak of the pandemic, and many aspects of life have now returned to the old face-to-face approach. Another pandemic situation can, however, happen any time. The field of education takes continuous interest and concern in the effects of non-contact lessons on the education of students. This contemplation of the education community has resulted in active discussions about the future directions of "untact" education(Lee, Zae & Yoon, 2020). Following the proclamation of a pandemic by the World Health Organization(WHO), the South Korean government began to enforce social distance to promote its termination. Social distancing has led to a non-contact culture across the aspects of society and accelerated an era of untact education. Even before the untact era began, the utilization of digital technologies was active across all the domains of education. Since the new non-contact era began, however, art education, which used to provide contact-based classes, has experienced huge confusion with designing class and evaluation methods to promote learning and teaching effects with technologies(Lee, Yoon&Sung, 2017).

The old contact-based education has been the familiar form of education. Contact-based education has its share of advantages including cyclical learning effects and instant response sharing as all students have equal access to learning. The COVID-19 pandemic has entered the prolonged phase with new variants occurring one after another. People have realized that there is no turning back to the old life and made attempts at educational changes across consumption, education, and society. The advancement of science, technology, and communication media today has fortunately enabled the functional expansion of untact education and easy communication at multiple angles without any limitations in time and space.

Schools provided face-to-face education focused on knowledge delivery before the outbreak of COVID-19. They neglected the essential roles of education to lead the balanced growth and

development of students and lacked in the design of classes with students taking the central place in teaching and learning. These issues were further highlighted after untact classes began and prevented students from increasing their levels in untact situations. If the dance department in university does not pursue changes to its education in the rapidly developing and changing society, its graduates will face difficulties with choosing a career path and not be able to keep up with the changing society.

There should be profound contemplation over the educational direction of the dance department in university that should overcome problems with untact classes and make changes. Therefore, this study will analyze the cases of University dance departments must explore new changes by accepting the crisis and change caused by the corona pandemic as an opportunity. dance education(Choi, 2021; Kim, 2020; Kim, Moon, 2020; Kim, Park, 2021; Kim, Shin, 2020) conducted in the sudden COVID-19 pandemic and related literature. The present study thus set out to examine what crisis the Dance Department faced in the COVID-19 pandemic that broke out suddenly and what efforts and changes it went through to solve it. The study would also provide information about the paradigm changes and developmental directions of dance education in college that combined face-to-face and non-contact lessons based on the importance of interactions between the body and the mind.

Method

This study analyzed dance education provided by the Dance Department in college amid the COVID-19 pandemic from multiple angles and also the directions of dance education for its future changes. The study reviewed the literature including previous research and applied the case study method, one of the qualitative methodologies, to figure out accurately the on-site aspects of the Dance Department in college.

1. Literature Review

Following the outbreak of COVID-19, a multitude of researches were conducted in the education community to address issues with lessons that converted from face-to-face approaches to non-contact ones and propose directions to solve them. The dance community was not an exception. Prior studies related to university dance classes conducted in the COVID-19 pandemic situation were found and analyzed intensively(Go, 2021; Choi, 2021; Kim, 2020; Kim, Kim, 2020; Kim, Moon, 2020; Kim, Park, 2021; Kim, Shin, 2020; Lee, 2019). The present study analyzed the literature including 20 pieces of research related to non-contact lessons in the Dance Department at each university and examined the forms of non-contact lessons and their issues.

2. Participants

Research participants were selected through purposive sampling, which is a qualitative sampling method to select research participants fit for the given research topic, or based on the referent selection method by Goetz and Le Compte(1984). Trying to answer the research questions, the study reviewed previous studies on dance education in college after the outbreak of COVID-19 and conducted an in-depth interview with five dance professors and 8 dance majors to generate results. The main research questions covered difficulties with dance lessons in college amid the COVID-19 pandemic, issues that rose in dance lessons, solutions to these issues, and directions for the changes in dance education in college amid the COVID-19 pandemic. They understood the purposes of the present study and gave consent to participate in it. They had the following individual characteristics:

