Issues concerning dance education: a K-MOOC case study* **

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Kim, Hyun-jung, Han, Seok-jin

***First author. Associate Professor, Department of dance, Chungnam National University
****Corresponding author. Lecturer, School of dance, Korea National University of Arts

/*Abstract*

K-MOOC 무용교육 사례연구

김현정 · 충남대학교, 한석진 · 한국예술종합학교

———————— 본 연구는 문헌연구, 인터넷 자료 검색 및 분석, 인터뷰, 통계데이터에 기초해 K-MOOC 무용교육의 특징과 전망을 탐구하였다. 먼저 KOCW에서의 무용 관련 교과목 현황과 특징을 살펴보고, 이와 차별화된 K-MOOC 무용 교과목 사례를 분석하였다. 기존의 무용 교과목은 강의실 또는 무용실에서 교수자와 학습자가 면 대면으로 직접 만나 수업이 진행되었다. 반면 K-MOOC 무용 교과목 사례는 전통적인 무용교육 방식에 도전하면서 온라인상으로 무용교육이 가능함을 보여주었다. 다양한 연령, 계층, 성별의 일반 사람들이 시간과 공간, 수강인원의 제한을 받지 않고 언제 어디에서든지 대학 무용교육에 쉽게 접근할 수 있는 기회를 제공하였다. K-MOOC는 무용교육을 위한 대중적 플랫폼을 제공하여 대학교육과 지식의 민주화, 평생교육의 가능성, 재교육을 실천하였지만, 높은 비율의 중도탈락, 학습에 대한 책임감 부족, 학점 인정이 불가하다는 점은 한계로 작용하고 있었다. 본 연구는 K-MOOC 무용교육의 가치를 향상시키기 위해 다음의 방법을 제안하였다. 교수자와 학습자간의 상호작용과 소통의 통로를 다양화하고, 학습자들간의 네트워킹과 교류를 활성화 하는 것이다. 또한 일방적인 강연과 과제, 시험에서 벗어나 다양한 교수-학습법을 제공하고, 학습자들의 자기주도적 학습 역량과 참여도를 증진시키는 것이다. 그리고 플립드 러닝과 블렌디드 러닝을 활용하여 학점 인정 교과목으로 전환하는 것이다.

⟨key words⟩ MOOC, online education, dance, ballet, lifelong education

⟨주요어⟩ MOOC, 온라인교육, 무용, 발레, 평생교육

Ⅰ. Introduction

Massive Open Online Courses(MOOCs) have caused a huge sea change in the university world since 2010, challenging the traditional teaching methods of educational institutions. In South Korea, the 'MOOC revolution' has been led by the Ministry of Education, which has provided universities with funds to develop MOOCs. In 2017, Korea Massive Open Online Course(K-MOOC) ran 366 classes, three of which were dance classes. Coincidentally, both focus on ballet theory and practice, which reflects the growing popularity of ballet in Korean society. This paper aims to explore the pedagogical features and prospects of K-MOOCs in the context of dance education.

MOOCs in the field of dance have emerged only recently. According to the website MOOC List, there are a few dance-specific MOOCs - Koplowitz, S.'s 'Creating Site-Specific Dance and Performance Works'(2014) at Coursera and Kelly, T. F.'s 'First Nights: Igor Stravinsky's The Rite of Spring: Modernism, Ballet, and Riots'(2017) at edX. Accordingly, dance studies of MOOC or online education have been conducted since the 2010s: Chen, L.(2014) argues that teachers should rethink their course setting and teaching models to actively include MOOCs. Summers, M. T. et. al.(2014) explores various assessment tools, using an online dance studies course as a case study. Parrish, M.(2016) explores the advantages and disadvantages of online dance instruction and learning, including MOOCs, dance professional development program, videoconferencing, social curation sites such as Pinterest and Storify, applications for dance, and YouTube and video hosting. She suggests pedagogical strategies for dynamic interaction and feedback. Lee, J.(2018) outlines KOCWs(Korea Open CourseWares) and K-MOOCs in dance in South Korea. These studies are significant in articulating the benefits of digital media for dance in response to the change of educational environments, but they do not discuss the experiences of MOOC teachers and learners and their pedagogical concerns.