Table 1. Demographic characteristics

Number	Name	Gender	Age	Major	Position
1	S.H.I	female	47	ballet	professor
2	K.H.R	male	47	modern dance	professor
3	P.S.K	female	46	ballet	professor
4	O.H.J	female	45	Korean dance	professor
5	L.I.N	male	45	Korean dance	professor
6	H.E.U	female	23	ballet	student
7	K.O.H	male	23	ballet	student
8	B.H.S	female	23	ballet	student
9	L.K.I	female	22	modern dance	student
10	P.S.K	female	22	modern dance	student
11	M.G.H	female	22	modern dance	student
12	G.K.I	female	21	Korean dance	student
13	N.A.K	male	21	Korean dance	student

3. Research Data Collection and Analysis

This study collected interview data for four months in total from December 2021 to March 2022 by employing the "oral interview" method devised by the German sociologist F. Schutz(1987). There were a total of three rounds of interviews. The investigator made a visit to them at the time and place that they wanted and recorded their interviews after getting their consent. Collected data was transcribed and encoded for classification by the topic. The in-depth interviews of the participants were examined along with previous studies on dance education in college amid the COVID-19

pandemic. This study thus set out to provide information about the changes and developmental directions of an education paradigm to give both untact and contact-based classes in dance education featuring interactions between the body and the mind. Trying to answer these research questions, the study would examine how dance classes were given in university under the COVID-19 pandemic situation, what kind of problems they had with classes, what direction they should take to solve the problems, and how dance classes should change and develop in the future.

Results

1. Dance Classes in University in the Pandemic Situation

The problems of untact classes revealed through previous studies and literature are as follows. In the dance department in which practice classes for functional development were important, professors with few experiences with untact classes uploaded dance lesson-related videos produced as part of the old public educational materials at their online class websites or offered links of YouTube addresses to use them as their lesson materials. As this approach had limitations, they faced a lot of difficulties with developing and utilizing new content as their class materials within a short period of time (Park, Shim, 2021). Many of them were not accustomed to the operational methods of real-time video conference programs and experienced a break in the flow of a class with their students in many cases. Universities did one thing in this situation, and that was to give an instruction to give untact classes. The university presented an online class manual, but there was a lot of confusion in class.

1) Difficulty using online systems

It was very difficult to operate online classes by changing the existing teaching methods. Handling the online system and changing the contents of the class to match online were difficult and difficult tasks. Also, In theory classes based on online content, professors have a difficult time checking whether their students have listened sincerely and understood the content of classes accurately. As it is difficult to figure out the understanding level of students, they have contemplation over which difficulty level should be set for the next lesson video. The professors described the difficulty of progressing the class they experienced as follows.

Professor: I gave function-centered lessons. Even in my theory lessons, I played videos and used PPT materials that I made as basic materials. Following the outbreak of COVID-19, the ways that lessons were given changed abruptly.

<S. H. I>

I had a difficult time adjusting to the changes. People doing art tend to find it unfamiliar to deal with digital devices well. The university gave instructions on how to make video materials and upload them on the online system, but I had many errors in the process of understanding them and uploading my videos. It was very stressful. In addition, it was not easy to check whether my students understood my lessons right and took the lessons I uploaded right.

<K.H.R>

2) Difficulty in grasping students' level of understanding of classes

When professors need to give an accurate demonstration of body functions and explain them in a non-contact situation, students have no access to their demonstrations at multiple angles. Since they cannot watch their professors' demonstrations accurately, they face limitations with following the instructions. Professors cannot watch their students' movements accurately, being unable to provide detailed professors. It was difficult to confirm whether students watched the filmed video properly or understood it accurately. The focus was on easy movements over difficult ones, which lowered the classes level.

Professor: For my practice lessons, I uploaded my demonstration videos and asked my students to follow them. The whole process was very hard: I had to check whether what I videotaped played right, whether the images fitted the frame, whether the music was heard right...I also had to edit my long videos according to the system's capacity. It would usually take me two hours to prepare for my face-to-face lessons. It took me five or six hours to make materials for non-contact lessons. It was extremely demanding.

<P.S.K>

3) Difficulty concentrating on teaching

In their classes, professors had to perform several roles at a time on the computer screen including watching students' movements, giving feedback and instructions, playing music, and sharing the screen, which means that they could not focus on classes as they gave instructions. Professors blamed themselves for not conducting online classes smoothly and lost their worth as educators. It was difficult for students to concentrate on the class due to the chaotic atmosphere of online classes.

After uploading my video files for a while, I started to give lessons via Zoom. Once I began to give lessons in real time, I found it more convenient than to videotape my lessons. I gave my demonstration for a movement and asked my students to follow it. I had to watch dozens of students doing the movement in a small square on the computer screen. It was simply impossible for me to observe all of them and offer my feedback. My lessons turned into something for students to pass time. As an educator teaching them, I had a sense of shame.

<O.H.J>

I had no big difficulties with following what the professor's video lessons covered as long as they were about theories. But I had a difficult time focusing on the lessons. I would even do something else while the lessons videos played.

<H. E. U>

4) *Difficulty in online practical classes*

Participating in online classes, students were not able to rent out a personal practice room due to COVID-19 and had to watch the computer screen to follow the movements at home. Home provided a more limited space than a practice room, which means that it was not possible for students to perform movements accurately. It was difficult for them to watch their professors' movements on the computer screen and understand the accurate directions of the movements. Interactions between professors and students are important in a class situation whether it is a theory-centered class or a practice-centered one. They are one of the very important elements to increase the understanding and satisfaction of classes. In the end, both professors and students had to participate in unsatisfying classes due to the abrupt environmental changes following the COVID-19 pandemic.

It does not simply make sense to follow practice lessons through videos. For lessons about renowned works, I could memorize at least the order of movements while following them in the videos. For practice lessons for my major, however, all I could do was play the videos and fill up my lesson hours. After the professor began to give lessons in real-time through Zoom, I merely followed her demonstrations in my small space at home. It was impossible to do the movements right.

<K.O.H>

I had to turn on my computer screen for the professor's real-time lessons, and I was

shameful to show my small rented room, which was far from the right environment for dance lessons. I followed the professor's demonstrations by grabbing the chair or refrigerator, thinking to myself, 'What am I doing?'

<B.H.S>

2. Efforts to Overcome the Pandemic Situation

Both professors and students experienced confusion due to abrupt changes to the educational circumstances amid the COVID-19 pandemic. Professors had contemplation over how to overcome realistic difficulties in diverse ways and began to develop and supplement classes fit for the new uncontact era.

1) Efforts to establish a new teaching method by communicating with students

Professors gave classes fit for the viewpoint of university students that were the Generation MZ, who have the skills to use a computer freely, by discarding the old knowledge delivery-based class format. They gave their students topics to express their emotional and affective states in dance and tasks of developing their own content telling a story by choosing music freely, picking various shooting places, and editing their dance into a short video. In theory classes, professors allowed their students to exchange their opinions in diverse ways according to the topic of each class.

As COVID-19 prolonged, the professors were afraid that they would have a sense of shame again as an educator if they did not give changes to their online lessons. They had a lot of talk with the research participants. They all had the same contemplation. As they shared their thoughts and ideas together, they reached conclusions: such an abrupt change would happen some times, and let's take it as an opportunity for further development rather than a source of stress.

<L.I.N>

I had given non-contact lessons for about a year when I decided to ask my students questions about what they wanted from online lessons during my real-time lesson during the winter vacation. Being Generation MZ, they had really many diverse opinions and ideas. Since they were good at using the computer and diverse programs, I came to a conclusion that my practice lessons could be helpful for them by letting them reflect their creativity as much as possible.

<O.H.J>

In these student participation-based classes, their students learned what they taught, did research on various related cases, and shared opinions in discussions. Professors experienced trials and errors in the process of changing the old class paradigm, but they succeeded in utilizing and incorporating various videos fit for the Generation MZ familiar with the media in their classes.

2) *The expansion of thinking through the appreciation of various video media*

In untact classes, appreciation with video media was more active along with the exchange of ideas through appreciation. Students made a presentation online via a screen in their own comfortable spaces instead of contact-based classes in which they stood before others for a presentation, thus reducing their tension. This environment worked favorably for them to show their capabilities online better.

I asked my students to videotape their individual content related to the practice of their major. I left all the decisions about music, topic, content, costume, and place to their discretion. Every week, my students would give a presentation in turn. Presenters gave explanations about what they videotaped and their choreographic intentions, and other students would offer their criticisms about them. The students' reactions to my changed approach were even better than I expected. I realized that my students wanted a self-directed approach to online lessons rather than one-way communication.