This paper, unlike the preceding studies, focuses on a K-MOOC case in the field of dance, drawing on its related literatures, papers, internet sources, interviews and statistical data. First, we will investigate the characteristics of e-learning, OCW, and MOOC in order to understand online education and then examine dance-related courses at KOCW, which can be considered a transitional stage on the road to K-MOOC usage, and the status of dance-related K-MOOCs. Second, we will outline the design of a dance course with a view to thinking about ways it might complement a traditional face-to-face training method in dance, and build on the benefits of the MOOC platform. Third, we will discuss issues surrounding using a MOOC course as a form of dance education. By conducting an in-depth interview with a teacher and her teaching assistant and drawing upon learners' responses and participatory status, we delve into student and teacher expectations and satisfaction with their learning and teaching processes and outcomes. Moreover, by drawing upon current discourses around the value and significance of MOOCs, including the democratization of knowledge and the role of lifelong education, this research addresses the significance of implementing open online learning in dance education in South Korea. Based on that, we discuss the prospect of using a MOOC in dance education, including the potential of online learning to change traditional methods of dance training.

Ⅱ Dance education as an open online course in South Korea

Online education at university can be divided into three major aspects: e-learning, OCW, and MOOC. 'E-learning' means web-based learning and education, using networks such as the internet or intranets. It enables students to perform self-motivated learning where the internet is available, without imposing limits of time and place. OCW and MOOC are expanded forms of e-learning. Both OCW and MOOC were drawn from

the early-2000s Open Educational Resources Movement. MOOC is more interactive, offering assignments, quizzes, and discussion sessions, and issuing a certificate or granting a degree if requirements are fulfilled, while OCW is unidirectional, providing learners only with digitized educational content(Lee, J. K. 2015).

KOCW, started in 2007, now offers 16,838 courses in the form of Video and 245,451 in the form of Lecture Materials, both of which were devised in Korean universities and institutions(KOCW, 2018). KOCW provides three types of materials in the field of dance: 'English-mediated Courses,' 'Lecture Materials,' and 'Video.' 'English-Mediated Courses' are educational programs for the general public, made by Korea International Broadcasting Foundation Arirang TV, which include a narrator's explanations, interviews with professionals, and their rehearsals and performances. The program titles are 'Court Dance,' 'Korean Dance,' 'Buddhist ritual dance,' 'gestures of life – Buddhist dance seungmu,' 'flower in festival,' 'Women's folkdance Kang-kang-su-wol-rae,' and 'Modern dance and Ballet.' 'Lecture materials' are PowerPoint materials used in undergraduate or graduate courses during a single semester. They include 'Dance for children', 'Seminar on dance sociology', 'Dance therapy in Asian philosophy,' 'Ballet history,' and 'Physical education I.'[1] 'Video' refers to both Power Point materials and videos recorded in off-line courses during a single semester. KOCWs in the field of dance are summarized in Table 1.[2]

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[1] 'Physical Education I' deals with movement expression, folk dance, and rhythmic expression for dance education at an elementary school. This shows that dance still belongs to the field of physical education at National Universities of Education in South Korea, if we consider that Chuncheon National University of Education is producing the course. This is similar to 'Education and Physical Education IV' in Table 1.

[2] Here, we included KOCWs with more than 10 lecture sessions during one semester, drawing on the website www.kocw.net, available in October 2017.

Table 1. KOCWs in the Field of Dance

No.	Year	Course title	Professor	Affiliation	Hits
1	2016	Dance pedagogy and learning	Lee, J. S	Kookmin university	1,040
2	2016	Korean dance history	Kim, Y. J.	Hanyang university	151
3	2015	Dance sociology	Park, B. H.	Hanyang university	200
4	2015	Dance aesthetics	Whang, H. J.	Hanyang university	1,320
5	2015	Asian tradition and arts theory[3]	Kim, Y. J.	Hanyang university	673
6	2015	Asian dance history	Whang, H. J.	Hanyang university	615
7	2015	Dance analysis in intangible cultural property	Kim, Y. J.	Hanyang university	726
8	2015	Western tradition and arts theory[4]	Choi, M. A.	Hanyang university	470
9	2015	Understanding dance	Sohn, S. H.	Hanyang university	1,675
10	2015	Dance in movies[5]	Woo, H. Y.	Yeungnam university	1,744
11	2015	Dance aesthetics	Lee, J. Y.	Kookmin university	1,548
12	2014	Dance production 4	Baek, J. H.	Hanyang university	520
13	2014	English for dance	Lee, M. H.	Kookmin university	1,533
14	2013	Dance kinesiology	Shin, J. H.	Kyungsung university	2,644
15	2012	Dance education	Shin, J. H	Kyungsung university	3,175
16	2012	Arts & culture education	Park, H. O.	Yeungnam university	7,363
17	2011	Education and physical education IV	Chung, H. J	Kwangju national univ. of education	2,518
18	2010	Understanding dance	Han, K. J.	Kangwon national university	5,267
19	2009	Dance in movies	Woo, H. Y.	Yeungnam university	5,726

As Table 1 shows, dance professors' interest and participation in KOC-Ws started in 2009, which is two years after the first KOCW service in the year 2007. KOCWs in the field of dance offer more dance-theory courses organized by six universities and fifteen professors. Only a small number of professors have participated in designing KOCWs, considering there are about thirty-eight universities with dance-related departments in South

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[3] The course deals with Korean traditional dance and theory.
[4] The course deals with modern dance and theory.
[5] The course is a revised version of 'Dance in Movies'(2015).

Korea in 2018. The KOCWs show different course titles according to each professor, except for 'Understanding Dance,' which is usually selected for the liberal arts. Hits for 'Dance Pedagogy and Learning' and 'Arts & Culture Education' are 1,040 and 7,363 respectively. These reflect learners' necessities, as they are one of the requirements for acquiring a certificate of 'Arts & Culture Educator' certified by the Korean government. The number of hits is relatively high compared to most other courses. The increasing number of dance−related KOCWs reflects Korean government policy on expanding KOCW, as well as universities' desire to promote themselves(Lee, E. W. & Kim, K. A., 2015: 67−68).

In contrast, K−MOOC began with 27 courses in 2015, a number that rapidly increased to 140 courses in 2016. K−MOOC aims to design more than five−hundred courses in 2018. There are 279,000 members of K−MOOC and enrolment is about 581,000(Sohn, H. K., 2018). In case of the year 2018, each academic field has the number of K−MOOCs in Table 2. The field of 'Arts & Physical Education' takes about 6 percent (21 courses) of 343 K−MOOCs, and the field of 'Dance' takes about 14 percent(three 3 courses) of 21 K−MOOCs in the field of 'Arts & Physical Education'(see Table 3). It is interesting that the number of dance−related K−MOOCs(3) is higher than the numbers in other areas such as Design(2), Plastic Arts(1), and Physical Education(1). Due to a rapid decrease in population and the restructuring or downsizing of universities and departments, dance departments have been closed and/or incorporated into other departments in South Korea. Thus, the higher number of dance−specific K−MOOCs suggests K−MOOC as a way to resolve the crisis of university dance education, reflecting social interest in dance.

Table 2. The number of K−MOOCs in 2018

Academic field	Humanities	Social sciences	Engineering	Natural sciences	Arts & Physical education	Medicine	Education
No.	92	82	67	46	21	20	15

Table 3. The number of K-MOOCs in the Field of Dance in 2018

Academic field	Music	Applied arts	Theater & Film studies	Dance	Design	Plastic arts	Physical education
No.	6	5	3	3	2	1	1

The three K-MOOCs in Dance in Table 3 are 'Ballet: Integrated cultural arts I,' 'Ballet: Integrated cultural arts II,' and 'Understanding ballet and getting your body fit.' In the following section, we will focus on 'Understanding ballet and getting your body fit' because the first two courses did not allow outside researchers to conduct interviews and surveys with teachers and learners.

Ⅲ About the module 'Understanding ballet and getting your body fit'

In this section, we will give an outline of the K-MOOC module 'Understanding ballet and Getting Your Body Fit,' based on its syllabus and our experience of attending the module. In 2017, this module was designed and taught by Woo, H. Y., Professor in dance at Yeungnam University, Daegu City and it has been run since then. Professor Woo indicates that her previous experience of running a KOCW module titled 'Dance in Movies' in 2009(see Table 1) led her to program the K-MOOC module, persuaded by her university(Woo, H. Y., 2018). It is made up of 12 weeks of classes, beginning every September and March. This research focuses on its Spring semester classes in 2018, which have been slightly changed from their initial version in the 2017 Fall semester. The module aims to understand ballet and get the body in shape and build muscles through ballet exercises. It has three objectives: to exercise ballet movements and comprehend ballet theories in order to enjoy ballet through the body and mind; to achieve correct posture using the head, upper body and limbs through barre and centre works; and to improve physical coordination and balance through