<P.S.K>

I felt that I was developing professionalism as a dance major by contributing to the lessons with my own ideas and opinions rather than the professor's one-sided lessons. As my professionalism grew, I had bigger pride in my specialization.

<B.H.S>

I usually ask my students to appreciate a video and share their thoughts about it only once a semester in the course of my practice and theory lessons. There is a rate of progress to catch up in the course, and asking students to appreciate too many videos may seem like an excuse to pass time instead of giving a lesson.

<S.H.I>

As suggested in the above interview, the teaching method of watching videos in online classes and communicating freely increased students' participation in classes and increased class satisfaction.

3) *Realizing the possibility of online classes in the department of dance at university*

Professors made efforts to create a range of class programs with students as the subjects, and their students adjusted to untact classes and were satisfied with them that allowed for communication in diverse ways. The efforts that professors made for their classes showed the possibilities that university education could give untact dance classes effectively, leaving the confusion at the early phase of the COVID-19 pandemic behind. It was an important chance to discard the old limited class model focused on the delivery of function and knowledge and expand the paradigm of dance classes.

During the lessons, the students shared their individual opinions and asked questions. These discussion-based online lessons took place several times amid COVID-19. Since they watched and appreciated videos in advance, they had the room to develop various ideas in terms of time and mind. Students engaged in high-quality discussions.

I could not handle the online system that the university built right and had to upload videos only during the early days of my online lessons. As time passed, I discovered a system to receive feedback and questions about the assignments that my students submitted and give them my answers.

<K.H.R>

I let my students make active use of the system. They assumed that I would not read their reports right. I did give my feedback about their reports through the system, and many of my students found it wonderful.

<L.I.N>

I used to find my professor close but difficult. During her online lessons, she gave feedback about the assignments of the students and encouraged us to ask questions. I even asked her such easy questions that I wondered if I could ask without feeling any difficulties. At first, I felt many inconveniences with non-contact lessons. After experiencing these advantages, I got to focus more on non-contact lessons.

<P.S.K>

The online class helped me get closer to the professor. The professor kept giving me the opportunity to ask questions, so I was free to ask questions.

<N.A.K>

3. The Developmental Directions of the Dance Department in University

1) The Development of Dance Convergence Education

In order to keep up with the rapidly changing society, university dance departments must also have many changes in teaching methods and knowledge transfer for students in the future. Convergence education represented by "STEAM" is based on science-centric thinking(Park, 2021). There should be various forms of dance education based on the expression of emotional and affective states and body perceptions through dance, and they should be different from the old approach in which dance played only ancillary roles(Kim, Lee, 2022; Park, 2016). In order to provide dance convergence education, there are typical STEAM education and Blended Learning methods. The traditional development of functions based on practice is important, but it is needed to enable the fusion of discussions, creation, appreciation, and expressions through dance, which were tried in untact classes, with modern technologies. When they are realized, dance majors will be able to communicate with other areas of art beyond dance and establish a foundation to exert their competencies across the various areas of art. Also, The COVID-19 pandemic has become a starting point for all the future forms of education to combine online and offline formats. Professors should be able to develop, accept, and utilize the teaching abilities needed both online and offline(Park, Woo,2017). Compared with other areas of art, the dance community has made fewer attempts at changes in function-based education and shown a lukewarm attitude toward the development of dance education content with science and technology incorporated.

If they insist only on the old formats of education in a future society that will change at alarming rates, they will regress unlike other areas of art education. These issues will fail to broaden the scope of career paths for the graduates of the dance department and follow the old limited career options between a dance company or dance instruction.