various movements. As the title suggests, the module lays an emphasis on ballet as a physical activity in order to improve physical conditions, and it also delivers theoretical knowledge about ballet so as to induce students to get more interested in the dance form. The module is aimed at beginners, so no previous experience in ballet or dancing is necessary. To get a certificate of completion issued by K-MOOC, students are required to achieve a mark of over 60%. The assessment is divided among a Mid-term assignment(30%), a Final assignment(30%), Quiz and Self-checklist(30%), and participatory activities such as a Ballet journal and discussion(10%). Teaching materials for every theory session as well as a glossary of ballet terms are uploaded, to be handed out to students. Table 4 shows the overview of the module, which is based on the K-MOOC site.

Every class lasts for approximately one hour, basically consisting of theory and practice sessions. The contents of the theory sessions are not directly related to those of the practice sessions. Rather, the theory and practice sessions are constructed in chronological order according to ballet's history, and by the level of technical difficulty respectively. In the theory session, Woo lectures on the history of ballet, covering court ballets in the fifteenth and sixteenth centuries, romantic ballets during the early to mid-nineteenth century, classical ballets in the late nineteenth century, modern and neo-classical ballets in the early twentieth century, and contemporary ballets during the latter half of the twentieth century. In the session, she gives a talk lasting approximately 10 minutes about the context, features, key choreographers, and ballet works of the historical era, using teaching aids such as PowerPoint slides and video clips. Unlike in the Fall semester, the spring semester course has includes interviews with Korean artists including dancers, directors, and choreographers, which are presumably intended to give an insight into contemporary experiences of ballet through access to different voices in the field.

Table 4. The overview of the module

Week	Theory session	Practice session (Basic and combination exercises)	Coursework
1	What is ballet?	– Mat exercise: Pilallet – Arm movements(A Port de bra), Feet positions, Plié	– Quiz – Self–checklist – Ballet journal
2	Court dance : The advent of ballet	– Mat exercise: Pilallet – Battement Tendu and Jeté	– Quiz – Self–checklist – Ballet journal
3	Romantic ballet: Pointe technique and toe shoes, romantic tutu	– Mat exercise: Pilallet – Rand de jambe áTerre, Battement fondu	– Quiz – Self–checklist – Ballet journal
4	Romantic ballet: 《La sylphide》	– Mat exercise: Pilallet – Battement frappé, Ronde de jambe en l'air	– Quiz – Self–checklist – Discussion – Ballet journal
5	Romantic ballet: 《Giselle》	– Mat exercise: Pilallet – Développé, Grand battement, Limbering	– Quiz – Self–checklist – Discussion – Ballet journal
		Mid–term assignment	
6	Classical ballet Ⅰ	– Mat exercise: Pilallet – Centre work: Plié, Battement Tendu and jeté, Combination	– Quiz – Self–checklist – Ballet journal
7	Classical ballet Ⅱ: 《Don Quixote》	– Mat exercise: Pilallet – Centre work: Battement fondu, Grand battement, Combination	– Quiz – Self–checklist – Discussion – Ballet journal
8	– Classical ballet Ⅲ: Characters in classical ballet works – Artist Interview with principal dancers of universal ballet	– Mat exercise: Pilallet – Centre work: Petit allegro, Combination	– Quiz – Self–checklist – Discussion – Ballet journal
9	The fundamentals of ballet	– Mat exercise: Pilallet – Centre work: Tour, Tombe pas de bourrée, Relevé, Combination	– Quiz – Self–checklist – Ballet journal
10	The modernisation of ballet Ⅰ	– Mat exercise: Pilallet – Centre Work: Balance, Pirouette, Tour, Combination	– Quiz – Self–checklist – Ballet journal
11	The modernisation of ballet Ⅱ	– Mat exercise: Pilallet – Centre work: Grand jeté, Chassé, Battement, Développé, Combination	– Quiz – Self–checklist – Discussion – Ballet journal
12	– Neo–classicism and abstract ballet, Contemporary ballet – Artist interview with the director and choreographer of 《Café Ars》(2017)	– Mat exercise: Pilallet – Centre work: Gamzatti solo variation in 《La Bayadère》	– Quiz – Self–checklist – Ballet journal
		Final assignment	

A ballet practice session is primarily divided into three parts: mat, basic, and combination exercises. A mat exercise draws on pilallet, invented by the International Pilates Education Association in Korea, in conjunction with the Korea Ballet Association. Pilallet blends pilates with ballet training in order to combine the merits of the two exercises: the core strength, postural alignment, and muscular building of pilates, plus the graceful body lines and rhythm movements of ballet. After the pilallet workout, a basic exercise focuses on two or three ballet positions or steps, followed by a combination exercise that carries out movement phrases executing what is taught in the previous basic exercise. The classes progress from barre workouts to centre workouts. All the mat, basic and combination exercises are demonstrated by Woo and two female demonstrators who are dance students or tutors from the university.

Every class includes several pieces of coursework including a 'Quiz', a 'Self-checklist', and a 'Ballet Journal'. Some of the classes also have a written task called a 'Discussion'. The 'Quiz' is made up of two questions(multiple choice and/or short answer questions) relevant to the theory session. For example, 'Select what do not belongs to the characteristics of romantic ballet in week 3', or 'Name a person who was an outstanding dancer of Ballet Russes and a choreographer of the sensational ballet 《The afternoon of a faun》' in week 11. The 'Self-checklist' gives simple questions or instructions for encouraging learners to take a self-assessment after practicing an exercise provided, for instance, 'Do you perform a port de bras while distinguishing en bas, en avant, en huat, and a la seconde?' in Week 2. In the 'Quiz' and 'Self-checklist', students can check the right answer immediately. The 'Ballet journal' is the last task of every class, in which students must describe something interesting or difficult, or a change in the body that occurs during the class. All the comments remain on the page and are shared with the other students. The 'Discussion', which likewise is open to everyone, asks learners to leave a longer written answer to a specific question chosen out of two or three questions pertinent to the theory session. In the case of Week 7, the given questions are 'Give your impression of the work 《Don Quixote》' and 'Tell us any movement of 《Don

Quixote》 that you want to learn'.

The most significant aspects of assessment are a mid-term and final assignment that require learners to either record their less than one-minute ballet exercise on video or to write an essay about their experience of it. For the mid-term assignment, they can perform any barre movement learnt during the semester and any other object can be used instead of a barre. For the final assignment, they should execute specific movements from the Gamzatti solo variation in 《La bayadere》, which is taught in Week 12. Once the recorded performance is submitted, a teaching assistant will comment on it.

IV. Challenges and prospects of a dance MOOC

This section raises pedagogical issues surrounding the K-MOOC dance module by examining the content and form of the module, conducting an interview with Woo and her teaching assistant, and drawing upon learners' responses and participatory status. We had initially planned to conduct a questionnaire in order to identify learners' experiences of the module. However, we were unable to carry out the survey since the National Institute for Lifelong Education that operates the K-MOOC service would not disclose the personal contact information of K-MOOC learners. Accordingly, we had to instead rely upon the learners' questions and comments on the noticeboard of the module site and the statistical data of the module obtained from the Education development support center of Yeungnam University.

1. 'Open' dance course

Among the three issues to be addressed, the first is the content and form of the module in relation to the concept of an 'open' course. In the

interview, Woo states that the module is designed for newcomers of all ages and genders, and welcomes people who may feel embarrassed about attending a ballet class(Woo, H. Y., 2018). In fact, the statistical data of the students shows that out of a total of 322 students, 245 are female, 68 are male, and 9 are of unspecified gender. The proportion of male students in this course is 21.7%. Although we have not discovered any survey data showing the rates of participation in ballet classes according to gender, this seems to be relatively high in comparison to the 9:1 ratio of girls to boys aged 5 to 14 years who participated in dancing in Australia(Australian Bureau of Statistics, 2009) or the 14:1 ratio at A-level dance in the UK(Jobbins, V., 2005). Moreover, all age groups attended this module. Demographically, those in their 20s had the highest rate(36.6%), followed by those in their 30s(24.5%), those in their teens(15.8%), those in their 40s(13.6%), those in their 50s(6.2%), and those over 60(2.4%). Although their previous ballet experience was not ascertained, it could be presumed that this module was attended by a relatively wide range of people because the vast majority of dance majors are females in their teens and 20s. Woo allocated pilallet workouts prior to classical ballet workouts since she considered pilallet to be an appropriate exercise to prepare a body for executing ballet techniques in a systematic way. Regarding the insertion of pilallet, she acknowledged that she took account of the increasing popularity of fitness workouts combined with ballet techniques in Korea(Woo, H. Y., 2018). In contrast to Pilallet, basic and combination ballet workouts have traditional and formal routines, employing classical ballet technique. Woo expressed her preference for giving a dance major or professional's demonstration in the video rather than showing a novice's participation in the classes, as this is intended to demonstrate expertise and help learners understand the accurate execution of ballet movements. Theory sessions including the history and appreciation of ballet are also arranged to encourage learners to understand ballet as an art form rather than merely a method of keeping the body in shape and increasing its overall fitness.