2) A student-centered class

The old dance education was centered around professors. Future dance education should see changes to the roles of professors. It is time to discard the old idea that professors give classes via one-sided communication and control their class situations as the subjects of classes(Choi, Choi, 2021). Such old ideas hinder active communication about classes as professors are superior to students that are inferior to professors. In future classes, however, professors should graduate from the old framework that they are complete beings with the accurate knowledge of all things and respect the diverse ideas and opinions of their student. These changes to the perceptions and competencies of professors will have positive impacts on students doing critical thinking, exercising their creativity, and practicing self-directed learning, as well as unfolding their capabilities in various ways in cooperation with other areas of art(Lee, Shin, 2020). Also, Development of Professors' Class Abilities

between Untact and Contact Formats

The era of untact education has begun, but it does not mean that the dance department should focus its classes on untact only in college. The development of creative teaching capabilities allows professors to move between untact and contact-based formats. "Project-based learning(PBL)" has attracted attention as an educational method to cultivate future competencies effectively(Kim, Kim, 2020). PBL induces students to learn naturally from the process of solving a given task with peers. If the dance department in university introduces the process of students raising a topic and addressing it themselves to its theory and practice classes, it will create a wonderful class model applicable to untact and contact situations in various ways and help students cultivate critical thinking and creativity through dance. Furthermore, they can cultivate communication and collaboration abilities as they experience how to solve a problem with fellow students.

3) Establishment of Environmental Composition and Evaluation Criteria for Untact Class

The old dance classes used practical tests, reports, and presentations as the indicators and criteria of assessment. Following the conversion into untact classes, students' discussions, participation in classes, team activities, and attitudes toward participation in classes have become important elements in the criteria of assessment(Lee, 2019). It is time to establish a set of criteria to assess them fair and just. Diverse evaluation elements and criteria will have positive impacts on the development of class models applicable both untact and contact situations. If a large number of students take an untact class, it will focus on one-sided delivery of knowledge by professors like the old classes. Even if professors devise and apply various class models, a large number of students in a classes make it impossible for professors to have smooth exchanges with their students. And the adjustment of the number of students for an untact class based on its characteristics must be solved. When a proper number of students participate in a class, it will enhance students' participation and immersion in the classes and increase their satisfaction with the classes.

Conclusions and Discussions

Dance allows human beings to express their emotions and feelings with their own bodies and movements unlike music and art that use devices, making an important area in art, society, culture, and education. Abrupt changes to the educational environment due to the COVID-19 pandemic have caused confusion. If they are utilized positively and combined with various areas of study, they will lead the discovery of rich values through education. The field of education will see blended learning between untact and contact-based classes instead of just untact ones even after the termination of the

pandemic, and such classes will provide students with high quality content in dance classes in the dance department at universities. Students can benefit from positive outcomes such as active participation in classes, self-directed learning, expansion of thinking, and broadening of knowledge and ideas through various ideas.

These results were also found in the results of this study. Amid the sudden change in the educational environment, various attempts at online classes that broke away from the existing class methods showed the possibility of online classes in dance. The professors were constantly thinking about the progress of the class to adapt to the new environment change. In addition, I tried to make the class more student-centered rather than professor-centered.

Attempts and changes in various classes according to changes in the environment changed the way university dance professors thought about classes. Classes in which students freely express their various thoughts in online classes and create creative contents reflecting the students' diverse ideas provoked students' active participation in the class. The students experienced that they were the subject of the class and participated more actively in the class. The professors, who had a lot of difficulties in the early stages of online classes, experienced interactions with students in online classes and realized the importance of developing and implementing online dance class contents.

In the education of the dance department in university under a changing educational environment in the future, professors should fully perform their roles as assistants in interactions with their students rather than simple conveyors of knowledge. If they perform these roles rights, their students will benefit from an ideal class format featuring smooth interactions between them. Benefitting from such education, students will demonstrate the educational values of dance in the society and establish themselves as professionals to raise the status of dance education after graduation.

The area of dance classes in university should also evolve from the old fixed framework of focus on functions, dance pedagogy, dance history, and creation and offer students a chance to learn and experience blended classes involving the development of dance content based on modern science and technology and dance movements. These issues are not to be solved and changes in a short time. University dance departments must explore new changes by accepting the crisis and change caused by the corona pandemic as an opportunity. If dance researchers are active to contemplate and study the cultivation of future talents in the dance department to lead a future society, they will be able to unravel clues to solve the chronic worries of the dance community including changes to the educational modules of the dance department in university, the cultivation of diverse dance professionals, the proof of dance's educational values, and the diversification of career paths for the graduates of the dance department. In addition, these changes will provide an opportunity for university dance graduates to advance into various careers and demonstrate their abilities.

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