K-MOOC's aim is to establish a lifelong learning system that offers free higher education to all its citizens. The module 'Understanding ballet and

getting your body fit', which has brought specialised knowledge of ballet to participants, regardless of age, sex, or experience, can be said to have successfully met that aim. Nevertheless, the statistical data shows that the module has a low completion rate of approximately 2.5%. This is lower than the average completion rate on K-MOOC, which is 14.2%(Shah, D., 2017). The reasons behind the module's high dropout rate from student's perspectives are not known, but the data from the Education development support center confirms that, during the semester, on average, 14.7% of the total students enrolled was were activated and 5% watched the video lectures and lessons. Compared with the number of activated learners and video viewers, the completion rate is disproportionately low.

Two reasons can be identified: one, students are motivated by personal interest rather than by a certificate, and two, they feel the burden of the mid-term and final assignments. According to K-MOOC learner survey results(K-MOOC Official Blog, 2018), the most common motivation for learners to enrol in a K-MOOC course is 'personal interest'(41.1%) followed by 'personal development'(21.1%), then basic and advanced learning of university majors(14.2%). In addition, the most common motivation behind the acquisition of a K-MOOC certificate is 'self-satisfaction'(60.9%) which far outstrips other reasons including 'university credit'(16.2%) and 'evidence of learning'(15.7%). The module 'Understanding ballet and getting your body fit' does not provide the basic or advanced level of ballet that dance majors are required to achieve. Also, the students cannot earn any university credits through the module. In this sense, we conclude that, as the K-MOOC survey results show, the learners on this module are likely in large part motivated by 'personal interest' or 'personal development,' and that obtaining a certificate might not be a significant motive for completing the course.

The other reason behind the low completion rate of the module could be the pressure to submit a recorded video of their practice. In the fall semester, a mid-term assignment was initially set as a recorded video clip, but this was later changed so that students were able to submit a written

essay as an alternative to the video. In spite of her awareness that many students feel anxious about the need to submit a video assignment, which may hinder them from completing the course, Woo stated that she would continue to set a video assignment, arguing that learning ballet inevitably involves the embodied experience of the students(Woo, H. Y., 2008).

2. Communication and engagement

The video assignment is pertinent to the second issue we want to raise, which is about communication and engagement. In fact, a recorded video of a student's ballet workout is not evaluated according to how they execute movements. It is not marked and graded. On the K-MOOC site, there are no evaluation criteria indicated, and instead it is stated that these assignments offer opportunities to get feedback on their performance from the teacher and to improve their performance abilities. In other words, in this module, the assignments function as a means of communication between the teacher and the students, and as motivation for self-improvement.

Generally, technology is supposed to connect people and make geography obsolete, but in reality it has some specific barriers. In case of online learning, the degree of communication is more limited than traditional face-to-face learning. Online learners are often isolated due to a lack of collaboration with peers and support from instructors. According to Woo's teaching assistant, students asked questions via the noticeboard and e-mail about how to execute movements much more actively than she expected. She pointed out that although the students could find solutions by searching ballet videos on the internet, they preferred to communicate with herself or with Woo. Online learning needs to find more ways for students to interact with teachers and to build peer networks and create a sense of community.

It is important not just to increase communication, but also to encourage students to complete the course. Online courses are mostly designed

for students to study at their own pace, which requires self-discipline and self-management skills. Flexible schedules and environment are one of online learning's greatest advantages, but also one of its disadvantages, as it relies extensively on students' attitude towards learning. Online learning lacks accountability. In order to prompt students to successfully finish a course, it should be designed to enhance engagement and give students a better experience. In the case of the 'Understanding Ballet and Getting Your Body Fit' module, Woo's 10 minute lectures complemented by PowerPoint slides and ballet video clips may increase engagement by adopting a lecture performance style that involves dynamic gestures and performance demonstrations, diversifying camera shots from close-up to distance, adding visual impact to PowerPoint slides, and having a variety of dance examples from different companies and choreographers. In terms of the module coursework, the quiz, self-checklist, ballet journal, and discussion, which are not included in KOCW, contribute to reinforcing interactions of teachers and learners and encouraging self-motivation for learning. However, the coursework could include more questions that induce critical and creative thinking, rather than relying on a single right answer, and could include a collaborative element in which students discuss a topic and share opinions. Even though the mid-term and final assignments are, as mentioned above, not subject to marking and grading, the learners are not explicitly informed of this, which causes them to feel anxious about the assessment. If it was indicated clearly that these assignments are not graded, but rather offer valuable opportunities to demonstrate performance skills, ask questions about how to improve them, and get one to one feedback and instructions from a teacher through recorded video demonstration, which can be more concrete than a written description, the assessments would no longer be perceived as a stressful burden and completion rates for the course might increase. Unlimited participation, one of MOOC's main characteristics, can be problematic as the number of 'activated' students per teacher can be too high for effective tutoring to take place. In this case, limiting the number of students might be an alternative strategy.

3. Practice-centred dance MOOC as a credit- or non credit-bearing course

Last, we will address a concern about a practice-centred dance MOOC as a credit- or non credit-bearing course. Currently, some universities in South Korea offer formal college credit for MOOCs, which are developed by them and/or other universities. To be approved for credit, a course must consist of at least fifteen weekly sessions including mid-term and final examinations(K-MOOC, 2018). The module 'Understanding Ballet and Getting Your Body Fit' made up of twelve-week sessions and mid-term and final assignments is non credit-bearing, offering instead a certificate of completion. Some researchers have claimed that if a successful MOOC completion is recognized as a formal credit by universities, it will increase students' motivation and commitment to the completion of the course and improve their academic achievement(Chamberlin, L. & Parish, T., 2011; Baylor Teaching, Learning & Technology Committee, 2013; Kursun, E., 2016).

By contrast, other academics have raised significant concerns about the accreditation of MOOCs. In Hollands, F. M. and Tirthali, D.'s report(2014: 45), a number of interviewees from institutions have insisted that 'credits should not be offered for MOOCs unless they provide the same rigor in learning, assessment, and identifiability of participants as face-to-face courses'. Similarly, Woo has viewed credit-bearing MOOCs in a negative light(Woo, H. Y., 2018). She raises skepticism in a general sense about online identity management which ensures that a person who enrols in the course is the same person who submits an assignment and/or takes an exam. In fact, despite the common assumption that no proctor presence enables cheating, recent studies found that academic dishonesty in online learning is not more prevalent than in face-to-face learning(Watson, G. & Sottile, J., 2010; Paullet, K., Chawdhry, A., Douglas, D., & Pinchot, J., 2016). Besides, in order to prevent cheating in non-proctored online assessments, universities and MOOC platforms put in place technological tools such as authentication technologies, webcams, and online proctors.

Even if academic honesty in online education is not seriously violated

as much as assumed, there is still another significant dance-specific issue that brings into doubt the validation of practice-centred dance MOOCs. Woo points out that the obvious physical nature of dancing makes dance practice teaching restricted in an online setting since students are not likely to engage physically in the sessions(Woo, H. Y., 2018). For her, learners' physical experience is the essence of dance practice course, which forces her to set up the module assignments to record their embodied performance. Of course, if the course is not a 'massive' online course, it is possible to have one-to-one video tutoring through which the teacher is able to check whether they are following well, and that they understand, by watching their bodies in every session. However, for a dance MOOC designed for thousands of learners, this scheme is inconceivable.

According to Woo, therefore, the K-MOOC 'Understanding ballet and getting your body fit' is appropriate for non credit-bearing lifelong learning. It is open to learners at all ages and in virtually all professions, who can learn anywhere and anytime and acquire self-motivation skills. In this sense, the module fulfils the ultimate mission of lifelong learning as it promotes effective educational opportunities. For those who want to experience ballet classes organized by a higher education institution or who do not have an offline learning experience, this module can function as more formal learning and prior learning respectively.

For the accreditation of practice-based dance MOOCs in higher education institutions, some in-person instruction and a proctored exam are required, which enables embodied learning in dance and fair assessment. Woo held firm to her negative view of crediting of the module, but she expressed her will to reconstruct the module as a credit-bearing liberal arts course by combining it with face-to-face learning(Woo, H. Y., 2018). This could be a blended or flipped learning model. Blended learning is a combination of online learning and face-to-face-learning where students learn at least in part through delivery of content and instruction in a virtual class. Flipped learning is a pedagogical model that reverses the typical lecture and homework elements in the traditional delivery of

learning. Students can view short multimedia lectures before the class session and in-class time is spent on active learning such as discussions, project-based or problem-based assignments, or laboratory exercises. Although this practice-based dance MOOC is not validated and recognised as a credit-bearing course, it is likely to be used as an integrated part of a credit-bearing flipped or blended learning course in a formal higher education setting.

V Conclusion and further considerations

This study raises pedagogical issues, focusing on the experiences of K-MOOC teachers and learners, in contrast to most previous studies which have tended to examine the developments and benefits of online learning or MOOCs in dance.

In general contexts, first, the K-MOOC in the field of dance presents a public platform and the democratization of university education and knowledge. Traditional settings for university dance education are based on face-to-face teaching and learning and a certain number of students in a classroom or dance studio, and are only for students who have passed entrance or transfer exams for undergraduate dance programs. But the K-MOOC, without limits on time, place, or number of learners, enables the general public to access university dance education from anywhere and at anytime. Moreover, it can be easily shared, recreated and expanded to suit others' necessities and purposes.

Second, the K-MOOC in dance can be developed into lifelong education and vocational retraining. Most dance-majors have long careers, learning dance in their childhood, receiving undergraduate and/or graduate degrees, and working in the world of cultural arts. They can use dance-specific K-MOOCs as self-improvement and a way of updating

their skills. Professors can also carry out the K-MOOCs as part of pre-requisite learning, compensatory learning, flipped learning, or blended learning for students.

On the other hand, this study shows a gap between expectation and reality when it comes to MOOCs by raising pedagogical concerns about the K-MOOC 'Understanding Ballet and Getting Your Body Fit'. Despite the adequacy of the content and form of the course for lifelong learning, it suffers from a high dropout rate, a common issue among MOOCs. The reasons behind its low completion rate can be identified as lack of ac-countability for learning and the fact that the course is non credit-bearing. Since learners are initially motivated by self-interest or self-development, not by a desire to earn of formal college credits, they have no motivation to complete what are perceived as burdensome assignments. We suggested ways to improve accountability of learning: by providing a channel for communication between the teacher and students, building learners' net-works and creating a sense of community; by enhancing engagement by moving away from the traditional learning pattern of lecture, coursework, and mid-term and final assessment assignment. We also argued that of-fering formal course credit for this K-MOOC would be unacceptable due to the difficulty in verifying learners' degree of physical engagement in the workouts and controlling identity management. If the course is approved for credit, it will be by integrating it into flipped or blended learning.

Three recent dance K-MOOCs 'Ballet: Integrated cultural arts I', 'Ballet: Integrated cultural arts II' and 'Understanding ballet and getting Your body fit' combine theory, practice, and discussion, although the proportion of ballet practice is higher in the third course. Considering MOOCs' enormous potential as forms of lifelong learning and formal higher education learn-ing, we recognise the need to develop and run diverse dance course syllabi based on an understanding of the embodied nature of dance practice. For example, the content of practice-based dance courses can be expanded, embracing different dance genres and technical levels and choreography. They can also be accepted for formal credit of either a lifelong learning,

liberal arts, or subject course when combined with face-to-face learning.

We discover that on the academic side, there has been a lack of research into the learning experience and educational effects of K-MOOCs from learners' perspectives. Not only stakeholders such as educators, developers, and operators but also learners' opinions on K-MOOCs are at stake if high-quality and interactive courses are to be offered. Therefore, we insist that surveys of learners' K-MOOC experiences need to be conducted on the national or institutional level, which would help to carry out a range of follow-up studies.

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